

Madison Square North Historic District Designation Report



New York City Landmarks Preservation Commission
June 26, 2001

**MADISON SQUARE NORTH
HISTORIC DISTRICT
Borough of Manhattan
Designation Report**

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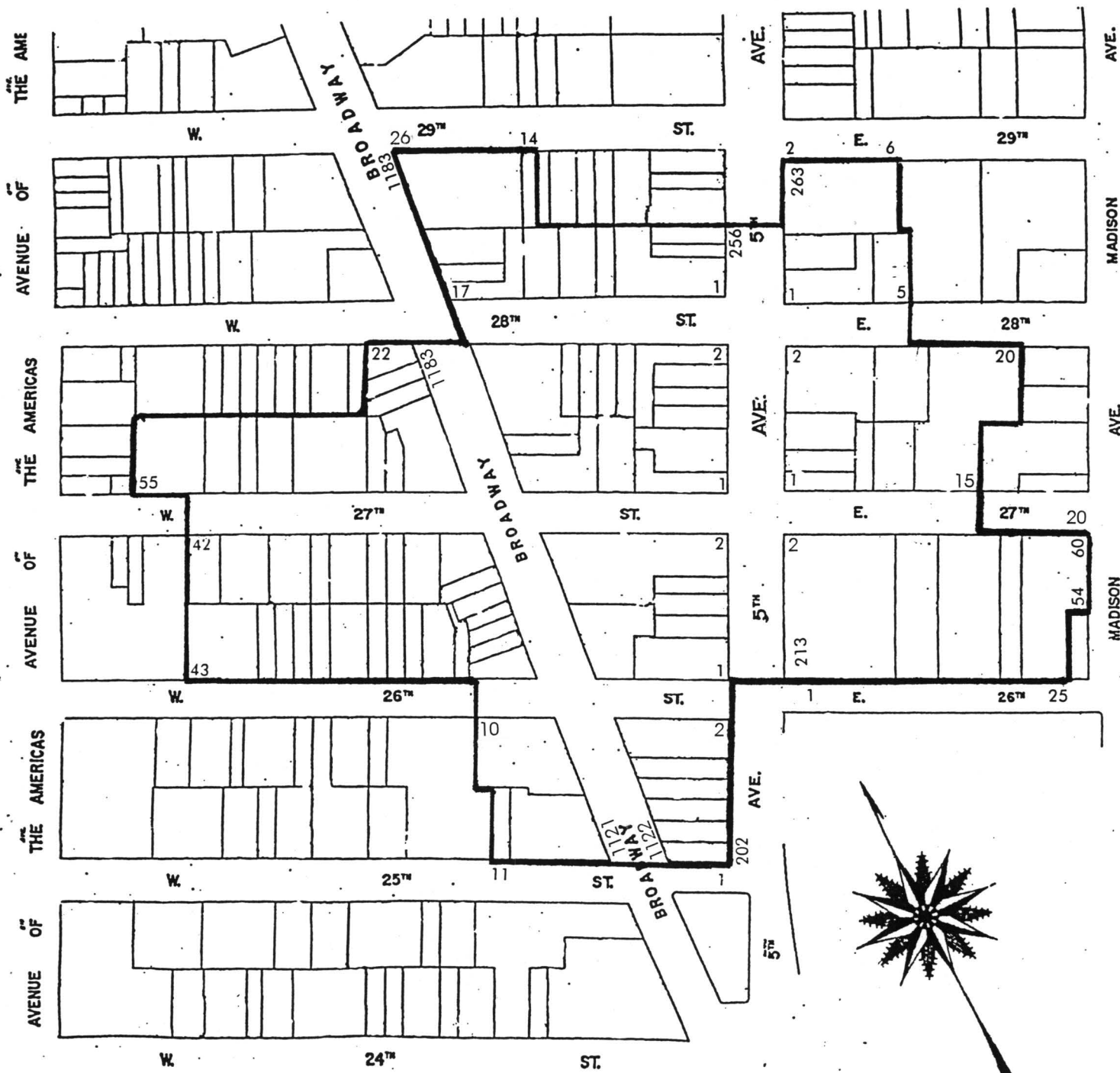
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On the front cover:
Fifth Avenue, 1911, From: *Fifth Avenue, 1911, From Start to Finish*

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Madison Square North Historic District
 Designated June 26, 2001
 Landmarks Preservation Commission
 — Historic District Boundaries

MADISON SQUARE NORTH HISTORIC DISTRICT BOUNDARY DESCRIPTION

The Madison Square North Historic District consists of the property bounded by a line beginning at the northwest corner of Fifth Avenue and West 25th Street, extending northerly along the western curbline of Fifth Avenue to the northwest corner of Fifth Avenue and West 26th Street, easterly across Fifth Avenue, easterly along the northern curbline of East 26th Street, northerly along the eastern property line of 23 -25 East 26th Street, easterly along the southern property line of 23 -25 East 26th Street, northerly along the western curbline of Madison Avenue, westerly along the southern curbline of East 27th Street to a point at said curbline extending southerly from the eastern property line of 9-15 East 27th Street (Block 857, Lot 66), northerly along the eastern property line of 9-15 East 27th Street (Block 857, Lot 66), easterly along the northern property line of 17-19 East 27th Street, northerly along the eastern property line of 10-20 East 28th Street (Block 857, Lot 66), westerly along the southern curbline of East 28th Street to point at said curbline extending southerly from the eastern property line of 3-5 East 28th Street (Block 858, Lot 6), northerly along the eastern property line of 3-5 East 28th Street (Block 858, Lot 6), westerly along the northern property line of 3-5 East 28th Street (Block 858, Lot 6), northerly along the eastern property line of 259-263 Fifth Avenue, aka 2-6 East 29th Street (Block 858, Lot 78), westerly along the southern curbline of East 29th Street to the southeast corner of Fifth Avenue and East 29th Street, southerly along the eastern curbline of Fifth Avenue to a point at said curbline extending easterly from the northern property line of 256 Fifth Avenue (Block 830, Lot 41), westerly across Fifth Avenue, westerly along the northern property line of 256 Fifth Avenue (Block 830, Lot 41), westerly along the northern property line of 250-252 Fifth Avenue, aka 1-5 West 28th Street (Block 830, Lot 37), westerly along the northern property line of 7 West 28th Street (Block 830, Lot 34) to a point in the northern property line of 13-15 West 28th Street (Block 830, Lot 30) where it intersects with the eastern property line of 14 West 29th Street (Block 830, Lot 53), northerly along the eastern property line of 14 West 29th Street (Block 830, Lot 53), westerly along the southern curbline of West 29th Street to the southeast corner of Broadway and West 29th Street, southerly along the eastern curbline of Broadway to the southeast corner of Broadway and West 28th Street, westerly across Broadway, westerly along the southern curbline of West 28th Street, southerly along the western property line of 1181-1183 Broadway, aka 22 West 28th Street (Block 829, Lot 57), westerly along the northern property lines of 31 to 55 West 27th Street, southerly along the western property line of 49-55 West 27th Street (Block 829, Lot 7), easterly along the northern curbline of West 27th Street to a point in said curbline extending northerly from the the western property line of 40-42 West 27th Street (Block 828, Lot 70), southerly across West 27th Street, southerly along the western property line of 40-42 West 27th Street (Block 828, Lot 70), westerly along the northern property line of 37-43 West 26th Street (Block 828, Lot 9), southerly along the western property line of 37-43 West 26th Street (Block 828, Lot 9), easterly along the northern curbline of West 26th Street to a point in said curbline extending northerly from the western property line of 1129-1137 Broadway, aka 10 West 26th Street (Block 827, Lot 49), southerly across West 26th Street, southerly along the western property line of 1129-1137 Broadway, aka 10 West 26th Street (Block 827, Lot 49), easterly along the southern property line of 1129-1137 Broadway, aka 10 West 26th Street (Block 827, Lot 49), southerly along the western property line of 11 West 25th Street (Block 827, Lot 27), easterly along the northern curbline of West 25th Street to the point of the beginning, Borough of Manhattan.

TESTIMONY AT THE PUBLIC HEARING

On May 29, 2001, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Madison Square North Historic District (Item No. 1). The hearing was duly advertised in accordance with provisions of the law. Fourteen people spoke in favor of the designation, including representatives of Councilmember Christine Quinn, State Senator Thomas K. Duane, Assemblyman Richard N. Gottfried, the Historic Districts Council, the Society for the Architecture of the City, the New York Landmarks Conservancy, the 29th Street Neighborhood Association, the Drive to Protect the Ladies' Mile District, and the Save the Coogan Coalition. Several of the speakers testifying in support of the district expressed interest in a larger designation effort in the Madison Square North area. Three owners expressed opposition to the inclusion of their property in the district. The commission also received many letters in support of designation, including correspondence from the Friends of Terra Cotta and the Municipal Art Society.

INTRODUCTION

The Madison Square North Historic District consists of approximately 96 buildings representing the period of New York City's commercial history from the 1870s to the 1930s, when this section prospered, first, as a major entertainment district of hotels, clubs, stores and apartment buildings, and then, as a mercantile district of high-rise office and loft structures. Located to the north and west of Madison Square Park, along Fifth Avenue and Broadway, the district also contains numerous rowhouses, Art Deco-style towers, as well as modest twentieth-century commercial structures, all of which testify to each successive phase in area's development.

Madison Square was Manhattan's social center in the 1850s, attracting many prominent families. These wealthy residents lived in brownstone-fronted buildings located close to, and on, Fifth Avenue. Following the opening of the Fifth Avenue Hotel (demolished) in 1859, many hotels and apartment hotels were constructed in the area, including 251 Fifth Avenue (1870-72), one of the earliest apartment buildings in New York City. Six hotels survive in the district, including the von Hoffman (1893), Breslin (1903-5), Latham (1904), and Prince George (1905). During this period, stores, restaurants, and social clubs flourished in the surrounding blocks. Most of the rowhouses were converted to commercial use by the 1880s, including 8 West 28th Street, which had a restaurant on the first floor and bachelor apartments above. Several notable small commercial buildings were constructed in the 1880s and 1890s. John Jacob Astor built 21 West 26th Street as the Queen Anne-style headquarters of his real estate empire in 1880-81, and Charles A. Baudouine built 256 Fifth Avenue in 1892-93, a Moorish Revival-style commercial structure that was, for many years, occupied by the celebrated portrait photographer Napoleon Sarony. Several distinguished bank buildings were constructed in subsequent decades along Fifth Avenue, including neo-classical works by John Duncan, C.P.H. Gilbert, and McKim, Mead & White.

The scale and density of the historic district began to increase with the construction of large office buildings after 1895. Some of the earliest examples were the Baudouine Building (1896), Revillon Building (1896), Townsend Building (1897), St. James Building (1896-98) and Brunswick Building (1906-7). Ten or more stories tall, most were designed in the Classical Revival or Beaux-Arts style. Architectural firms and related businesses became the primary tenants, including such noted figures as Bruce Price, Cyrus Eidlitz, Carrere & Hastings and John Russell Pope. Following the opening of Pennsylvania Station, an important group of loft buildings was constructed in the district. Targeted to mainly wholesale merchants, these slender twelve to eighteen-story tall buildings featured separate freight lobbies, high ceilings, and large floor plates interrupted by a minimum of columns. Many were designed in the neo-Gothic style, particularly the picturesque Croisic Building (1910-12), designed by Frederick C. Browne. During the 1920s, larger commercial buildings were erected, such as 243-49 Fifth Avenue, designed by George Pelham, and 261 Fifth Avenue, a twenty-eight story set-back tower designed by Ely Jacques Kahn. Built in 1928-29, this Art Deco-style loft and office building features distinctive polychrome terra-cotta ornament and geometric brickwork.

The Madison Square North Historic District retains its character as an early twentieth-century commercial district. In contrast to other sections of midtown Manhattan, many structures continue to serve their original, or a related purpose. While most of the residences and hotels have been converted to new uses, the majority of office and loft buildings continue to accommodate a varied group of wholesale businesses.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE MADISON SQUARE NORTH HISTORIC DISTRICT

Madison Square in the Early Nineteenth Century

In the early nineteenth century, the historic district was open farmland, owned by Issac Varian, Casper Samler, and John Horn. Immediately south of 23rd Street, between Broadway and Fifth Avenue, stood Horn's homestead, later called Buck's Horn Tavern. Relocated to a site at the northwest corner of 23rd Street and Fifth Avenue by 1839, the building became known as the Madison Cottage, a popular tavern and road house. The *New York Herald* described the modest frame structure in 1847 as "a beautiful place of resort . . . one of the most agreeable spots for an afternoon lounge in the suburbs of the city."¹

In 1811, a proposal was made to divide Manhattan into a rectangular grid of streets extending north from 14th Street. Known as the Commissioners' Plan, it featured twelve parallel avenues, each one hundred feet in width, intersected by sixty foot wide crosstown streets. While the grid was, for the most part, built to the island's northern tip, Madison Square's character was profoundly shaped by alterations and exceptions to the plan.

Two north-south streets define the historic district: Fifth Avenue and Broadway. While Fifth Avenue was part of the Commissioners' proposal, Broadway, originally known as the Bloomingdale Road, is one of Manhattan's most conspicuous exceptions to the grid. Established under British rule in 1703, Broadway originally stretched from what is now 14th to 87th Streets. The Commissioners' Plan eliminated most of the colonial streets above 14th Street, however Broadway's irregular route was, for the most part, preserved, winding its way from Bowling Green to Marble Hill and beyond. Where it intersects with avenues, it expands, creating a string of distinctive urban spaces, variously known as Union Square, Herald Square, Times Square, and Madison Square.

The Commissioners' Plan set aside specific areas as markets and parks. The largest parcel, the "Grand Parade," was proposed for the blocks between 23rd and 34th Streets, Third and Seventh Avenues. It was reduced in size and named for the current United States

¹ *Historical Sketch of Madison Square* (New York: Meriden Monographs No.1, 1894), 15. The Varian homestead was located near the intersection of Broadway and 26th Street, and the Samler cottage (also known as the Anderson cottage) was located on the site of Gilsey House, at the northeast corner of Broadway and 29th Street, until 1869. See David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli Books, 1990), 131, 132, 135, 139. According to Stephen Jenkins, "one of the oldest relics of the olden time to disappear was a tree on the west side [of Broadway] in front of Number 1151, near Twenty-sixth Street, which had been the gateway of the old farm near the homestead; it stood until about 1890." *The Greatest Street in the World: The Story of Broadway, Old and New, from Bowling Green to Albany*, (New York and London: G. P. Putnam's Sons, 1911), 250.

President, James Madison, in March 1811. From 1807-23, Madison Square was mostly used by the United States military, which occupied a small stone and brick arsenal near the intersection of Fifth Avenue and 24th Street. In subsequent years, the building was converted into the New York House of Refuge, a children's shelter that was destroyed by fire in 1839.

The Common Council voted to establish Madison Square as a "public place" in May 1836. Under Mayor James Harper – and ten years before the creation of Central Park – the city allocated funds to purchase the land, drain existing streams, and eliminate the Boston Post Road, whose diagonal route bisected the park heading northeast from Fifth to Madison Avenues. The grounds were subsequently leveled, sodded, and enclosed with an cast-iron fence. The 6.23 acre park, extending from 23rd to 26th Streets, and Fifth to Madison Avenues, opened in May 1847.²

A decade later, a fifty-one-foot tall granite obelisk marking the grave of Major-General Jenkins Worth (1794-1857), a hero in the Seminole and Mexican Wars, was erected across from the park on a highly-visible plot at the triangle formed by intersection of Broadway, Fifth Avenue, and 24th Street. Designed by James Goodwin Batterson, it was Madison Square's first public monument. Set on a rectangular pedestal and surrounded by an impressive cast-iron fence, the obelisk is decorated with military imagery, such as cannons, swords, and a relief of Worth on horseback. The General's remains are interred beneath the monument's south end.

Early Development: At Home on Madison Square, 1850-1865

In the decades following the opening of Madison Square, numerous houses were built along the north and east sides of the park, as well as in the surrounding blocks. Heirs to the Varian and Samler estates began to partition their properties in the 1830s, selling lots to both private individuals and speculative builders.³ The typical pattern was to divide the blocks into lots twenty or twenty-five feet wide and one hundred feet deep. The majority of residences were brick or brownstone-fronted buildings in the prevailing Italianate style. The use of ornament was relatively spare, surrounding the entrances, above the windows, and on the cornices. Most were four or five stories tall above a raised basement with the parlor floor level approached by a wide staircase. These houses lined Fifth Avenue, Madison Square, and the side streets, maintaining a uniform setback, interrupted only by an occasional church or

² During the 1810s, there were four arsenals in Manhattan. For additional details concerning the park, see Edwin F. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 421, 501-2; Kenneth Holcomb Dunshee, *As You Pass By* (New York: Hastings House, 1952), 233-35; I. N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1905* (New York, 1915-1928), various dates and pages.

³ New York City Department of Conveyances.

commercial structure.

Approximately twenty-five percent of the existing structures in the historic district were planned as single-family residences. Built individually or by developers in small groups, all were completed between 1849 and 1865. The district's earliest structure is 1153 Broadway, a three-story brick residence built in 1849-51. Despite significant alterations to the first story, the upper stories retain their original sills and lintels, as well as a wood cornice with dentils and egg-and-dart moldings. James Drake, a local resident, built three five-story brownstone residences along Broadway in 1854, of which a pair survive at 1145 and 1147 Broadway.⁴ Converted to commercial use in the early twentieth century, the facades retain some of their original elements, such as projecting brownstone sills and lintels.

The south side of 28th Street, between Fifth Avenue and Broadway, has five contiguous four-story structures built as single-family residences between 1855 and 1862. Despite various commercial alterations, the block is unique in the historic district for maintaining its residential scale. The earliest houses on the block, at 6 and 8 West 28th Street, were built by John Kinnier in 1855. Whereas the remarkably well-preserved upper facades of 6 West 28th Street display their original stone architraves, splayed keystones and cornice, 8 West 28th Street received a completely new brick and stone facade in 1888, designed by Charles Romeyne & Co., in the Romanesque Revival style. Similarly dramatic commercial conversions occurred at 4 West 28th Street (1885) and 12 West 28th Street (1916).

By 1860, Madison Square was known as the city's social center, attracting members of the Haight, Stokes, Schieffelin, Wolfe, and Barlow families.⁵ These wealthy residents shaped the neighborhood's character, successfully opposing construction of the Crystal Palace (1853) and a new City Hall (1855) in Madison Square Park, as well as supporting a diverse group of churches, representing the Episcopal, Dutch Reform, Presbyterian, and Catholic faiths. The earliest was the Church of the Transfiguration (aka the Little Church Around the Corner) at 1 East 29th Street, which held its first service in 1850, followed by Trinity Chapel (begun 1850, now the Serbian Orthodox Cathedral of Saint Sava) at 15 West 25th Street, and the Marble Collegiate Church (1851-54) at 272 Fifth Avenue. All are designated New York City Landmarks.

Occupied by Union soldiers as a campground during the Civil War, by 1870 the park

⁴ Drake lived at 15 West 26th Street in 1866.

⁵ Early residents of Madison Square helped found the Knickerbocker Base Ball Club in 1842. For several years, the club gathered in a vacant lot near Madison Avenue and 27th Street, developing formal rules for what would become the game of baseball. Forced out by subsequent development, in June 1846 they began to play on fields in Hoboken, New Jersey. See Burrows, 733; Stokes, September 3, 1845, *The Encyclopedia of New York City* (New Haven: Yale University Press, 1995), 81. *Fifth Avenue* (The Fifth Avenue Bank of New York, 1915), 28.

was in a bad state of repair. That year, the Common Council voted to finance the renovation of several Manhattan parks, including Madison Square. Ignatz Pilat, the Austrian-born chief gardener of Central Park, and William Grant, were hired to redesign the park and to create its present layout. In an effort to raise money to construct the Statue of Liberty, from 1876-84 the statue's arm and torch were exhibited in the park near Fifth Avenue. Various sculptures would also be commissioned, such as statues of William H. Seward (1876), Roscoe Conkling (1893), and Chester Alan Arthur (1898), as well as the acclaimed Farragut Memorial (1880). The later two men were both residents of the surrounding area; Conkling, a United States Senator, lived at 9 West 29th Street, and Arthur, the 21st President of the United States, lived at 34 West 21st Street. In 1881, Arthur took the oath of the office of President in his house at 123 Lexington Avenue, between 28th and 29th Streets.

Leisure and Hospitality in Madison Square, 1859-1905

The prestigious Fifth Avenue Hotel stood on the west side of Broadway, between 23rd and 24th Streets, for almost fifty years. Constructed in 1856-58 for Amos R. Eno when most city hotels were located below 14th Street, it signaled the beginning of a new hotel district.⁶ The five-hundred room palazzo-style hotel, co-owned and managed by Paran Stevens, was famous for its luxurious accommodations that included fireplaces in every room, private bathrooms, and a steam-operated elevator, the first to be installed in a hotel.⁷ It attracted many distinguished guests, including nine Presidents of the United States and many influential members of the Republican Party.

While some critics doubted Eno's uptown hotel would succeed, Broadway quickly became "an avenue of great hotels,"⁸ including such famed establishments as the Albermarle House (1860), Hoffman House (1864), Worth House (c. 1865), St. James Hotel (c. 1866), and Victoria Hotel (originally Stevens House, 1870-72).⁹ Peter Gilsey, a Danish-born

⁶ "Amos R. Eno's Life Ended," Obituary in the *New York Times*, February 22, 1898. Born 1810, he was also an organizer of the Second National Bank, which was originally located in the Fifth Avenue Hotel and later moved to 250 Fifth Avenue, at the northwest corner of 28th Street. His son, Amos F. Eno, donated his collection of early New York City views to the New York Public Library.

⁷ Steven's son, Henry, was briefly engaged to marry Edith Jones (later Wharton). R.W.B. Lewis, *Edith Wharton: A Biography* (New York: Harper & Row, 1975), 45.

⁸ *King's Handbook of New York* (Boston: Moses King, 1893), 148.

⁹ These hotels have all been demolished. The closing of the Hoffman House was first-page news. "In its best days the hotel vied with the Fifth Avenue as great political headquarters." See "The Hoffman House Sold for \$3,500,00," *New York Times*, February 24, 1915, 1.

tobacco dealer and real estate investor, built two notable hotels on Broadway, the five-story Coleman House (Charles Mellon, 1867) and Gilsey House (Stephen Decatur Hatch, 1869-71, a designated New York City Landmark).¹⁰ Martha G. Lamb, author of the *History of the City of New York* (1877), lived in Coleman House during the late 1870s. It closed in 1902 and was subsumed into the present Beaux Arts-style commercial structure at 1161-75 Broadway (aka 25 West 27th Street).

Within the historic district are six structures built as hotels. The earliest is 39-41 West 27th Street (now the Senton Hotel), a seven-story structure designed by Renwick, Aspinwall & Company in 1890. The facade features Renaissance Revival-style motifs, articulated in brick, brownstone, and terra cotta. George Keister designed the Von Hoffman at 29 West 26th Street in 1893, a seven-story hotel and boarding house that recalled Stanford White's Renaissance Revival-style Imperial Hotel (1889, demolished) at Broadway and 31st Street.¹¹ Clad in limestone and orange ironspot brick, the Von Hoffman's upper stories feature striking neo-classical details in buff-colored terra cotta.

The Victoria Hotel (demolished) was the district's first luxury apartment building. Designed in 1870 by Richard Morris Hunt, it was the first of several important apartment houses constructed in the district on Fifth Avenue.¹² Two years later, in 1872, the seven-story (William D.) Black Building, designed by the prominent architect George B. Post, began construction. Located at 251 Fifth Avenue, at the northeast corner of 28th Street, it is one of the earliest surviving apartment buildings in New York City. Designed in the Queen Anne style, with brownstone details, it originally featured a pyramidal crown with dormer windows that would have been visible from Madison Square. The twelve-story Knickerbocker Apartments, at 243-49 Fifth Avenue, at 28th Street, were built in 1882-84 (Charles W. Clinton, demolished).¹³

Apartment living became fashionable among the wealthy classes, and particularly unmarried men in the 1880s. Various called apartment houses, French Flats, and Bachelor

¹⁰ The Gilsey family also owned the Comedy (later Princess) Theater on the west side of Broadway, between 28th and 29th Streets.

¹¹ Keister was responsible for many residences and theaters, such as the Hotel Gerard (1893-94, a designated New York City Landmark), one of the earliest apartment hotels in Times Square, and the Belasco Theater (1906-7, a designated New York City Landmark).

¹² President Grover Cleveland is said to have lived in the Hotel Victoria "after his first term." Jenkins, *The Greatest Street in the World*, 244.

¹³ Edward Livingston Youmans (1821-1887), the founder of *Popular Science Monthly* (later *Scientific Monthly*) lived in the Knickerbocker Apartments, as well as the merchant-politician Issac Bell and banker James T. Woodward.

apartments, many of these multiple dwellings survive in the historic district. While some began as single-family dwellings, such as the 1149 Broadway, 8 West 28th Street, and 19 West 26th Street, a significant group were built specifically for this purpose. In 1883, Louis L. Todd commissioned August Hatfield to design a ten-story French Flats building at 49-55 West 27th Street. Designed in the Romanesque Revival-style, it features three-story rusticated stone base and curved end bays with triple windows. It was later renamed the Hotel Earlington. Lorenz F. J. Weihler designed and built 26 West 27th Street in 1900, a seven-story bachelor apartments building in the Beaux-Arts style.

Area hotels grew in size and became less exclusive after 1900. The Breslin was built on a large trapezoidal lot at the southwest corner of Broadway and 29th Street in 1903-5. It replaced the Sturtevant House and was the last hotel built on this section of Broadway. Colonel James Henry Breslin had been active in the hotel field since the 1870s and was associated with the St. James Hotel, Gilsey House, the Hotel Wolcott, the Manhattan Beach and Oriental Hotels, as well as Chicago's Auditorium Hotel.¹⁴ Designed by the architects Clinton & Russell, and leased from the United States Realty Company, the twelve-story hotel opened in November 1904. The main entrance, originally marked by a barrel-vaulted marquee, was located on 29th Street. Notable interior features included a "ladies grill room" and an "exquisite" pastel color scheme in the various public spaces.¹⁵

In successive years, the Hotel Latham (Augustus N. Allen, 1904) and Prince George Hotel, both on East 28th Street, between Madison and Fifth Avenues, opened.¹⁶ The Prince George was the last and largest hotel built in the district, catering to both permanent and transient guests. Commissioned by Charles F. Rogers in 1904-5, the thirteen-story building dominates the block. It replaced three rowhouses on 28th Street, as well as a stable and group of rowhouses on 27th Street.¹⁷ The main entrance was located on 28th Street, a block and a half from the recently-completed IRT subway at Fourth (now Park) Avenue and 28th Street. The hotel was designed by the architect Howard Greenley, who studied at the Ecole des

¹⁴ *King's Notable New Yorkers of 1896-1899* (Boston and New York: Moses King, 1899), 385. See "Hotel Men all mourn Jim Breslin," Obituary in *New York Times*, April 1, 1906, 11.

¹⁵ In the historic district, the architects Clinton & Russell also designed 1178 Broadway (1901-2). "The Hotel Breslin," *Real Estate Record and Guide*, November 19, 1904, 1082.

¹⁶ During his last years, the landscape photographer and artist, William Henry Jackson (1843-1942) lived in the Hotel Latham. Patrick Bunyan, *All Around Town: Amazing Manhattan Facts and Curiosities* (New York: Fordham University Press, 1999), 252.

¹⁷ Charles F. Rogers was the son of the popular sculptor John Rogers. See John Tauriac, *Elegant New York: The Builders and the Buildings, 1885-1915* (New York: Abbeville Press), 53. The hotel remained "under the family's control" until the mid-1950s. See *New York Times*, September 15, 1954, clipping, New-York Historical Society.

Beaux-Arts and had been associated with both Carrere & Hastings and Arnold Brunner. While the red brick, rusticated limestone, and white terra-cotta exteriors were designed in the Beaux-Arts style, the interior decoration was quite varied, borrowing motifs from French, English, and Genoese sources. Of particular interest was the Palm Room, which originally had trellised piers and arches, as well as murals by the son of painter George Inness and a Rookwood faience fountain. The *Architectural Record* praised the design, writing:

The designers and builders of other apartment hotels in New York City would do well to visit the Prince George Hotel, so as to learn how to combine economy, propriety and good taste . . . ¹⁸

During the second trial of Harry K. Thaw for the murder of Stanford White in 1907, Evelyn Nesbitt and servants briefly occupied a suite of rooms in the hotel.¹⁹ An east wing was added in 1912-13, designed by Greenley and Kenneth M. Murchison. To establish a visual link with the original structure, each keystone is decorated with a fleur-de-lys and crown.²⁰

Restaurant and Theater District, 1870-1910

As the development of Manhattan pushed north, Madison Square benefitted from its central location. One block from the Sixth Avenue elevated railroad, with stations at 23rd and 33rd Streets, the sidewalks bustled with activity. During the 1870s, it became famous for its vibrant night life. In recognition of its deserved nocturnal reputation, on December 20, 1880, the Brush Electric Light Company demonstrated electric arc lights for the first time in New York City, illuminating a section of Broadway from 14th to 26th Streets, and later, to 34th Street. To provide power, the company built the city's first electric station at 133 West 25th Street, west of Sixth Avenue. Two years later, in 1882, electric lights were also installed in Madison Square Park. Affixed to a one hundred and sixty foot-tall mast, *Harper's Weekly* reported that the lights had "a very beautiful effect in the square."²¹

¹⁸ "The Prince George Hotel," *The Architectural Record* (December 1908), 480.

¹⁹ Tournac, 53.

²⁰ Andrew Dolkart, "Prince George Hotel," National Register of Historic Places, Registration Form, December 15, 1998. Also see various undated promotional brochures for the hotel, New-York Historical Society. Two other additions to the hotel (neither part of historic district) were made in 1914 and 1916. The later addition, at 64-70 Madison Avenue, was, in part, the former site of a building housing the Mott Memorial Medical and Surgical Library, as well as the New York Genealogical and Biographical Society. *New York Sun*, December 29, 1916.

²¹ Quoted and illustrated in Leslie Dorsey and Janice Devine, *Fare Thee Well: A Backward Look at Two Centuries of Historic American Hostelries, Fashionable Spas, and*

By the early 1890s, Broadway, above 23rd Street, was known as the “Great White Way.” J. B. Kerfoot, a friend of the photographer and art dealer Alfred Stieglitz, described the street’s dazzling character:

And as you look, the lights become letters, and the letters form themselves into words, and the words are HOFFMAN and VICTORIA and CAFÉ MARTIN and BRESLIN . . . one cannot put the glowing spectacle into words, or paint the electric fairyland . . . One can only walk and look and tell one’s self after all Broadway begins at Twenty-third Street and ends at Longenecker Square, and sleeps by day, and comes to life by sundown.²²

Manhattan’s earliest large electric sign was installed on the north wall of the Cumberland Hotel, at the south end of Madison Square, in 1892. Conceived to promote excursions to Manhattan Beach, the sixty-foot tall, multi-color, sign was described in a contemporary journal as “a magnificent sight. Its splendor is visible from far away uptown and its glow on the sky can be easily seen from the East and North Rivers.”²³ By 1899, similar advertisements were visible at the square’s north end.

Delmonico’s was the neighborhood’s most illustrious restaurant, filling the south side of 27th Street, from Fifth Avenue to Broadway (demolished). Founded on William Street in 1827, the restaurant was known for its continental cuisine and sumptuous decor. It relocated to Madison Square in 1876, occupying the former Dolworth Building. The architect Griffith Thomas supervised the alterations, creating a spacious sidewalk café and restaurant on the first floor, with various dining rooms on the floors above. In 1893, *King’s Handbook of New York City* reported:

The name has been a familiar word among epicures of two continents for nearly three-quarters of a century . . . Many of the belles of the “Four Hundred” have made their debuts at Delmonico’s. The place is the social centre of the wealthy and the exclusive portion of New York.²⁴

Seaside Resorts (Crown Publishers, 1964), 78.

²² From the book *Broadway* (1911), cited by Christabel Gough and the Society For the Architecture of the City, Inc. in “Suggestions for a Madison Square North Historic District,” 10.

²³ Burrows, 1063, 1066; *The Encyclopedia of New York City*, 8, 673; Stokes, 1975. For a discussion of signage, see Tama Starr and Edward Hayman, *Signs and Wonders: The Spectacular Marketing of America* (New York: Doubleday, 1998), 55-58. “Where There is Light There is Progress,” in *Broadway: The Grand Canyon of Business* (New York, 1926), 140.

²⁴ *King’s Handbook of New York*, 238.

Delmonico's moved to West 44th Street in April 1899, at the east end of clubhouse row. The building was subsequently leased to Louis Martin who operated Café Martin, from 1902-11, to similar acclaim. A 1903 a guide to Manhattan restaurants described it as "One of the institutions of New York."²⁵ In addition to a café and "table d'hote room" sitting five hundred persons, there were eight private dining rooms decorated in various styles, from Japanese to Art Nouveau. Other acclaimed restaurants were located in area hotels. The dining room at the Brunswick had prices that were said to be "recherches" and the chef at the Hoffman House was Eugene Lapperque, who had been "lured away from the Rothschilds in London."²⁶

Broadway, between 23rd and 34th Streets, also attracted a large concentration of legitimate theaters. Interspersed between various hotels were the Fifth Avenue Theater (later the Madison Square Theatre, 1865-1908) located behind the Fifth Avenue Hotel on West 24th Street, Daly's Theater at 1221 Broadway (1867-1920), San Francisco Music Hall at 28th Street (1875-1907), Daly's Fifth-Avenue Theatre at the northwest corner of 28th Street (1877-1930), the Brighton Theater (later the Bijou Opera House, 1878-1915) at 1239 Broadway, and Wallack's Theatre at 1218-20 Broadway (1882-1918).²⁷ These now demolished theaters were widely admired; Wallack's (aka Palmers) was "often spoken of as the leading theater in America" and Daly's was said to home to "the most famous stock-company" in the nation. Gilbert & Sullivan's *Pirates of Penzance* and *The Mikado* had their United States premieres at the Fifth-Avenue Theater, at 29 West 28th Street, in 1879 and 1885.²⁸

In April 1894, the world's first kinetoscope parlor opened in a three-story brick building (1874) at 1155 Broadway, in the heart of the theater district.²⁹ Owned by two Canadian businessmen, Andrew and George Holland, this was the first commercial exhibition

²⁵ *Where and How to Dine in New York* (1903). Collection New-York Historical Society. Also see Michael and Ariane Batterberry, *On the Town in New York: From 1776 to the Present* (New York: Charles Scribner's Sons, 1973).

²⁶ *Mirror for Gotham*, 222-223; Dorsey and Devine, 76.

²⁷ Daly's Theater was originally Banvard's Museum and Theatre. Built in c. 1867, it was said to be "the first building in the city erected expressly for museum purposes." In later years, it was variously known as Wood's Museum and Theatre, Wood's Museum and Menagerie, and the Broadway Theater. *The World's Greatest Street*, 251. Also see "theater" and "theater architecture" in the *Encyclopedia of New York City*, 1165-77.

²⁸ See Ruth Crosby Dimmick, *Our Theatres To-day and Yesterday* (New York: H.K. Fly Company, 1913).

²⁹ The sculptor John Rogers operated a "sunny flower-filled" studio and showroom at 1155 Broadway, from 1876-79. See David H. Wallace, *John Rogers: The People's Sculptor* (Wesleyan University Press, 1967), 141.

of the motion picture. The narrow storefront was identified by a green-eyed dragon suspended above the entrance. Customers paid twenty-five cents to watch Thomas Edison's invention through ten peep-hole viewers placed in a row. The Holland's monopoly, however, was brief and by the end of the year such parlors had spread throughout the city and the United States. In 1991, the building was subsumed into a ten-story hotel.³⁰

The neighborhood's most famous venue was Madison Square Garden, located on the east side of Madison Avenue between 26th and 27th Streets. P. T. Barnum, the famed circus impresario, converted the former New York and Harlem Railroad depot (built 1845) into a "Great Hippodrome" in 1874. During the next six years, the building served various purposes; in addition to renting the large hall to various religious groups, manager Patrick S. Gilmore used the building as a spacious concert ground, presenting classical music and related events. In 1880, the building was condemned and Barnum developed plans to construct an ambitious entertainment complex on the site. In 1887, the site changed hands and was acquired by the Madison Square Amusement Company. Designed by the architects McKim, Mead & White, the pale yellow brick Spanish Renaissance-style complex opened in 1890. It incorporated two theaters, a restaurant and ballroom, as well as a café and roof garden. The 341-foot-high tower, modeled on the Giralda in Seville, incorporated seven stories of bachelor apartments, a spacious observation platform, and a rotating statue of Diana by Augustus St. Gaudens.³¹ Only the World Building (1889-90, George B. Post, demolished) on Park Row was taller and the complex helped put Madison Square on the skyline. In subsequent years, two nearby structures (both designated New York City Landmarks) would rival the tower, the twenty-two-story Flatiron Building (1901-3, D.H. Burnham & Co.) and the fifty-four-story Metropolitan Life Tower (1907-9, Napoleon Le Brun & Sons), which was planned as the world's tallest structure.

Madison Square was a short-lived theater district. By the 1890s, Longacre Square, soon to be known as Times Square, was becoming the city's main entertainment center.³² The planned route of the new IRT subway, up Park Avenue and west along 42nd Street to Broadway, delivered passengers directly into the heart of the Times Square. In contrast, the stations at Park Avenue and 23rd and 28th Streets were a considerable distance from the Madison Square's various attractions. While this disadvantage would be rectified with the opening of the BMT subway along Broadway in 1918, few of these amusements remained open after 1910.

³⁰ Richard Alleman, *The Movie Lover's Guide to New York* (New York: Perennial Library, 1988), 163-64.

³¹ Mariana Griswold Van Rensselaer, "Madison Square Garden," (March 1894), from *Accents As Well As Broad Effects* (University of California Press, 1996), 82-98.

³² Madison Square Garden closed in 1925.

Clubs and related designs

During the 1870s, Madison Square became the city's primary club district. Popularized in Britain in the late eighteenth and nineteenth centuries, these private organizations offered men places to eat, drink, and socialize. While the majority of clubs were male only, early women's clubs also met on Fifth Avenue. Of particular note was Sorosis – the first women's club in New York City – whose 350 members met twice monthly at Delmonico's. Established in 1868, it encouraged “agreeable and useful relations among women of literary, artistic and scientific tastes.” The Meriden Club gathered at the Fifth Avenue Hotel to “discuss social, economical and literary topics.”³³

While many men's clubs met in hotels and restaurants, others purchased or leased rooms in existing structures. The New-York Club was located at 1 West 25th Street. Founded in 1845, the club occupied the prominent four-story brick and brownstone building, overlooking the Worth Monument and Madison Square, from 1874-1888. The site is presently occupied by 202 Fifth Avenue (aka 1-3 West 25th Street and 1122 Broadway), built in 1918-19. The Knickerbocker Club was located in the former William Butler Duncan house at 249 Fifth Avenue, at the southeast corner of 28th Street (demolished).³⁴ Founded by Alexander Hamilton Jr., John Jacob Astor Jr., and Philip Schuyler in 1871, the club owned the building for ten years, from 1872-1882.³⁵

The Reform Club acquired the former Amos R. Eno residence at 233 Fifth Avenue, at the northeast corner of 27th Street, in 1890. Established in 1888, Anson Phelps Stokes was the club's founder and first president.³⁶ Prominent members included the architect and critic Russell Sturgis, financier William Rockefeller and Isidor Straus, the co-owner of Macy's Department Store. The prolific New York architect R. H. Robertson was responsible for the conversion; he moved the main entrance to quieter 27th Street and redesigned the Fifth

³³ *King's Handbook of New York City*, 570.

³⁴ Robert Stern, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli Press, 1999), 214.

³⁵ The best-known clubhouse in the area was the former Leonard Jerome Mansion (1859, demolished) at the southeast corner of Madison Avenue and 26th Street. A succession of clubs occupied this mansion, including the Manhattan, Madison, and University Clubs.

³⁶ Anson Phelps Stokes (1838-1913) was the son of James and Caroline Stokes who built the first house on Madison Square in 1851. It was probably located at 26 East 26th Street, aka Madison Square North (demolished). See *Historical Sketch of Madison Square*, 26. His brother was William Earle Dodge Stokes (1852-1926), builder of the Ansonia Apartments (1899-1904, a designated New York City Landmark).

Avenue facade.³⁷ The club interiors featured a large parlor, billiard room, grille room, and café, and the upper floors were used as bedrooms. At the time of construction, a three-story extension was erected in the rear yard, containing a large meeting hall and library “consisting of many thousand volumes, including the best publications on political economy.” From 1897-1907, the club published *Municipal Affairs*, a respected journal. By 1904, the club had relocated and the building was again altered for commercial use.³⁸

The majority of clubs met in former row houses. They included: the Lambs (34 West 26th Street), Columbia University (15 East 26th Street), Yale University (17 East 26th Street), Xavier Union and Catholic Club (both 20 West 27th Street), Young Men’s Republican Club and Manhattan Chess Club (both 21 West 27th Street), the American Jockey Club (22 West 27th Street), New York Horticultural Society (26 West 28th Street), St. Nicholas Club and Canadian Club (both 12 East 29th Street), New York Bar Association (7 West 29th Street), and the Ohio Society (236 Fifth Avenue). All of these structures have been demolished, except the Fencer’s Club, which was located in a converted four-story residence at 8 West 28th Street (1855).³⁹

Banks

The growing presence of financial institutions around 1900 coincides with the neighborhood’s transformation from an area of late evening activities to one dominated by office workers. Architects of bank buildings, including those in this area, typically employed neo-classical motifs in their designs. John Duncan, the architect of General Ulysses S. Grant Tomb and the Knox Hat Building (both designated New York City Landmarks), converted the lower stories of 208 Fifth Avenue (aka 1128-30 Broadway) into the Lincoln National Trust Company in 1902, replacing the front and rear walls with a two-story limestone base crowned by an entablature. Townsend, Sternle & Haskell performed a similar alteration for the Emigrant Savings Bank at 206 Fifth Avenue in 1919.

In 1913 the Lincoln National Trust Company expanded its operations in Madison Square, constructing 204 Fifth Avenue (aka 1124 Broadway). Designed by Charles P. H.

³⁷ The *New York Times* wrote that it was a “broad, four-story, red brick mansion in which [Eno] lived for many years, but which was converted into a club house by the Reform Club about a decade ago.” Amos R. Eno obituary, February 22, 1898, 1. Also see “The Reform Club’s Home,” *New York Times*, April 18, 1890, 8.

³⁸ From 1883-92, Robertson’s office was located at 121 East 23rd Street. See Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 65.

³⁹ The addresses of these and other clubs and societies can be found in *Troy’s Directories*, 1880-1881, 1885-1886, 1890-1891.

Gilbert in the Beaux-Arts style, this impressive three-story limestone-fronted building features a pedimented entry, surmounted by a monumental double-height arch and balustrade. After 1926, Lincoln Trust was known as Chase National Bank.⁴⁰ The building is presently occupied by Pentagram, a noted graphic design firm.

The district's most significant and conspicuous bank building stands at the northwest corner of Fifth Avenue and 28th Street. Built in 1907-8 as a branch of the Second National Bank of the City of New York, the five-story structure was designed in the office of McKim, Mead & White. Executed in the neo-classical style, it features a rusticated limestone base with entrances that originally faced both Fifth Avenue and West 28th Street, as well as windows crowned by arches, and alternating triangular and segmental pediments. Over the next twenty years, the firm designed two complimentary additions, a slender five-story extension to the north in 1913, and a two-story rear addition in 1928.

Built for Business: Origins, 1870-1900

An increasing number of commercial buildings were built in the historic district following the Civil War. Most were built as speculative projects, with stores at street level, and a mix of office and loft spaces on the upper floors. Initially, most were no taller than six stories; however, the introduction of high-speed elevators encouraged the development of significantly taller structures, many of which were located along Broadway and Fifth Avenue. These latter structures reflect both the development of the office building as a unique building type and the gradual emergence of Madison Square as an important mercantile district.

Of particular interest in the district is 1180 Broadway, built in 1870. Designed by Stephen Decatur Hatch, the architect of Gilsey House (1869-71), the five-story structure features a cast-iron facade, the earliest surviving in the historic district. Built to provide retail space and showrooms, the neo-classical style building was later owned by the Poland Spring Company. The district's other cast-iron front is located at 242 Fifth Avenue. Built as a single-family residence, the architect George Harding converted the building to commercial use in 1885, adding a richly-embellished Queen Anne-style facade. It features arched fenestration at the fourth story, surmounted by an elaborate pediment. A similar building was commissioned by Paran Stevens in 1871.⁴¹ During construction of Stevens house, he asked

⁴⁰ The facade recalls the National Park Bank (Donn Barber, c. 1908) which originally stood at 214 Broadway, and McKim, Mead & White's New England Trust Company, Boston, Massachusetts (1904-7). See Leland Roth, McKim, *Mead & White, Architects* (New York: Harper & Row, 1983), 303.

⁴¹ After his death in 1872, Mrs. Paran Stevens lived at 244 Fifth Avenue (demolished). The *New York Times* wrote: "probably no woman conspicuous in New York society has been

Hunt to design two small structures, a stable at 3 East 28th Street (1871, demolished) and a five-story commercial structure at 1160 Broadway (1871), near 27th Street. Designed in the neo-Grec style, this substantially-altered cast-iron building originally had a store at ground level and lofts above, surmounted by a pyramidal tower.

The Astor family moved its real estate office from Prince Street to 21 West 26th Street in 1883. Designed by Thomas Stent, who worked on many Astor projects, the building was commissioned by John Jacob Astor (1822-1890) who inherited most of the family estate in 1875. In this small red brick Queen Anne-style structure he managed the family's immense real estate holdings, which included buildings and property throughout Manhattan and the Bronx. Within the district, the Astors also built 23 West 26th Street (1880-81) and 20 West 27th Street (1910-11), a six-story Arts and Crafts style loft building.

One of the most unusual early commercial buildings in the historic district is 256 Fifth Avenue. Commissioned by Charles A. Baudouine (1808-95) in 1893, the six-story store and loft building features an exotic Moorish Revival-style facade. Baudouine was a leading New York City cabinetmaker whose neo-Rococo-style furniture is represented in many museum collections. After his retirement in 1856, he invested in numerous commercial projects in Manhattan. Alfred Zucker and John H. Edelman, who were completing the Decker Building (1892-93, a designated New York City Landmark) at the time, were responsible for the light-colored brick and terra-cotta facade, which includes double-height columns, pointed arches, and a projecting balcony.⁴²

The portrait photographer Napoleon Sarony moved his studio and showroom to 256 Fifth Avenue in the mid-1890s. The building was the firm's third Manhattan location, and it was close to the theater district where many of his clients worked.⁴³ A large number of photographers were active in the area. While some leased space in loft buildings, many studios were located in the upper stories of converted residential buildings, including at least six buildings in the district on Fifth Avenue. Edward Steichen occupied a studio at 291 Fifth Avenue (demolished, not part of the historic district) before 1905 that later became Alfred

more talked about than Mrs. Stevens." Obituary, April 4, 1895, 1.

⁴² Zucker also designed an addition to the Hoffman House, completed in 1895. For a listing of his projects in Manhattan, see Mary Kathryn Stroh, "The Commercial Architecture of Alfred Zucker in Manhattan," Master of Arts Thesis, The Pennsylvania State University Graduate School in Art History, December 1973.

⁴³ The Sarony firm occupied the building until at least 1910. A rival firm, Charles L. Ritzman: Photographs of Celebrities, was located at 228 Fifth Avenue. See *Fifth Avenue, 1911: From Start to Finish*, Christopher Gray, ed. (New York: Dover Publications, Inc., 1994).

Stieglitz's famed gallery.⁴⁴ Many important French artists had their American debuts here, including Picasso, Brancusi, and Matisse. Several blocks south, in a narrow storefront at 237 Fifth Avenue, was the pioneering MacBeth Gallery. Established in 1891, it was one of the first galleries in New York City devoted exclusively to American art, chiefly members of the Ashcan school. William MacBeth was close friends with the painter Arthur B. Davies, who lived above the gallery beginning in c. 1895.⁴⁵ The building was demolished by 1910.

The scale and density of Madison Square increased after 1890. Madison Square Garden's conspicuous tower provided views across the park and the surrounding neighborhood and in the decade that followed a significant number of high-rise commercial structures would be erected, particularly along Broadway and Fifth Avenue. Advances in steel construction and engineering enabled architects to design these structures and real estate values made the expense worthwhile. Such developments coincided with a revival of interest in classical forms, in part, encouraged by the 1893 Columbian Exposition in Chicago. The classical column would serve as the general model for many early skyscrapers, dividing the main elevations into a base-shaft-capital configuration.⁴⁶

The earliest large office building in the district is 1181 Broadway, at the southwest corner of 28th Street. The eleven-story Classical Revival-style structure, completed in 1896, was commissioned by the estate of Charles A. Baudouine. It features the owner's name in raised capital letters above the seventh-story windows, facing both Broadway and 28th Street, as well as two one-story tall temple fronts, executed in terra cotta, crowning the upper stories. A concurrent high-rise project was the Revillon Building at 13-15 West 28th Street, a ten-story store and office building, designed by Barney & Chapman in 1895-96. Clad in granite, tawny brick and light-colored terra cotta, the uppermost story features four impressive caryatids set below an elaborate projecting cornice.

In 1896, builders began construction of the Townsend Building on the former site of

⁴⁴ For a detailed discussion of photography studios in the area, see The Society for the Architecture of the City, Inc. "Suggestions for a Madison Square North District," 3-7.

⁴⁵ Bunyan. Also see http://aic.stanford.edu/jaic/articles/jaic35-03-001_2.html. Art galleries in the historic district included the print dealer Hermann Wunderlich at 220 Fifth Avenue, Reichard & Company at 226 Fifth Avenue, and the printer Christian Klackner at 7 West 28th Street. See Linda H. Skalet, *The Market for American Painting in New York, 1870-1915* (Ph.D. diss., Johns Hopkins University, 1980). Furthermore, the Duveen Brothers gallery was located at 302 Fifth Avenue. There was also a large concentration of shops dealing with antiques, including A. Miller, Adams, Banta & Van Buskirk, C.V. Miller, A.J. Crawford, and Yamanaka & Co. See *Fifth Avenue, 1911*, various plates.

⁴⁶ Sarah Bradford Landau and Carl Condict, *Rise of the New York Skyscraper 1865-1913* (New Haven and London: Yale University Press, 1996), 184-187.

Worth House.⁴⁷ Located on the northwest corner of Broadway and 25th Street, this limestone Classical Revival-style building was designed by Cyrus Eidlitz. Twelve stories in height, the building has a chamfered corner facing southeast and a richly-embellished entrance portico on Broadway. The offices and lofts were intended to attract members of the building trade “which have for some years [had] been settling in the vicinity of Madison Square.” Among its tenants were the Eidlitz firm (1897-1909) and the Building Trades Club, which relocated from 23rd Street. The *Real Estate Record and Guide* described the club as the “largest and most representative and influential organization in these trades.”⁴⁸

Another building that was popular with architectural firms was the St. James Building, erected in 1896-98.⁴⁹ Named for the celebrated hotel it replaced at 1133 Broadway, the sixteen-story office building was built as an investment by Joseph and Abraham Pennock of Philadelphia. It was designed by the architect Bruce Price, who was responsible for such acclaimed skyscrapers as the American Surety Company Building (1894-96) and the Bank of the Metropolis (1902-3, both designated New York City Landmarks).⁵⁰ The two main elevations are richly embellished, clad in red brick and terra cotta, with gargoyles and owls. To take advantage of the activity on Broadway, the main entrance was flanked by large

⁴⁷ Following his arrival in New York in 1895, William Randolph Hearst took a “bachelor apartment” in the Hoffman House, and then a suite of rooms on the third floor of Worth House. He later acquired the former residence of Chester A. Arthur at 123 Lexington Avenue. David Nasaw, *The Chief: The Life of William Randolph Hearst* (Boston: Houghton Mifflin, 2000), 112-13.

⁴⁸ “The Townsend Building: A New Home for Building Trade Interests and A First Class Uptown Office Building, *Real Estate Record and Guide*, April 3, 1897, 555. In the mid-1890s, Madison Square attracted the majority of architectural firms in the city. Within the district, in mostly buildings that still exist, dozens of firms were active, including Don Barber (1910-12), Sylvan Bein (1920-21), D. H. Burnham & Co. (c. 1908), Carrere & Hastings (1907-15), Francis A. Demeuron, John Duncan (1904-14), Aymar Embury (1907-11), C.P.H. Gilbert (1900-19), George Keister, Thomas W. Lamb (1905-9), William Lauritzen, Guy Lowell (1907-22), Lord & Burnham, Maynicke & Franke, McKenzie, Vorhees & Gmelin (1910-21), Kenneth Murchison, Henry C. Pelton, Bruce Price (and successors, 1898-1907), John Russell Pope (1901-7), and James E. Ware & Son (1899-19). See entries in James Ward, *Architects in Practice 1900-1940* (1989).

⁴⁹ The St. James Hotel was the “resort of the better class of sporting men, especially those interested in the turf. Many theatrical stars have been patrons of the house.” *King’s Handbook of New York*, 226.

⁵⁰ Price’s earliest project in the historic district was 253 Fifth Avenue, in which converted a 1852 brownstone to commercial use. See New York City Department of Buildings, Borough of Manhattan, ALT 458-1882.

storefronts with elaborate semi-circular glazed awnings. Writing in 1903, the architectural critic Montgomery Schuyler grouped the St. James Building as among “the many important structures which [Price] has been called upon to construct.”⁵¹ Soon after completion, Price relocated his large and flourishing practice to the building, which the firm occupied for many years. A great variety of tenants leased space, such as architects, engineers, entertainment agencies, merchants of woolen goods, hosiery, glass and china, as well as dolls and masonic articles.⁵²

The planning and construction of Pennsylvania Station (1902-11) further stimulated the redevelopment of Broadway. The Johnston Building, at southeast corner of 28th Street was completed in 1903. Named for the owner, Caroline H. Johnston, the architects Schickel & Ditmars exploited the dramatic trapezoidal site, creating a rounded corner bay that faces north and rises twelve stories to a domed tempietto. A half block north, the sixteen-story Centurion Building, was completed in 1910. It was designed by William L. Rouse in the Classical Revival-style and originally featured four free-standing thirty-five-foot tall marble columns “showing the Roman Doric order” across the base. Several renderings of the proposed limestone and brick-clad building were published in the *Real Estate Record and Guide*, and it was described as “the most elaborate and complete structure of its size north of 23rd Street . . . catering to select and discriminating tenants.”⁵³

The Mercantile District, 1900-1930

Manhattan’s “middle district,” from 14th to 59th Streets, experienced considerable change after 1900. Retailers, such as Macy’s and B. Altmans, moved north, abandoning the Ladies’ Mile for the 34th Street corridor and Fifth Avenue. Wholesale merchants followed their clients north, first, occupying loft buildings between 14th and 23rd Streets, and later, in the historic district. Merchants leased space in recently-constructed buildings in which the interior arrangement was said to have been “reduced to a science.”⁵⁴ Twelve to eighteen stories tall, most were located on less costly, unimproved, side street lots. In contrast to buildings below 14th Street, these lofts had higher ceilings and large floor plates interrupted by a minimum of columns. Envisioned for a single tenant, each floor was “intended to be used

⁵¹ Montgomery Schuyler, “Bruce Price,” *The Brickbuilder*, June 1903, 112; Landau, 263-266.

⁵² Landmarks Preservation Commission, *Ladies Miles Historic District Designation Report* (New York: City of New York, ??), 314.

⁵³ “In Keeping With Its Site,” *Real Estate Record and Guide*, February 19, 1910, 381.

⁵⁴ “Existing Conditions in the Middle District,” *Real Estate Record and Guide*, December 18, 1909, 1688.

more or less as one large workshop or storage space, and, hence, open throughout without elaborate finish.”⁵⁵ To insure adequate natural light, the buildings had large windows and rear light courts. Many desirable features were provided for tenants, such as separate freight entrances and elevators, mail chutes in each loft, automatic sprinkler systems, and “filtered air.”⁵⁶

In 1902, plans were announced for a “genuine rival to the Waldorf Astoria” on the site of the former Hotel Brunswick and several adjoining properties. Despite an extremely advantageous Fifth Avenue location and unobstructed park views, the project did not proceed. In its place, a twelve-story commercial building known as the Brunswick Building (or 225 Fifth Avenue) began construction in April 1906 and was completed in June 1907. Designed by Francis H. Kimball and Harry E. Donnell, Associated Architects, the 198 by 158-foot project symbolized the district’s recent transformation.⁵⁷ Clad in limestone, red brick and terra cotta, this handsome \$1.2 million Beaux-Arts structure was designed as lofts for the wholesale trade and is presently known as the Gift and Art Center Building.

During the next five years, several large commercial buildings were constructed directly east of the Brunswick Building. These projects faced the park and extended to 26th Street, where freight elevators and loading docks were situated. The first buildings completed, the Neptune Realty Building (1909-10) and the Madison Square Building (1910-12) were designed by Maynicke & Franke. This firm specialized in large-scale commercial projects and was responsible for the Renaissance Revival-style Fifth Avenue Building, which later replaced the Fifth Avenue Hotel at 23rd Street. While the L-shaped, twelve-story, Neptune Building incorporates solid classical details that compliment the adjoining Society for the Prevention of Cruelty to Animals building (1896-98, not part of the historic district), the twenty-story Madison Square Building has a prominent three-story base and crown decorated with neo-Medieval details. In 1910, the firm moved its offices from 298 Fifth Avenue to the Neptune Building, which it occupied under Franke’s direction until 1936.⁵⁸ The Goddard Building, located between the Madison Square and Brunswick Buildings, was completed in 1913. The last building erected on the block was a five-story office building commissioned by Neptune Realty, the owners of the adjoining high-rise, in 1924. It replaced an 1850s brownstone

⁵⁵ Russell Sturgis, *A Dictionary of Architecture and Building* (London, 1901-2), 782.

⁵⁶ See “A New Idea in Loft Buildings: The New Up-town Mercantile District,” *Real Estate Record and Guide*, October 24, 1908, 777, October 31, 1908, 841.

⁵⁷ During his career, Donnell practiced in several locations in the area, at 3 West 29th (1903-7), in the Brunswick Building (1908-17), and at 37 East 28th Street (1918-23). Ward, 21.

⁵⁸ The Madison Square Building may have served as the model for the firm’s Lewisohn Building (1913), opposite Bryant Park. See “The Lewisohn Building,” *Real Estate Record and Guide*, March 22, 1913.

rowhouse and rear garage. Designed by Treanor & Fatio, the handsome neo-classical building breaks with the light-colored stone and brickwork that dominates most of the block.

These developments were further stimulated by the planning of new subway routes. Approved by the Public Service Commission in December 1907, contracts were awarded to the Brooklyn Rapid Transit Company (BRT, later BMT) in 1911 and service along Broadway, with stations at 23rd, 28th and 34th Streets, began in January 1918.⁵⁹ The *Real Estate Record and Guide* reported in 1911:

Slowly but surely old Madison Square, once the center of a residence neighborhood, is being surrounded by the gigantic palisades of commerce.⁶⁰

Among the various high-rise structures in the historic district, the Croisic Building (1910-12) is one of the most distinguished. Twenty-one stories tall, the slender tripartite tower stands at the northwest corner of Fifth Avenue and 26th Street, on a diagonal with Madison Square Park. Decorated with stone eagles, seated figures in armor and projecting gargoyles, the brick shaft rises without interruption to a richly-embellished six-story crown, surmounted by a steep copper mansard which disguises various utilities. During the previous decade, the neo-Gothic style had grown in popularity. Cass Gilbert, the celebrated architect of the West Street Building (1905-7, a designated New York City Landmark), which this tower strongly recalls, later asserted that such decorative treatments were “logical not creative in idea.”⁶¹ Frederick C. Browne’s picturesque elevations were subsequently praised; the authors of *New York: The Wonder City* called it “one of the most exquisite buildings architecturally in all New York.”⁶²

Numerous neo-Gothic towers were built throughout the historic district prior to the First World War. The Croisic Building’s design inspired two structures in the immediate vicinity, 212-216 Fifth Avenue, at 26th Street, and 228-232 Fifth Avenue, at 27th Street. These office buildings were developed simultaneously by the Johnson-Kahn Company and were designed by the architects Schwartz & Gross. The first of the two projects, at 212-216 Fifth Avenue (1912-13), stands on the site of Delmonico’s (later Café Martin). The later building, 228-232 Fifth Avenue, known as the Victoria Building, was completed in 1915. Both rise

⁵⁹ Stan Fishler, *Uptown, Downtown: A Trip Through Time of New York’s Subways* (New York: Hawthorne Books, Inc., 1976), 48-52.

⁶⁰ “The Croisic Building on Madison Square,” *Real Estate Record and Guide*, April 29, 1911, 787.

⁶¹ Quoted by Mary Beth Betts in “Cass Gilbert: The Aesthetics of Eclecticism,” Barbara S. Christen and Steven Flanders, eds., *Cass Gilbert, Life and Work: Architect of the Public Domain* (New York: W. W. Norton & Co., forthcoming).

⁶² W. Parker Chase, *New York: The Wonder City* (New York: Wonder City Publishing Co., Inc., 1932), 204.

twenty stories, have three elevations, and are clad in light-colored brick and matt-glazed terra cotta. Several articles in the *Real Estate Guide and Record* described the construction of the Victoria Building, praising the “unique foundation feat” which allowed the builder to simultaneously install the concrete foundations while the old hotel was being demolished. Furthermore, in designing the interiors with a minimum of columns, it was said to “present an advance in many ways in the best store and office planning.”⁶³

Buchman & Fox designed five commercial buildings in the historic district between 1906 and 1912. Following Fox’s departure in 1917, Ely Jacques Kahn (1884-1972), a recent graduate of the Ecole des Beaux-Arts and a professor at Cornell University, became a partner in the firm. In 1918-19, he designed, in association with Zimmerman, Saxe & Zimmerman, 202 Fifth Avenue (aka 1122 Broadway), at 25th Street. Located at the north end of the intersection of Broadway and Fifth Avenue, overlooking the Worth Monument, this dignified six-story neo-classical office building was Kahn’s earliest commission. The broad and highly-visible south facade was originally treated by the tenant, the Thomas Cusack Company, as a promotional billboard, brightly lit after dark and covered with the firm’s name and services between the windows and in a roof-top sign.

Kahn specialized in commercial structures, particularly loft buildings. Significant examples of his work include: Two Park Avenue (1927), the Squibb Building (1930), and the Film Center Building (1928-29, a designated New York City Interior Landmark). During the late 1920s, he published a series of important essays on the subject, examining the planning of industrial buildings and the importance of color and decoration. In contrast to the monochromatic treatment of most Manhattan buildings, Kahn urged his contemporaries to adopt a more modern approach, using “strong contrasts of color” and “great masses of beautiful pattern” to distinguish their buildings from “non descript neighbors.”⁶⁴

In 1928, Kahn designed a second building in the district, a twenty-eight story commercial tower at the southeast corner of Fifth Avenue and 29th Street. Clad in red, blue, and beige terra cotta, with occasional gold luster highlights, the street elevations demonstrate his mastery of polychrome decoration. These features enliven the building’s lower stories, as well as the various setbacks, which recede in an irregular pattern from the corner and rear. Inside, Kahn designed the upper stories for maximum flexibility, so that “floors may be rented as large undivided floor

⁶³ Ibid., see “Current Building Operations” and “Unique Foundation Feat Saves Time,” *Real Estate Record and Guide* (May 16, 1914), 883-84; and (April 4, 1914), 589-90. In the district, Schwartz & Gross’s first building was at 3-5 East 28th Street, an eleven-story loft building, completed in 1912.

⁶⁴ *Ely Jacques Kahn: New York Architect* (New York: Whittlesey House, 1931, reprint 1995) with an introduction and list of works designed between the war, by Francois Bollock and Tom Killian. (New York: Acanthis Press, 1995), 23-24. Also see, Robert Stern, *New York 1930*, 563, 557, and Susan Tunick, *Terra-Cotta Skyline*, 75-78, 146.

spaces or divided into offices.”⁶⁵ To accommodate the varied needs of potential tenants, he provided both a large decorated public lobby on Fifth Avenue with six passenger elevators and a separate freight hall with four elevators. Initially, the first story was leased to the Broadway National Bank & Trust Co.

Recent History

Few buildings have been constructed in the district since the Depression era. Aside from alterations and storefront improvements, most blocks retain their early twentieth-century character, dominated by hotel, office, and loft structures. In 1939, the WPA *New York City Guide* portrayed the area’s commercial character:

Factories and sales rooms of the toy, novelty, silk, woolen, and men’s clothing industries and headquarters of benevolent and welfare organizations are scrambled throughout the Madison Square district.⁶⁶

While many salesrooms were located in the larger buildings on Fifth Avenue, Broadway became the district’s most conspicuous commercial corridor, attracting wholesale merchants to converted storefronts and above. Such businesses, coupled with the absence of retail shops and restaurants, pushed the area “off almost everyone’s map of places to go” after the Second World War.⁶⁷ These developments made the neighborhood less appealing to tourists, and many hotels, including the Breslin, the Latham, and Prince George became single-occupancy residences, catering to older men, and later, homeless families.⁶⁸

Efforts to preserve the character of the neighborhood began in the mid-1960s, following the establishment of the New York City Landmarks Preservation Commission. The Flatiron Building (Daniel Burnham & Co., 1901-03) and the Appellate Division Courthouse (James Brown Lord, 1896-99) were both designated in 1966. Subsequent designations focused on religious structures, such as the Church of the Transfiguration complex and the Marble Collegiate Church in 1967, as well as the Trinity Chapel complex in 1968. Gilsey House and the Grand Hotel (Henry Englebert, 1868) were designated in 1979, followed by the Metropolitan Life Insurance Tower (Napoleon Le Brun & Sons, 1907-09) in 1989. The Ladies’ Mile Historic District, with its northern boundary reaching the south side of West 24th Street, became an historic district in 1989. The New York Life Insurance Building (Cass Gilbert, 1926-28) was designated in 2000.

⁶⁵ “Office Building, 261 Fifth Avenue,” *Architecture and Building* (February 1929), 78-80.

⁶⁶ *New York City Guide* (New York: Octagon Books, 1939, reprinted 1970), 78-80.

⁶⁷ Dunlap, 142.

⁶⁸ “East 27th Street: A Quiet Area Turns Tough,” *New York Times*, June 13, 1986, B1.

The Broadway-Madison Square Historic District retains its character as an early twentieth-century commercial district. In contrast to other parts of midtown Manhattan, many structures continue to serve their original, or a related, purpose. While most of the residences and hotels have been converted to new uses, the majority of office and loft buildings still accommodate a varied group of wholesale businesses.



Fifth Avenue, north of 27th Street, c. 1865
source: New-York Historical Society



Stevens House (later Victoria Hotel), southwest corner of Fifth Avenue and 27th Street
Richard Morris Hunt, 1870-72 (demolished)

Source: The Octagon, The Museum of the American Architectural Foundation

p 28B



View east along 26th Street
toward Madison Square Park and Garden, c. 1890, detail
Source: New-York Historical Society

BUILDING ENTRIES

BROADWAY, 1121 to 1137 (West Side between West 25th Street and West 26th Street)

1121 - 1127 BROADWAY

aka 9 West 25th Street

Borough of Manhattan Tax Map Block 827, Lot 28

Date of Construction: 1896-97 (NB 48-1896)

Architect: Cyrus L.W. Eidlitz

Original Owner: Estate of Isaac Townsend

Type: Office building

Style: Classical Revival

Stories: 12

Structure/Materials: Steel frame with limestone facing

History

This office building with ground-level stores, known as the “Townsend Building,” was designed by architect Cyrus W. Eidlitz and constructed in 1896-97 for the Estate of Isaac Townsend, at a time when the earlier residential buildings and hotels in the neighborhood were being replaced by high-rise commercial structures. It replaced the Worth House, a brick, mid-nineteenth century hotel. Isaac Townsend, who inherited the building from his father of the same name, was part owner of *The New York Herald*, and a founder of the Racquet and Tennis Club of New York and the New York Athletic Club. The Townsend Building was constructed to attract members of the building trade “which have for some years been settling in the vicinity of Madison Square.” Numerous architects had offices here, including the building’s designer, Cyrus L.W. Eidlitz (1897-1910), as well as Leopold Eidlitz (1897- 1907), Leopold Eidlitz Jr. (1897-1901), Ely & Wilson (1899-1900), C.P.H. Gilbert (1898-1919), Hiss & Weekes (1908-12), McKenzie, Voorhees & Gmelin (1910-21), and Joseph Wolf (1898-1904). Builders Bunn, Carey & Nase, Geo. W. Prodgers, and Jacob Zimmerman also had offices in the Townsend Building in the early twentieth century, as had the Building Trades Club and several building material supply firms. The Townsend Building remains remarkably intact on the exterior.

Description

Broadway: Five bays and chamfered bay at the corner of West 25th Street; two-story base with rusticated piers, topped by a projecting molding containing dentils and scrolled brackets; central entryway and elaborate surround, non-historic doors, bracketed hood, and lintel with incised lettering “Townsend Building;” non-historic metal storefronts, signage, and security gates; historic cast-iron-framed transoms over storefronts; upper stories feature projecting window sills and molded hoods, projecting moldings, carved panels, and pilasters; paired fenestration with historic, one-over-one steel sash; bracketed, copper roof cornice with dentils, egg-and-dart molding, and masks. West 25th Street: Eight bays; similar detail to Broadway facade; recessed service entry in hooded portico; non-historic metal storefronts and security gates; historic cast-iron-framed

transoms over storefronts; historic one-over-one steel sash. North elevation: Brick; lot-line windows with historic and non-historic sash.

Significant Alterations

1900 - A one-story rear addition was constructed. (ALT 184-1900); architect: F. Williamson; owner: Isaac Townsend.

References

Architectural Record, 5, (July-September 1895), 411-425 (rendering).

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

David Dunlap, *On Broadway. A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 133.

Dennis Steadman Francis, *Architects in Practice in New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 28, 29 & 34.

New York City Department of Buildings, Borough of Manhattan, New Building and Alteration applications file.

"Isaac Townsend" obit., *New York Times*, February 22, 1922.

Real Estate Record and Guide (November 28, 1896), 792 (rendering); (April 3, 1897), 555.

James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 22, 23, 28, 35, 52 & 86.

1129 BROADWAY

Borough of Manhattan Tax Map Block 827, Lot 49 in part (formerly lot 34)

Date of Construction: 1908 (ALT 609-1908)

Architect: W.H. Macleanin

Original Owner: Pittsburgh Life and Trust Co.

Type: Taxpayer

Style: None

Stories: 1

Structure/Materials: Aluminum, wood, glass, and cement stucco

History

This one-story taxpayer was built as a five-story brick dwelling in the mid-nineteenth century, and had its four upper floors removed in 1908. By 1934, its building lot had been merged with the adjacent building at 1131 - 1137 Broadway.

Description

Non-historic aluminum storefront, signage, and security gate.

Significant Alterations

1908 - Demolish the four upper floors and create ground-level store (ALT 609-1908); architect: W.H. Macleanin; owner: Pittsburgh Life & Trust Co.

References

Manhattan Land Book, City of New York (New York: G.W. Bromley & Co., 1934), pl. 49.
New York City Department of Buildings, Borough of Manhattan, alteration applications file.

1131 - 1137 BROADWAY

aka 10 West 26th Street

Borough of Manhattan Tax Map Block 827, Lot 49 in part

Date of Construction: 1896-97 (NB 1142-1896)

Architect: Bruce Price

Original Owner: St. James Company

Type: Stores and offices

Style: Renaissance Revival

Stories: 16 and penthouse

Structure/Materials: Steel frame with marble, brick and terra-cotta facing

History

Known as the “St. James Building,” this sixteen-story and penthouse office building with ground-level stores was designed by architect Bruce Price and constructed in 1896 for the St. James Company of Philadelphia, at a time when the earlier dwellings and hotels in the neighborhood were being replaced by high-rise commercial structures. This building replaced the mid-nineteenth-century St. James Hotel. Writing in 1903, the architectural critic Montgomery Schuyler placed the St. James Building among Price’s most important designs. Soon after completion, Price relocated his large and flourishing practice to the building, where the firm stayed through 1907. Several other architects had offices in the St. James Building, including Daniel H. Burnham (1908), Aymar Embury (1907-11), J. August Lienau and the firm Lienau & Nash (1902-06), Henry C. Pelton (1898-1907), and John Russell Pope (1901-07). In addition, the famous cigar store, the Havana Tobacco Company, occupied the first floor in the early twentieth century. Other tenants included merchants of woolen goods, hosiery, glass and china, as well as dolls and masonic articles. The building’s exterior remains remarkably intact.

Description

Broadway: Five bays; paired fenestration with historic, one-over-one wood sash; two-story rusticated limestone base featuring central, arched portico with recessed entryway, carved architrave, leaded transom, incised lettering “St. James Building,” non-historic doors, and surmounting oculus with scrolled keystone at the level of the second-story windows; non-historic metal storefronts, signage and security gates; historic cast-iron-framed transoms over the storefronts; arched second-story fenestration with prominent keystones; elaborate crown molding above the second story; ten-story, rusticated brick central section featuring windows with deep reveals, quoins, molded bands, paneled spandrels, and crown molding with scrolled brackets, egg-and-dart moldings, and masks; upper section of facade features arched, multi-story projecting and pedimented bays and fluted and banded arched columns, elaborate ornament; prominent keystones, quoins, and attic windows; denticulated, copper roof cornice. West 26th Street: Six

bays; paired fenestration; historic one-over-one wood sash; non-historic metal storefronts, signage, and security gates; similar detailing as Broadway; arched service entryway with historic wrought-iron gate; some window opening contains HVAC louvers. South elevation: Brick; relieving arches; terra-cotta quoins; historic three-over-three metal sash.

West elevation: Brick; terra-cotta quoins; lot-line windows with historic wood sash; some window openings contain brick infill or HVAC louvers.

Significant Alterations

1902 - Storefronts facing Broadway made flush with the building line; architect: McKim, Mead & White; owner: Security Trust and Life Company of Pennsylvania

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Architectural Record, 6, (April-June 1897), rendering; 6, (May 1905), 460.

David Dunlap, *On Broadway. A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 134.

A History of Real Estate, Building and Architecture in New York During the Last Quarter Century, 1898, reprint (New York: Arno Press, 1967), 651 (rendering).

Dennis Steadman Francis, *Architects in Practice in New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 60.

Landmarks Preservation Commission (LPC), *Ladies Mile Historic District Designation Report*, (New York, 1989), 314.

LPC, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, new building and alteration applications file.

New York City, Department of Taxes, photographic record, c. 1938 (Roll F-1601).

Montgomery Schuyler, "Bruce Price," *The Brickbuilder* (June 1903), 112.

James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 11, 23, 47, 60 & 62.

BROADWAY, 1141 to 1159 (West Side between West 26th Street and West 27th Street)

1141 - 1143 BROADWAY

aka 11 West 26th Street

Borough of Manhattan Tax Map Block 828, Lot 25

Date of Construction: 1926-27 (NB 302-1926)

Architect: William I. Hohauser, Inc.

Original Owner: Mary Hopton Dyer

Type: Stores, offices and showrooms

Style: Art Deco

Stories: 9 and penthouse

Structure/Materials: Steel frame with brick and terra-cotta facing

History

This nine-story commercial building was designed by the architectural firm William I. Hohaus, Inc. and built in 1926-27 for Mary Hopton Dyer during the last phase of commercial development in the historic district. Two, mid-nineteenth-century masonry dwellings were razed for the construction of this building, which housed stores, showrooms, and offices. The building, which continues in this use today, remains largely intact on the exterior.

Description

Broadway: Three bays; grouped fenestration; one-bay chamfered corner at West 26th Street; two-story rusticated terra-cotta base containing non-historic storefronts, bulkheads, show windows, signs, security gates, historic metal sash at the second story, and surmounting historic denticulated crown molding; non-historic entryway to upper floors; upper stories feature projecting piers and sills, paneled brick spandrels, brick and terra-cotta brackets, historic wood sash, and some non-historic HVAC window louvers; decorative brick and terra-cotta roof parapet with finials. West 26th Street: Four bays; grouped fenestration; similar detailing as the Broadway facade; non-historic storefronts, bulkheads, show windows, signs, through-the-wall air-conditioning units, and security gates; non-historic bracketed flagpole; historic wood sash. West elevation: Brick, with cement-stucco patches. North elevation: Brick, painted; projecting chimney flues. Roof: One-story masonry penthouse; brick chimney stacks; wooden water tanks.

Significant Alterations

– Storefronts are non-historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.
New York City Department of Buildings, Borough of Manhattan, New Building applications docket book.

1145 BROADWAY

Borough of Manhattan Tax Map Block 828, Lot 27

Date of Construction: 1854
Architect: Not determined
Original Owner: James Drake
Type: Converted residence
Style: Altered with some surviving Italianate details
Stories: 5
Structure/Materials: Brick

History

Built in 1854 by James Drake as one in a row of three, five-story houses at a time when the blocks

surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. Its lower stories were later converted to stores.

Description

Three bays; painted facade; non-historic sidewalk-level storefronts, signage, and security gates; non-historic second-story facade; third through fifth floors feature historic, brownstone projecting window sills and lintels, painted; non-historic sash; non-historic masonry roof parapet with metal sheathing.

Significant Alterations

c.1900s - Lower stories and facade rebuilt as commercial space: architect: not determined; owner: not determined

References

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

New York City Tax Assessment Records, Ward 21, 1854 . Municipal Archives and Reference Center.

1147 BROADWAY

Borough of Manhattan Tax Map Block 828, Lot 28

Date of Construction: c. 1990 ALT

Architect: Not determined

Original Owner: Not determined

Type: Store and lofts

Style: None

Stories: 5

Structure/Materials: Brick with metal facing

History

Built in 1854 by James Drake as one in a row of three five-story houses at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences, the building was later converted to commercial uses and given an entirely new facade in c.1990.

Description

Non-historic metal panel and glass facade and storefront, signage, box awning, and security gate.

North elevation: Concrete blocks.

Significant Alterations

None since c.1990 facade rebuilding.

References

New York City Department of Buildings, Borough of Manhattan, Buildings Information System (BIS)

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

New York City Tax Assessment Records, Ward 21, 1854 . Municipal Archives and Reference Center.

1149 BROADWAY

Borough of Manhattan Tax Map Block 828, Lot 29

Date of Construction: 1886 (ALT 377-1886)

Architect: DeLemos & Cordes

Original Owner: Solomon Loeb

Type: Store and dwelling

Style: Romanesque Revival

Stories: 4

Structure/Materials: Rock-faced limestone ashlar

History

Originally a masonry dwelling built in the mid-nineteenth century, the first story was converted to a store and an entirely new limestone facade, designed by the architectural firm DeLemos & Cordes, was installed in 1886 by owner Solomon Loeb at a time when the primarily residential blocks surrounding Madison Square Park were being gradually redeveloped with first-class hotels and clubs, as well as theaters and restaurants, and many of area's dwellings were being converted to commercial space on their lower floors. In 1907, the upper floors were converted to salesrooms and manufacturing lofts, and by 1915, they were in use as offices. They are presently occupied again as lofts. The upper stories of the exterior remain largely intact.

Description

Three bays; non-historic street-level storefront, box awning, and security gate; upper stories feature rock faced ashlar, second- and third- story fenestration recessed within segmental relieving arch containing carved lettering "Wallace & Co;" non-historic sash; cement-stucco-covered roof parapet.

Significant Alterations

1907 - Upper stories converted to salesrooms and manufacturing lofts (ALT 1455-1907);
owner: Morris Loeb

c.1938 – c.1981 - Roof cornice removed and replaced by cement-stucco parapet wall.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1995), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City, Department of Buildings, Borough of Manhattan, Alteration applications file.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

1151 BROADWAY

Borough of Manhattan Tax Map Block 828, Lot 51

Date of Construction: 1924 (ALT 2613-1924); 1947 (ALT 276-1947)

Architect: A. Benton Greenberg

Original Owner: Emma Hopkins

Type: Store, office and studios

Style: Moderne

Stories: 4

Structure/Materials: Brick facade covered with metal panels

History

Originally, this building was a masonry dwelling built in the mid-nineteenth century. An entirely new brick facade was installed in 1924 at a time when many of the area's converted nineteenth-century houses were being given new commercial facades. It was designed by architect A. Benton Greenberg and was owned by the Estate of Emma Hopkins. In 1947, architect Morris Whinston designed a Moderne-style ceramic-tile curtain wall for owner Louis Rosenblum. The building's facade above the first story remains largely intact to the 1947 alteration.

Description

Non-historic street-level storefront, box awning, and entryway to upper floors; one bay above the first story with grouped fenestration; non-historic sash at the second story; historic wood sash at the third and fourth stories; non-historic sign bracket; non-historic attached and painted signage on the upper facade; stepped roof parapet.

Significant Alterations

1947 - Ceramic panels applied to facade (ALT 276-1947); architect: Morris Whinston; owner: Louis Rosenblum; lessee: Famous Roberts, Inc.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1995), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record.
c.1981.

New York City, Department of Buildings, Borough of Manhattan, Alteration applications file.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

1153 BROADWAY

Borough of Manhattan Tax Map Block 828, Lot 52

Date of Construction: c.1849-51
Architect: Not determined
Original Owner: Eveline Jourdan or Dudley Nelson
Type: Converted residence
Style: Italianate
Stories: 3
Structure/Materials: Brick

History

This converted dwelling was built in c.1849-51 for either Eveline Jourdan or Dudley Nelson at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. In 1916, the building's first story was lowered to street level and a storefront installed. The building remains largely intact above the first story.

Description

Three bays; non-historic street-level storefront, box awning, signs, and security gates; upper stories feature historic, brownstone projecting window sills and lintels and historic, two-over-two wood sash; historic wood roof cornice with dentils and egg-and-dart molding.

Significant Alterations

1916 - First floor lowered to sidewalk level and install cast-iron storefront (ALT 1103-1916); architect: Alfred Freeman; owner: Emma A. Hopkins Estate

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1995), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.
New York City, Department of Buildings, Borough of Manhattan, Alteration applications file.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

1155 - 1159 BROADWAY

aka 10 West 27th Street

Borough of Manhattan Tax Map Block 828, Lot 53

Date of Construction: 1991 alteration
Architect: Elfenbein/Cox, Inc.
Original Owner: Peter Lo Duca
Type: Stores and hotel
Style: None
Stories: 13
Structure/Materials: Steel frame with brick facing

History

Originally a three-story building constructed in 1874, ten additional stories were added to this building during a drastic alteration in 1991. In the late-nineteenth-century, it became a hotel and was the site in 1894 of the first kinetoscope parlor, where Canadian businessmen Andrew and George Holland screened the first commercial exhibition of motion pictures. Customers paid twenty-five cents to watch Thomas Edison's invention through ten peep-hole viewers placed in a row. The Holland's monopoly, however, was brief and by the end of the year such parlors had spread throughout the city and the United States. The additions and new facades were designed by the architectural firm Elfenbein/Cox, Inc. for owner Peter Lo Duca.

Description

Broadway: Six-story, three bay brick- and granite-faced base; non-historic street-level storefronts, box awnings, signs, security gates, and entryway to the upper floors; non-historic window awnings at the second story; seven-story tower, four bays; sliding casements; projecting sills; brick panels; through-the-wall air-conditioning units; non-historic lighting. West 27th Street: Six-story, three bay brick- and granite-faced base; non-historic street-level storefronts, box awnings, signs, and security gates; non-historic window awnings at the second story; Seven story, seven bays tower; similar to the Broadway facade; non-historic canvas sign applied to the facade. South elevation: Brick; elevator bulkhead on roof. Roof: Brick penthouse and terrace enclosed with iron railing.

Significant Alterations

- None since 1991.

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

The Movie Lover's Guide to New York, 163-64.

New York City, Department of Buildings, Borough of Manhattan, Alteration applications file and Building Information System (BIS).

BROADWAY, 1161 to 1183 (West Side between West 27th Street and West 28th Street)

1161 - 1175 BROADWAY

aka 25 West 27th Street

Borough of Manhattan Tax Map Block 829, Lot 22

Date of Construction: 1906-07 (ALT 1538-1906)

Architect: Maynicke & Franke

Original Owner: Estate of Henry W. Schefflin

Type: Stores and offices

Style: Beaux Arts

Stories: 5

Structure/Materials: Brick, cast iron, and terra cotta

History

Architect Charles Mellon designed and built this structure in 1867 for Peter Gilsey as a five-story hotel, known as the Coleman House. It was converted to stores and offices in 1906-07, at a time when many of the area's earlier residential buildings and hotels were being made into or replaced by commercial buildings. The architects for the alterations, which included the installation of new facades on both Broadway and West 27th Street, were Maynicke & Franke; the owner was the Estate of Henry W. Schefflin. The building's exterior, above the storefronts, remains largely unchanged since 1906.

Description

Broadway: Facade has been painted; nine bays; grouped fenestration; non-historic storefronts, bulkheads, box awnings, security gates, and signage; upper floors feature angled bays, historic wood sash, paneled spandrels, molded architraves, and scrolled keystones with festooning; elaborate roof cornice featuring festoons, brackets, and finials. West 27th Street: Six bays; similar detailing as the Broadway facade; non-historic storefronts, bulkheads, security gates, box awnings, signage, and entryway to the upper floors; historic wood sash. North elevation: Cement stucco. Roof: Stairwell bulkhead; brick chimney stack.

Significant Alterations

- Storefronts are non-historic.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations applications docket books and files.

1177 BROADWAY

Borough of Manhattan Tax Map Block 829, Lot 55

Date of Construction: c.1961 - c.1981

Architect: Not determined

Original Owner: Not determined

Type: Taxpayer

Style: None

Stories: 2

Structure/Materials: Brick with metal and glass facade

History

This two-story taxpayer is the result of the demolition of the upper three stories of a mid-nineteenth-century brick building, that was once part of the Coleman House hotel complex, and the complete alteration of its lower facade between c.1961 and c. 1981.

Description

Non-historic storefronts, bulkheads, entryways, show windows, signage, security gates, box awnings, and wrought-iron roof railing.

Significant Alterations

- The three upper stories have been removed and its lower facade completely altered.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909, vol. 2, pl. 14; (1928-1961), vol. 2, pl 14.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c. 1981.
New York City, Department of Taxes, photographic record, c. 1938 (Roll C-888)

1179 BROADWAY

Borough of Manhattan Tax Map Block 829, Lot 56

Date of Construction: 1926 (ALT 999-1926)

Architect: Herman Wolff

Original Owner: The Witt Treena Realty Co.

Type: Store and offices

Style: None

Stories: 4

Structure/Materials: Brick with stucco facing

History

Originally a part of the mid-nineteenth-century Coleman House hotel complex, this building had been converted to stores and offices by 1901. In 1926, at a time when many of the area's mid-nineteenth-century buildings were being given new commercial facades, architect Herman Wolff designed a new front for the Witt Treena Realty Co. The facade has been altered again since then.

Description

Non-historic storefronts, bulkheads, security gates, entryway to upper floors, signage, and box awnings; non-historic sash; gabled roof parapet with central cartouche; non-historic wrought-iron railing on the roof. South elevation: Brick and concrete block.

Significant Alterations

- The storefronts and stucco are not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-

1909, vol. 2, pl. 14.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c. 1981.

New York City Department of Buildings, Borough of Manhattan, New Buildings applications docket books and Buildings Information System.

New York City, Department of Taxes, photographic record, c. 1938 (Roll C-888)

1181 - 1183 BROADWAY

aka 22 West 28th Street

Borough of Manhattan Tax Map Block 829, Lot 57

Date of Construction: 1895-96 (NB 976-1895)

Architect: Alfred Zucker

Original Owner: Estate of Charles A. Baudouine

Type: Store and offices

Style: Classical Revival

Stories: 10 and tower

Structure/Materials: Steel and iron frame with limestone, brick and terra-cotta facing

History

This ten-story-with-tower store and office building, known as the Baudouine Building, was designed by architect Alfred Zucker and constructed in 1895-96 for the Baudouine Estate, at a time when the area's earlier residential buildings and hotels were being replaced by high-rise commercial buildings. It replaced an earlier hotel known as the Brower House. The Baudouine Building is one of the first high-rise commercial structures built within the historic district. Charles Baudouine (1808-95), a successful cabinet maker who in his later life owned numerous commercial properties in Manhattan, was among the earliest developers of office and loft buildings in the area, starting in 1893 with 256 Fifth Avenue (included in the Madison Square North Historic District). Topped by a large, meticulously-detailed Greco-Roman temple, the building is largely intact above the first story. Architect William A. Hewlett, whose work is found in the Upper East Side Historic District, occupied office space in this building in 1914-16.

Description

Broadway: Three bays; four-story, rusticated base featuring paneled spandrels and bracketed crown with metopes and guttae; non-historic storefront, bulkhead, signage, security gate, lighting, and entryway to upper floors; historic denticulated crown above the first story; upper stories feature quoins, projecting window sills, terra-cotta keystones featuring masks and anthemion, applied lettering "Baudouine Building," bracketed moldings, banded stone and splayed lintels at the tenth story; non-historic one-over-one sash; molded band above the ninth story; bracketed roof cornice with dentils; roof tower featuring Ionic order and carved pediment. West 28th Street: Eight bays; non-historic storefront, bulkhead, lighting, signage, and security gate; historic denticulated crown above the first story; similar ornament as Broadway facade, including tower at east section of the roof; non-historic one-over-one sash; carved central roof pediment. South

elevation: Brick and cement stucco; non-historic painted sign; lot-line windows; non-historic sash; brick elevator bulkhead. West elevation: Brick; non-historic painted sign; lot-line windows; non-historic sash; brick chimney stack; brick stairwell bulkhead. Roof: Wood water tank.

Significant Alterations

- Storefronts and entryway to upper floors are non-historic.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building applications docket book.

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District," (October, 2000), 1.

James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 35.

BROADWAY, 1122 to 1138 (East Side between West 25th Street and West 26th Street)

1122 BROADWAY

aka 202 Fifth Avenue and 1 - 3 West 25th Street

Borough of Manhattan Tax Map Block 827, Lot 39

See: 202 Fifth Avenue

1124 BROADWAY

aka 204 Fifth Avenue

Borough of Manhattan Tax Map Block 827, Lot 40

See: 204 Fifth Avenue

1126 BROADWAY

aka 206 Fifth Avenue

Borough of Manhattan Tax Map Block 827, Lot 41

See: 206 Fifth Avenue

1130 BROADWAY

aka 208 Fifth Avenue

Borough of Manhattan Tax Map Block 827, Lot 42

See: 208 Fifth Avenue

1132 BROADWAY

aka 210 Fifth Avenue

Borough of Manhattan Tax Map Block 827, Lot 43

See: 210 Fifth Avenue

1134 - 1138 BROADWAY

aka 212-216 Fifth Avenue

Borough of Manhattan Tax Map Block 827, Lot 44

See: 212 - 216 Fifth Avenue

BROADWAY, 1140 to 1156 (East Side between West 26th Street and West 27th Street)

1140 - 1146 BROADWAY

aka 9 West 26th Street

Borough of Manhattan Tax Map Block 828, Lot 33

Date of Construction: 1914-16 (NB 356-1914)

Architect: Maynicke & Franke

Original Owner: Frederick Ayer

Type: Store and lofts

Style: neo-Classical

Stories: 16

Structure/Materials: Steel frame with terra-cotta facing

History

This sixteen-story loft building was designed by the architectural firm Maynicke & Franke and constructed in 1914-16 for Frederick Ayer of Massachusetts, at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. A row of four, mid-nineteenth century brick dwellings that were part of the Victoria Hotel in the late-nineteenth century were demolished to make way for this building, which remains remarkably intact on the exterior.

Description

Broadway: Three-story, five-bay granite and terra-cotta base featuring paneled piers and spandrels, ornamental capitals, grouped fenestration, historic steel sash on the second and third stories, and a denticulated crown; non-historic ground-level storefronts, bulkheads, signs, and security gates; non-historic entryway and doors to upper floors; upper stories have seven bays and feature recessed fenestration, chamfered piers, and paneled spandrels; fluted columns, historic steel sash, terra-cotta roof cornice with decorated frieze and parapet. West 26th Street: Three bay base and four bay upper facade; similar detailing to Broadway facade; non-historic ground-level show windows, bulkheads, signs, and security gates; historic freight entryway with non-historic

doors; historic steel sash on the second and third story of the base and on the upper floors.

Significant Alterations

- Entryway to the lobby and the building's upper floors, located on the Broadway facade, has been altered.
- Ground-level storefronts and show windows facing Broadway and West 26th Street, and the freight entryway doors facing West 26th Street are non-historic.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1954)

1148 - 1156 BROADWAY

aka 228 - 232 Fifth Avenue and 2 - 4 West 27th Street

Borough of Manhattan Tax Map Block 828, Lot 41

See: 228-232 Fifth Avenue

BROADWAY, 1158 to 1172 (East Side between West 27th Street and West 28th Street)

1158 BROADWAY

aka 19 West 27th Street

Borough of Manhattan Tax Map Block 829, Lot 30 in part

Date of Construction: 1959 (ALT 695-1959)

Architect: Telchin & Campanella

Original Owner: Richard M. Piken

Type: Stores and offices

Style: None

Stories: 5

Structure/Materials: Brick

History

Constructed in 1880-81 as a store designed by architect James Stroud for owner Christian Hanfield, the building was given an entirely new facade in 1959, designed by the architectural firm Telchin & Campanella, for owner Richard M. Piken. Very little evidence of Stroud's original facade remains. The building's tax lot merged with the neighboring building at 1160 Broadway between 1968 and 1970. It is now an office building with ground-level stores.

Description

Broadway: Three bays; non-historic storefront, bulkhead, security gate, and awning; vertical aluminum moldings and painted brick piers; non-historic sash; stone coping at roofline. West 27th Street: Five bays; non-historic ceramic tile panel first-story facade; similar detailing as Broadway facade; non-historic storefront, security gates, signs, and awning; non-historic entryway to upper floors; historic wrought-iron fire escape. East elevation: Brick; projecting chimney flues.

Significant Alterations

- The original facade has been completely altered.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations applications file.

New York City Department of Taxes, photographic record, c.1938 (Roll C-888)

1160 BROADWAY

Borough of Manhattan Tax Map Block 829, Lot 30, in part (formerly lot 29)

Date of Construction: 1959 (ALT 695-1959)

Architect: Telchin & Campanella

Original Owner: Richard M. Piken

Type: Store and offices

Style: None

Stories: 5

Structure/Materials: Brick

History

Constructed in 1871 as a mixed-use commercial and residential building, 1160 Broadway was one of the historic district's earliest commercial buildings. It was designed by architect Richard Morris Hunt for owner Paran Stevens. The building was given an entirely new facade in 1959, designed by the architectural firm Telchin & Campanella, for owner Richard M. Piken. Very little evidence of the original Hunt facade remains. The building's tax lot merged with the neighboring building at 1158 Broadway between 1968 and 1970. It is now an office building with ground-level stores.

Description

Five bays on the second and third stories, three on the fourth and fifth; non-historic storefront, box awnings, and entryway to upper floors; vertical aluminum moldings and painted brick piers; non-historic sash; stone coping at roofline. North elevation: Brick and cement stucco, lot-line windows, non-historic sash.

Significant Alterations

- The original Richard Morris Hunt facade has been completely altered.

References

New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations applications file.

New York City Department of Taxes, photographic record, c.1938 (Roll C-888)

1162 BROADWAY

Borough of Manhattan Tax Map Block 829, Lot 28

Date of Construction: 1939-40 (NB 174-1939)

Architect: Joseph D. Weiss

Original Owner: Louise Frankel

Type: Taxpayer

Style: None

Stories: 2

Structure/Materials: Cast concrete

History

This two-story taxpayer was designed by architect Joseph D. Weiss and built in 1939-40 for Louise Frankel, at a time when several of the area's earlier commercial buildings and converted row houses were replaced with smaller taxpayers or reduced in height. This building replaced a four-story, masonry store.

Description

Non-historic storefront, bulkhead, security gates, signage, and entryway to upper floors; five-bay second story with fixed sash.

Significant Alterations

- The storefront is not original.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations applications file.

New York City Department of Taxes, photographic record, c.1938 (Roll C-888)

1164 BROADWAY

Borough of Manhattan Tax Map Block 829, Lot 50 in part (formerly lot 27)

Date of Construction: c. 1985

Architect: Not determined

Original Owner: Not determined

Type: Store and offices

Style: None
Stories: 4
Structure/Materials: Brick

History

Originally a mid-nineteenth-century dwelling, this built was later converted to stores and lofts. New facades were installed in 1919 and c.1985; the latter facade remains.

Description

Three bays; non-historic storefront, bulkhead, security gate, and lighting; fixed sash on the upper floors. South elevation: Cement stucco, lot-line windows with non-historic sash; projecting chimney flues.

Significant Alterations

1875 - Building extended at the rear (ALT 1142-1875); architect: Michael McDermott; lessee: William H. Atkinson.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Department of Buildings, Borough of Manhattan, Alterations applications file and Buildings Information System (BIS).

1166 - 1172 BROADWAY

aka 14 - 18 West 28th Street

Borough of Manhattan Tax Map Block 829, Lot 50 in part

Date of Construction: 1902-03 (NB 193-1902)
Architect: Schickel & Ditmars
Original Owner: Caroline H. Johnston
Type: Store and offices
Style: Beaux Arts
Stories: 12
Structure/Materials: Limestone

History

This twelve-story store and office building, known as the Johnston Building, was designed by the architectural firm Schickel & Ditmars and was constructed in 1902-03 for Caroline H. Johnston of Stuttgart, Germany, at a time when the area's earlier dwellings, hotels, and theaters were being replaced by high-rise commercial buildings. The building is notable for its rounded corner bay which rises twelve stories to a tempietto. Architect Harry P. Knowles, who designed the Mecca Temple (now City Center, 131 West 55th Street, 1922-24, a designated New York City Landmark), occupied office space here in 1908-14. The building remains remarkably intact above the first story.

Description

Broadway: Five bays, paired fenestration; semi-circular corner bay with dome and cupola; three-story base featuring recessed fenestration, molded reveals, molded crown with elaborate brackets, masks, festoons, and cartouches; historic arched entryway featuring coffered reveal, foliated brackets, lions' masks, festoons, scrolled keystone, dentils, non-historic doors and flagpole; non-historic street-level storefronts, bulkheads, security gates, lighting, and box awnings; upper stories feature denticulated bands, bracketed window sills, scrolled keystones, festooning, denticulated and bracketed moldings, and cartouches; historic one-over-one metal sash; arched tenth-story fenestration; pressed metal roof cornice with brackets. **West 28th Street:** Five bays, paired sash; similar ornamentation as Broadway facade; non-historic storefronts, bulkheads, security gates, lighting, and box awnings; historic one-over-one metal sash. **East elevation:** Brick; lot-line windows; non-historic sash. **South elevation:** Brick; lot-line windows; non-historic sash.

Significant Alterations

- Storefronts are not historic.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll C-888).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 2.

James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 44.

BROADWAY, 1178 to 1198 (East Side between West 28th Street and West 29th Street)

1178 BROADWAY

aka 17 West 28th Street

Borough of Manhattan Tax Map Block 830, Lot 28

Date of Construction: 1901-02 (NB 1279-1901)

Architect: Clinton & Russell

Original Owner: Elias J. Herrick

Type: Bank

Style: Beaux Arts

Stories: 5

Structure/Materials: Limestone, brick, cast iron, and terra cotta

History

This five-story store and office building was designed by the architectural firm Clinton & Russell and constructed in 1901-02 for Elias Herrick at a time when the area was being transformed from an area of theaters, clubs, and restaurants to one dominated by offices, lofts, and banks. This

building replaced two, mid-nineteenth-century brick houses. Descended from Sir William Herrick, who settled in New York in 1653, Elias J. Herrick was a leading national producer of flour who became involved in philanthropy upon his retirement. Upon its completion, the building was occupied by the Corn Exchange Bank. This L-shaped building remains largely intact above the first story.

Description

Broadway: Three bays above the first story; two-story, banded limestone base featuring angled second-story bay, cartouches, and denticulated crown with wave molding; non-historic storefront, bulkhead, security gate, lighting, and box awning; upper stories feature banded piers, fluted columns, and paneled spandrels; non-historic metal sash; denticulated roof cornice; brick, curved roof parapet with festooned oculus, stone coping, pedestals, and urns. **West 28th Street:** Five bays; paired and grouped fenestration; historic entryway to upper floors featuring curved pediment with carved tympanum, flanking pilasters, and non-historic door; non-historic storefronts, bulkheads, security gates, lighting, and box awnings; similar ornament as the Broadway facade; non-historic metal sash; arcaded roof parapet.

Significant Alterations

- Storefronts are non-historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
“Elias J. Herrick,” obit., *New York Times* (January 21, 1915), 15.
Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1441).
Society for the Architecture of the City, “Proposal for a Madison Square North Historic District” (October, 2000), 3.

1180 BROADWAY

Borough of Manhattan Tax Map Block 830, Lot 27

Date of Construction: 1870 (NB 782-1870)

Architect: Stephen Decatur Hatch

Original Owner: A.G. Newman

Type: Store and showrooms

Style: Renaissance Revival

Stories: 5

Structure/Materials: Cast iron

History

This five-story building for stores and showrooms was designed by architect Stephen Decatur Hatch and constructed in 1870 for A.G. Newman, at a time when this section of Broadway was

developing as a fashionable shopping district. By 1890, it was occupied as a hotel; the Poland Spring Company owned the building in the early twentieth century. The building remains largely intact above the first story.

Description

Three bays above the first story; non-historic storefront, bulkhead, entryway to upper floors, security gate, signage, and box awning; upper stories feature banded and paneled piers and columns with molded caps, projecting moldings, and curved window heads; historic metal sash at the second story; historic two-over-two wood sash at the third, fourth, and fifth stories; bracketed, pressed-metal roof cornice.

Significant Alterations

1906 - A new pressed-metal cornice was installed (ALT 608-1906); architect: Edward P. Richer & Son; owner: Poland Spring Co., Inc.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1441).
Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 4.

1182 - 1184 BROADWAY

Borough of Manhattan Tax Map Block 830, Lot 26

Date of Construction: 1908-10 (NB 379-1908)

Architect: William L. Rouse

Original Owner: Century Holding Co.

Type: Store and offices

Style: Beaux Arts

Stories: 16 and penthouse

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This sixteen-story store and office building, known as the Centurian Building, was designed by architect William I. Rouse and constructed in 1908-10 for the Century Holding Co. at a time when the area's earlier dwellings and hotels were being replaced by high-rise commercial buildings. It replaced a nineteenth-century hotel known as the Sturtevant House. The Centurian Building was featured three times in the *Real Estate Record and Guide*, including two renderings published when the building was being planned in 1908. A 1910 article described the building as the most elaborate structure of its type on Broadway north of 23rd Street, and included a detailed rendering of its base, which featured four, thirty-five foot tall Tuscan columns, two of which were altered in 1921. The building remains largely intact above the base.

Description

Six bays above the base; two-story limestone base featuring fluted columns with Ionic orders and projecting crown with consoles, metopes, guttae, and incised lettering "Centurian Building;" non-historic two-story storefront with non-historic bulkheads, signage, security gates, awnings, and entryway to upper floors; upper stories feature bracketed window sills, molded and bracketed bands, scrolled keystones, paneled and fluted piers, and Corinthian orders; historic one-over-one metal sash; bracketed and denticulated roof cornice; terra-cotta balustrade on roof. South elevation: Brick and terra cotta; lot-line windows; decorative terra-cotta bands; historic metal sash; terra-cotta balustrade on roof. North elevation: Terra-cotta facing, moldings, and balustrade on the roof; lot-line windows; historic metal sash. Roof: Brick and terra-cotta elevator and stair bulkhead, and penthouse.

Significant Alterations

1921 - Stonework removed from the two center columns up to the soffit of the third floor (ALT 1166-1921); architect: C.A. Jackson; owner: Dalriada Real Estate Co.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

Real Estate Record and Guide, (December 5, 1908), 1061; (December 19, 1908), 1217 (rendering); (February 19, 1910), 381.

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 5.

1186 - 1198 BROADWAY

aka 16 - 26 West 29th Street

Borough of Manhattan Tax Map Block 830, Lot 54

Date of Construction: 1903-04 (NB 649-1903)

Architect: Clinton & Russell

Original Owner: United States Realty & Construction Co.

Type: Hotel

Style: Beaux Arts

Stories: 12 and penthouse

Structure/Materials: Brick and limestone

History

The Beaux-arts style Hotel Breslin was designed by the architectural firm Clinton & Russell, and built in 1903-05 for the United States Realty & Construction Company, at a time when the area's nineteenth-century dwellings, hotels, and theaters were being replaced by high-rise structures. The Hotel Breslin replaced the Sturtevant House Hotel and was the last hotel built on this section of Broadway until the late twentieth century. Upon its completion, the hotel was leased to prominent New York hotelier, Colonel James H. Breslin, for whom the hotel is named. Breslin, active in the

profession since the 1870s, was the proprietor of two nearby hotels, the Gilsey House, a designated New York City Landmark located at the northeast corner of Broadway and West 29th Street, and the Hotel Wolcott on West 31st Street. Upon its opening in 1904, the Breslin was noted for its tastefully decorated salons and cafes, and for its unusual “ladies’ grill room.” The Hotel Breslin, which was later converted to an apartment house, remains remarkably intact on the exterior above the first floor.

Description

Broadway: Nine bays; curved bay with conical roof at the corner of West 29th Street; two-story banded base, painted, featuring molded crown, and historic wrought-iron railings at the corner; non-historic street-level storefronts, bulkheads, security gates, box awnings, and lighting; historic entryway to upper floors featuring paneled pilasters, elaborate brackets supporting the molded hood, and surmounting carved fascia, paneled plinths, and non-historic doors and marquee; upper stories feature painted terra-cotta ornament; paneled piers, molded window surrounds, carved spandrels, bracketed window hoods with cartouches, molded bands, and balustrade above the eleventh story; twelfth-story fenestration is crowned by bracketed pediments; historic one-over-one wood sash; mansard roof. West 29th Street: Ten-bays; similar detailing as Broadway facade; non-historic street-level storefronts, bulkheads, security gates, box awnings, and lighting; historic one-over-one wood sash. East elevation: Brick and cement stucco; non-historic painted sign; lot-line windows; non-historic sash.

Significant Alterations

- Storefronts are not historic.
- Tower roof has been altered.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Real Estate Record and Guide, (August 29, 1903), 379; (December 12, 1903), 1086; (November 19, 1904), 1082.
Society for the Architecture of the City, “Proposal for a Madison Square North Historic District” (October, 2000), 6.

EAST 26TH STREET, 1 to 25 (North Side between Fifth Avenue and Madison Avenue)

1 - 9 EAST 26TH STREET

aka 213 - 231 Fifth Avenue and 2 - 4 East 27th Street
Borough of Manhattan Tax Map Block 856, Lot 1

See: 213-231 Fifth Avenue

11 - 13 EAST 26TH STREET

aka 6 - 8 East 27th Street
Borough of Manhattan Tax Map Block 856, Lot 9

Date of Construction: 1912-13 (NB 278-1912)
Architect: Rouse & Goldstone
Original Owner: Flemish Realty Co.
Type: Store and lofts
Style: neo-Gothic
Stories: 21
Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twenty-one story store and loft building, known as the Goddard Building, was designed by the architectural firm Rouse and Goldstone and constructed in 1912-13 for the Flemish Realty Co. at a time when many of the area's earlier houses and outbuildings were being replaced by high-rise commercial structures. This building, which replaced two mid-nineteenth-century brownstone row houses facing 26th Street and their brick rear stables facing 27th Street, remains largely intact above the first story.

Description

East 26th Street: Five bays; paired fenestration; four-story limestone base featuring arched entryway to store with bracketed surround, slender cast-iron columns at the second and third stories, paneled spandrels, and surmounting, carved triangular panels; non-historic awning and flagpoles; non-historic storefront, granite bulkheads, and granite and aluminum entryway to upper floors; upper stories feature projecting piers, paneled columns, and terra-cotta bands; non-historic one-over-one metal sash; paneled roof parapet. East 27th Street: Five bays, paired fenestration; similar detailing as East 26th Street facade; historic, paneled cast-iron columns, leaded-glass transom, and non-historic entryways and HVAC louvers at the first story; non-historic one-over-one metal sash. West elevation: Brick; lot-line windows; non-historic metal sash.

Significant Alterations

- Storefront is not historic.

References

Atlas of the City of New York, Borough of Manhattan, (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).

15 - 19 EAST 26TH STREET

aka 10 - 14 East 27th Street

Borough of Manhattan Tax Map Block 856, Lot 11

Date of Construction: 1910-12 (NB 719-1910)
Architect: Maynicke & Franke
Original Owner: Henry Corn
Type: Stores, lofts and offices
Style: neo-Medieval
Stories: 20
Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twenty-story store, loft, and office building, known as the Madison Square Building, was designed by the architectural firm Maynicke & Franke, and constructed in 1911-12 for Henry Corn, at a time when the area's earlier dwellings and outbuildings were being replaced by high-rise commercial buildings. The Madison Square building, which has fronts on East 26th and East 27th Streets, replaced three mid-nineteenth-century brownstone residences - one of which once housed the Yale Club (17 East 26th Street) - overlooking the park and their brick carriage houses facing East 27th Street. Henry Corn was a major real estate developer and operator in the city, whose buildings are also found in the Ladies Mile and NoHo Historic Districts. His company, the Improved Property Holding Co., which he founded in 1906, also owned the Alwyn Court Apartments at Seventh Avenue and 58th Street, a designated New York City Landmark, and operated the nearby Neptune Building at 23-25 East 26th Street. The company and Mr. Corn went bankrupt in 1915; thereafter, he worked in the movie industry. The Madison Square Building remains remarkably intact.

Description

East 26th Street: Five bays; grouped and paired fenestration; three-story limestone base featuring historic arched entryways with molded hoods and finials and non-historic doors, second- and third-story windows with historic wood sash beneath segmental arches, decorative cast-iron columns, paneled spandrels, and bracketed crown with gargoyles; non-historic storefronts, granite bulkheads, awnings, marquee, and flagpoles; upper stories feature projecting piers, paneled spandrels, bracketed moldings, and multi-story arches; historic one-over-one wood and non-historic one-over-one metal sash on the upper stories; bracketed copper roof cornice. East 27th Street: Five bays; grouped and paired fenestration; similar detailing as the East 26th Street facade; non-historic storefronts with historic leaded-glass transoms; historic entryways with non-historic doors, security camera, and lighting; historic one-over-one wood and non-historic one-over-one metal sash on the upper stories. East elevation: Brick; lot-line windows; historic and non-historic metal sash; recessed light court.

Significant Alterations

- Storefronts are not historic.

References

Atlas of the City of New York, Borough of Manhattan, (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).

New York Times, (October 10, 1915), sec. II, 11; (January 18, 1916), 7.

21 EAST 26TH STREET

aka 16 East 27th Street

Borough of Manhattan Tax Map Block 856, Lot 14

Date of Construction: 1924 (NB 107-1924)

Architect: Treanor & Fatio

Original Owner: Neptune Realty Co.

Type: offices and showrooms

Style: neo-Classical

Stories: 5

Structure/Materials: Limestone, brick and terra-cotta

History

This five-story building, built for offices and showrooms, was designed by the architectural firm Treanor & Fatio, and built in 1924 for the Neptune Realty Company, which developed the adjacent office building at 23-25 East 26th Street in 1909-10. It replaced the longest-surviving mid-nineteenth-century brownstone dwelling and carriage house, which was part of a row of residences that faced Madison Square Park. The current building remains remarkably intact.

Description

East 26th Street: Three bays; one-story limestone base featuring arched entryway with historic wood enframent and fanlight and non-historic door, fenestration with historic wood sash and fanlight, banded piers, and crown molding with applied letters; the second and third stories features two-story fluted pilasters, molded window lintels, and bracketed cornice; paneled brick roof parapet with urns; historic six-over-six wood sash at the third story; non-historic one-over-one metal sash at the second and fourth stories; recessed fifth story. East 27th Street: Three bays; grouped fenestration; non-historic entryways and HVAC louvers at the first story; historic multi-pane wood sash, some modified for HVAC; projecting window sills; molded, cast-stone roof cornice and brick parapet.

Significant Alterations

- None

References

Atlas of the City of New York, Borough of Manhattan, (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).

23 - 25 EAST 26TH STREET
aka 54 - 60 Madison Avenue and 18 - 20 East 27th Street
Borough of Manhattan Tax Map Block 856, Lot 58

Date of Construction: 1909-10 (NB 364-1909)

Architect: Maynicke & Franke

Original Owner: Neptune Realty Co.

Type: Offices

Style: Beaux Arts

Stories: 12 and penthouse

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story, L-shaped office building, known as the Neptune Building, was designed by the architectural firm Maynicke & Franke, and constructed in 1909-10 for the Neptune Realty Co., at a time when the area's earlier dwellings and outbuildings were being replaced by high-rise commercial structures. This building replaced four mid-nineteenth century masonry row houses and a brick carriage house. The Neptune Realty Co. also developed the adjacent building at 21 East 26th Street in 1924. Upon its completion, the Neptune Building building was leased to the Improved Property Holding Co., which was founded in 1906 by Henry Corn. Corn was a major real estate developer and operator in the city, whose buildings are also found in the Ladies Mile and NoHo Historic Districts. He also owned the Alwyn Court Apartments at Seventh Avenue and 58th Street, a designated New York City Landmark. The company and Mr. Corn went bankrupt in 1915; thereafter, he worked in the movie industry. In addition, the architectural firm Maynicke & Franke moved into the top floor of the Neptune Building in 1910, and remained there until 1936. The building remains remarkably intact.

Description

East 26th Street: Three bays; paired and grouped fenestration; three-story, limestone base featuring two-story segmental arches, splayed keystones, foliate molding at the entryway, bracketed third-story sills and cast-iron columns, and paneled crown molding; non-historic storefronts, granite bulkhead, entryway, lighting, and flagpoles; upper stories feature bracketed window sills, bracketed balconies and bracketed gables at the tenth story, eleventh-story fenestration below segmental arches featuring prominent architraves and scrolled keystones; historic one-over-one wood sash; non-historic one-over-one metal sash at the eighth story; twelfth story features eared surrounds with scrolled keystones and brackets; bracketed roof cornice with dentils. Madison Avenue: Five bays; paired and grouped fenestration; similar detailing as East 26th

Street facade; non-historic entryway to upper floors; storefronts have historic, paneled cast-iron bulkheads and non-historic aluminum-framed show windows; non-historic lighting; historic one-over-one wood sash. East 27th Street: Five bays; paired and grouped fenestration; similar detailing as East 26th Street facade; historic, paneled cast-iron bulkheads; non-historic aluminum-framed show windows; non-historic freight entryway and lighting; historic one-over-one wood sash, some have been modified for HVAC louvers. South elevation: Brick; lot-line windows; historic metal sash; vertical metal pipe attached to and running along the entire height of the elevation. West elevation: Brick; lot-line windows; historic and non-historic metal sash. East elevation: Brick; lot-line windows; historic and non-historic metal sash. Roof: One-story brick penthouse; wood water tank.

Significant Alterations

- Storefront facing East 26th Street is non-historic.

References

Atlas of the City of New York, Borough of Manhattan, (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 13.

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll C-701).

Real Estate Record and Guide, (August 21, 1909), 345.

EAST 27TH STREET, 1 to 15 (North Side between Fifth Avenue and Madison Avenue)

1 EAST 27TH STREET

Borough of Manhattan Tax Map Block 857, Lot 6

Date of Construction: 1890-91 (NB 504-1890)

Architect: Robert H. Robertson

Original Owner: Reform Club

Type: Club house

Style: Altered, with some surviving Italianate detail

Stories: 5

Structure/Materials: Cement-stucco-covered masonry

History

This five-story building, designed by architect Robert H. Robertson, was constructed in 1890-91 as an extension to the adjacent Reform Club at 233 Fifth Avenue, which the club acquired in 1890. The club was founded in 1882 to promote the reform of the tariff, electoral laws, and the civil service. Among its members were William Rockefeller, Robert B. Roosevelt, Walter Seth

Logan, Anson Phelps Stokes, Isador Strauss, and Russell Sturgis. This building was constructed to house the club's kitchen, laundry, lecture hall, and library. From 1897 to 1907, the club published *Municipal Affairs*, a respected journal. By 1904, the club relocated and the building was converted to stores and offices. By 1913, its first floor had been converted to a restaurant and upper stories to lofts. The facade was stripped of most of its Italianate ornament between c.1981 and 2001. Its upper floors are now offices.

Description

Three bays above the second story; non-historic two-story base, storefront, show windows, and entryway to the upper floors; denticulated molding above the second-story; projecting window sills; angled oriel at the third story featuring curved base, slender columns, and molded crown; non-historic metal sash; wood roof cornice with scrolled brackets.

Significant Alterations

c.1900 – Ground floor converted to commercial space.

c.1981 - 2001 – New first- and second-story facade installed, Italianate ornament removed from the upper stories, and cement-stucco applied to the upper facade.

References

King's Handbook of New York City (New York: Moses King, 1893), 563.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations applications file.

New York Times, (February 26, 1888), 10; (February 11, 1890) 8; (April 18, 1890), 8.

3 - 7 EAST 27TH STREET

Borough of Manhattan Tax Map Block 857, Lot 7

Date of Construction: 1903-05 (NB 791-1903)

Architect: William H. Birkmire

Original Owner: Argyle Realty Co.

Type: Hotel

Style: Beaux Arts

Stories: 12 and penthouse

Structure/Materials: Steel and cast-iron frame with limestone, brick and terra-cotta facing

History

This 12-story and penthouse hotel, originally the Broztell (later part of the Latham, now the Gershwin) was designed by architect William H. Birkmire, and built in 1904-05 for the Argyle Realty Co., at a time when the area's earlier dwellings were being replaced by lofts, offices, and hotels. It replaced three, mid-nineteenth-century brick row houses. Originally planned as an apartment hotel, it was amended to a transient hotel during its construction. *Rider's New York*

City Guide (1923) described the Broztell as a “quiet family hotel, centrally located.” Unusual “teardrop” light fixtures and illuminated marquees were applied to its facade in 1999, but the exterior remains largely intact.

Description

Four bays, paired and grouped fenestration; lower part of the facade has been painted; two-story limestone base featuring rustication, arched entryways with scrolled keystones, bracketed second-story balconies and window sills, decorative wrought-iron railings, bracketed crown, non-historic doors and show windows, and non-historic illuminated marquees; upper stories feature keyed terra-cotta moldings, projecting window sills, splayed lintels, projecting, angled cast-iron bays with decorative wrought-iron work, festooned panels, and bracketed crown; historic wood sash; “teardrop” light fixtures attached to the facade; cement-stucco fascia above the tenth story; curved roof parapet featuring cartouches, festoons, and niches. West elevation: Brick; courtyard elevation has angled, projecting cast-iron bays with paneled spandrels; historic wood sash.

Significant Alterations

- 1914 - Entryway and steps were altered not to exceed eighteen inches beyond the building line (ALT 2767-1914); architect: John R. Hinchman; owner: Alexander Peacock; lessee: Frank A. Probst
- 1936 - The building was connected internally to the building to the rear facing East 28th Street. (ALT 1057-1936); owner: Latham Hotel Realty Corp.
- 1941 - An existing window opening was cut to the floor and a storefront was installed (ALT 4661-1941); architect: Sampson Gray; owner: Latham Hotel Realty Corp.
- c.1981 - 2001 – Original bracketed crown above the tenth story removed and replaced with cement-stucco fascia.
- 1999 - “Teardrop” lights and illuminated marquees were applied to the facade.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations applications file, and Building Information System (BIS).

Real Estate Record and Guide, (October 24, 1903), 729.

Rider’s New York City Guide (New York: Henry Holt & Co., 1923), 11.

9 - 15 EAST 27TH STREET

aka 10 - 14 East 28th Street

Borough of Manhattan Tax Map Block 857, Lot 66, in part

Date of Construction: 1904-05 (NB 197-1904)

Architect: Howard Greenley

Original Owner: Charles F. Rogers

Type: Hotel
Style: Beaux Arts
Stories: 12 and penthouse
Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story and penthouse hotel, the Prince George, which extends through the block to East 28th Street, was designed by architect Howard Greenley, and built for Charles F. Rogers as a hotel for permanent and transient guests in 1904-05, at a time when the neighborhood's earlier dwellings were being replaced by lofts, offices, and hotels. It was praised in the pages of the *Architectural Record*, as an excellent design, to which..... "(t)he designers and builders of other apartment hotels would do well to visit..... so as to learn how to combine economy, propriety and good taste in the decoration of such as building."¹ In 1912, the hotel was expanded with a wing located at 16 - 20 East 28th Street, also located within the Madison Square North Historic District, and became one of the largest hotels in New York City in the early twentieth century. In 1916, encroachments on the 27th Street sidewalk, including columns and steps, were removed and a new recessed entrance created. The hotel remained in the Rogers family until 1954, when it was sold. At about this time, the main entrance on East 28th Street was altered. The hotel was placed on the State and National Registers of Historic Places in 1998.

Description

East 27th Street: Eight bays above the first story; six-bay first story with arched windows, non-historic lighting, and historic entryway with splayed and masked keystone, and non-historic doors; two-story limestone base featuring rustication, Gibb's surrounds at the second story, central cartouche, projecting window sills, and bracketed crown; upper stories feature keyed window surrounds, projecting windows sills, molded hoods, curved pediments at the third story, and molded crown with scrolled brackets; tenth, eleventh and twelfth stories feature banded terra-cotta, arched fenestration at the eleventh story with foliated keystones, and central cartouche; non-historic metal sash; bracketed, pressed-metal roof cornice with dentils. East 28th Street: Four bays above the first story; three-bay first story; historic entryway with Gibb's surround and non-historic doors; similar detailing as the East 27th Street facade; non-historic metal sash.

Significant Alterations

- None

References

Architectural Record, 18, (December 1905), 476-480.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.
National Register of Historic Places, *Prince George Hotel* (Washington, D.C., 1998), report prepared by Andrew S. Dolkart, Higgins & Quasebarth.

¹"The Prince George Hotel," *Architectural Record*, 18, Dec, 1905, p.480.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations applications file, and Building Information System (BIS).

Real Estate Record and Guide, (October 24, 1903), 729.

John Tauranac, *Elegant New York. The Builders and Their Buildings 1885-1915* (New York: Abbeville Press, 1985), 56-57.

EAST 27TH STREET, 2 to 20 (South Side between Fifth Avenue and Madison Avenue)

2 - 4 EAST 27TH STREET

aka 213 - 231 Fifth Avenue and 1 - 9 East 26th Street

Borough of Manhattan Tax Map Block 856, Lot 1

See: 213 - 231 Fifth Avenue

6 - 8 EAST 27TH STREET

aka 11 - 13 East 26th Street

Borough of Manhattan Tax Map Block 856, lot 9

See: 11 - 13 East 26th Street

10 - 14 EAST 27TH STREET

aka 15 - 19 East 26th Street

Borough of Manhattan Tax Map Block 856, lot 11

See: 15 - 19 East 26th Street

16 EAST 27TH STREET

aka 21 East 26th Street

Borough of Manhattan Tax Map Block 856, lot 14

See: 21 East 26th Street

18 - 20 EAST 27TH STREET

aka 23 - 25 East 26th Street and 54 - 60 Madison Avenue

Borough of Manhattan Tax Map Block 856, lot 58

See: 23 - 25 East 26th Street

EAST 28TH STREET, 1 to 5 (North Side between Fifth Avenue and Madison Avenue)

1 EAST 28TH STREET

aka 251 - 253 Fifth Avenue

Borough of Manhattan Tax Map Block 858, Lot 1

See: 251-253 Fifth Avenue

3 - 5 EAST 28TH STREET

Borough of Manhattan Tax Map Block 858, Lot 6

Date of Construction: 1911-12 (NB 768-1911)

Architect: Schwartz & Gross

Original Owner: I.M. Geisky

Type: Store and lofts

Style: neo-Classical

Stories: 12

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story store and loft building was designed by the architectural firm Schwartz & Gross, and constructed in 1911-12 for I.M. Geisky, at a time when the area's earlier dwellings and related outbuildings were being replaced by high-rise commercial structures. This building, which replaced a mid-nineteenth-century brick stable, remains largely intact on the exterior.

Description

Three bays, center bay has grouped sash above the first story; two-story limestone base featuring historic second-story show window, wood sash, and crown molding; entryway to the upper floors has a non-historic granite surround, doors, and transom; freight entryway features an historic molded limestone surround and wood transom, and non-historic doors; non-historic storefront, metal bulkhead, and sign; upper stories feature projecting window sills, molded bands, and carved surrounds at the eleventh and twelfth stories; historic wood sash; gabled roof parapet with elaborate panels. West elevation: Brick. East elevation: Brick; painted sign; lot-line windows; historic metal sash. Roof: Brick elevator and stairwell bulkhead; wood water tank.

Significant Alterations

- None.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), Pl. 13.
Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District," October, 2000, p. 67.

EAST 28TH STREET, 2 to 20 (South Side between Fifth Avenue and Madison Avenue)

2 EAST 28TH STREET

aka 243 - 249 Fifth Avenue

Borough of Manhattan Tax Map Block 857, Lot 76

See: 243 - 249 Fifth Avenue

4 - 8 EAST 28TH STREET

Borough of Manhattan Tax Map Block 857, Lot 75

Date of Construction: 1904 (NB 39-1904)

Architect: Augustus Allen

Original Owner: L. George Forgotston

Type: Hotel

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick, galvanized iron, and terra-cotta facing

History

This twelve-story hotel, the Latham, was designed by architect Augustus Allen, and built in 1904 for L. George Forgotston, at a time when the area's earlier dwellings and outbuildings were being replaced by lofts, offices, and hotels. The building replaced a mid-nineteenth-century, brick house and stable. *Rider's New York City Guide* (1923) described the Latham as a "quiet family hotel." It remains remarkably intact on the exterior.

Description

Seven bays; two-story, limestone base featuring projecting end bays, rustication, fluted pilasters, central main entryway with molded hood and surmounting cartouche, arched windows and secondary entryway with non-historic door and security gate, bracketed sills, festoons, lintels decorated with garland, non-historic marquee, lighting, and awning, and denticulated crown; upper stories feature paired fenestration, angled copper-clad bays, molded crown above the second-story with scrolled brackets, projecting window sills, splayed lintels, paneled spandrels, and molded bands; non-historic metal sash; heavily bracketed copper roof cornice featuring end gables.

Significant Alterations

-None

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c. 1938 (Roll C-701)

Real Estate Record and Guide, (February 13, 1904), 352.

Rider's New York City Guide (New York: Henry Holt & Co., 1923), 11.

10 - 14 EAST 28TH STREET

aka 9 - 15 East 27th Street

Borough of Manhattan Tax Map Block 857, Lot 66 in part

See: 9-15 East 27th Street

16 - 20 EAST 28TH STREET

Borough of Manhattan Tax Map Block 857, Lot 66 in part

Date of Construction: 1912 (NB 375-1912)

Architect: Howard Greenley and Kenneth Murchison

Original Owner: The Annex Company

Type: Hotel

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story hotel, designed by the architects Howard Greenley and Kenneth Murchison, was built in 1912 as an annex to the Prince George Hotel, at a time when the neighborhood's earlier dwellings were being replaced by lofts, offices, and hotels. The Prince George Hotel, originally constructed in 1904-05, was one of the largest hotels in New York City in the early twentieth century. The hotel remained in the family of Charles F. Rogers, its founder, until 1954 when it was sold. The hotel was placed on the State and National Registers of Historic Places in 1998.

Description

Six bays above the first story; three bays at the first story; two-story limestone base featuring rustication, arched entryways and window at the first story, historic limestone bulkhead, foliated keystones, non-historic doors and sash at the first story, non-historic lighting, projecting window with brackets, and carved crown; upper stories feature projecting window sills, decorative terra-cotta lintels with festooned cartouches, and bracketed and denticulated moldings; historic wood and non-historic metal sash; copper roof cornice with brackets and dentils.

Significant Alterations

-None

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

National Register of Historic Places, *Prince George Hotel* (Washington, D.C., 1998), report prepared by Andrew S. Dolkart, Higgins & Quasebarth.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations applications file, and Building Information System (BIS).

Real Estate Record and Guide, (October 24, 1903), 729.
John Tauranac, *Elegant New York. The Builders and Their Buildings 1885-1915* (New York: Abbeville Press, 1985), 56-57.

EAST 29TH STREET, 2 to 6 (South Side between Fifth Avenue and Madison Avenue)

2 - 6 EAST 29TH STREET

aka 259 - 263 Fifth Avenue

Borough of Manhattan Tax Map Block 858, Lot 78

See 259 - 263 Fifth Avenue

FIFTH AVENUE, 202 to 216 (West Side between West 25th Street and West 26th Street)

202 FIFTH AVENUE

aka 1 - 3 West 25th Street and 1122 Broadway

Borough of Manhattan Tax Map Block 827, Lot 39

Date of Construction: 1918-19 (NB 57-1918)

Architect: Buchman & Kahn, with Zimmerman, Saxe & Zimmerman

Original Owner: William Stephenson

Type: Office building

Style: neo-Classical

Stories: 6

Structure/Materials: Bearing brick with terra-cotta facing

History

This small office building was designed by the architectural firms Buchman & Kahn of New York and Zimmerman, Saxe & Zimmerman of Chicago, and constructed in 1918-19 for lessees, the Thomas Cusack Company, at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. The owner of the property was listed on the new building application as the Stephenson family. This building replaced an existing four-story brick and brownstone dwelling, built in the mid-nineteenth century, that served for a time as the New York Club. The building has frontages on Fifth Avenue, West 25th Street, and Broadway, and has three fully-developed facades. It was noted architect Ely-Jacques Kahn's earliest commission. The highly visible south facade was originally treated by Cusack as a promotional billboard, brightly lit after dark and covered with the firm's name and services between the windows and in a roof-top sign. A new first-story facade and marquee were installed in 1991 and replacement sash were put in a year later. However, the upper part of all three facades remain largely intact.

Description

Fifth Avenue: Three bays; non-historic granite first-story facade with show window and signage, topped by historic terra-cotta crown molding; projecting piers and window sills; molded

spandrels; molded bands; non-historic sash; projecting roof cornice with dentils and egg and dart molding; roof parapet. Broadway: Three bays; similar detail to Fifth Avenue facade; non-historic granite first-story facade, show window, and entryway; non-historic sash. West 25th Street: Three bays; non-historic granite first-story facade, show window, entryway and marquee; grouped fenestration with non-historic sash; similar detail to Fifth Avenue facade; non-historic applied lettering on roof parapet. North elevation: Brick and cement stucco.

Significant Alterations

- c.1938 – c.1980 - The roof parapets on all three facades were simplified; architect: not determined; owner; not determined.
- 1991 - A new granite facade was installed on the first floor of all three sides of the building; a marquee was placed at the first story, facing West 25th Street; architect: Alvin Hausman; owner: Abraham Damast.
- 1992 - New window sash installed throughout the building; owner: Abraham Damast.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 9.

David Dunlap, *On Broadway. A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 134.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1980.

New York City Department of Buildings, Borough of Manhattan, New Building application file and Buildings Information System (BIS).

New York City, Department of Taxes, photographic record, c. 1938 (Roll G-2014)

204 FIFTH AVENUE

aka 1124 Broadway

Borough of Manhattan Tax Map Block 827, Lot 40

Date of Construction: 1913 (NB 305-1913)

Architect: Charles P.H. Gilbert

Original Owner: Stuart Duncan

Type: Bank and offices

Style: neo-Classical

Stories: 3

Structure/Materials: Bearing brick with limestone facing

History

This three-story, limestone-faced building was designed by architect Charles P.H. Gilbert and constructed in 1913 as a bank and offices for the Lincoln Trust Company, lessees, at a time when the area was being transformed from an area of theaters, clubs, and restaurants to one dominated by offices, lofts, and banks. Stuart Duncan owned the land, which was previously occupied by a

four-story brick and brownstone, mid-nineteenth century dwelling. The present building has two fully-developed facades facing Fifth Avenue and Broadway, which recall the National Park Bank (Donn Barber, 1908) which originally stood at 214 Broadway, and McKim, Mead & White's New England Trust Company, Boston, Massachusetts (1904-07). Both ground floor facades of the Lincoln Trust Building were altered between c. 1981 and 2001 with the conversion of an existing window to a door and the sealing of the remaining window with cement stucco. After 1926, Lincoln Trust was known as Chase National Bank. The building remains largely intact.

Description

Fifth Avenue: Three bays; rusticated base; central entryway with molded surround; bracketed pediment with incised lettering, and historic brass doors, flanked by stucco-sealed window and non-historic service entryway; arched second-story fenestration with decorative cast-iron columns and spandrels, molded architrave, ornamental frieze, spindlework, historic steel casements, and scrolled keystone; projecting piers topped by carved caps; non-historic stucco fascia above the second story; third story fenestration features projecting keystones and non-historic sash; non-historic stucco-covered roof parapet, roof lighting, and flagpole. **Broadway:** Three bays; similar detail as the Fifth Avenue facade; non-historic doors and ramp; first-story fenestration sealed with stucco and containing non-historic louvered vent; alterations on the upper stories similar to those on the Fifth Avenue facade.

Significant Alterations

- Third story facades and roof parapets facing both Fifth Avenue and Broadway simplified between c.1938 and c.1981.
- Both ground floor facades were altered between c. 1981 and 2001 with the conversion of an existing window to a door and the sealing of the remaining window with cement stucco.

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, new building application file and Buildings Information System (BIS).

New York City Department of Taxes, photographic record, c.1938 (Roll G-2014).

Real Estate Record & Guide, (June 14, 1913), 1231 (rendering).

206 FIFTH AVENUE

aka 1126 Broadway

Borough of Manhattan Tax Map Block 827, Lot 41

Date of Construction: 1856-57

Architect: Not determined

Original Owner: S. Perry

Type: Converted residence

Style: neo-Classical (Fifth Avenue); Classical Revival (Broadway)

Stories: 5

Structure/Materials: Limestone and terra cotta (Fifth Avenue); brick and brownstone (Broadway)

History

Originally a dwelling built in 1856-57 by S. Perry, this building was converted to commercial use in the late-nineteenth century, at a time when the primarily residential blocks surrounding Madison Square Park were being gradually redeveloped with first-class hotels and clubs, as well as theaters and restaurants, and many of the area's dwellings were being converted to commercial space. The building has frontages on both Fifth Avenue and Broadway. The building's Broadway facade was replaced in 1892 to the designs of architect J. William Cromwell for the Estate of A. Perry. In 1911, the first-story store was occupied by Theo. B. Starr, Silversmith. The current Fifth Avenue facade was designed by architects Townsend, Steinle & Haskell, Inc., and installed in 1919 for the Emigrant Savings Bank, originally the Emigrant Industrial Savings Bank, founded in 1850 as an offshoot of the Irish Emigrant Society. The bank was established to protect immigrants' savings from exploitation. Now occupied by stores and lofts, the building remains largely intact to its 1892 and 1919 alterations.

Description

Fifth Avenue: Three bays; two-story base set within a decorative limestone architrave below a denticulated crown molding; non-historic storefront and entryway to upper floors; historic show windows at the second floor with bracketed cast-iron columns; non-historic flagpoles at the second story; paired sash; molded sills and lintels; paneled spandrels and piers; non-historic sash on upper floors; limestone roof cornice featuring swags, dentils and scrolled brackets; gabled roof parapet. Broadway: Three bays; two-story cast-iron base set between decorative piers with Ionic capitals and topped by an elaborately-carved entablature and a decorative wrought-iron railing; non-historic storefront and box awning; historic wood sash and fluted cast-iron columns at the second story; upper stories feature brick piers with carved brownstone caps, molded bands, and non-historic sash; brick roof parapet with blind arcade and denticulated crown molding. South elevation: Brick; concrete block chimney stack.

Significant Alterations

1892 - Broadway facade rebuilt; architect: J. William Cromwell; owner: Estate of A. Perry; (ALT 116-1892)

1919 - Fifth Avenue facade rebuilt; architect Townsend, Steinle & Haskell, Inc.; owner: Emigrant Industrial Savings Bank (ALT 1241-1919)

References

John J. Concannon, "Emigrant Savings Bank," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995), 375.

Christopher Gray, ed. *Fifth Avenue, 1911: From Start to Finish* (New York: Dover Publications, Inc., 1994), 22.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record,

c.1981.

New York City Department of Buildings, Borough of Manhattan, new building and alteration applications file.

New York City Tax Assessment Records, Ward 18, 1856-57. Municipal Archives and Reference Center.

208 FIFTH AVENUE

aka 1130 Broadway

Borough of Manhattan Tax Map Block 827, lot 42

Date of Construction: 1893-94 (NB 374-1893)

Architect: Berg & Clark

Original Owner: Alfred B. Darling

Type: Store and offices

Style: Renaissance Revival

Stories: 7

Structure/Materials: steel and cast-iron frame with brick, terra cotta, and cast-iron facade

History

This office building with ground-floor stores was designed by the architectural firm Berg & Clark and constructed in 1893-94 for Alfred B. Darling, at a time when many of the area's earlier houses were being replaced by commercial structures. The building, one of the earliest commercial buildings in the historic district, has frontages on Fifth Avenue and Broadway. The first two stories of both facades were substantially altered in 1902 for the Lincoln Trust Co., which leased the space from the Estate of Alfred B. Darling. Additional ground-story facade alterations took place in 1909, but both facades have remained largely intact since then. The prominent architect, John Duncan, occupied offices in this building from 1904 to 1914.

Description

Fifth Avenue. Three bays; two-story base set withing molded limestone architrave and topped by Greek fret molding; non-historic granite and limestone storefront; upper stories feature banded piers, grouped fenestration, paneled spandrels, and decorative architrave, and paneled seventh-story piers; through-wall HVAC units at the fourth and fifth stories; historic steel sash; pressed metal roof cornice featuring dentils, an egg and dart molding, and brackets. Broadway: Three bays; similar detail as Fifth Avenue facade; non-historic storefront, signage, and vents at the first story; through-wall HVAC units at the fourth and fifth stories; historic steel sash. South elevation: Brick covered with cement stucco, lot-line windows with historic two-over-two sash and non-historic sash; projecting chimney stacks. Roof: Wood water tank.

Significant Alterations

1902 - lower facades on Broadway and Fifth Avenue rebuilt (ALT 840-1902); architect: John H. Duncan; owner: A.B. Darling Estate; lessee: Lincoln Trust Co.

1909 - stoop on Fifth Avenue removed and lower facade rebuilt; architect: John H.

Duncan; owner: Elmer A. Darling

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, new building and alteration applications file.

James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 21.

210 FIFTH AVENUE

aka 1132 Broadway

Borough of Manhattan Tax Map Block 827, Lot 43

Date of Construction: 1901-02 (NB 1680-1901)

Architect: John B. Snook & Sons

Original Owner: Dr. E. Hoffman

Type: Lofts and bachelor apartments

Style: Beaux Arts

Stories: 11

Structure/Materials: Steel and cast-iron frame with marble, cast iron, brick, and terra cotta facing.

History

This eleven-story building originally containing lofts and bachelor apartments was designed by architect John B. Snook and built in 1901-02 for Dr. E. Hoffman at a time when the neighborhood's mid-nineteenth century dwellings were being replaced by high-rise commercial structures. Its commercial space was occupied by Mark Cross leathers in 1911. This building has frontages on both Fifth Avenue and Broadway. Now occupied by offices and stores, its exterior remains remarkably intact.

Description

Fifth Avenue: Three bays; two-story base surmounted by a central cartouche and a curved balcony, supported by elaborate scrolled brackets and a decorative wrought-iron railing; non-historic granite and wood storefront and entryway to upper floors; non-historic lighting and box awning; the upper stories feature curved and angled, pressed-metal bays, molded window surrounds with bracketed sills and scrolled keystones, brick piers with quoins, and bracketed moldings; curved tenth-story balcony with altered fascia and prominent supporting brackets and decorative wrought-iron railing; historic one-over-one steel sash; roof mansard featuring curved pediment scrolled brackets, and elaborate carvings. Broadway: Three bays; similar detailing as the Fifth Avenue facade; non-historic storefronts, signage, and awnings; non-historic fire escape at the second story; historic one-over-one steel sash; topped by elaborate copper roof cornice decorated with curved brackets and surmounting antifixae. South elevation: Brick covered with cement stucco and paint; lot-line windows with historic steel and non-historic sash. Roof: Limestone,

chimney stack; wooden water tank; one-story brick penthouse with historic steel sash; wrought-iron railing along south parapet.

Significant Alterations

c.1902 – c. 1938 - A one-story brick penthouse was constructed on the roof.

References

David Dunlap, *On Broadway. A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 134.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, new building docket book.

New York City, Department of Taxes, photographic record, c. 1938 (Roll G-2014)

212 - 216 FIFTH AVENUE

aka 2 - 8 West 26th Street and 1134 - 1138 Broadway

Borough of Manhattan Tax Map Block 827, Lot 44

Date of Construction: 1912-13 (NB 324-1912)

Architect: Schwartz & Gross

Original Owner: Fifth Avenue and 26th Street Co.

Type: Stores and offices

Style: neo-Medieval

Stories: 20

Structure/Materials: Steel frame with brick, limestone, and terra-cotta facing

History

This twenty-story office building with ground-level stores was designed by the architectural firm Schwartz & Gross and constructed in 1912-13 for the 5th Avenue & 26th Street Co. at a time when the earlier dwellings and hotels in the neighborhood were being replaced by high-rise commercial structures. It replaced a brick, five-story hotel that was the location of Delmonico Restaurant in the late nineteenth century and, later, Café Martin. Upon completion, the building was occupied by several garment firms. The building's exterior remains remarkably intact.

Description

Fifth Avenue: Three bays; paired and grouped fenestration; recessed entryway to upper floors within curved arch and decorative surround containing non-historic doors, historic transom, and lamp; non-historic brass storefront infill; bracketed window sills; molded and bracketed bands; paneled piers; historic one-over-one metal sash and casements; elaborate roof parapet. Broadway: Three bays; non-historic storefront and security gates; recessed entryway to upper floors within curved arch and decorative surround containing non-historic doors and historic transom; paired and grouped fenestration, some containing louvered vents; historic one-over-one metal sash and casements; chamfered corner bay at 26th Street; similar detail as Fifth Avenue facade. West 26th

Street: Seven bays; non-historic brass storefront infill in east bays; non-historic storefronts, security gates and HVAC louvers at west bays; paired and grouped fenestration; similar detail as Fifth Avenue facade; historic one-over-one metal sash and casements. South elevation: Decorative brickwork; terra-cotta bands and panels; lot-line windows with historic kalamein and non-historic metal sash; ornamental terra-cotta roof parapet. Roof: Two-story brick and terra-cotta tower and chimney stack.

Significant Alterations

1994 - Storefronts on Fifth Avenue and east side of West 26th Street replaced.

References

David Dunlap, *On Broadway. A Journey Uptown Over Time* (New York: Rizzoli International Publications, Inc., 1990), 135.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, new building applications file and Buildings Information System (BIS).

New York City, Department of Taxes, photographic record, c. 1938 (Roll G-2014)

Real Estate Record & Guide, (March 22, 1913), 611.

FIFTH AVENUE, 218 to 232 (West Side between West 26th Street and West 27th Street)

218 - 220 FIFTH AVENUE

aka 1 - 7 West 26th Street

Borough of Manhattan Tax Map Block 828, Lot 35

Date of Construction: 1910-12 (NB 364-1910)

Architect: Frederick C. Browne

Original Owner: Croisic Realty Co.

Type: Store and offices

Style: neo-Gothic

Stories: 21 and penthouse

Structure/Materials: Steel frame with granite, brick and terra-cotta facing

History

This twenty-one story and penthouse office building, known as the "Croisic Building," was designed by architect Frederick C. Browne and constructed in 1910-12 for the Croisic Realty Co., at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. Three mid-nineteenth century, masonry dwellings were demolished to make way for this building. The terra-cotta elevations recall Cass Gilbert's design for the West Street Building, a designated New York City Landmark, and it was praised in the pages of *New York: The Wonder*

City as “One of the most exquisite buildings architecturally in all New York.”² It remains remarkably intact on the exterior.

Description

Fifth Avenue: Two-story base featuring segmental arches, decorative spandrels, historic wood sash on the second story, and crown molding; non-historic ground-floor storefronts, bulkheads, signs, and security gates; Gothic-arched entryway to upper floors with paneled piers and non-historic doors; upper stories feature paired fenestration, historic one-over-one wood sash, projecting sills, carved panels, molded bands with elaborate bracketing and masks, carved figurines, arched fenestration, and elaborate copper roof parapet, mansard, and dormers. West 26th Street: Nine bays; similar detailing as the Fifth Avenue facade, but the center bays are more elaborately-ornamented with compound piers, carved spandrels, and molded lintels; non-historic ground-level storefronts, bulkheads, signs, security gates, and signs; some transoms over storefront contain historic sash, others have non-historic louvers; historic one-over-one wood sash at the second story of the base and on the upper floors.

Significant Alterations

1925 - Penthouse installed on the roof; architect: Sidney Daub; owner: 220 5th Avenue Corp.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia; G.W. Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations applications file.

Real Estate Record & Guide, (April 29, 1911), 787.

222 FIFTH AVENUE

Borough of Manhattan Tax Map Block 828, Lot 38

Date of Construction: 1912 (ALT 2080-1912)

Architect: John C. Westervelt

Original Owner: Estate of Emily Burkhardt

Type: Store and lofts

Style: Beaux Arts

Stories: 5

Structure/Materials: Limestone and cast iron

History

Originally built as a masonry dwelling in the mid-nineteenth century, the history of this building reflects the neighborhood’s changing fortunes in the late nineteenth and early twentieth centuries.

²*New York: The Wonder City* (New York: Wonder City Publishing Co., Inc., 1932), 204.

It was converted to a store and dwelling in 1883 when the primarily residential blocks surrounding Madison Square Park were being gradually redeveloped with first-class hotels and clubs, as well as theaters and restaurants, and many of area's dwellings were being converted to commercial space on their lower floors. In 1903, as the area was becoming more commercial, its upper floors became lofts and a five-story rear addition was constructed. The building's original residential facade was replaced in 1912 by a new commercial front, designed by architect John C. Westervelt, at a time when many of the area's converted nineteenth-century houses were being given new commercial facades; it was owned at the time by the Estate of Emily Burkhardt. Later, its upper floors were converted to offices.

Description

Four bays; shouldered architrave at the second through the fourth story; non-historic wood ground-floor storefront, granite bulkhead, and entryway between historic, fluted cast-iron columns and topped by historic limestone crown with an egg-and-dart molding; projecting second- and third-story bays featuring slender, fluted cast-iron columns and entablatures with decorative friezes; fourth-story bays have slender cast-iron columns capped with scrolled brackets and flat lintel with projecting fascia and crown; decorative wrought-iron railings at the third- and fourth-story windows; fifth-story features fluted piers, Ionic orders, and non-historic lighting; historic copper sash; bracketed roof cornice and parapet featuring oculi and paneled plinths.

Significant Alterations

- 1883 - Building converted from a private dwelling to a store and dwelling; lessee: Wood Gibson. (ALT 1325-1883)
- 1903 - Converted from store and dwelling to store and lofts; rear addition constructed; architect: Buchman & Fox; owner: Estate of J.C. Baldwin (ALT 1017-1903)
- c.1981 - 2001 – New storefront installed.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, Alterations applications file.

224 FIFTH AVENUE

Borough of Manhattan Tax Map Block 828, Lot 39

Date of Construction: c. 1981-82 alteration

Architect: Not determined

Original Owner: Not determined

Type: Store and offices

Style: None

Stories: 6

Structure/Materials: Granite

History

Originally built as a masonry dwelling in the mid-nineteenth century, the history of this building reflects the neighborhood's changing fortunes in the late nineteenth and twentieth centuries. It was converted to a store and dwelling in 1882 when the primarily residential blocks surrounding Madison Square Park were being gradually redeveloped with first-class hotels and clubs, as well as theaters and restaurants, and many of area's dwellings were being converted to commercial space on their lower floors. In 1893, as the area was becoming more commercial yet, its upper floors became offices and its original residential facade was replaced with a new commercial front, designed by the architectural firm Berg & Clark, at a time when many of the area's converted nineteenth-century houses were being given new commercial facades. In 1928, the building was extended at the rear and was partially occupied by manufacturing lofts. An entirely new facade was installed again in c.1981-82. It is now occupied as offices above a ground-floor store.

Description

Two-story, metal and glass storefront; the upper stories have rectangular, metal-framed fenestration; stepped, granite roof parapet.

Significant Alterations

- None since the c.1981-82 alteration.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, Alterations applications file and Buildings Information System (BIS)

226 FIFTH AVENUE

Borough of Manhattan Tax Map Block 828, Lot 40

Date of Construction: 1852-53

Architect: Not determined

Original Owner: C. Wetmore or J.C. Whitman

Type: Converted residence

Style: Altered with surviving Italianate details

Stories: 5

Structure/Materials: Cement-stucco-covered brownstone and cast iron

History

This five-story converted dwelling was built in 1852-53 for either C. Wetmore or J.C. Whitman, at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. However, the area's short-lived status as such is reflected in the earliest-recorded alteration of this building in

1871, when its stoop and first-story facade were removed, a two-story cast-iron storefront installed, and its upper stories converted to a multiple dwelling. A rear yard addition was built in 1884 and a new cast-iron storefront was installed in 1894. The building continued to be occupied as a multiple dwelling with stores until 1965, when the upper floors were converted to office space and its Italianate facade simplified.

Description

Two bays; historic two-story cast-iron base with molded architrave, festoons, brackets, and historic metal sash at the second story; non-historic ground-floor storefront, bulkhead, security gate, and entryway to upper floors; segmental-arch fenestration with non-historic sash; bracketed wood roof cornice with a decorative frieze and one missing end-bracket.

Significant Alterations

- 1871 - Stoop removed, first-story floor lowered to street level, cast iron front erected at first and second story; occupied as store and dwelling (ALT 1004-1871); architect: Isaac F. Duckworth; owner: J.F. Peters
- 1884 - Rear yard addition built; building occupied as picture store, tailor shop, and dwelling (ALT 1007-1884); builder: J. Bell & Co.; lessee: Gustav Reichard.
- 1894 - New cast-iron front installed on first and second stories; occupied as store and dwelling (ALT 346-1894); architect: W.B. Smith; owner: Isabel Forbes
- 1965 - Upper floors converted from apartments to offices, and facade simplified (ALT 308-1965); architect: Harry A. Yarish; owner: Henry Safay

References

New York City Department of Buildings, Borough of Manhattan, Alteration application file.
New York City Tax Assessment Records, Ward 18, 1852-53. Municipal Archives and Reference Center.

228 - 232 FIFTH AVENUE

aka 2 - 4 West 27th Street and 1148 - 1156 Broadway
Borough of Manhattan Tax Map Block 828, Lot 41

Date of Construction: 1912-15 (NB 349-1912)

Architect: Schwartz & Gross

Original Owner: 230 5th Avenue Corp.

Type: Store and offices

Style: Beaux Arts

Stories: 20 and penthouse

Structure/Materials: Steel frame with granite, brick, and terra-cotta facing

History

This office building, known as the Victoria Building, was designed by the architectural firm Schwartz & Gross and built in 1912-15 for the 230 Fifth Avenue Corp. at a time when the

neighborhood's mid-nineteenth century dwellings and hotels were being replaced by high-rise commercial buildings. This building replaced the old Victoria Hotel. The construction of this office building employed an innovative building technique for the first time in which the foundation for the new building was created while the existing building was being demolished. This was accomplished by slinging the pile driving hammer by chains from the beams of the third floor of the existing structure. According to the *Real Estate Record & Guide*, this procedure enabled the entire foundation of the new building, consisting of reinforced steel piles and concrete slab to be completed within one month, whereas, an open pit foundation would have taken at least four months to install. The foundation contractor was the Underpinning and Foundation Company of Manhattan. The building, which has street frontages facing Fifth Avenue, West 27th Street, and Broadway, remains remarkably intact on the exterior.

Description

Fifth Avenue: Three bays; paired fenestration above the third story; three-story limestone base featuring paneled piers with Corinthian orders, paneled spandrels, and projecting crown molding; non-historic storefronts, bulkheads, and security gates; arched and bracketed entryway to upper stories featuring molded architrave, tympanum, scrolled keystone, and non-historic doors; historic steel show windows at the second and third stories; twelve-story central section features projecting sills and header-brick lintels; five-story upper section features paneled terra-cotta piers with Corinthian orders, molded bands, projecting lintels, and a denticulated crown molding; historic and non-historic one-over-one metal sash; roof parapet decorated with acanthus. West 27th Street: Twelve bays; paired fenestration above the third story; similar detailing as Fifth Avenue facade; non-historic ground-level storefronts, awnings, and security gates; historic granite bulkheads; non-historic freight entryway; historic one-over-one metal sash; non-historic HVAC louvers. Broadway: Five bays; chamfered bay the West 27th Street corner; paired fenestration above the third story; arched and bracketed entryway to upper stories featuring molded architrave, tympanum, non-historic doors, and scrolled keystone; non-historic ground-level storefronts, bulkheads, signs, and awnings; similar detailing as the Fifth Avenue facade; historic one-over-one metal sash. South elevation: Brick, lot-line windows with historic metal sash.

Significant Alterations

- Storefronts are non-historic.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations application file.

Real Estate Record & Guide, (April 4, 1914), 589; (May 16, 1914), 883 (rendering).

FIFTH AVENUE, 234 to 246 (West Side between West 27th Street and West 28th Street)

234 FIFTH AVENUE

aka 1 - 11 West 27th Street

Borough of Manhattan Tax Map Block 829, Lot 35

Date of Construction: 1926 (ALT 2435-1926)

Architect: Greene & Kitzler

Original Owner: Morris Messinger

Type: Stores, showrooms, and factory

Style: Art Deco

Stories: 5

Structure/Materials: Brick

History

This five-story commercial building is made up of two mid-nineteenth-century houses; one faced Fifth Avenue, while the other faced West 27th Street. They were joined internally in 1885 and given new unified facades in 1926, at a time when many of the area's converted nineteenth-century houses were being given new commercial facades. The new fronts were designed by the architectural firm Greene & Kitzler; it was owned at the time by Morris Messinger. Although the upper facade has been painted, it remains largely intact to the 1926 alteration. It was occupied by the Knickerbocker Trust Co. in the early twentieth century.

Description

Fifth Avenue: One bay; grouped fenestration; upper facade painted; non-historic street-level storefront, awning, security gate, lighting, and entryway to upper floors; upper facade features paneled piers and spandrels, projecting sills, soldier courses, non-historic sash, and paneled brick roof parapet. West 27th Street: Five bays; grouped fenestration; non-historic sash; upper facade painted; similar detailing as the Fifth Avenue facade; non-historic storefronts, bulkheads, box awnings, bracketed hanging sign, lighting, through-the-wall HVAC, and security gates; non-historic service entryways.

Significant Alterations

1883 – No. 234 Fifth Avenue is extended four-stories at the rear (ALT 1378-1883):

architect: Stephen D. Hatch; lessee: J.R. Franklin

1885 – The two original buildings were joined internally, but remain on separate tax lots

(ALT 618-1885); owner: N.J. Smith; lessee: H.R. Kirk

c.1938 - c.1981 – Historic casements on upper floors replaced with non-historic units.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll C-1888)

236 - 238 FIFTH AVENUE

Borough of Manhattan Tax Map Block 829, Lot 36

Date of Construction: 1906-07 (NB 956-1906)

Architect: Buchman & Fox

Original Owner: Jeremiah B. Lyons

Type: Lofts

Style: Beaux Arts

Stories: 11

Structure/ Materials: Steel frame with limestone, cast-iron, and granite facing

History

This eleven-story loft building was designed by the architectural firm Buchman & Fox and constructed in 1906-07 for Jeremiah B. Lyons, at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This building replaced two mid-nineteenth-century brownstone dwellings, one of which formerly housed the Ohio Society (236 Fifth Avenue). Smith & Gray Clothiers occupied the ground-floor store of the present structure in 1911. The building remains largely intact on the exterior.

Description

Two-story, three-bay limestone and cast-iron base featuring rusticated piers, cast-iron columns at the second story, and bracketed crown; non-historic street-level storefronts, bulkheads, piers, and fascia; non-historic entryway to upper floors topped by historic fanlight; historic freight entryway with transom, fanlight, and non-historic doors; upper stories feature six bays; molded surrounds at the second floor, projecting and bracketed window sills, carved panels, projecting bands, denticulated and bracketed band above the ninth story, fluted columns with pedestals and Corinthian capitals at the tenth and eleventh stories, and arched eleventh-story fenestration with molded architraves and scrolled keystones; non-historic sash; copper roof cornice with brackets and dentils. South elevation: Brick. North elevation: Brick; lot-line windows; historic metal sash. Roof: Metal housing for mechanical equipment; brick elevator and stairwell bulkhead.

Significant Alterations

c.1981 - c.1990 – Current non-historic storefront installed; architect: not determined

1993-94 – Current non-historic entryway to the buildings upper floors was installed; architects: Ting & Li Architects; owner: L.C. T. Associates.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Christopher Gray, ed., *Fifth Avenue, 1911: From Start to Finish* (New York: Dover Publications, Inc. 1994), 25.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record,

c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations applications file, and Building Information System (BIS).

240 FIFTH AVENUE

Borough of Manhattan Tax Map Block 829, Lot 38

Date of Construction: mid-19th century

Architect: Not determined

Original Owner: Not determined

Type: Converted dwelling

Style: None

Stories: 5

Structure/Materials: Brick and brownstone with cement-stucco facing

History

Originally a mid-nineteenth-century brownstone dwelling, this building was altered on several occasions. By 1909, storefronts had been installed on its first two stories, while its upper floors had been converted to lofts. The building's three upper stories were converted into apartments in 1916, remaining in that use until 1953, when they were made into offices. The facade's original Italianate detail was removed, its brownstone covered with cement-stucco, and the current two-story storefront was installed between c.1938 and c.1981.

Description

Historic modern, two-story granite base with historic bronze, street-level storefront and bronze second-story sash; non-historic sign and security gate; non-historic entryway to upper floors; upper stories feature projecting sills and segmentally-arched fenestration with non-historic sash.

Roof: Brick chimney stack.

Significant Alterations

c.1900s - Lower section of facade removed; storefronts and show windows installed.

c.1938 - c.1981-- Original Italianate facing detailing stripped and replaced with stucco facing.

c.1950 - Two story, Moderne-style granite base installed; architect: not determined; owner: not determined.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, Alterations applications file.
New York City, Department of Taxes, photographic record, c.1938 (Roll G-1875)

242 FIFTH AVENUE

Borough of Manhattan Tax Map Block 829, Lot 39

Date of Construction: 1885 (ALT 230-1885)

Architect: George Harding

Original Owner: Estate of Lucy Slade

Type: Store

Style: Queen Anne

Stories: 4

Structure/Materials: Cast iron

History

Constructed as a private dwelling in the mid-nineteenth century when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences, this building was converted to stores and lofts in 1885, when a new cast-iron front designed by architect George Harding was installed. The building, which was owned at the time by the Estate of Lucy Slade, was also extended at the rear. The building was occupied by an antique furniture store in the 1880s, and by tailors in 1911. The street-level storefront and second-story facade were altered in 1925; further storefront alterations have occurred since then. The upper part of the building's exterior remains largely intact to the 1885 alteration.

Description

First story: Non-historic storefront, bulkhead, entryways, security gate and signage; second story: three bays, historic cast-iron columns, show windows, and crown molding; third story: three bays, cast-iron columns, decorative panels, arched fenestration, molded crown with ornate fascia; fourth story: five bays, arched fenestration with molded architraves, cast-iron columns; historic wood sash; elaborate surmounting roof pediment and parapets.

Significant Alterations

- Storefront is not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.

Christopher Gray, ed., *Fifth Avenue, 1911: From Start to Finish* (New York: Dover Publications, Inc. 1994), 26.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1875)

244 FIFTH AVENUE

Borough of Manhattan Tax Map Block 829, Lot 40

Date of Construction: 1899-1900 (NB 640-1899)
Architect: Robert Maynicke
Original Owner: Andrew J. Connick
Type: Lofts
Style: Beaux Arts
Stories: 11
Structure/Materials: Steel frame with limestone facing

History

This eleven-story store and loft building was designed by architect Robert Maynicke and constructed in 1899-1900 for Andrew J. Connick (c.1845-1918) at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. It replaced a mid-nineteenth-century brownstone residence. Connick, a native of Ireland, started a tailoring business in New York in 1875, and later went into banking and real estate investing. His tailor shop occupied the ground-floor store of this building. Tailor was also the president of Camolin Realty, vice-president of the Bank of Washington Heights, and a director of the Mutual Bank. The building's exterior remains remarkably intact on the upper floors.

Description

Two-story base featuring banded piers with festooned brackets supporting an ornate crown decorated with egg-and-dart moldings, metopes, and guttae; non-historic street-level storefront, bulkhead, signage, awning, and entryway to upper floors; three bays at the second, third, and fourth stories, and four bays at the fifth story and above; historic sash at the center bays of the second and third stories, other sash is non-historic; third story features banded piers, molded architraves, and decorative crown, supported by a cartouche; upper stories have projecting window sills in a continuous molding, splayed keystones, arched eleventh-story fenestration with molded architraves and splayed keystones; bracketed roof cornice. South elevation: Brick; lot-line windows with historic metal sash and iron shutters. North elevation: Brick; lot-line windows; non-historic sash. Roof: Greenhouse enclosures (visible on the north side of the building) and wood water tank.

Significant Alterations

- 1914 – The two center windows on the fourth story were altered into one (ALT 376-1914); architect: Hoppin & Koen; owner: Andrew J, Connick.
- c.1938 - c.1981 – Historic street-level storefront removed and replaced with non-historic unit.

References

- “Andrew J. Connick,” obit., *New York Times* (March 13, 1918), 33.
- Atlas of the City of New York and Part of the Bronx* (New York: E. Robinson, 1885), pl. 13.
- Christopher Gray, ed., *Fifth Avenue, 1911: From Start to Finish* (New York: Dover Publications, Inc. 1994), 26.
- Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record,

c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1440)

246 FIFTH AVENUE

aka 2 West 28th Street

Borough of Manhattan Tax Map Block 829, Lot 42

Date of Construction: 1889 (NB 333-1889 & NB 610-1889)

Architect: John E. Terhune

Original Owner: Joseph Thompson, owner's agent

Type: Store

Style: Romanesque Revival

Stories: 6

Structure/Materials: Brick, terra cotta, and brownstone

History

This six-story, L-shaped store building was constructed in two phases in 1889, both of which were designed by architect John E. Terhune for an unidentified owner at a time when many of the area's earlier dwellings were being replaced by commercial structures. The older section is located on West 28th Street, seventy-one feet west of Fifth Avenue, while the later part, which is of a similar design, is located at the southwest corner of Fifth Avenue and West 28th Street. In 1911, the building was occupied by the E.W. Emery Co., tailors, and the C.F. Janson Co., furriers. One of the earliest new commercial buildings on this section of Fifth Avenue, it remains largely intact on the exterior.

Description

Fifth Avenue: Two bays, one of which contains paired and grouped fenestration; painted facade; non-historic two-story base containing non-historic street-level storefront, box awning, security gate, bulkhead, and second-story show window; multi-story, cast-iron-clad projecting bay with paneled spandrels, relieving arch, and corbeled crown; projecting piers with historic wrought-iron tie plates; sixth-story features arched fenestration, grouped pilasters, and terra-cotta panels; non-historic sash; paneled brick roof parapet with stone coping. West 28th Street: Twelve bays; paired and grouped fenestration; non-historic sash; painted facade; non-historic two-story base containing non-historic street-level storefronts, bulkheads, security gates, signage, lighting, awnings, and entryway to upper floors; non-historic angled sign; similar detail as Fifth Avenue facade. West elevation: Brick; historic painted sign.

Significant Alterations

c.1938 - c.1981 – Both facades were painted; facades of the first two stories facing Fifth Avenue and West 28th Street reclad in non-historic fabric.

References

Christopher Gray, ed., *Fifth Avenue, 1911: From Start to Finish* (New York: Dover Publications, Inc. 1994), 26.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1440)

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 12.

FIFTH AVENUE, 250 to 256 (West Side between West 28th Street and West 29th Street)

250 - 252 FIFTH AVENUE

aka 1 - 5 West 28th Street

Borough of Manhattan Tax Map Block 830, Lot 37

Date of Construction: 1907-08 (NB 721-1907); 1913 (ALT 943-1913); 1928 (ALT 1087-1928)

Architect: McKim, Mead & White

Original Owner: Second National Bank

Type: Bank and offices

Style: neo-Classical

Stories: 5

Structure/Materials: Limestone, brick and terra-cotta

History

This five-story bank and office building was constructed in three stages at a time when the area was being transformed from an area of theaters, clubs, and restaurants to one dominated by offices, lofts, and banks. The original five-story structure, located at the northwest corner of Fifth Avenue and West 28th Street, was built in 1907-08; in 1913, a five story, two bay addition using similar materials and detailing was added on the north side of the original structure facing Fifth Avenue; in 1928, a two-story addition in the same style was built facing West 28th Street to the rear of the original building. All three sections were designed by the architectural firm McKim, Mead & White for the same client, The Second National Bank. A photograph of the building was featured in the *Real Estate Record and Guide* in 1908; and is discussed and illustrated in Roth's monograph of the works of McKim, Mead & White. The Second National Bank of the City of New York was founded in 1863, and was a pioneer in providing accommodations for female customers. The building, which is now occupied by the Broadway National Bank, remains largely intact on the exterior.

Description

Fifth Avenue: Four bay base, five bays above; facade has been painted; rusticated base featuring arched entryway, voussoirs, bracketed window sills and hoods, molded architraves and crown; non-historic doors, signage, and marquee; upper stories feature quoins, bracketed pediments at the second-story windows, molded window hoods, and molded bands; non-historic one-over-one

sash; terra-cotta roof cornice with dentils and scrolled brackets. West 28th Street: Seven bays; facade has been painted; similar details as Fifth Avenue facade; non-historic one-over-one sash; non-historic sign panel and hanging sign. West elevation: Brick and cement stucco; non-historic angled sign. Roof: Brick chimney stack. One-story rear addition facing West 28th Street: Rusticated limestone; arched entryways; historic wrought-iron grilles in east archway; non-historic storefronts, box awnings, signs, security gates; non-historic sash; brick west elevation; HVAC equipment and non-historic wrought-iron railing on the roof.

Significant Alterations

1912 - The entry steps and portico facing West 28th Street were removed, and a new window installed in its place; the cast-iron railings and limestone walls at the areaways on both Fifth Avenue and Broadway were removed and the areaways were covered with iron grating (ALT 1777-1912); architect: McKim, Mead & White; owner: Second National Bank.

References

King's Handbook of New York City (Boston: Moses King, 1908-09), 62.

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1441).

Real Estate Record and Guide (July 4, 1908), 1581.

Leland Roth, *A Monograph of the Works of McKim, Mead & White, 1879-1915* (New York: Arno Press, 1977), p. 45, pl. 337-338.

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 13.

254 FIFTH AVENUE

Borough of Manhattan Tax Map Block 830, Lot 40

Date of Construction: 1947 (ALT 874-1947)

Architect: Melrose House Wreckers

Original Owner: Not determined

Type: Store and offices

Style: None

Stories: 5

Structure/Materials: Brick

History

This five-story store and office building was originally constructed in 1865 as a private brownstone-fronted residence for F. Coggill at a time when the blocks surrounding Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. It was converted to a store and multiple dwelling in 1885 as the neighborhood was beginning to become more commercial, and was given a completely new brick facade in 1947.

Description

One bay; historic paneled cast-iron columns at the first story; non-historic wood storefront, entryway, signage, and awnings; upper stories have ribbon windows with projecting surrounds; non-historic sash; brick roof parapet and wrought-iron railing.

Significant Alterations

1885 - Basement and first-story facade removed; storefront installed; interior converted to store and apartments (ALT 14-1885); architect: Berger & Baylies; owner: Julia Coggill.

1947 - Demolition of front wall and construction of new brick facade (ALT 874-1947); architect: Melrose House Wreckers; owner: not determined.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1441).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 14.

256 FIFTH AVENUE

Borough of Manhattan Tax Map Block 830, Lot 41

Date of Construction: 1893 (NB 163-1893)

Architect: Alfred Zucker and John Edelman

Original Owner: Charles A. Baudouine

Type: Store and lofts

Style: Moorish Revival

Stories: 6

Structure/Materials: Brick and terra cotta

History

This six-story store and loft building was designed by architects Alfred Zucker and John Edelman and constructed in 1893 for Charles A. Baudouine, at a time when many of the earlier private residences that lined this section of Fifth Avenue were being replaced by new commercial buildings. Previously, a mid-nineteenth-century brownstone-fronted row house occupied the site. The Baudouine family, descended from the prominent cabinetmaker Charles Baudouine whose work is represented in many prestigious art collections, were among the earliest developers of office and loft buildings in the area. This was their first building in the in the Madison Square North Historic District, which includes the "Baudouine Building" at 1181 Broadway, also designed by Zucker. The building remains remarkably intact above the first floor.

Description

Three bays; five bays at the sixth story; non-historic granite storefront, tile bulkhead, entryway to upper floors, and signage; second story features deeply-revealed window openings, projecting sills, and geometrically-carved surrounds; third and fourth stories feature colossal columns with geometrical decorations, recessed fenestration, Moorish arches with smooth architraves, spandrels with blind arcades, and brick piers; fifth story features paired fenestration with transoms, foliated terra-cotta surrounds, and bracketed crown; sixth story features columns, Moorish arches with smooth architraves, and elaborate balcony; historic wood sash; bracketed roof cornice with dentil courses and finials.

Significant Alterations

c.1938 - c.1981 – The present storefront was installed; architect: not determined.

c.1981 - 2001 – The original terra-cotta sixth-story balcony was removed.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), Pl. 13.
Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1441).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 1, 15.

FIFTH AVENUE, 213 to 231 (East Side between East 26th Street and East 27th Street)

213 - 231 FIFTH AVENUE

aka 1 - 9 East 26th Street and 2 - 4 East 27th Street

Borough of Manhattan Tax Map Block 856, Lot 1

Date of Construction: 1906-07 (NB 202-1906)

Architect: Francis H. Kimball and Harry E. Donnell, Associated Architects

Original Owner: The Brunswick Site Co.

Type: Stores, lofts and offices

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story store, loft, and office building, known as the Brunswick Building, was designed by Francis H. Kimball and Harry E. Donnell, Associated Architects, and constructed in 1906-07 for The Brunswick Site Co., at a time when the neighborhood's once-fashionable dwellings and hotels were being replaced by high-rise commercial buildings. The Brunswick Building replaced a number of mid-nineteenth-century brownstone residences, as well as the Brunswick Hotel, which in its heyday in the late nineteenth century was a center of New York society. Among the hotel's regulars were Henry Cabot Lodge and the French composer, Jacques Offenbach; numerous clubs,

including Yale, Columbia, and Harvard, held their annual dinners there. Initially, the plan was to construct a new hotel on the site, but New York society had already moved further uptown by 1906 and the investors chose to construct a loft and office building instead. The building attracted a variety of businesses, including wholesales merchants and architects, such as Carrere & Hastings, who occupied offices here in 1907-15, and Guy Lowell in 1907-22. Presently known as the Gift and Art Center Building, it remains remarkably intact on the exterior.

Description

Fifth Avenue: Eleven bays; paired fenestration above the second story; two-story limestone base featuring banded piers, elaborately-carved spandrels, festoons, bracketed cast-iron columns at the second story, and denticulated crown; non-historic storefronts, granite bulkheads, awnings, and flagpole; recessed, non-historic entryway to the upper floors flanked by columns reproduced in fiberglass; non-historic marquee; third story features banded piers, festoons, cartouches, scrolled brackets, and fret molding; upper stories feature projecting window sills, splayed lintels, bracketed balconies with balustrades at the eighth story (reproduced in fiberglass), heavily-carved window surrounds at the eighth and ninth stories, continuous balcony at the eleventh story with foliated brackets and elaborate ironwork, and arched fenestration at the twelfth story; historic one-over-one wood sash; pressed-metal roof cornice with dentils and egg-and-dart moldings. East 26th Street: Nine bays; paired fenestration above the second story; similar detailing at the Fifth Avenue facade; non-historic storefronts granite bulkheads, and awnings; historic secondary entryway with hooded surround, non-historic doors, and box awning; historic one-over-one wood sash. East 27th Street: Nine bays; paired fenestration above the second story; similar detailing as the Fifth Avenue facade; non-historic storefronts, entryways, granite bulkheads, HVAC louvers, and awnings at the first story; historic, bracketed wrought-iron balconies at the upper stories; historic one-over-one wood sash, some modified for HVAC vents. Roof: Telecommunications equipment.

Significant Alterations

- Storefronts are not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.
New York City Department of Buildings; Borough of Manhattan; New Building and Alteration applications file.
New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).
New York Tribune, July 5, 1896.
Real Estate Record & Guide, (November 15, 1902), 716, 725; (July 27, 1907), 136 (rendering).
James Ward, *Architects in Practice in New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 13, 48.

FIFTH AVENUE, 233 to 249 (East Side between East 27th Street and East 28th Street)

233 FIFTH AVENUE

(Northeast corner of East 27th Street)

Borough of Manhattan Tax Map Block 857, Lot 1

Date of Construction: c.1850

Architect: Not determined

Original Owner: Not determined

Type: Converted dwelling

Style: Altered with some surviving Italianate detailing

Stories: 5

Structure/Materials: Brownstone with cement-stucco facing

History

This converted brownstone dwelling, now stores and offices, was originally built at a time following the opening of Madison Square Park in 1847, when the surrounding blocks were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. The Reform Club acquired the house in 1890 from Amos R. Eno and hired the prolific New York architect R.H. Robertson to convert it to its clubhouse. The club also built the adjacent building at 1 East 27th Street in 1890-91. The club was founded in 1882 to promote the reform of the tariff, electoral laws, and the civil service. Among its members were William Rockefeller, Robert B. Roosevelt, Walter Seth Logan, Anson Phelps Stokes, Isador Strauss, and Russell Sturgis. From 1897 to 1907, the club published *Municipal Affairs*, a respected journal. The club left the building in the early twentieth century, when the neighborhood had fallen out of favor as a location for clubs and institutions. By 1904, the club relocated and the building was converted to stores and offices. In 1914, storefronts and show windows were installed at the basement, first, and second stories on Fifth Avenue and at the west bays of East 27th Street. In 1958, the basement floor was raised to ground level, creating a street-level storefront. The third-story show windows were removed and replaced with double-hung sash, a new two-story storefront was installed, and the surviving Italianate brownstone ornament was removed between c.1981 and 2001.

Description

Fifth Avenue: Three bays above the second story; non-historic two-story base with non-historic street-level storefront, recessed entryway, and second-story show window; upper stories have projecting window sills; non-historic metal sash; bracketed wood roof cornice. East 27th Street: Nine bays above the second story; non-historic, two-story base with non-historic entryway to upper floors and show windows; upper stories have projecting sills and non-historic wrought-iron fire escape; non-historic metal sash; bracketed wood roof cornice. Roof: Non-historic wrought-iron railing.

Significant Alterations

1914 - The facades on the lower floors were taken out and replaced with storefronts and show windows. (ALT 2453-1914); architect: Fred Schuber; owner: Estate of Charles A. Coe.

- 1958 - The first tier of floor beams were raised to sidewalk level. (ALT 944-1958); architect: not determined; owner: Rem Looms, Inc.
- 1974 - New storefronts installed on Fifth Avenue and East 27th Street (ALT 204-1974); architect: Ants P. Leemets; owner: Rem Looms, Inc; lessee: India Nepal, Inc.
- c.1981 - 2001 – The third-story show windows were removed and replaced with double-hung sash, a new two-story storefront was installed, and the surviving Italianate brownstone ornament was removed.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

King's Handbook of New York City (New York: Moses King, 1893), 563.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).

New York Times, (February 26, 1888), 10; (February 11, 1890), 8; (April 18, 1890), 8.

235 - 237 FIFTH AVENUE

Borough of Manhattan Tax Map Block 857, Lot 2

Date of Construction: 1911-12 (NB 716-1911)

Architect: Trowbridge & Ackermann

Original Owner: E.B. Meyerowitz

Type: Store and offices

Style: neo-Classical

Stories: 7

Structure/Materials: Steel frame with limestone and terra-cotta facing

History

This seven-story, store and office building was designed by the architectural firm Trowbridge & Ackermann, and constructed in 1911-12 for E.B. Meyerowitz, at a time when the area's earlier dwellings, clubs, and institutional buildings were being replaced with taller commercial structures. This building replaced two, four-story brick residences constructed in the mid-nineteenth century. The new building application filed for this building in 1911 at the Department of Buildings specified an eleven-story building, but an amendment filed during the course of construction in 1912 stated that it would be topped-out at seven stories with the additional four stories completed at some later time. However, this plan was never carried out.

Description

Four bays above the second story; two-story base with Corinthian orders, denticulated crown, paneled frieze, and non-historic storefront, show window, entryway, applied lettering, and flagpoles; upper stories feature projecting piers, molded columns, window sills and lintels in

projecting continuous bands, and terra-cotta non-historic sash; denticulated roof cornice with finials. South elevation: Brick. North elevation: Brick; lot-line windows; non-historic metal sash. Roof: Brick stairwell and elevator bulkhead; wood water tank.

Significant Alterations

- Storefront and second-story show windows are not historic.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).

239 - 241 FIFTH AVENUE

Borough of Manhattan Tax Map Block 857, Lot 4

Date of Construction: c.1989 alteration

Architect: Not determined

Original Owner: Not determined

Type: bank and offices

Style: None

Stories: 5

Structure/Materials: Glass and granite panels

History

Originally two brownstone-fronted row houses built in the mid-nineteenth century at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable Italianate-style masonry residences, the original upper-story facades survived until 1953. Then, the two buildings were joined, their fifth floors removed, and a new, unified marble facade was installed. A completely new glass and granite facade was built in c.1989.

Description

Two-story glass and aluminum storefront; sign panel; upper stories have granite and glass panels, and aluminum-framed fixed sash; cast-iron railing on the roof.

Significant Alterations

- The entire facade is not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file, and Building Information System (BIS).

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1870).

243 - 249 FIFTH AVENUE

aka 2 East 28th Street

Borough of Manhattan Tax Map Block 857, Lot 76

Date of Construction: 1926-27 (NB 1-1926)

Architect: George F. Pelham

Original Owner: 5th Avenue - 28th Street Corp.

Type: Stores and lofts

Style: neo-Gothic

Stories: 24

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twenty-four story office building was designed by architect George F. Pelham, and constructed in 1926-27 for the Fifth Avenue & 28th Street Co., during the last period of high-rise commercial development in the Madison Square Park Historic District. The building, which replaced an early apartment house called the Knickerbocker, remains largely intact on the exterior.

Description

Fifth Avenue: Twelve bays above a four-bay, four-story limestone base, featuring projecting, two-story portico (currently under construction) with Gothic-inspired ornament and bracketed crown; historic granite bulkheads; non-historic aluminum-framed street-level storefronts and HVAC louvers; middle section features projecting piers, paneled spandrels, and molded crown; historic metal sash; upper stories have setbacks and ogee arches above the fenestration. East 28th Street: Twenty-one bays above a seven bay, four-story limestone base and topped by setbacks at the upper stories; similar detailing as the Fifth Avenue facade; historic granite bulkheads; non-historic aluminum-framed street-level storefronts; non-historic freight entryway; historic metal sash, some modified with HVAC louvers. South elevation: Brick; lot-line windows; historic metal sash; projecting, enclosed stairwell; concrete balconies with wrought-iron railings. Roof: Water tank enclosed in a paneled brick and terra-cotta tower with a conical roof.

Significant Alterations

- Storefronts are non-historic.

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building applications docket book.

FIFTH AVENUE, 251 to 263 (East Side between East 28th Street and East 29th Street)

251 FIFTH AVENUE

aka 1 East 28th Street

Borough of Manhattan Tax Map Block 858, Lot 1

Date of Construction: 1872-74 (NB 894-1872)

Architect: George B. Post

Original Owner: William D. Black

Type: French flats with ground-floor stores

Style: Queen Anne

Stories: 7

Structure/Materials: Brick and brownstone above a non-historic granite-panel base

History

The seven-story, L-shaped Black Building, constructed in 1872 as French flats with ground-story stores, was designed by architect George P. Post and built for William D. Black, at a time when the primarily residential blocks surrounding Madison Square Park were being gradually redeveloped with first-class hotels and clubs, as well as theaters, restaurants, and upscale apartment houses. It is one of the earliest examples of 1st-class French flats buildings in New York City. The building's exterior has been extensively altered, including the complete replacement of the lower part of the Fifth Avenue facade, enlargement of its fenestration, and the removal of the original pyramidal corner tower.

Description

Fifth Avenue: The facade above the base has been painted; two bays; non-historic, three story granite base with non-historic storefront, entryway, bulkhead, security gate, signage, and show windows; upper stories feature carved lintels and cast-iron lintels with decorative rosettes, carved spandrels, bracketed moldings, and fourth-story oculus with non-historic sash set in an elaborately-carved panel; non-historic sash; bracketed roof cornice. East 28th Street: Nine bays; non-historic storefronts, entryways, bulkheads, security gate, awnings, signage, entryway to upper floors, show windows, historic banded and projecting piers at the first story; molded architraves and bracketed bands at the second story; non-historic bracketed flagpole; upper-facade ornament similar to Fifth Avenue facade.

Significant Alterations

c.1892 - The upper stories were altered for commercial use.

c.1900 - The original pyramidal tower on Fifth Avenue was removed.

1920 - The basement floor was raised to sidewalk level, storefronts installed at the first story, and show windows installed at the second and third stories (ALT 2667-

1920); architect and owner not determined.
1948 - New marble front installed on Fifth Avenue front (ALT 665-1948); architect: Julius Black; owner: David Bibi.

References

Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca, NY: Cornell University Press, 1990), 69, 72.
Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.
Sarah Bradford Landau, *George P. Post, Architect* (New York: The Monacelli Press, 1998), 64.
New York City, Department of Taxes, photographic record, c.1938 (Roll G-1871).
Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 27.
Robert A.M. Stern et al, *New York 1880, Architecture and Urbanism in the Gilded Age* (New York: The Monacelli Press, 1999), 540.

253 FIFTH AVENUE

Borough of Manhattan Tax Map Block 858, Lot 2

Date of Construction: 1920 (ALT 2667-1920)
Architect: Charles C. Thain
Original Owner: Abram I. Kaplan
Type: Store and offices
Style: None
Stories: 6
Structure/Materials: Limestone above a non-historic granite-panel base

History

The building was originally a brownstone row house constructed in 1852 for Sophia Beach. During this period, the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. It was altered for commercial use in 1882. In 1920, the building was given a completely new limestone facade, which was designed by architect Charles C. Thain for owner Abram I. Kaplan. Many of the area's converted nineteenth-century houses were being given new commercial facades during this time. The limestone facade was simplified later in the twentieth century and a three-story, marble storefront was installed in 1948.

Description

One bay with grouped fenestration; non-historic, three-story granite-panel base with non-historic bulkhead, storefront, entryway, security gate, flagpole, marquee, and sign; upper stories have paneled spandrels, piers with molded caps, non-historic sash, and stepped roof parapet.

Significant Alterations

1882 - The building was converted to commercial use. (ALT 458-1882); architect: Bruce Price.

1948 - New marble front installed on Fifth Avenue front (ALT 665-1948); architect: Julius Black; owner: David Bibi.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, New Buildings applications docket books.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1871).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 28.

255 - 257 FIFTH AVENUE

Borough of Manhattan Tax Map Block 858, Lot 3

Date of Construction: 1919 (NB 29-1919)

Architect: Eisendrath & Horowitz

Original Owner: Nathan Musher

Type: Store and lofts

Style: neo-Classical

Stories: 6

Structure/Materials: Terra cotta

History

This six-story, store and loft building was designed by the architectural firm Eisendrath & Horowitz, and constructed in 1919 for Nathan Musher, at a time when the earlier dwellings and clubs that lined this part of Fifth Avenue were being replaced by larger commercial structures. This building, which replaced two, four-story masonry houses built in the mid-nineteenth century, remains largely intact on the exterior above the first story.

Description

Two bays; grouped fenestration; two-story base featuring bracketed crown with decorative frieze, and non-historic storefronts, entryways, bulkheads, signage, and second-story show windows; upper stories feature paneled piers, reeded architraves, paneled spandrels, and non-historic sash; terra-cotta roof cornice featuring foliated brackets, carved frieze, and egg-and-dart moldings.

Significant Alterations

- Storefront is non-historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1871).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 29.

259 - 263 FIFTH AVENUE

aka 2 - 6 East 29th Street

Borough of Manhattan Tax Map Block 858, Lot 78

Date of Construction: 1928-29 (NB 159-1928)

Architect: Buchman & Kahn

Original Owner: Fifth Avenue & 29th Street Corp.

Type: Showrooms, offices and lofts

Style: Art Deco

Stories: 26

Structure/Materials: Steel frame with brick and polychromatic terra-cotta facing

History

This twenty-six story tower, built to house showrooms, offices, and lofts, was designed by the architectural firm Buchman & Kahn, and constructed in 1928-29 for the Fifth Avenue & 29th Street Corp. during the last phase of high-rise commercial development in the Madison Square North Historic District. This building, which replaced six mid-nineteenth century houses, features complex abstract red, blue, and beige terra-cotta ornament produced by the Federal Seaboard Terra Cotta Corp, with similarities to motifs used by Frank Lloyd Wright. Throughout much of the twentieth century, the building catered almost exclusively to the office and showroom needs of the housewares and carpet industries. The building remains remarkably intact on the exterior.

Description

Fifth Avenue: Five bays; grouped fenestration; setbacks at the upper stories; non-historic storefronts, bulkheads, marble-covered piers, and canvas awning; non-historic brass and glass entryway to upper floors with surmounting grille; upper stories feature geometrically-patterned terra-cotta spandrels, projecting window sills, and brick piers decorated with abstract terra-cotta ornament; historic one-over-one metal sash. East 29th Street: Nine bays; grouped fenestration; setbacks at the upper stories; historic granite bulkheads with wrought-iron grilles; historic metal show windows with fluted surrounds and paneled cast-iron bases; show window converted to store entryway with lowered bulkhead and non-historic metal doors and transom; non-historic freight entryway; historic one-over-one metal sash, some modified for HVAC louvers; similar ornamentation as the Fifth Avenue facade. South elevation: Brick; lot-line windows; historic metal sash. East elevation: Brick and cement stucco; original lot-line windows sealed with metal panels.

Significant Alterations

- Entryway to upper floors and storefronts facing Fifth Avenue have been altered.

References

Architecture & Building, 61, (February 1929), 41, 48-50.

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll C-701).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 30.

Robert A.M. Stern et al, *New York 1930, Architecture and Urbanism Between the Two Wars* (New York: Rizzoli International Publications, Inc., 1987), 557.

Susan Tunick, *Terra-Cotta Skyline: New York's Architectural Ornament* (Princeton: Architectural, 1997), 77-78, 146.

MADISON AVENUE, 54 to 60 (West Side between East 26th Street and East 27th Street)

54 - 60 MADISON AVENUE

aka 23 - 25 East 26th Street and 18 - 20 East 27th Street

Borough of Manhattan Tax Map Block 856, Lot 58

See: 23 - 25 East 26th Street

WEST 25TH STREET, 1 to 3 (North Side between Fifth Avenue and Broadway)

1 - 3 WEST 25TH STREET

aka 202 Fifth Avenue and 1122 Broadway

Borough of Manhattan Tax Map Block 827, Lot 39

See: 202 Fifth Avenue

WEST 25TH STREET, 9 to 11 (North Side between Broadway and Avenue of the Americas)

9 WEST 25TH STREET

aka 1121 - 1127 Broadway

Borough of Manhattan Tax Map Block 827, Lot 28

See: 1121 - 1127 Broadway

11 WEST 25TH STREET

Borough of Manhattan Tax Map Block 827, Lot 27

Date of Construction: 1912-13 (NB 502-1912)

Architect: Gross & Kleinberger

Original Owner: Eleven West 25th Street Co.

Type: Office Building
Style: neo-Medieval
Stories: 12
Structure/Materials: Steel frame with terra-cotta facing

History

This office building with ground-level stores was designed by the architectural firm of Gross & Kleinberger and built in 1912-13 for the Eleven West 25th Street Co., at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. It replaced an existing mid-nineteenth four-story brownstone dwelling. The building remains remarkably intact.

Description

Four bays; two-story arched, limestone base with non-historic metal storefront, signage, entryway to upper floors, and surmounting crown molding and central cartouche; Tudor-arched second-story show window with cast-iron frame and historic wood sash; upper stories feature ornamented piers and spandrels; historic wood sash; twelfth-story fenestration grouped below segmental arch; roof parapet decorated with Gothic-inspired terra-cotta ornament. West Elevation: Brick; lot-line windows; historic, two-over-two metal sash.

Significant Alterations

- None

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 9.
Real Estate Record and Guide, (August 17, 1912), 320.

WEST 26TH STREET, 1 to 9 (North Side between Fifth Avenue and Broadway)

1 - 7 WEST 26TH STREET

aka 218 - 220 Fifth Avenue

Borough of Manhattan Tax Map Block 828, Lot 35

See: 218 - 220 Fifth Avenue

9 WEST 26TH STREET

aka 1140 - 1146 Broadway

Borough of Manhattan Tax Map Block 828, Lot 33

See: 1140 - 1146 Broadway

WEST 26TH STREET, 11 to 43 (North Side between Broadway and Avenue of the

Americas)

11 WEST 26TH STREET

aka 1141 - 1143 Broadway

Borough of Manhattan Tax Map Block 828, Lot 25

See: 1141 - 1143 Broadway

11½ - 13 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 24

Date of Construction: c.1850

Architect: not determined

Original Owner: not determined

Type: Stores and multiple dwelling

Style: None

Stories: 5

Structure/Materials: Brick

History

Originally a mid-nineteenth-century dwelling built at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences, this five-story building was later converted to a multiple dwelling with projecting storefronts on its two lower floors. Its upper facade has been altered.

Description

Two bays; projecting, two-story projecting base with historic cast-iron columns, non-historic metal storefronts, entryways, signage, security gates, lighting, and second-story show windows; paired upper-story fenestration with projecting sills and lintels, and non-historic sash; projecting, stucco-covered roof parapet.

Significant Alterations

c.1900s - Converted from residence to stores and multiple dwelling, facade altered; architect: not determined; owner; not determined

c.1938 - c. 1981 – Historic first-story storefront replaced.

c.1981 - 2001 – Historic second-story show windows and upper-story sash replaced.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

15 - 17 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 22

Date of Construction: 1910-11 (NB 116-1910)

Architect: Buchman & Fox

Original Owner: Realty Holding Co.

Type: Store, lofts and offices

Style: neo-Medieval

Stories: 12

Structure/Materials: Steel frame with brick, limestone, cast-iron, and terra cotta facing

History

This twelve-story store, loft and office building was designed by the architectural firm Buchman & Fox and constructed in 1910-11 for the Realty Holding Co., at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. Two mid-nineteenth century masonry row houses were demolished to make way for this building, which remains largely intact on the exterior.

Description

Three bays; paired fenestration with historic steel sash and historic wrought-iron rails; two-story limestone base with historic cast-iron-framing, non-historic metal storefronts, entryways, and show windows on the first floor, historic wood casements and paneled cast-iron columns with Corinthian capitals at the second story, and surmounting bracketed crown molding; non-historic angled signs and bracketed hanging signs; upper stories feature chamfered brick piers with limestone bases, paneled pressed-metal spandrels, historic steel sash, projecting brackets and moldings, and Tudor-arched fenestration at the twelfth floor; elaborate roof parapet. West elevation: Brick; lot-line windows with historic metal sash. East elevation: Brick; lot-line windows with historic steel sash.

Significant Alterations

c.1938 - c.1981 – Historic first-story storefront replaced.

References

New York City, Department of Buildings, Borough of Manhattan, New building applications docket books.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

19 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 21

Date of Construction: 1895 (ALT 1000-1895)
Architect: George A. Schellinger
Original Owner: Michael Bergmann
Type: Multiple dwelling and stores
Style: Renaissance Revival
Stories: 5
Structure/Materials: Brick and limestone

History

Originally a private dwelling built in the mid-nineteenth century, this building was converted to a multiple dwelling in 1886. In 1888, it was converted to a club house, then back to a multiple dwelling with stores on the first two floors in 1895, at which time a new facade, designed by architect George A. Schellinger was installed. The building's cornice was removed and replaced by a brick parapet between c.1938 and c.1981.

Description

Three bays; two-story projecting base with historic banded limestone piers, non-historic metal first-floor storefront, entryways, awnings, signage, and stucco-covered fascia; non-historic second-story show windows; upper stories feature quoining, keyed window surrounds, bracketed sills, splayed lintels, carved keystones, molded limestone bands, and arched third-story fenestration with paneled architraves and scrolled keystones; non-historic third- and fourth-story sash; historic wood, fifth-story sash; non-historic paneled and coursed-brick roof parapet with central open oculus with geometric brick grille. East elevation: Brick with projecting chimney flues.

Significant Alterations

- 1886 - Converted from one-family dwelling to multiple dwelling (ALT 23-1886); architect: Frederick Grumongh; owner: Michael Bergmann
- 1888 - Converted from apartments to club house and built rear addition (ALT 1758-1888); architect: Berger & Baylies; owner: Michael Bergmann
- c.1938 - c.1981 -- Cornice removed and brick parapet wall installed; historic storefront removed; architect: not determined
- c.1981 - 2001 – Historic second-story show window replaced.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.
New York City Department of Buildings, Borough of Manhattan, alteration docket book.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

21 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 20

Date of Construction: 1880-81 (NB 316-1880)
Architect: Thomas Stent
Original Owner: John Jacob Astor
Type: Offices
Style: Queen Anne
Stories: 2 and penthouse
Structure/Materials: Brick, granite and terra cotta

History

This small building, constructed as the Astor family's real estate office, was designed by architect Thomas Stent and constructed in 1880-81 for John Jacob Asto, grandson of John Jacob Astor I, who emigrated from Germany in 1783, and made his fortune from fur trading, importing and exporting, and real estate. In the nineteenth century, the Astors were established as one of New York's wealthiest and most prominent families, expanding their influence into railroad, shipping, politics, and society. John Jacob was the principal heir in 1875 to the real estate empire founded by his grandfather. From this building, and the adjacent building at 23 West 26th Street, the Astors managed their immense real estate holdings, which included property throughout Manhattan and the Bronx. The Astor family built and owned three other buildings in the Madison Square North Historic District during the late nineteenth and early twentieth centuries, the adjacent building at 23 West 26th Street, as well as 25 - 27 West 26th Street and 20 West 27th Street. A metal and glass third-story addition, designed by architects David Mandl Associates, was constructed in 1991. The original lower floors of the building, which is now the offices of Writers' House, remain remarkably intact.

Description

First story: four bays; second story: three bays; basement areaway with historic wrought-iron stairs, railings and gate; historic basement sash with non-historic wrought-iron grilles; historic granite stoop with historic wrought-iron railings; entryway with historic transom light and wrought-iron grille, carved limestone lintel, and non-historic wood and glass doors; first-story fenestration divided by decorative cast-iron columns; historic wrought-iron first-story window grilles; decorative terra-cotta panels below a wide first-story sill; first-story facade has wide limestone bands; ornamental terra-cotta panels below second-story sills; second-story windows feature transoms set off by a continuous granite band and projecting limestone hoods with carved brackets and splayed keystones; historic one-over-one wood sash at the first and second stories; second story crowned by terra-cotta herringbone panels and a corbeled cornice featuring a bracketed pediment and geometrically-patterned terra-cotta panel, limestone moldings, and sloping roof; non-historic, recessed third-story features wrought-iron window grilles and prominent sloping roof with projecting geometrical panel.

Significant Alterations

1991 - Metal and glass third story installed; architect: David Mandl Associates; owner:
Albert Zuckerman

References

"John Jacob Astor," *New York State's Prominent and Progressive Men* (New York: New York Tribune, 1900), Vol. I, 12.

Karen B. Johnson, "Astor Estate Office," prepared for Columbia University, seminar in historic preservation, December 1987.

New York City, Department of Buildings, Borough of Manhattan, New building and alteration applications docket books and Buildings Information System (BIS)

23 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 19

Date of Construction: 1922 (ALT 597-1922)

Architect: Peabody, Wilson & Brown

Original Owner: Vincent Astor

Type: Offices

Style: Colonial Revival

Stories: 3 and basement

Structure/Materials: Brick and cast stone

History

Originally an office building built in 1880-81 for the Estate of William Backhouse Astor, this three story, brick building was given a new facade in 1922, designed by the architectural firm Peabody, Wilson & Brown, by then owner, Vincent Astor (1891-1959), the son of Col. John Jacob Astor. John Jacob Astor I emigrated from Germany in 1783, and made his fortune from fur trading, world merchandising, and real estate. Vincent Astor became head of the American branch of the Astor family in 1912, after his father died in the sinking of the ocean liner, the *Titanic*. From this building, and the adjacent building at 21 West 26th Street, the Astors managed their immense real estate holdings, which included property throughout Manhattan and the Bronx. The Astor family built and owned other buildings in the Madison Square North Historic District during the late nineteenth and early twentieth centuries, including the adjacent buildings at 21 and 25 - 27 West 26th Street, as well as 20 West 27th Street. No. 23 West 26th Street remains remarkably intact to its 1922 alteration.

Description

Three bays; arched entryway with non-historic doors and wrought-iron fanlight screen and gate; non-historic first-story show window sash with non-historic wrought-iron grille; upper stories feature projecting sills, splayed brick lintels, non-historic, multi-paned sash (four-over-four with four-light transoms at the first story; six-over-six with three-light transoms on the second and third stories), non-historic paneled wood shutters, and denticulated cast-stone crown molding; brick roof parapet with masonry coping.

Significant Alterations

c.1981 - 2001 – Historic multi-pane wood sash replaced and non-historic paneled wood

window shutters installed.

References

- “Astor, (William Vincent),” *Who Was Who in America* (Chicago, 1967), Vol. III, 35.
Karen B. Johnson, “Astor Estate Office,” prepared for Columbia University, seminar in historic preservation, Dec. 1987.
New York City, Department of Buildings, Borough of Manhattan, New building and alteration applications docket books.
“Vincent Astor,” obit., *New York Times*, (February 4, 1959), 1.

25 - 27 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 17

Date of Construction: 1886-87 (NB 761-1886)

Architect: Charles G. Jones

Original Owner: John Paterson

Type: French flats with first-floor stores

Style: Renaissance Revival

Stories: 7

Structure/Materials: Cast-iron frame with brick and terra-cotta facing

History

Originally designed by architect Charles G. Jones and constructed in 1886-87 by owner John Paterson as a five-story French flat, this building was converted to lofts in 1909 at a time when the area was becoming more commercial. Two additional stories, designed by architect William A. Boring, were added at the time of the conversion, when the building was owned by John Jacob Astor. The building, which now contains offices and first-floor stores, remains largely intact on the exterior.

Description

Six bays; paired fenestration at the two central bays; non-historic storefront, entryway, and security gate; second-story terra-cotta ornament partially removed; third and fourth stories feature projecting window sills, fluted pilasters with Ionic orders, paneled piers and spandrels, arched four-story fenestration, and projecting crown with ornamental frieze; the fifth story features arched fenestration with brick surrounds, splayed keystones, decorative terra-cotta piers and panels, and molded crown with dentils; the sixth and seventh stories feature two-story, paneled piers with molded caps and paneled brick spandrels; non-historic sash; pressed metal roof cornice with scrolled brackets and dentils. East elevation: Brick; projecting chimney stacks; lot-line windows with historic metal and non-historic sash and non-historic wrought-iron grilles.

Significant Alterations

1909 - Building increased in height from five to seven stories (ALT 1918-1909); architect: William A. Boring; owner: John Jacob Astor

References

New York City, Department of Buildings, Borough of Manhattan, New building alteration applications dockets books.

29 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 16

Date of Construction: 1893-94 (NB 663-1893)

Architect: George Keister

Original Owner: Mrs. M. Todd

Type: Hotel and boarding house

Style: Renaissance Revival

Stories: 7

Structure/Materials: Brick, limestone, and terra-cotta

History

Originally a hotel and boarding house called the "Von Hoffman", this building was designed by architect George Keister and constructed in 1893-94 for Mrs. M. Todd at a time when the neighborhood's earlier private dwellings were being replaced larger commercial buildings and apartment houses. Later converted to a loft building, its exterior remains remarkably intact. It recalls Stanford White's Classical Revival Imperial Hotel (1889, demolished) at Broadway and 31st Street.

Description

Three bays; one-story base; entryway to upper floors featuring elaborate, carved surround, incised lettering "Von Hoffman," and non-historic doors; non-historic storefront, fixed awning, and hanging sign; second-story facade features terra-cotta bands, prominent keystones, and crown molding; the third through the fifth stories feature recessed fenestration with elaborate lintels, multi-story Ionic order with fluted and carved shafts, elaborately-decorated brick piers with fluted caps, and surmounting entablature with scrolled brackets and carved frieze; the sixth story features paired, Corinthian columns between recessed sash and molded architrave; the seventh story has elaborate terra-cotta piers and lintels; historic wood sash at the third, fifth, and sixth stories; non-historic sash at the second, fourth, and seventh stories; prominent, pressed metal roof cornice featuring scrolled brackets and elaborate frieze. West elevation: Brick.

Significant Alterations

2000 - Non-illuminated storefront awning installed; owner: Osman Bessa.

References

New York City, Department of Buildings, Borough of Manhattan, New building applications docket book and Buildings Information System (BIS)

31 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 15

Date of Construction: 1903 (ALT 517-1903)

Architect: Dudley Strickland Van Antwerp

Original Owner: E.A. Blake Estate

Type: Store and multiple dwelling

Style: Beaux Arts

Stories: 6

Structure/Materials: Brick and terra cotta

History

Built in the mid-nineteenth century as a private dwelling, this six-story building was converted to a store and multiple dwelling in 1903, at which time a new facade, designed by architect Dudley Strickland Van Antwerp, was installed. The building was later converted to a store and offices. The 1903 facade remains largely intact.

Description

Brick facade has been painted; two-story base with non-historic storefront, entryways, signage, security gate, and second-story show windows; two-bay upper facade featuring projecting piers, quoins, bracketed sills, non-historic sash, and splayed lintels and keystones; bracketed roof cornice. West elevation: Brick.

Significant Alterations

- None

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, alteration docket book.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

33 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 14

Date of Construction: 1919-20 (ALT 1887-1919)

Architect: Samuel Rosenblum

Original Owner: Robert R. Livingston

Type: Salesrooms, offices and factory

Style: Art Deco

Stories: 5

Structure/Materials: Brick and cast stone

History

Built as a dwelling in the mid-nineteenth century, this building was converted to commercial use in 1919, at which time a new brick facade, designed by architect Samuel Rosenblum, was installed.

Description

One bay with grouped fenestration; non-historic storefront, entryways, signs, and security gate; non-historic angled sign; upper floors feature banded piers and paneled spandrels; non-historic sash; paneled roof parapet.

Significant Alterations

c.1981 - 2001 – Second-story display windows and upper-story sash replaced.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, alteration docket book.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

35 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 13

Date of Construction: 1919 (ALT 826-1919)

Architect: Samuel Rosenblum

Original Owner: The 26th Street Corp.

Type: Salesrooms, offices and factory

Style: Art Deco

Stories: 5

Structure/Materials: Brick and cast stone

History

Built as a dwelling in the mid-nineteenth century, this building was converted to commercial use in 1919, at which time a new brick facade, designed by architect Samuel Rosenblum, was installed.

Description

One bay with grouped fenestration; non-historic storefront, entryways, signs, awning, and security gate; non-historic angled sign; upper floors feature banded piers and paneled spandrels; historic wood sash; paneled roof parapet.

Significant Alterations

c.1938 - c.1981 – Historic storefront replaced.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, alteration docket book.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)

37 - 43 WEST 26TH STREET

Borough of Manhattan Tax Map Block 828, Lot 9

Date of Construction: 1908-09

Architect: Neville & Bagge

Original Owner: The West 26th Street Corp.

Type: Store and lofts

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with brick, limestone and terra-cotta facing

History

This twelve-story loft building with ground-floor stores was designed by the architectural firm Neville & Bagge and constructed in 1908-09 for the West 26th Street Corp. at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. Four mid-nineteenth-century brick and brownstone residences were demolished for the construction of this building, which remains remarkably intact.

Description

Five bays; grouped fenestration; three-story, rusticated base featuring pedimented entryways in the end bays with attached Corinthian columns, decorative spandrels, and denticulated moldings; non-historic storefronts and entryways, sign panels, hanging signs, flagpole, and lighting; upper stories feature banded limestone piers, paneled spandrels, and crown moldings with elaborate brackets; historic steel sash at the second and third stories; historic copper sash at the eighth, ninth, tenth, and twelfth stories; non-historic sash at the fourth, fifth, sixth, seventh, and eleventh stories; paneled roof parapet with curved pediments. East elevation: Brick; lot-line windows with historic metal sash and non-historic sash. West elevation: Brick; lot-line windows with historic metal sash and non-historic sash. Roof: Telecommunications equipment.

Significant Alterations

c.1938 - c.1981 – Historic storefronts replaced.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings, Borough of Manhattan, New Building docket book.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1439)
Real Estate Record & Guide, (October 24, 1908), 777 (rendering); (October 31, 1908), 841
(advertisement).

WEST 26TH STREET, 2 to 8 (South Side between Fifth Avenue and Broadway)

2 - 8 WEST 26TH STREET

aka 212 - 216 Fifth Avenue and 1134 - 1138 Broadway

Borough of Manhattan Tax Map Block 827, Lot 44

See: 212 - 216 Fifth Avenue

WEST 26TH STREET, 10 (South Side between Broadway and Avenue of the Americas)

10 WEST 26TH STREET

aka 1131 - 1137 Broadway

Borough of Manhattan Tax Map Block 827, Lot 49 in part

See: 1131 - 1137 Broadway

WEST 27TH STREET, 1 to 19 (North Side between Fifth Avenue and Broadway)

1 - 11 WEST 27TH STREET

aka 234 Fifth Avenue

Borough of Manhattan Tax Map Block 829, Lot 35

See: 234 Fifth Avenue

13 - 15 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 32

Date of Construction: 1907-09 (NB 412-1907)

Architect: Maynicke & Franke

Original Owner: Mathias Rock

Type: Store and lofts

Style: Beaux Arts

Stories: 11

Structure/Materials: Steel and iron frame with limestone, brick, and terra-cotta facing

History

This eleven-story store and loft building was designed by the architectural firm Maynicke & Franke and constructed in 1907-08 for owner Matthias Rock, at a time when many of the area's

earlier houses were being replaced by high-rise commercial structures. This building, which replaced two mid-nineteenth-century row houses, remains largely intact on the exterior.

Description

Three-story limestone base, featuring rusticated piers, paneled cast-iron columns at the second and third stories, paneled spandrels, denticulated band above the second story, non-historic bracketed hanging sign, and molded crown above the third story; freight entryway with historic transom and non-historic door; non-historic storefront, bulkheads, box awnings, entryway to upper floors, and security gates; upper stories feature five bays, and bracketed and denticulated moldings; historic wood sash, except non-historic sash at the tenth story; facade is crown by an elaborate copper roof cornice featuring foliated brackets, cartouches, and swags. East elevation: Brick; lot-line windows; historic metal sash; painted sign; brick elevator and stairwell bulkhead. West elevation: Brick; lot-line windows; historic metal sash; painted sign. Roof: Wooden water tank; brick elevator and stairwell bulkhead.

Significant Alterations

- Storefront, street-level bulkhead, and entryway to upper floors are non-historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.
New York City Department of Buildings, Borough of Manhattan, New Buildings and Alterations Applications file.

17 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 30 in part (formerly lot 31)

Date of Construction: 1870-71 (NB 296-1870)

Architect: None listed

Original Owner: R. Mortimer

Type: Converted dwelling

Style: Italianate

Stories: 4

Structure/Materials: Brick

History

This four-story converted dwelling, the last private house built in the Madison Square North Historic District, was constructed in 1870-71 for R. Mortimer, and became a multiple dwelling in 1888. A storefront had been installed on the first floor by 1914, and by 1922, its upper floors were occupied by lofts for light manufacturing. Later, its tax lot was merged with the neighboring building at 1158 Broadway. The current storefront was installed between c.1981 and c.1990. The building's upper stories remain largely intact on the exterior.

Description

Three bays; non-historic cement-stucco, faux brick first-story facade with non-historic storefront, awning, security gate, and entryway to upper floors; bracketed sills; segmentally-arched decorative brick lintels; historic hanging sign; historic wrought-iron fire escape; non-historic sash; bracketed, pressed-metal roof cornice with dentils and paneled frieze.

Significant Alterations

c. 1938 - c.1981 – The current faux brick first-story facade was installed; architect: not determined; owner: not determined.

References

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City, Department of Buildings, Borough of Manhattan, New Building applications docket book, Alterations applications file, and Building Information System (BIS).

New York City, Department of Taxes, photographic record, c.1938 (Roll G-1875)

New York City Tax Assessment Records, Ward 21, 1870-71. Municipal Archives and Reference Center.

19 WEST 27TH STREET

aka 1158 Broadway

Borough of Manhattan Tax Map Block 829, Lot 30 in part

See: 1158 Broadway

WEST 27TH STREET, 25 to 55 (North Side between Broadway and Avenue of the Americas)

25 WEST 27TH STREET

aka 1161 - 1175 Broadway

Borough of Manhattan Tax Map Block 829, Lot 22

See: 1161 - 1175 Broadway

27 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 21

Date of Construction: 1909 (ALT 220-1909)

Architect: Mortimer G. Merritt

Original Owner: William Morgan

Type: Store and offices

Style: Beaux Arts

Stories: 6

Structure/Materials: Brick, cast iron, and pressed-metal

History

Originally, this building was a mid-nineteenth-century structure that was part of a hotel complex known as the Coleman House, which closed in 1902. It was converted to stores and offices in 1909, at a time when the many of the area's earlier residences and hotels were being converted to or replaced by commercial buildings. During the conversion, a new facade designed by architect Mortimer G. Merritt was installed. The building's exterior remains remarkably intact to the 1909 alteration.

Description

One bay; non-historic ground-floor storefront, bulkhead, security gate, box awning, and entryway to upper floors; upper-story fenestration grouped within reeded, multi-story architrave with surmounting cartouche; paneled spandrels; non-historic sash; elaborate roof cornice with scrolled brackets, cartouches, egg-and-dart molding, and finials. Roof: Brick chimney stack. West elevation: Brick.

Significant Alterations

- Storefront and entryway are not historic
- c.1981 – 2001: Historic wood sash replaced with non-historic units.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), p. 13.

New York City Department of Buildings, Borough of Manhattan, Alterations applications docket books.

29 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 20

Date of Construction: 1852-54

Architect: Not determined

Original Owner: John S. Myers

Type: Converted dwelling

Style: Italianate

Stories: 5

Structure/Materials: Brownstone

History

This brownstone row house was constructed in 1852-54 for John S. Myers, at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. By the early twentieth

century, the building's first-story had been lowered to street level and a storefront was installed. The building is currently a multiple dwelling on its upper floors and remains largely intact on the exterior.

Description

Two bays; non-historic projecting ground-floor with non-historic storefront, bulkhead, security gate, awning, entryway to upper floors, and surmounting wrought-iron railing; upper stories feature bracketed window sills, molded surrounds, projecting hoods, and non-historic sash; bracketed, pressed-metal roof cornice with foliated frieze.

Significant Alterations

c.1900 - The first-story was lowered to the street level and a storefront installed; architect: not determined; owner: not determined.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings, Borough of Manhattan, Alterations applications docket books.

New York City Tax Assessment Records, Wards 18 & 21, 1852-54. Municipal Archives and Reference Center.

31 - 37 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 16

Date of Construction: 1908-09 (NB 554-1908)

Architect: Cleverdon & Putzel

Original Owner: Max Cohen

Type: Store and lofts

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick, and terra-cotta facing

History

This twelve-story loft building was designed by the architectural firm Cleverdon & Putzel and constructed in 1908-09 for Max Cohen, at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This building, which replaced four mid-nineteenth-century masonry row houses, remains remarkably intact on the exterior.

Description

Four bays; grouped fenestration; three-story limestone base featuring rusticated piers with stylized caps, bracketed cast-iron columns at the second and third stories, bracketed moldings, paneled spandrels, festoons, and non-historic granite bulkhead at ground level; historic limestone

surrounds at the entryways to the upper floors and service areas featuring paneled pilasters, scrolled brackets, projecting hoods, non-historic doors, and surmounting finials; non-historic street-level storefronts, awnings, and security gates; the upper stories feature denticulated and bracketed moldings, festoons, cartouches, and giant brackets; non-historic sash; elaborate roof cornice with brackets. West elevation: Brick; lot-line windows; non-historic sash; brick elevator and stairwell bulkheads. East elevation: Brick; lot-line windows; historic and non-historic metal sash. Roof: Brick elevator and stairwell bulkheads.

Significant Alterations

- Storefronts and window sash are not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record.
c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building applications
docket books.

New York City, Department of Taxes, photographic record, c. 1938 (Roll C-888)

39 - 41 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 14

Date of Construction: 1890-91 (NB 1449-1890)

Architect: Renwick, Aspinwall & Co.

Original Owner: S. Renwick & others

Type: Hotel

Style: Renaissance Revival

Stories: 7

Structure/Materials: Brick, brownstone, and terra cotta

History

This seven-story hotel, the oldest surviving such building in the Madison Square North Historic District, was designed by the architectural firm Renwick, Aspinwall & Co. and constructed in 1890-91 for S. Renwick and others at a time when hotels, theaters, and French flats were being built in the area. Known as the Hilmont by 1934, the building remains in use as a hotel and is largely intact on its exterior.

Description

Three bays; paired fenestration; two-story, banded rock-faced base has been painted and features bracketed and hooded arched entryway, molded crown, non-historic doors and awnings, and non-historic wrought-iron window grilles at the first story; non-historic lighting; historic, angled hanging sign; upper stories feature carved architraves and window columns, molded hoods, projecting sills, arched sixth-story fenestration, molded bands, and paneled piers; non-historic

one-over-one sash; the terra-cotta ornament on the upper stories have been painted; pressed-metal roof cornice featuring scrolled brackets, coffered soffits, and dentils.

Significant Alterations

- Lower part of facade and upper-story ornament have been painted.
- c.1981 - 2001: Non-historic awnings installed at the base.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record.
c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building applications docket books.

New York City, Department of Taxes, photographic record, c. 1938 (Roll C-888)

43 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 13

Date of Construction: 1906-07 (NB 554-1906)

Architect: Louis C. Maurer

Original Owner: Advance Realty & Construction Co.

Type: Store and offices

Style: Beaux Arts

Stories: 9

Structure/Materials: Steel frame with limestone facing

History

This nine-story store and office building was designed by Louis Maurer and constructed in 1906-07 for the Advance Realty & Construction Co. at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This building, which replaced a mid-nineteenth-century brownstone row house, remains largely intact on the exterior.

Description

Four bays; limestone base featuring two-story architrave featuring an eared surround, surmounting cartouche, and denticulated crown; non-historic street-level storefront, box awnings, security gate, signs, and entryway to upper floors; non-historic sash and wrought-iron fire escape at the second story; upper stories feature piers with carved caps, and paneled spandrels, original projecting band above the seventh story has been removed and replaced with cement stucco fascia; historic sash on the third through the ninth stories; non-historic, cement-stucco-covered roof parapet. East elevation: Brick with projecting brick chimney flue.

Significant Alterations

- c.1938 - c.1981 – Original roof cornice removed and replaced with cement-stucco

- covered parapet.
- c.1981 - 2001 – Original projecting band above the seventh story has been removed and replaced with cement stucco fascia.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record.
c.1981.
New York City Department of Buildings; Borough of Manhattan; New Building applications docket books.
New York City, Department of Taxes, photographic record, c. 1938 (Roll C-888)

45 - 47 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 11

Date of Construction:1909-10 (NB 432-1909)

Architect: Henry J.T. Fuehrmann

Original Owner: Manhattan Office Building Co.

Type: Store and lofts

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with brick, cast-iron and terra cotta facing

History

This twelve-story store and loft was designed by architect Henry J.T. Fuehrmann and built in 1909-10 for the Manhattan Office Building Co., at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This building, which replaced two mid-nineteenth-century brownstone row houses, remains largely intact on the exterior.

Description

Three bays, paired and grouped fenestration; two-story granite and cast-iron base with a paneled lintel with rosettes over the first story, paneled and bracketed second-story columns and projecting crown with carved fretwork; non-historic street-level storefronts, bulkhead, awnings, security gates, and entryways to the upper floors and service areas; upper stories feature paneled brick piers with elaborate terra-cotta bases, cast-iron columns, fluted spandrels, projecting sills, and molded lintels; historic wood sash; carved roof pediment with dentils and central medallion.
East elevation: Brick; lot-line windows; non-historic sash.

Significant Alterations

- Storefronts, bulkhead, awnings, security gates, and entryways to the upper floors and service areas are non-historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
New York City Department of Buildings, Borough of Manhattan, New Building applications
docket book.

49 - 55 WEST 27TH STREET

Borough of Manhattan Tax Map Block 829, Lot 7

Date of Construction: 1882-83 (NB 703-1882)

Architect: August Hatfield

Original Owner: Louis L. Todd

Type: French flats

Style: Queen Anne with alterations

Stories: 10 plus basement and penthouse

Structure/Materials: Brick and limestone

History

Built as French flats and later converted to a hotel, this ten-story-and -penthouse building was designed by architect August Hatfield and constructed in 1882-83 for Louis L Todd, at a time when hotels, theaters, and French flats were being built in the area. By the 1890s, it began to also admit transient guests. In 1908, the building's original mansard roof was altered by the architectural firm Waid & Willaur. The original, stone entry portico was removed and replaced with modern granite between c.1938 and c.1981. The building is now occupied by offices and, except for the aforementioned alterations, remains largely intact on the exterior.

A plaque installed on the facade in 1977 by the Yugoslav-American Bicentennial Committee states that Nikola Tesla (1856-1943), a Yugoslav-American scientist and inventor noted for his discovery of alternating electric current, once lived in this building. It is sometimes called the "Radiowave Building."

Description

Six bays; curved end bays with elaborately-carved bases above the first-story; three-story, rock-faced limestone base featuring a projecting, arched portico with an elaborate architrave, paneled pilasters, non-historic doors and transom; non-historic flagpoles; non-historic storefronts, security gates, and signs; arched first and third story fenestration; molded bands above the second and third stories; upper stories feature keyed stonework, elaborate spandrels and lintels, molded bands, and bracketed crown above the eighth story; non-historic one-over-one sash; brick roof parapet. West elevation: Brick and cement stucco; lot-line windows; non-historic sash; recessed light court.

Significant Alterations

1908 - Mansard roof altered and interior work; building in use as hotel (ALT 433-1908); architect: Waid & Willaur; owner: The Seventy-Second Street Co.

c.1938 - c.1980s -- Original arched portico encased in granite.

c.1981 - c.1990 – Granite panels removed from entryway and original arched entryway exposed and restored.

References

King's Handbook of New York (Boston: Moses King, 1893), 230.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications docket books and Buildings Information System (BIS).

New York City, Department of Taxes, photographic record, c. 1938 (Roll C-888)

WEST 27TH STREET, 2 to 4 (South Side between Fifth Avenue and Broadway)

2 - 4 WEST 27TH STREET

aka 228 - 232 Fifth Avenue and 1148 - 1156 Broadway

Borough of Manhattan Tax Map Block 828, Lot 41

See: 228- 232 Fifth Avenue

WEST 27TH STREET, 10 to 42 (South Side between Broadway and Avenue of the Americas)

10 WEST 27TH STREET

aka 1155 - 1159 Broadway

Borough of Manhattan Tax Map Block 828, Lot 53

See: 1155 - 1159 Broadway

12 - 16 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 56

Date of Construction: 1912-13 (NB 117-1912)

Architect: Buchman & Fox

Original Owner: Charles Kaye

Type: Store and lofts

Style: neo-Gothic

Stories: 18

Structure/Materials: Steel frame with limestone and terra-cotta facing

History

This store and loft building was designed by the architectural firm Buchman & Fox and constructed in 1912-13 for owner Charles Kaye at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This loft building, which replaced three

brownstone row houses, was occupied during the 1920s by the American Museum of Safety, which featured exhibits of safety devices and sanitary appliances, and photographs illustrating dangers to workmen and the public that might have been prevented. The building remains remarkably intact on the exterior.

Description

Three-story, three-bay limestone base featuring decorated cast-iron columns and spandrels, historic wood show windows at the second and third stories, and bracketed crown molding; non-historic street-level storefront, bulkhead, sign, and security gate; mid-twentieth-century aluminum and glass entryway to upper floors; historic freight entryway and transom with non-historic doors; non-historic bracketed flagpole; seven-bay, terra-cotta upper facade features paneled and bracketed piers, arched fenestration at the fifteenth and eighteenth stories; paneled geometrically-patterned spandrels; projecting moldings; attached columns at the sixteenth through the eighteenth stories; historic wood sash; sloping, paneled roof parapet with central coat-of-arms. East elevation: Brick; lot-line windows; historic metal sash. West elevation: Brick. Roof: Brick elevator bulkhead on east side; brick chimney on west side.

Significant Alterations

- Storefront and entryway to upper floors are not original.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications files.

Rider's New York City Guide (New York: Henry Holt & Co., 1923), 247.

18 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 59

Date of Construction: 1908

Architect: Neville & Bagge

Original Owner: James Livingston Construction Co.

Type: Lofts and offices

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story loft and office building was designed by the architectural firm Neville & Bagge, and constructed in 1908 for the James Livingston Construction Co. at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. It replaced a brownstone row house and remains remarkably intact above the first story.

Description

Three bays; two-story limestone base with banded piers, topped by an elaborate second-floor balcony supported by scrolled brackets and decorated with festoons, paneled plinths, and ornamental wrought-iron railings; non-historic street-level storefront, box awning, security gate, and entryway to upper floors; upper stories feature paneled terra-cotta bands, paneled sills and lintels, bracketed moldings, and brick spandrels; historic and non-historic sash; bracketed, metal roof cornice with dentils, decorative frieze, and egg-and-dart moldings. East elevation: Brick; elevator bulkhead on roof.

Significant Alterations

– Storefronts are not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

20 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 60

Date of Construction: 1910-11 (NB 681-1910)

Architect: LaFarge, Morris & Cullen

Original Owner: John Jacob Astor

Type: Store and lofts

Style: Beaux Arts

Stories: 6

Structure/Materials: Steel frame with brick, cast-iron and limestone facing

History

This six-story loft building was designed by the architectural firm LaFarge, Morris & Cullen and constructed in 1910-11 for John Jacob Astor (1864-1912) at a time when the neighborhood's mid-nineteenth-century dwellings were being replaced by larger commercial buildings. It replaced a brownstone row house, which at different times housed both the Xavier Union and the Catholic Club. In the nineteenth century, the Astors were established as one of New York's wealthiest and most prominent families, expanding their influence into railroad, shipping, politics, and society. The Astor family built and owned other buildings in the Madison Square North Historic District during the late nineteenth and early twentieth centuries, including those at 19, 21, and 25 - 27 West 26th Street. No. 20 West 27th Street remains remarkably intact above the first story.

Description

Three bays; one-story limestone base with paneled piers with crowning cartouches; non-historic street-level storefront, box awning, bulkhead, and security gate; non-historic entryway to upper floors topped by historic leaded-glass transom; upper stories feature banded and paneled brick

piers, ornamental cast-iron columns, and paneled spandrels; historic wood sash; sixth-story balcony with historic ornamental wrought-iron railing; copper roof cornice with elongated brackets and a paneled frieze.

Significant Alterations

– Storefronts and entryway to upper floors are not historic.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
New York City Department of Buildings; Borough of Manhattan; New Building and Alterations applications file.

22 - 24 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 61

Date of Construction: 1909 (NB 227-1909)

Architect: Buchman & Fox

Original Owner: Realty Holding Co.

Type: Lofts

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick and terra cotta

History

This twelve-story loft building was designed by the architectural firm Buchman & Fox, and constructed in 1909 for the Realty Holding Co. at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. The building, which replaced two brownstone row houses, remains largely intact on the exterior.

Description

Six bays; three-story limestone base featuring banded piers, paneled cast-iron columns, splayed keystones, historic wood sash at the second and third stories, and denticulated crown; non-historic street-level storefront, bulkhead, awning, signs, and security gate; aluminum and glass mid-twentieth-century entryway to upper floors with non-historic doors; historic freight entryway with historic doors; first story topped by historic projecting metal crown; upper stories feature fenestration with deep reveals, bracketed sills, splayed brick lintels, paneled terra-cotta moldings with scrolled brackets, cast-iron column and spandrels, historic wood sash, and paneled piers; roof cornice removed and replaced with cement-stucco fascia. East elevation: Brick with cement-stucco patches; lot-line windows with non-historic metal sash. West elevation: Brick; lot-line windows with historic metal sash. Roof: Brick elevator and stairwell bulkheads; wooden water tank.

Significant Alterations

c.1891 - 2001 – roof cornice removed and replaced with cement-stucco fascia.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record.
c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building applications
docket book.

Real Estate Record & Guide, (December 18, 1909), 1091.

26 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 63

Date of Construction: 1900-01 (NB 1178-1900)

Architect: Lorenz F.J. Weiher, Jr.

Original Owner: Lorenz F.J. Weiher, Jr.

Type: Bachelor apartments

Style: Beaux Arts

Stories: 7

Structure/Materials: Limestone and brick

History

Originally containing bachelor apartments, this seven-story building was designed and built by architect Lorenz F.J. Weiher, Jr. and constructed in 1900-01, at a time when many of the area's earlier houses were being replaced by apartment buildings and hotels. It replaced a brick mid-nineteenth-century row house. The present building remains largely intact on the exterior.

Description

Two bays; paired fenestration with fluted, cast-iron columns; two-story, rusticated limestone base featuring prominent keystones, Gibbs surround at the entryway and second-story fenestration, elaborately-carved band, and denticulated pressed-metal crown; non-historic storefront, awning, and security gate; upper stories feature quoins, projecting sills, splayed lintels, scrolled keystones, molded band, festoons, and non-historic wrought-iron fire escape; historic wood sash; bracketed, pressed-metal roof cornice with egg-and-dart moldings.

Significant Alterations

c.1938 - c.1981 – Wrought-iron fire escape installed on facade.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record.
c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building applications

docket book.

New York City, Department of Taxes, photographic record, c. 1938 (Roll E-1439)

28 - 32 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 64

Date of Construction: 1908-09

Architect: Neville & Bagge

Original Owner: J. Livingston Construction Co.

Type: Offices and lofts

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick, and terra cotta facing

History

This twelve-story office and loft building was designed by the architectural firm Neville & Bagge and constructed in 1908-09 for the J. Livingston Construction Co. at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This building, which replaced three masonry row houses, remains remarkably intact on the exterior.

Description

Three bays, grouped fenestration; three-story limestone base featuring paneled brackets, paneled spandrels, paneled limestone and cast-iron columns with Corinthian orders, molded bands, finials, historic wood sash at the second story, and arched third-story fenestration with non-historic metal sash; non-historic street-level storefronts, signs, bulkheads, and security gates; non-historic metal entryway to upper floors; historic freight entryway with non-historic security gate; non-historic bracketed flagpole; upper stories feature banded piers, festooned spandrels, molded lintels, bracketed moldings, historic and non-historic metal sash, and arched twelfth-story fenestration; non-historic brick, roof parapet.

East elevation:

Significant Alterations

- Storefronts and entryway to upper floors are non-historic.
- Roof cornice removed and replaced by brick parapet. Date of alteration has not been determined.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record, c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building applications docket book.

34 - 38 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 67

Date of Construction: 1911-12 (NB 424-1911)

Architect: Neville & Bagge

Original Owner: Realty Holding Co.

Type: Lofts

Style: Beaux Arts

Stories: 12

Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story loft building was designed by the architectural firm Neville & Bagge and constructed in 1911-12 for the Realty Holding Co. at a time when many of the area's earlier houses were being replaced by high-rise commercial structures. This building, which replaced three mid-nineteenth century brownstone rowhouses, remains largely intact on its exterior.

Description

Five bays; paired and grouped fenestration; three-story limestone base featuring rusticated piers with carved caps, carved and paneled spandrels, bracketed cast-iron columns, and elaborate crown with Greek fret and carved ovals; non-historic street-level storefronts, bulkheads, signs, security gates, and through-the-wall air-conditioning units; entryways to upper floors and service area feature historic granite and limestone surround with dentils, metopes, elaborately-carved friezes and pediments, and non-historic doors; upper stories feature paneled piers, molded bands, elaborate brackets, projecting sills, molded lintels, and festooned spandrels; non-historic sash; non-historic hanging signs and bracketed flagpoles; bracketed roof cornice. Roof: Wood water tank.

Significant Alterations

– Storefronts are non-historic.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

New York City Department of Buildings; Borough of Manhattan; New Building applications docket book.

40 - 42 WEST 27TH STREET

Borough of Manhattan Tax Map Block 828, Lot 70

Date of Construction: 1909-10 (NB 403-1909)

Architect: Buchman & Fox

Original Owner: Realty Holding Co.

Type: Lofts
Style: Beaux Arts
Stories: 12
Structure/Materials: Steel frame with limestone, brick and terra-cotta facing

History

This twelve-story loft building was designed by the architectural firm Buchman & Fox and constructed in 1909-10 for the Realty Holding Co., at a time when the area's earlier private dwellings were being replaced by larger commercial buildings. This building, which replaced two mid-nineteenth-century row houses, remains largely intact on the exterior.

Description

Six bays above the second story; three-story base featuring rusticated piers, four-bay second story, paneled and bracketed cast-iron columns, bracketed molding above the second story, splayed keystones on the third story, and projecting crown with scrolled brackets; non-historic projecting street-level storefront, bulkhead, awning, and security gate; non-historic entryway to upper floors; historic, metal freight entryway with non-historic doors and historic transom; non-historic, bracketed hanging sign and flagpole; central section features projecting sills, windows with deep reveals, splayed brick lintels, molded bands, and elaborate crown with scrolled brackets and festoons; upper stories feature paneled piers with Corinthian orders, paneled cast-iron columns, and elaborate spandrels; historic wood and non-historic metal sash; non-historic roof parapet. West elevation: Brick; lot-line windows; historic and non-historic metal sash; non-historic HVAC louvers and vents. Roof: Brick elevator and stairwell bulkheads; wood water tank.

Significant Alterations

c.1938 - c.1981 – Original roof cornice removed and replaced with masonry parapet.

References

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G.W. Bromley & Co., 1899-1909), pl. 14.

Landmarks Preservation Commission, Urban Cultural Resources Survey, photographic record. c.1981.

New York City Department of Buildings; Borough of Manhattan; New Building applications docket book.

New York City, Department of Taxes, photographic record, c. 1938 (Roll E-1439)

WEST 28TH STREET, 1 to 17 (North Side between Fifth Avenue and Broadway)

1 - 5 WEST 28TH STREET

aka 250 - 252 Fifth Avenue

Borough of Manhattan Tax Map Block 830, Lot 37

See: 250 - 252 Fifth Avenue

7 WEST 28TH STREET

Borough of Manhattan Tax Map Block 830, Lot 34

Type: Vacant Lot

This lot was the subject of Special Permit 870742 ZSM granted by the City Planning Commission on November 30, 1994. A garage is proposed to occupy two below-grade levels and will be accessed by ramps which connect to street level. Traffic will enter the garage from both West 28th and West 29th Streets and exit onto West 29th Street.

9 - 11 WEST 28TH STREET

Borough of Manhattan Tax Map Block 830, Lot 32 in part

Type: Vacant Lot

This lot was the subject of Special Permit 870742 ZSM granted by the City Planning Commission on November 30, 1994. A garage is proposed to occupy two below-grade levels and will be accessed by ramps which connect to street level. Traffic will enter the garage from both West 28th and West 29th Streets and exit onto West 29th Street.

13 - 15 WEST 28TH STREET

Borough of Manhattan Tax Map Block 830, Lot 30

Date of Construction: 1895-96 (NB 1115-1895)

Architect: Barney & Chapman

Original Owner: Robert Hoe

Type: Store and offices

Style: Renaissance Revival

Stories: 10

Structure/Materials: Steel frame with granite, brick, and terra-cotta facing

History

This ten-story store and office building, known as the Revillon Building, was designed by the architectural firm Barney & Chapman, and constructed in 1895-96 for Robert Hoe, at a time when the area's earlier dwellings and hotels were being replaced by high-rise commercial buildings. It replaced two mid-nineteenth-century brownstone row houses. One of the earliest skyscrapers in the historic district, it is crowned by a row of colossal caryatids. The building remains remarkably intact above the first story.

Description

Five bays; two-story granite base featuring Ionic orders at the first story, bracketed and paneled columns at the second story, projecting piers with decorative caps, and denticulated crown; historic entryway to upper floors with carved surround, cast-iron transom grille, and non-historic

doors; non-historic storefronts, bulkheads, security gates, flagpoles, and box awnings; non-historic wrought-iron fire escape at the second story; upper stories feature terra-cotta bands, splayed lintels, molded window sills in continuous terra-cotta bands, decorative molding above the ninth story, and colossal caryatids at the tenth story; historic metal sash; elaborate roof cornice with dentils, consoles, egg-and-dart molding, and masks. East elevation: Brick and cement stucco; lot-line windows; historic and non-historic metal sash; non-historic wrought-iron fire escape at the rear. West elevation: Brick. Roof: Brick elevator and stairwell bulkheads; wood water tank; non-historic wrought-iron railing.

Significant Alterations

- Storefronts and entryway to upper floors are non-historic.
- c.1981 - c.2001 – Wrought-iron fire escape installed at the second story.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), Pl. 13.
Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1441).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 52.

17 WEST 28TH STREET

aka 1178 Broadway

Borough of Manhattan Tax Map Block 830, Lot 28

See: 1178 Broadway

WEST 28TH STREET, 2 to 18 (South Side between Fifth Avenue and Broadway)

2 WEST 28TH STREET

aka 246 Fifth Avenue

Borough of Manhattan Tax Map Block 829, Lot 42

See: 246 Fifth Avenue

4 WEST 28TH STREET

Borough of Manhattan Tax Map Block 829, Lot 44

Date of Construction: 1885 (ALT 744-1885)

Architect: Henry E. Kilburn

Original Owner: John R. Robinson

Type: Store and dwelling

Style: Queen Anne

Stories: 5

Structure/Materials: Brick and brownstone

History

Originally a brownstone row house built in 1861-62 for the Estate of J.J. Coddington, its first two floors were converted to stores and a completely new facade, designed by Henry E. Kilburn, was installed in 1885 for owner John R. Robinson, at a time when this area was becoming more commercial in character. The upper floors were divided into apartments in 1922, and are now occupied by lofts. The building's exterior remains largely intact to the 1885 alteration.

Description

Three bays; facade has been painted, two-story base containing non-historic entryway to the upper floors, historic second-story wood show windows, non-historic lighting, and non-historic bracketed flagpole; non-historic street-level storefront, box awning, and security gate; upper stories feature keyed brownstone surrounds, carved spandrels, projecting window sills and hoods, and non-historic sash; bracketed and denticulated brownstone roof cornice with an egg and dart molding; brick chimney on roof.

Significant Alterations

Storefront is not historic.

1927 - A rear yard addition was constructed (ALT 257-1927).

References

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1440).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 46.

6 WEST 28TH STREET

Borough of Manhattan Tax Map Block 829, Lot 45

Date of Construction: 1855

Architect: Not determined

Original Owner: John E. Kinnier

Type: Row house

Style: Italianate

Stories: 4

Structure/Materials: Brownstone

History

This four-story converted brownstone dwelling was built in 1855 for John E. Kinnier at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. In 1904, the building was altered for commercial uses, including the insertion of a first-story storefront and entryway, and

the installation of show windows at the second story. The storefront, entryway, and show windows were replaced again in 1913. The second-story facade remains largely intact to the 1913 alteration, while the upper stories are mostly unchanged from the original 1855 construction.

Description

Two-story projecting base featuring bracketed pressed-metal crown with fluted frieze above the first story, historic second-story show windows with historic wood sash and transoms, surmounting molding, and acroteria; non-historic street-level storefront, bulkhead, signage, security gate, flagpole, and entryway to upper floors; the two-bay, third and fourth stories feature bracketed window sills and hoods, molded architraves and surrounds, and splayed keystones; historic wood two-over-two sash; elaborate brownstone roof cornice featuring scrolled brackets, dentils, and carved frieze.

Significant Alterations

- 1904 - Front wall at the first and second stories removed; storefront and show window installed; rear extension built (ALT 592-1904); architect: not determined; owner: Theodore E. Brown; lessee: William F. Schwanenwede.
- 1913 - Show windows removed and put back to the building line (ALT 1836-1913); architect: William C. Lauritzen; owner: Theodore Brown.
- c. 1938 - c.1981 – Historic storefront removed.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.
New York City, Department of Taxes, photographic record, c.1938 (Roll E-1440).
Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 47.

8 WEST 28TH STREET

Borough of Manhattan Tax Map Block 829, Lot 46

Date of Construction: 1888 (ALT 268-1888)

Architect: Charles Romeyne & Co.

Original Owner: Robert Hoe

Type: Stores and bachelor apartments

Style: Romanesque Revival

Stories: 4

Structure/Materials: Brick and brownstone

History

Originally a brownstone rowhouse built in 1855 for John E. Kinnier, its lower floors had been converted to commercial space by the early 1880s, when this area was becoming more commercial in character. It later housed the Fencers' Club. In 1888, a completely new brick and

stone facade, designed by Charles Romeyne & Co., was constructed and its upper floors were converted to bachelor apartments. A two-story storefront was also installed at this time. The building remains largely intact to the 1888 alteration.

Description

Two-story base featuring brick piers with rock-faced brownstone bands, paneled spandrels, projecting second-story show windows with non-historic sash, and denticulated crown; non-historic storefront, bulkhead, flagpole, security gates, box awning, and entryway to upper floors; historic curved molding over the first story; facade has been painted; upper stories feature brick piers with carved brownstone capitals, projecting window sills at the second-story, brownstone window surrounds, and carved spandrels, historic wood sash; brownstone roof cornice featuring dentils and scrolled brackets.

Significant Alterations

1882 - Rear yard addition constructed (ALT 1170-1882); owner and architect: J.B. Hamilton.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1440).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 48.

10 WEST 28TH STREET

Borough of Manhattan Tax Map Block 829, Lot 47

Date of Construction: 1856

Architect: Not determined

Original Owner: L. Appleby

Type: Row house

Style: Italianate

Stories: 5

Structure/Materials: Brick

History

Now a multiple dwelling with a street-level storefront, this building was constructed in 1856 as a private residence for L. Appleby, at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. By 1886, the building's basement and first floor had been converted to commercial space, while its upper floors were converted to a multiple dwelling in 1887, when its basement and first floor facades were removed and replaced by storefronts and show windows. By c.1938, a wrought-iron fire escape had been installed on the facade. The upper part of the

building's facade remains largely intact.

Description

Non-historic two-story ceramic tile panel base with non-historic first-story storefront, entryway to upper floors, bulkheads, security gates, box awning, and second-story sash; facade has been painted; three bays at the upper three stories; projecting brownstone windows sills and molded lintels; historic wood, two-over-two sash; historic wrought-iron fire escape; bracketed, pressed-metal roof cornice.

Significant Alterations

1887 - Basement and first-story facades removed; storefronts and show window installed; erect addition at rear (ALT 1456-1887); architect: Harding & Dinkelberg; owner: Herbert Pell.

c.1938 - c. 1981 – Historic two-story storefront replaced with non-historic unit.

References

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

New York City, Department of Taxes, photographic record, c.1938 (Roll E-1440).

Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 49.

12 WEST 28TH STREET

Borough of Manhattan Tax Map Block 829, Lot 50 in part (formerly lot 48)

Date of Construction: 1916-17 (ALT 3459-1916)

Architect: Samuel Edson Gage

Original Owner: Caroline H. Field

Type: Store and offices

Style: neo-Classical

Stories: 4

Structure/Materials: Limestone

History

Originally a brick, mid-nineteenth-century row house, this building was given a completely new limestone facade, designed by architect S. Edson Gage, in 1912 at a time when many of the area's nineteenth-century houses were being given new commercial facades. Gage's design for the building's two-story storefront (the lower part of which has been removed), that was to be occupied by the Corn Exchange Bank, was published in *Architecture* magazine in 1912. The building remains largely intact to the 1912 alteration.

Description

Three bays; non-historic storefronts, bulkheads, entryways, security gate, and box awnings;

second story features splayed keystones, molded crown, and festooning; upper stories feature fluted monumental pilasters with Ionic orders; non-historic sash at the second story; historic metal sash at the third and fourth stories; non-historic wrought-iron grilles at the third-story windows; limestone roof cornice with metopes.

Significant Alterations

- Storefronts are non historic.

References

“Corn Exchange Bank, Branch, 12 West 28th Street, New York,” *Architecture* 43 (March 1912), pl. 39.

Landmarks Preservation Commission, Urban Cultural Resource Survey, photographic record, c.1981.

Society for the Architecture of the City, “Proposal for a Madison Square North Historic District” (October, 2000), 50.

Stern, Robert A.M. et al, *New York 1930: Architecture and Urbanism Between Two World Wars* (New York: Rizzoli International Publications, Inc, 1987), p. 172.

14 - 18 WEST 28TH STREET

aka 1164 - 1172 Broadway

Borough of Manhattan Tax Map Block 829, Lot 50 in part

See: 1164 - 1172 Broadway

WEST 28TH STREET, 22 (South Side between Broadway and Avenue of the Americas)

22 WEST 28TH STREET

aka 1181 - 1183 Broadway

Borough of Manhattan Tax Map Block 829, Lot 57

See: 1181 - 1183 Broadway

WEST 29TH STREET, 14 to 26 (South Side between Fifth Avenue and Broadway)

14 WEST 29TH STREET

Borough of Manhattan Tax Map Block 830, Lot 53

Date of Construction: c.1850

Architect: Not determined

Original Owner: Not determined

Type: Row house with stores on the first and second floors

Style: Italianate

Stories: 5 and basement

Structure/Materials: Brownstone

History

This Italianate row house was constructed c.1850 as a private dwelling at a time when the blocks surrounding the newly-opened Madison Square Park were being developed with fashionable brick- or brownstone-fronted Italianate-style residences. Its lower floors were converted to commercial use in 1898, and its upper floors became an annex to the adjacent Hotel Breslin, 1186-1196 Broadway, in 1910. The building, which is now a multiple dwelling with stores on the first two floors, remains largely intact on the exterior above the second story.

Description

Facade has been painted; non-historic basement- and street-level storefronts; historic brownstone stoop; non-historic entryway to the upper floors; non-historic signage, awning, and security gate; projecting, angled bay at the second story with historic wood sash, transoms, and columns; upper stories feature two bays, molded sills and lintels; roof cornice with scrolled brackets, and paneled soffits and frieze.

Significant Alterations

1898 - Basement, first and second stories converted to commercial use and storefronts installed (ALT 1656-1898); architect: not determined; owner: not determined.

References

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 13.
Society for the Architecture of the City, "Proposal for a Madison Square North Historic District" (October, 2000), 6.

16 - 28 WEST 29TH STREET

aka 1186 - 1198 Broadway

Borough of Manhattan Tax Map Block 830, Lot 54

See 1186 - 1198 Broadway

ARCHITECTS' APPENDIX

Allen, Augustus N. (1868?-1958)

4-8 East 28th Street 63

An 1891 graduate of the Columbia University School of Architecture, Augustus N. Allen had established an independent practice in New York City by around 1900 and maintained it until his retirement in 1933. Examples of Allen's early work can be found in the Upper East Side Historic District, including a pair of residences on East 66th Street with neo-Italian Renaissance and neo-Georgian motifs. During the 1910s several of Allen's designs, including the Johns-Manville Company Building at Madison Avenue and 41st Street and the Woodruff residence on Long Island, were published in American architectural periodicals; designs for two shops on Fifth Avenue were published in 1921. In 1919 Allen designed a small freight terminal building at 52 Laight Street in what is now the Tribeca North Historic District. Early in his career, Allen designed the twelve-story Beaux Arts style Hotel Latham in the Madison Square North Historic District.

Augustus N. Allen obituary, *New York Times* Mar. 26, 1958, p.34.

Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York, 1979), 11.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New 1981); "Architects' Appendix," *Tribeca North Historic District (LP-1714)*. (New York, 1991).

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 2.

Barney & Chapman

John Stewart Barney (1869-1924)

Henry Otis Chapman (1862-1929)

13-15 West 28th Street 126

John S. Barney was born and educated in New York. A graduate of Columbia College, he completed his architectural training at the Ecole des Beaux-Arts in Paris. In 1894, he opened an office in New York with Henry Otis Chapman and in the following years was actively involved in designing churches, hotels, and commercial buildings. The firm was responsible for several outstanding religious structures in the City of New York. Among these is the Broadway Tabernacle (Congregational)/later Broadway United Church of Christ (1750 Broadway, 1905) which was extolled by architectural critic Montgomery Schuyler as "the best of modern Gothic";

two distinguished Episcopal church complexes in the French Gothic style - Grace Chapel, now the Church of the Immaculate Conception (R.C.), (406-412 East 14th Street, 1894-96) and the Church of the Holy Trinity Church (316-332 East 88th Street, 1897-99), both designated New York City Landmarks - and the Hotel Navarre (1899, Seventh Avenue and 39th Street), among others. In 1912 Barney designed the Revillion Building on West 28th Street in association with S. B. Colt. During the last decade of his life, he devoted his time to painting and was at the height of his fame as a painter when he died.

Henry Otis Chapman was born at Otisville, New York and educated at schools in Elmira and New York City including a special course of study at Cornell University in Architecture. He also supplemented his training during a year in Europe. His first architectural office was opened in New York at 132 West 23rd Street in 1892. Two years later, he formed a partnership with John Stewart Barney and began to specialize in ecclesiastical design. It is not known exactly when the partnership was terminated but, in 1912, Barney worked in collaboration with another architect on the design of an office building which may indicate that Chapman and he had dissolved the firm. Chapman designed buildings of many types including the Rutgers Presbyterian Church; Union Sulphide Building at Rector and West Streets; and two buildings for the U.S. Mortgage Trust Co. - one at Broadway and West 73rd Street and the other at Madison and 74th Street. He was awarded a medal of honor for the latter in 1922 by the Fifth Avenue Business Association. The apartment building he designed at 952 Fifth Avenue, in the Upper East Side Historic District, is a handsome neo-Italian Renaissance design.

In the expanded Carnegie Hill Historic District, Barney & Chapman designed a townhouse in a Beaux-Arts inspired neo-Georgian style at 11 East 90th Street for William and M. Louise McAlpin, which was altered and rebuilt in 1929. Barney and Chapman's work in the Madison Square North Historic District, a ten-story store and office building in the Classical Revival style, was executed early in their partnership.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-19100* (New York, 1979), 13, 21.

Landmarks Preservation Commission, *11 East 90th Street House Designation Report (LP-0862)*, (New York, 1974); "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New York, 1981); "Architects' Appendix," *Expanded Carnegie Hill Historic District (LP-1834)* (New York, 1993).

James Ward, *Architects in Practice in New York City, 1900-1990* (New York, 1989), 5, 13.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 202, 384, 409, 875.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 39, 118-19.

Berg & Clark

Charles I. Berg (1856-1926)

Edward H. Clark (d. 1901)

208 Fifth Avenue, aka 1130 Broadway 69

Charles I. Berg was born in Philadelphia and studied architecture at the Ecole des Beaux Arts in Paris. Returning to New York, he worked as head draftsman for C.H. Gillespie before opening his own office in 1880. In 1886, Berg formed a partnership with Edward H. Clark. Both men were members of the Architectural League and were Fellows of the American Institute of Architects. Their work included an 1894 alteration changing a five story dwelling to commercial use in the Ladies Mile Historic District. In the Madison Square Historic District, they designed a seven-story store and office building in the Renaissance Revival style, with a brick, terra cotta, and cast-iron facade.

Birkmire, William H.

3-7 East 27th Street 58

Born in Philadelphia, William Harvey Birkmire graduated from the Philadelphia Academy of Music in 1883 and studied architecture with Samuel Sloan. Birkmire was associated with the Penncoyd Steel Works and Rolling Mills in Philadelphia and with the Jackson Architectural Iron Works in New York, where he was head of the construction department in 1885. After 1892 he was employed by the J.B. & J.M. Cornell Iron Works. His work with these companies and his interest in advanced building techniques led Birkmire to become known as an authority on modern steel construction. He often focused on the engineering aspects of design, developing the steel details for the Astor Hotel in New York, the Mexican National Opera House in Mexico City, and many large commercial structures. In 1894 and 1898 Birkmire worked as both architect and engineer for John T. Williams, with whom he designed the Silk Exchange and the Lord's Court Building in New York.

By 1895, Birkmire was established as an architect in New York with offices on Franklin Street, and later on Broadway. Birkmire applied his knowledge of structural techniques to the design of large store and loft buildings, examples of which are found in what is now the Ladies Mile Historic District, and looked to Renaissance sources when designing the exteriors of steel-framed structures in the Tribeca area, including a Renaissance Revival style office building (1898-99) in the Tribeca East Historic District and warehouses in the Tribeca West and Tribeca North Historic Districts. In the Madison Square North Historic District, Birkmire designed a twelve-story hotel building with Beaux Arts style features executed in limestone, brick and terra cotta.

Birkmire wrote extensively about modern building methods in several publications and practiced architecture through 1923.

William Harvey Birkmire, "The Planning and Construction of High Office Buildings,"

Architecture and Building 25 (Dec. 5, 1896), 269+.

"William Harvey Birkmire," *Who Was Who in America* (Chicago, 1967), vol. 5, 97.

"William Harvey Birkmire," *Who's Who in New York City and State* (New York, 1905), 91.

William Harvey Birkmire obituary, *American Art Annual* ed. F.N. Levy (New York, 1924), vol. 21, 283.

William Harvey Birkmire obituary, *New York Times* Feb. 10, 1924, p.23.

Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York, 1979), 16.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report (LP-1609)*, (New York, 1989) ; "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1713)*, (New York, 1991): "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New York, 1981).

Boring, William A.

25-27 West 26th Street 104

Born in Carlinville, Illinois, William Alciphron Boring (1859-1937) initially trained as a carpenter (1874-78) and studied architecture at the University of Illinois (1880-82) before his family moved to Los Angeles in 1882. He worked as a draftsman for Pasadena architect Clinton B. Ripley, with whom he formed Ripley & Boring. In 1883, he established Boring & [Sidney I.] Haas. During this period, Boring worked on the design of schools, buildings (now demolished) on the University of Southern California campus, the first Los Angeles Times Building (demolished), and several hotels. Boring moved to New York City in 1886 to attend Columbia University and study with William R. Ware. In May 1887, he was hired by McKim, Mead & White, where he met Edward Lippincott Tilton. The two men decided to continue their studies at the Ecole des Beaux-Arts in Paris (1887-90). Returning to New York in 1890 to the office of McKim, Mead & White, they formed the partnership of Boring & Tilton in 1891. This firm was known for the designs of numerous important structures, especially, beginning in 1897, the U.S. Immigration Station on Ellis Island (a designated New York City Historic District and National Historic Landmark). The formal partnership of Boring & Tilton ended in 1904, although both men continued in association until 1915, sharing offices and equipment as they worked independently.

William Boring was extremely active and influential in design and planning circles, including such organizations as the Society of Beaux-Arts Architects, the American School of Architecture in Rome, the American Institute of Architects, the Architectural League, the U.S. Council of Fine Arts, and the National Academy of Design. Boring worked in several cities in New Jersey and Connecticut, and created the town layout and the design of numerous buildings (1904-09) in Bogalusa, Louisiana. In New York he was responsible for St. Agatha's School (1908), 555 West End Avenue, Flower Hospital (1909), York Avenue and East 63rd Street, and the American Seaman's Friend Society Sailors' Home and Institute, 505-507 West Street (a designated New

York City Landmark). Boring left his full-time architectural practice to enter the employ of Columbia University's School of Architecture, becoming a professor of design (1915), director (1919), and the first dean (1930), until retiring in 1934.

"William Alciphron Boring," *Dictionary of American Biography*, 11, suppl. 2 (1958), 53-54.

"William Alciphron Boring," *National Cyclopaedia of American Biography (NCAB)* 14 and 27 (New York, 1907 and 1939), 316 and 59-60.

Gordon W. Fulton and Henry V. Taves, "Biographical Sketch" and "Design Work of William A. Boring" in *William Alciphron Boring Collection Catalogue* (N.Y.: Columbia Univ., 1980), 3-8 and 149-153.

Landmarks Preservation Commission, *Ellis Island Historic District Designation Report (LP-1902)*(New York, 1993), prepared by Anthony Robins and Elisa Urbanelli.

Landmarks Preservation Commission, *American Seaman's Friend Society Sailors' Home and Institute Designation Report (LP-2080)*(New York, 2001), prepared by Jay Shockley.

Browne, Frederick C. (dates undetermined)

218 Fifth Avenue, Croisic Building 72

Frederick C. Browne established his architectural practice in New York City in the late 1890s. He designed the Mercantile Building at 34 East 10th Street and apartments at 113th Street and St. Nicholas Avenue. In the Upper West Side-Central Park West Historic District, Browne designed the Beaux-Arts style Hotels Hargrave and Colonial. In 1910 Browne formed a partnership with Randolph H. Almiroty. In that year the firm designed an apartment building in what is now the Greenwich Village Historic District and a neo-gothic style store and loft building in the Ladies Mile Historic District. After the dissolution of the firm in 1916, Browne and Almiroty continued to work independently through the 1920s. Browne's works in the NoHo Historic District are store and loft buildings in the Renaissance Revival and neo-Classical styles. In the Madison Square North Historic District, Browne created a twenty-one story office building, the Croisic Building, with stores on the ground floor and neo-Gothic style facades faced with terra-cotta ornament.

"Building for Sohmer Piano Co.," *American Architect* Vol. 124 (Oct. 24, 1923).

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 18.

LPC, *Greenwich Village Historic District (LP-0489)*, 94; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.

Trow's Directory.

Buchman & Fox

Albert C. Buchman (1859-1936)

Mortimer J. Fox (1875?-1948)

236-238 Fifth Avenue	79
22-24 West 27 th Street	121
40-42 West 27 th Street	124
15-17 West 26 th Street	100
12-16 West 27 th Street	118

Albert J. Buchman trained at Cornell and Columbia Universities. Following his partnership with Gustav Deisler which began in 1887, Albert Buchman formed a new firm with Mortimer J. Fox in 1899. A native New Yorker, Fox had studied at the College of the City of New York, now City College, and later the Columbia University School of Mines, the predecessor of the Architecture School, and then joined Buchman shortly after his graduation (1895). The seventeen-year long partnership produced many designs for commercial and residential buildings, including the Union Carbide Building at Madison Avenue and 42nd Street, the old Bonwit Teller, Saks, and Hollander department stores, and the New York Times Annex at 217-243 West 43rd Street (1913, a designated New York City Landmark). Examples of their commercial buildings can be found in the Ladies Mile Historic District where the firm designed many neo-Renaissance style store, store and loft, and department store buildings during the early 1900s, including the addition on West 18th Street to the B. Altman Dry Goods Store. In the Upper West Side/Central Park West Historic District, the firm designed three neo-Gothic apartment hotels, and Beaux-Arts style rowhouses. Within the expanded Carnegie Hill Historic District, the firm designed a luxurious seven-story Beaux-Arts style apartment house, at 1261 Madison Avenue (an individually designated New York City Landmark) which was planned to house only fourteen families. Buchman & Fox are responsible for five buildings in the Madison Square North Historic District. They are store and loft, and store and office structures done around the first decade of the twentieth century using medieval and classical style elements on the facades.

Fox had other careers in addition to that of architect. In 1917 he gave up architecture to become a director and vice-president of the Columbia Bank (later merged with Manufacturers Trust). After ten years in banking, Fox turned to landscape painting. He was said to have mastered the techniques of oil painting in less than two years and exhibited his works in New York.

Mortimer J. Fox obituary, *New York Times*, May 17, 1948, p. 19:1.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 19.

Landmarks Preservation Commission, *1261 Madison Avenue Apartment House Designation Report* (LP-0865), (New York, 1974); "Architects' Appendix," *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report* (LP-1051), (New York, 1981); "Architects' Appendix,"

Upper West Side/Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles. 1970), 88.

Buchman & Kahn

Albert C. Buchman (1859-1936)
Ely Jacques Kahn (1917-1931)

202 Fifth Avenue, aka 1122 Broadway	65
259-261 Fifth Avenue	96

Albert Buchman's final partnership, following those with Gustav Deisler and Mortimer J. Fox was with architect Ely Jacques Kahn.

Kahn, trained at Columbia University (B.A. 1903, B. Arch 1907) and the Ecole des Beaux-Arts (Diploma 1911) set up practice in New York in 1911. His partnership with Buchman was succeeded by one with Robert Allan Jacobs, established in 1940; their most famous work is the Municipal Asphalt Plant (1941-44), a designated New York City Landmark.

Kahn is best-known today as a designer of Art Deco and Moderne buildings, including No. 2 Park Avenue (1927), No. 261 5th Avenue (1928-29), and the Film Center Building (1928-29) on Ninth Avenue between 44th and 45th Streets (a designated New York City Interior Landmark). In the 1920s and 30s his name was generally linked with those of Ralph Walker and Raymond Hood. Kahn also designed in more conservative styles, for instance the Bergdorf Goodman store (1927) on Fifth Avenue at 58th Street. The Sherry-Netherland Hotel, at 781 Fifth Avenue, designed by Schultze & Weaver in association with Buchman & Kahn, is also a conservative, eclectic design combining elements of the neo-Romanesque and neo-Gothic styles. In the Madison Square North Historic District, Buchman & Kahn did a small, speculative office building in a neo-Classical style with three fully-developed facades faced with terra cotta. They also designed a twenty-six-story, Art Deco style office building with an unusual, multi-colored terra-cotta facade.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979). *New York Times*, Sept. 6, 1972, p.48

James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989).

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles. 1970).

Cleverdon & Putzel

Robert J. Cleverdon (dates undetermined)
 Joseph Putzel (dates undetermined)

31-37 West 27th Street 113

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1901. The partners specialized in the design of mercantile buildings. The firm worked extensively in the city, creating numerous apartment buildings, townhouses, and commercial structures in the Mount Morris Park, Carnegie Hill, Ladies Mile, and SoHo-Cast Iron Historic Districts. In the Upper West Side/Central Park West Historic District it designed flats and rowhouses in the Beaux-Arts and Renaissance Revival styles. Its work in the NoHo Historic District consists of several store and loft and warehouse buildings constructed in the 1880s and '90s, in a variety of styles, including neo-Grec, Romanesque Revival, Renaissance Revival, and Northern Renaissance Revival. In the Madison Square North Historic District this firm created a Beaux Arts style, twelve-story store and loft building with a limestone, brick and terra-cotta facade.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 22, 63.

Key to the Architects of Greater New York, 21.

Landmarks Preservation Commission, Research Files; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.

Clinton & Russell

Charles William Clinton (1838-1910)
 William Hamilton Russell (1856-1907)

1178 Broadway, aka 17 West 28th Street 48
 1186-1196 Broadway, Hotel Breslin 51

Charles William Clinton was born and raised in New York. He received architectural training in the office of Richard Upjohn, leaving in 1858 to begin an independent practice. The following year, he formed a partnership with Anthony B. McDonald, Jr., which lasted until 1862. Later he was associated with Edward T. Potter. For the next 32 years Clinton practiced alone. Most of Clinton's important buildings during this period were office buildings based on Italian Renaissance prototypes. All of these works shared a pronounced layering of the facade, consisting of horizontal sections with monumental pilasters or piers carrying cornice bands. This was a standard treatment of the tall building during the 19th century. Clinton also designed the country estate Glenview for James Bond Trevor in Yonkers in 1876-77, which exhibited Victorian Gothic ornament. While in independent practice, Clinton designed a row of

Renaissance Revival style houses in the Upper West Side/Central Park West Historic District, one of which survives. He is also responsible for the design of the Seventh Regiment Armory at 643 Park Avenue (1877-79, a designated New York City Landmark).

William Hamilton Russell, also a native New Yorker, studied at the Columbia School of Mines before joining the firm of his great-uncle, James Renwick, in 1878. Five years later, he became a partner in the firm and remained there until 1894, during which time the firm became Aspinwall, Renwick & Russell.

In 1894, Clinton and Russell formed a partnership. The firm was responsible for scores of buildings including early skyscrapers, luxury apartment houses, institutions, and fashionable hotels. The firm's apartment buildings include the Beaver Building (1903-04, 82-92 Beaver St., a designated New York City Landmark), the Graham Court Apartments (1899-1901, West 116th St. and Seventh Ave., a designated New York City Landmark), the Astor Apartments (1901-05, 2141 Broadway), and the Apthorp (1906-08, 2101-2119 Broadway, a designated New York City Landmark), all constructed for the Astors. The Langham Apartments (1904-07), in the Upper West Side/Central Park West Historic District, is a massive twelve-story, Beaux-Arts style apartment building with a modified U-shaped plan around a series of light courts. In the NoHo Historic District, the firm designed a twelve-story, steel-framed store and loft building with neo-Classical details. Their work in the Madison Square North Historic District consists of a five-story, Beaux Art style bank building facing Broadway, and a twelve-story hotel with a brick and limestone, Beaux Arts style facade.

Clinton was a Fellow of the American Institute of Architects and a member of the Architectural League. Russell was a member of the New York chapter of the American Institute of Architects and of the Architectural League. After Russell's death, Clinton continued to practice under the name of Clinton & Russell.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*.

Cromwell, J. William

206 Fifth Avenue, aka 1126 Broadway 67

Little is known about the life of J. William Cromwell. From 1895-1898 he had an architectural practice with Bowen B. Smith. He is listed in Manhattan directories from 1899 until 1913. It is known that he entered the competition to design the Museum of Arts and Sciences in Brooklyn. In the Madison Square North Historic District, Cromwell designed a new, Classical Revival style facade for the Broadway side of this former dwelling.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 23, 71.

Landmarks Preservation Commission, Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 17.

Delemos & Cordes

Theodore William Emile DeLemos (1850-1909)
August William Cordes (1850-?)

1149 Broadway 35

Both Theodore DeLemos and August Cordes were born in Germany. DeLemos was educated at the Royal Academy of Buildings in Berlin and moved to the U.S. in 1881. In 1884 he was associated with Henry Fernbach in the design for the Eden Musee on 23rd Street. Cordes was educated in Europe, where he was a pupil of Martin Gropius in Berlin and Theophile von Hansen in Vienna. Cordes moved to the U. S. early in the 1880s and worked as a draftsman from 1882 until 1886, when he joined with DeLemos in partnership. DeLemos & Cordes soon excelled in the design of large department stores and commercial buildings in New York. In addition, they produced many designs for country residences. The partnership remained active in New York through 1906. Both partners were members of the New York Chapter of the American Institute of Architects and nominated as Fellows. Cordes was a member of the Architectural League of New York, while DeLemos was a member of the U. S. Public Architectural League.

Delamos & Cordes (with Rudolph L. Daus) designed the New York County National Bank (1906-07, 77-79 Eighth Avenue, a designated New York City Landmark). In the Ladies Mile Historic District, the most notable designs of DeLemos & Cordes are the Siegel-Cooper Department Store and its annex (1896-98), and the store for Adams Dry Goods (1902). In the NoHo Historic District, the firm designed two store and loft commercial structures in the Renaissance Revival and Classical Revival styles, while Cordes also worked with Elisha H. Janes on a four-story Colonial Revival style building for an animal shelter. The firm created a new limestone facade in the Romanesque Revival style for a four-story dwelling in the Madison Square North Historic District, converting it from residential to commercial use.

"August William Cordes," *Amer. Art Annual*, vol. 3, 104.
"Theodore W. E. DeLemos," *Amer. Art Annual*, vol. 3, 105.
Theodore W. E. DeLemos obituary, *AIA Quarterly Bulletin*, 1909, 40.
"Theodore W. E. DeLemos obituary," *Amer. Art Annual*, vol. 7, 75.
Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 23, 25-26.
A History of Real Estate, Building and Architecture in New York (1898; New York: Arno Press reprint, 1967), 677.
Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 67-68.

Edelman, John (1852-1900)

256 Fifth Avenue 86

Born in Cleveland, where he served as an architectural draftsman, Edelman moved to Chicago in 1872 and worked for Burling, Adler & Co., and William LeBaron Jenney where he met Louis Sullivan and was involved in the architectural revolution taking place in that city. From 1874-76 Edelman had a brief partnership with Joseph S. Johnston, with whom he designed the Moody Tabernacle Choir. For the next seven years, Edelman moved between Chicago and Cleveland, designing or contributing to the design of important buildings in both cities, including the Gilman, Wilshire, Stephens, and Widlar Buildings in Cleveland, and the Pullman Building and the Auditorium in Chicago. During the late 1880s and 1890s, Edelman worked in New York, where he was associated, for a time, with Lyndon P. Smith, Alfred Zucker, and McKim, Mead & White. From 1897 until his sudden death in 1900, Edelman maintained his own office in New York. An extremely creative designer who acted as a mentor to Louis Sullivan, Edelman was plagued by ill health and was unfocused in his architectural career, seemingly more successful when he worked with and for other architects. His Moorish style Decker Building (1892-93, a designated New York City Landmark), designed while associated with Alfred Zucker testifies to the interaction between New York and Chicago architects at the time. Nearby, in the Madison Square North Historic District, Edelman, created a store and loft building with similar Moorish style ornament.

Landmarks Preservation Commission, *The Union Building (former Decker Building) (LP-1538)*, (New York, 1988).

Eidlitz, C.L.W. (1853-1921)

1121-1127 Broadway, The Townsend Building 29

Cyrus Lazelle Warner Eidlitz, son of Leopold Eidlitz, was educated in Switzerland and Germany. Upon returning to New York, he entered his father’s office as a draftsman in 1871 and opened his own office in 1876. Important early work included the rebuilding, after its destruction by fire, of St. Peter’s Church (designed originally by his father) in Westchester, New York, the Buffalo, New York Public Library, and the Dearborn Station in Chicago. Eidlitz designed several office and industrial structures in lower and midtown Manhattan, including the Telephone buildings at Cortlandt and Broad Streets, the Western Electric building on Greenwich Street, the Bank for Savings on Fourth Avenue and 22nd Street and the Racquet Club on 43rd Street (all demolished). His most well-know building was the trapezoidal shaped tower for the New York Times at 42nd Street and Broadway, with Alexander Mackenzie (1903, now reclad). Eidlitz’ work in the Madison Square North Historic District consists of the Townsend Building, a traditional early skyscraper with a powerful base, plain shaft, and distinctive crown.

“C.L.W. Eidlitz,” *Dictionary of American Biography*, v.III, p. 60.
 “C.L.W. Eidlitz,” *MacMillan Encyclopedia of Architects*. V. 2, p. 13.
 C.L.W. Eidlitz obituary, *New York Times* (Oct. 6, 1921).
 Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), p.192.

Eisenrath & Horowitz

Simeon Eisendrath (1867-1935)
 Bernard Horowitz (dates undetermined)

255-257 Fifth Avenue 95

Simeon B. Eisendrath was first established as an architect in Chicago, where the Plymouth Building is the best known example of his work. Eisendrath was appointed Commissioner of Buildings in Chicago in 1894, then worked briefly in Pittsburgh prior to relocating to New York in 1903. In New York he developed a reputation as a designer of synagogues. Among his earliest New York commissions were the Knickerbocker Jewelry Company store building at 574 Sixth Avenue (1903-04, a designated New York City Landmark) and the loft building (1906) at 55 West 16th Street. Eisendrath worked with the New York architect and engineer Oscar Lowinson (1868-1946) on the design of the Criterion Club building at 683 Fifth Avenue in 1903 (demolished) and several alteration projects. In addition to other commercial buildings in Manhattan, Eisendrath's known work includes a townhouse at 526 Eighth Street, Brooklyn (1904-05, within the Park Slope Historic District).

Eisendrath later worked in partnership with Bernard Horowitz, of whom little is known. Their firm was active in New York architecture in the 1910s and '20s. Synagogues constructed according to their designs include the Temple Beth Elohim (1910, 277 Garfield Place, within the Park Slope Historic District), Temple Beth Emeth (1913, 83 Marlboro Road, within the Prospect Park South Historic District), and Temple B'nai Israel (1917, Fourth Avenue and 54th Street, Sunset Park). The firm also designed several motion picture theaters in Manhattan, including the Ideal Theatre (now the Cameo Theater, 1915, 693 Eighth Avenue), and the Tivoli Theatre (now the Adonis Theater, 1920-21, 839 Eighth Avenue). The Home for the Aged, and Temple Shaari Zidek in Brooklyn are other projects of the firm. In the Upper West Side/Central Park West Historic District, Eisendrath & Horowitz designed the Free Synagogue School (1922), the first home of the Jewish Institute of Religion, in association with Block & Hesse. This was later renovated and converted for the Stephen Wise Free Synagogue. They also did a six-story store and loft building with neo-Classical style details in the Madison Square North Historic District.

Landmarks Preservation Commission, Research Files.
 Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New York, 1981); "Architects' Appendix," *Upper West*

Side/Central Park West Historic District (LP-1647) (New York, 1990).
 Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 195.

Elfenbein/Cox, Inc.

1157 Broadway 37

Fuehrmann, Henry J. T. (dates undetermined)

45-47 West 27th Street 116

Architect Henry J. T. Fuehrmann was listed in Manhattan directories between the years 1908 and 1912. In the Madison Square Historic District he designed a Beaux arts style store and loft building with a brick, terra cotta and cast-iron facade.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 27.

Gage, Samuel Edson (d. 1943)

12 West 28th Street 131

Born in New Jersey and educated in Italy and England, Samuel Edson Gage graduated from the Columbia School of Mines in 1887. He began his practice in 1892 in Flushing, and maintained an office there until 1898, also opening an office in Manhattan in 1893. His short-lived partnership with William J. Wallace produced the impressive Romanesque Revival style carriage house (1895) for Henry O. Havemeyer on East 66th Street. Upon the dissolution of that firm, Gage continued to practice in Manhattan. There are numerous buildings and alterations in the neo-Federal, neo-Georgian, and Adamesque styles by Gage in the Upper East Side Historic District. In 1920 he undertook alterations to a store and loft building in the Tribeca East Historic District. In the Madison Square North Historic District, Gage designed a new facade for an existing dwelling, to convert it to commercial use. Gage also practiced in Westchester, New York. He retired in 1935.

American Architect 121 (Mar. 1, 1922).

Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York, 1979), 32.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York, 1981); "Architects' Appendix," *Tribeca East Historic District Designation Report (LP-1711)* (New York, 1991).
 James Ward, *Architects in Practice New York City, 1900-1940* (New York, 1989), 27.
 Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 356-369.

Gilbert, Charles Pierrepont H. (1859-1934)

204 Fifth Avenue, aka 1124 Broadway 66

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepont H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the Ecole des Beaux-Arts. In 1883, Gilbert established a partnership in New York City with George Kramer Thompson, and in the late 1880s, he designed several Romanesque Revival style buildings located within the Park Slope Historic District.

Gilbert designed in a variety of styles, including the Beaux-Art style Delamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark), the chateausque Francois I style for the Felix and Frieda Warburg Mansion (1906-08), and a refined and subtly detailed neo-Italian Renaissance style mansion for Otto and Addie Kahn (1914-18), which was designed in conjunction with the English architect J. Armstrong Stenhouse. Both of the latter are individually designated New York City Landmarks and included within the boundaries of the expanded Carnegie Hill Historic District. For No. 1067 Fifth Avenue, the second luxury apartment building built on the avenue, Gilbert adapted the Francois I style, increasing the scale to suit an apartment house. In the Madison Square North Historic District, Gilbert created a three-story bank building in a neo-Classical design.

Gilbert retired in his later years to his home in Pelham Manor, New York. When he died at age 92 in 1942, he was one of the oldest living members of the American Institute of Architects.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 34.

Landmarks Preservation Commission, research files.

Landmarks Preservation Commission, "Architects Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New York, 1981).

Greene & Kitzler

234 Fifth Avenue, aka 1-11 West 27th Street 78

Greenberg, Benton A. (dates undetermined)

1151 Broadway 36

Little is known of architect Benton A. Greenberg. He is listed in New York directories as an architect from 1924 through 1935. In 1924, he altered a dwelling to become a commercial structure in the Madison Square North Historic District.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 30.

Greenley, Howard

9-15 East 27th Street, aka 10-14 East 28th Street 59

(See below)

Greenley & Murchison

Howard Greenley (1874-1963)

Kenneth MacKenzie Murchison Jr. (1872-1938)

16-20 East 28th Street, Prince George Hotel 64

Greenley and Murchison worked together between 1910 and 1921. In the Madison Square North Historic District they designed a twelve-story hotel, built as an annex to the Prince George Hotel.

Howard Greenley was educated at Trinity College in Hartford, Connecticut, trained initially in the office of Carrere & Hastings, and later studied at the Ecole des Beaux-Arts in Paris. He entered practice around 1901, working for a short time for Arnold Brunner, and then established his own office in 1903. He is listed in directories until 1922. One of Greenley's earliest and most major designs was the elaborate main building of the Prince George Hotel, completed in 1905. In the 1920s, he designed several extravagant retail showrooms and trade show exhibitions. His numerous residential commissions included houses and interiors in New York City, Philadelphia, Newport, and on Long Island. Greenley was a president of the Architectural League of New York for over 25 years, and was awarded the League's President's Medal in 1947.

Kenneth Murchison was born in New York and studied architecture at Columbia University

and at the Ecole. In practice in the city between 1901 and 1936, he designed a number of railroad stations and steamship terminals, commercial and public buildings, and several clubs and apartment houses. Notable works include Union Railroad Station in Baltimore; the railway and ferry terminal in Hoboken; and the U.S. Marine Hospital on Staten Island. In the later part of his career, Murchison joined Hood, Godley & Fouilhoux, architects of the old McGraw-Hill Building and associates in the design of Rockefeller Center. He was a president of The Architectural League of New York and of the Society of Beaux-Arts Architects, as well as the originator and long-time director of the city's Beaux-Arts Balls. In the years between the wars, he also wrote a column of architectural criticism, "Mr. Murchison of New York Says—," in the *Architect*.

National Register of Historic Places Nomination Form, Prince George Hotel, New York. *Architectural Forum*, vol. 70 supplement (January 1939), 42, 46. [Murchison obituary]
 Robert A.M. Stern, Gregory Gilmartin, and John Montague Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York: Rizzoli Books, 1983), 275.
 Robert A.M. Stern, Gregory Gilmartin, and Thomas Mellins, *New York 1930: Architecture and Urbanism between the Two World Wars* (New York: Rizzoli International Publications, Inc., 1987) 11, 352, 329-331.
 Robert B. MacKay, Anthony Baker, and Carol A. Traynor, Editors, *Long Island Country Houses and Their Architects, 1860-1940* (New York: W.W. Norton & Company, 1997), 204, 306.
 James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 30, 56.
 Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York: Harcourt Brace Jovanovich, Publishers, 1988), 349.

Gross & Kleinberger

Samuel Gross (dates undetermined)
 Joseph Kleinberger (dates undetermined)

11 West 25th Street 97

The firm Gross & Kleinberger existed from 1907 to 1922. Prior to their partnership Samuel Gross had an individual practice. Joseph Kleinberger is not found in city directories until the time of the partnership and continued in solo practice in the city from 1922 to 1925. In addition to the Colonial Revival style apartment house, named Convent Court, at 436 Convent Avenue, the firm was responsible for several apartment buildings on Broadway between 150th and 163rd Streets (known as Kensington Court, Rosbert Hall, The Briarcliff, and Carolyn Court) and at 468-474 Convent Avenue, 19-21 Ft. Washington Avenue and 460 West 147th Street. They also designed a factory at 617-621 West 130th Street.

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York, 1990), 290-293.
 Landmarks Preservation Commission, Research Files, Architects' Index.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 31, 43.

Harding, George Edward (1843-1907)

242 Fifth Avenue 81

George Edward Harding, born in Bath, Maine, studied engineering at Columbia, and established a New York architectural practice by 1881. In 1887 he formed a partnership with Frederick P. Dinkelberg (1861-1935) who was established as an architect in New York beginning in 1882. This partnership lasted two years, in which time it designed a French flats building in the Queen Anne style in what is now the Ladies Mile Historic District. Commercial structures were Harding's specialty; in the Tribeca East Historic District he altered an Italianate store and loft building (1888). In the Madison Square North Historic District, Harding converted a four-story dwelling to commercial use with a cast-iron storefront in 1885.

After 1889, Harding formed a short-term partnership with William Tyson Gooch. That partnership was responsible for the Postal Telegraph Building (1892-94) and the Holland House Hotel (1891), among other commercial buildings. From 1892 to 1899 Harding's architectural practice was located in Staten Island, after which he was again established in Manhattan. Harding continued to practice through 1905.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 37, 101.

Landmarks Preservation Commission, (*Former*) *Home Life Insurance Company Building Designation Report (LP-1751)* (New York, 1991); "Architects' Appendix," *Ladies Mile Historic District Designation Report (LP-1609)*, (New York, 1989).

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 32.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 195.

Hatch, Stephen D. (1839-1894)

1180 Broadway 49

Stephen Decatur Hatch, who was born in Swanton, Vermont, began his career as a draftsman in the office of John B. Snook. By 1864, Hatch established his own architectural practice in New York City, which consisted of commercial buildings, hotels, including the cast-iron-fronted Gilsey House, 1200 Broadway (1869-71, a designated New York City Landmark), and residences. Some of his best known buildings include: the Boreel Building at 115 Broadway, the Murray Hill Hotel at Park Avenue and 40th Street, and the Rockefeller residence at 54th Street

and Fifth Avenue (all demolished). The New York Life Insurance Building at 346 Broadway (1894-99, a designated New York City Landmark) was designed by Hatch and finished after his death by McKim, Mead & White. Hatch's Victorian Gothic style St. Andrew's Methodist Episcopal Church, now Grace and St. Paul's Lutheran Church, 123-125 West 71st Street, is found in what is now the Upper West Side/Central Park West Historic District. Hatch designed two commercial buildings in the Tribeca West Historic District which front onto Duane Park. The Schepp Building (1880-81), 47-53 Hudson Street, is an impressive ten-story warehouse, office and factory structure, designed in the Romanesque Revival style with neo-Grec elements. The building at 168 Duane Street (1886-87) displays characteristics of the picturesque Northern Renaissance Revival and Queen Anne styles. For the client of the Duane Street building, Hatch also designed the Fleming Smith Warehouse (1891-92, 451-453 Washington Street, a designated New York City Landmark) with neo-Flemish and Romanesque Revival style features. Hatch's work in the NoHo Historic District was executed from the 1870s through the early 1890s in a variety of styles. It includes the Second Empire style Robbins & Appleton Building (1879-80, a designated New York City Landmark), and its similar, neighboring factory (1871), a bank for the Manhattan Savings Institution (1889-91) in the Queen Anne/Romanesque Revival style, as well as a small store (1878) with neo-Grec details and a store building (1889-90) in the Romanesque Revival style.

Hatch designed a five-story, Renaissance Revival style building with a cast-iron front for stores and showrooms in the Madison Square North Historic District.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 38.

"Stephen Decatur Hatch," *Macmillan Encyc.*, vol. 2, 330.

"Stephen Decatur Hatch," *Who Was Who in America*, vol. H, 239.

Stephen Decatur Hatch obituary, *Amer. Arch. and Bldg. News*, 45 (Aug. 25, 1894), 69.

Stephen Decatur Hatch obituary, *RERG* (Aug. 18, 1894).

Landmarks Preservation Commission, *Fleming Smith Warehouse Designation Report (LP-0987); Gilsey House Designation Report (LP-1039); Robbins & Appleton Building Designation Report (LP-1038); "Architects' Appendix," Upper West Side/Central Park West Historic District (LP-1647)*.

"Stephen Decatur Hatch," *Arch. & Building* (Aug. 18, 1894).

Hatfield, Augustus (d. 1891)

49-55 West 27th Street 117

Little is known of this architect. At the time of his death, he maintained an office at 4 Stone Street. He designed the Vendome and Marlborough apartment houses, as well as the first St. George Hotel in Brooklyn Heights. He is responsible for six, four-story brownstone neo-Grec style rowhouses on East 76th Street in the Upper East Side Historic District. In the Madison

Square North Historic District, Hatfield designed a ten-story french flats building in a Queen Anne style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 38.

Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: The Monacelli Press, 1999), 871.

Hohauser, William I. (1896-?)

1141 Broadway 32

William I. Hohauser was educated at Cooper Union and Columbia University, from which he graduated in 1917 with a B.S. in Civil Engineering. He was Naval Architect at the Brooklyn Navy Yard 1916-17. He was a principal in the industrial design firm of Hohauser Associates in 1958-59. His architectural firm, William L. Hohauser, Inc. was organized in 1923. Among his principal works are a series of housing projects including the Fort Greene Houses (1942) in Brooklyn, the Stephen Foster Houses (1950) in New York, and the Bronx River Houses (1952) in the Bronx. Other works include the Universal Steel Factory in Long Island City (1951), and the Normandie Theatre in New York. A member of the New York Chapter, American Institute of Architects, Hohauser won numerous citations, including a New York State Association of Architects award (1949) for the apartment house at 870 Fifth Avenue, in the Upper East Side Historic District. It is a massive 21-story apartment house which, although designed in 1948, shows some late Moderne influence. In the Madison Square North Historic District, Hohauser designed a nine-story building for stores, offices and showrooms with a brick and terra cotta facade in an Art Deco style.

American Architects Directory, 1962

Hunt, Richard Morris (1827-1895)

1160 Broadway 45

Richard Morris Hunt, was one of America's preeminent, honored, and influential architects of the nineteenth century. The first American architect to be trained at the French Ecole des Beaux-Arts (1846-52), Hunt came to be considered the "dean" of American architects, promoting the French architectural style through his work, and training some of the country's foremost architects (including Henry Van Brunt, Charles D. Gambrill, George B. Post, William R. Ware, and Frank Furness) in the principles and methods of the Ecole. Hunt's career encompassed a

wide range of commissions (including commercial and institutional structures, monuments, and mausoleums), in a variety of styles. His first major work in New York City, the Studio Building (51-55 West 10th Street, 1857-58, demolished), contained residential and artists' studio space and became a center of New York City's artistic life. Hunt is credited with designing New York City's first apartment building (or "French Flats"), the Stuyvesant Apartments (142 East 18th Street, 1869-70, demolished). Hunt's Tribune Building (Nassau and Spruce Streets, 1873-76, demolished) was one of New York City's earliest skyscrapers. Hunt's design of the William K. Vanderbilt mansion at 660 Fifth Avenue (1878-81, demolished) led to numerous other commissions for city and country homes for society's elite.

Fewer than twenty of the approximately seventy-five structures known to have been designed and built by Hunt in New York City are still standing. Besides the Association Residence, 891 Amsterdam Ave. (1881-83, a designated New York City Landmark), the significant structures include: the cast-iron Roosevelt Building (478-482 Broadway, 1873-74 in the SoHo-Cast Iron Historic District); the pedestal and base of the Statue of Liberty (1881-85, a designated New York City Landmark and National Monument); the Vanderbilt Mausoleum (1884-89) in the Moravian Cemetery, Staten Island; the Jackson Square Library (251 West 13th Street, 1887-88, in the Greenwich Village Historic District); and the Metropolitan Museum of Art Wing "D" incorporating the main facade (Fifth Avenue and East 82nd Street, 1894-1902, a designated New York City Landmark). The five-story, mixed use building which Hunt designed in the Madison Square North Historic District was given a new facade in 1959.

Landmarks Preservation Commission, *Association Residence for Respectable and Indigent Females Designation Report (LP-1280)* (New York, 1983).

Jones, Charles G.

25-27 West 26th Street 104

Charles Granville Jones was listed as an architect in New York directories from 1886 to 1935. His work included banks, churches, schools, and other public buildings in New Jersey. In the Madison Square Historic District, he designed a five-story French flats building in the Renaissance Revival style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 44.

Landmarks Preservation Commission, Research Files.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 40.

Keister, George (dates undetermined)

Little is known of the background of this New York theater architect. He was in active practice in New York, beginning in the mid-1880s. Keister worked in a variety of styles, from his earliest known commissions, which included neo-Grec and neo-Renaissance style tenement buildings in the Greenwich Village Historic District, designed between 1885 and 1892, to an eclectic group of rowhouses now known as the "Bertine Block" (1891, the 400 block of East 136th Street, the Bronx, a designated New York City Historic District). The eccentric Romanesque Revival style First Baptist Church (1892), at Broadway and West 79th Street, and the eclectic Hotel Gerard (1893-94, a designated New York City Landmark), 123 West 44 Street, are two other designs from this period. From 1905 on, numerous theater commissions filled his office. The Earl Carroll, the Selwyn, the Belasco Theater (1906-07, a designated New York City Landmark and Interior Landmark), and the Apollo Theater (1913-14, a designated New York City Landmark and Interior Landmark), 253 West 125 Street, are some of his more famous works. Keister, skilled in a variety of styles, worked alone throughout his career, except for a brief partnership from 1887 to 1888 with Frank Wallis (nicknamed Colonial Wallis, and credited with reviving interest in colonial architecture). Keister practiced through 1930, and was a Fellow of the American Institute of Architects and a member of its New York chapter and the Architectural League. The townhouse designed by Keister for George L. McAlpin (1902-03, a designated New York City Landmark and located within the Expanded Carnegie Hill Historic District) displays a combination of neo-Georgian and Beaux-Arts style details. In the NoHo Historic District, Keister designed a Romanesque Revival style warehouse built in two stages between 1895 and 1897. Keister created a seven-story, Renaissance Revival style hotel and boarding house in the Madison Square North Historic District.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Upper West Side /Central Park West Historic District (LP-1647)*, "Architects Appendix," *West 71st Street Historic District (LP-1611)*; "Architects' Appendix," *Expanded Carnegie Hill Historic District (LP- 1834)*.

Guide to New York City Landmarks, compiled by Andrew S. Dolkart (Washington, D.C., 1992).

Kilburn, Henry Franklin. (1844-1905)

Henry Franklin Kilburn was born and educated in Ashfield, Mass., and first established an architectural practice in Northampton, Massachusetts. In 1868 he moved to New York. There, he designed a number of churches, including the West End Presbyterian Church (1891, Amsterdam Avenue and West 105th Street), the Mt. Moriah Baptist Church (1888, 2050 Fifth Avenue), and the West Park Presbyterian Church (1890, Amsterdam Avenue and West 86th Street). Kilburn

also designed private residences. In the Upper West Side/Central Park West Historic District the Durland Riding Academy building (1900-01), now a production studio for ABC, was constructed according to his design and he altered a rowhouse on West 72nd Street. Kilburn did another alteration in the Madison Square North Historic District, where a new facade on a brownstone rowhouse helped with its conversion from residential to commercial use. Kilburn was a Fellow of the American Institute of Architects and a member of its New York chapter and the Architectural League.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 46.

"Henry Franklin Kilburn," *American Art Annual*, ed. F.N. Levy (New York, 1900), vol. 3, 116.

Norval White and Elliot Willensky, *AIA Glide to New York City* (New York, 1978), 195, 208.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970) , 342.

Kimball & Donnell

Francis Hatch Kimball (1844-1919)

Harry E. Donnell (dates undetermined)

213-231 5th Av, aka 1 East 26th St. & 2 East 27th St 89

Born in Maine, Francis Hatch Kimball entered the Boston office of Louis P. Rogers in 1867. Rogers later formed a partnership with Gridley J. F. Bryant and they entrusted Kimball with the supervision of two important projects in Hartford, Connecticut -- the Charter Oak and the Connecticut Mutual Life Insurance Buildings. This work led to Kimball's preparation of an entry for the Connecticut State House competition and, more importantly, to his appointment as supervising architect for Trinity College (1873-78). In this latter capacity, he traveled to London to consult with William Burges, the designer of Trinity's new buildings. Ultimately, Burges's designs were only partially executed and much altered by Kimball. In 1879, Kimball moved to New York; his first work was the remodeling of the Madison Square Theater, in association with Thomas Wisedell, an English architect with Gothic training. Kimball & Wisedell became active in theater design and achieved renown for the caisson system of foundation construction at the Fifth Avenue and Harrigan's Theaters. The firm's extravagant Moorish style Casino Theater (1882, demolished) reflected Kimball's mastery of the use of ornamental terra cotta. The firm dissolved with Wisedell's death in 1884. In 1886, Kimball joined for one year with Henry S. Ihnen to form the firm of Kimball & Ihnen, designing a warehouse in what is now the Tribeca West Historic District for the Cary Brothers Storage firm.

In 1892 Kimball formed a partnership with George Kramer Thompson that soon became a prominent and pioneering firm in the design of skyscrapers. Their richly decorated Empire Building at 71 Broadway (1895-98, a designated New York City Landmark) is a prime example

of this period of skyscraper development. Kimball resumed independent practice in 1899. During this period of his practice, he designed the Gothic-inspired Trinity and U.S. Realty Buildings at 111 & 115 Broadway (1904-07, both are designated New York City Landmarks). In 1906, Kimball joined with Harry E. Donnell, who had been in practice in New York since 1896, to design a building in the Madison Square North Historic District. It is the twelve-story, Beaux Arts style Gift and Art Center Building, known originally as the Brunswick Building. In 1916-17, Kimball practiced in the firm of Kimball & Roos. Kimball's work in the NoHo Historic District consists of two loft buildings for the Orlando Potter interests, one in the Romanesque/Renaissance Revival style, and one in the Beaux-Arts style.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 46.

"Francis Hatch Kimball," *Natl. Cyclopaedia of Amer. Bio.* vol. 15, 79.

"Francis Hatch Kimball," *Macmillan Encyc.*, vol. 2, 565.

Francis H. Kimball obituary, *American Art Annual*, vol. 16, 222.

LPC, Research Files; *Clinton Hill Historic District (LP-2017)*, 124; "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; *Park Slope Historic District (LP-0709)*; *Trinity Building Designation Report (LP-1557)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 39, 42.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970), 343.

LaFarge, Morris & Cullen

Christopher Grant LaFarge (1862-1938)

Benjamin Morris (1870-1944)

Charles H. Cullen (dates undetermined)

20 West 27th Street 120

Christopher Grant LaFarge was born in Newport and, at an early age, assisted his father in decorative work and painting. In 1880 he decided to study architecture, entering the Massachusetts Institute of Technology and spending two years there before joining the offices of Henry Hobson Richardson in Brookline, Mass. LaFarge moved to New York City and established a partnership with George L. Heins, under the name of Heins & LaFarge in 1888. After the death of Heins in 1907, LaFarge continued to practice, producing many of the buildings in the Bronx Zoo before he entered into partnership with Benjamin W. Morris.

Morris was born in Portland, Oregon, the son of the Episcopal Bishop of Oregon. He was educated at St. Paul's School, Trinity College, Columbia University and the Ecole des Beaux

Arts. After he returned from Paris, he worked in the offices of Carrere & Hastings briefly before establishing his own practice. LaFarge and Morris formed their partnership in 1910. During the five years that the firm lasted, they designed the J.P. Morgan House in Glen Cove, the Williams Memorial Library at Trinity College, the Roman Catholic Cathedral of St. James in Seattle, and St. Patrick's Church in Philadelphia. They also altered the interior and facade of No.168-70 East 71st Street. In 1910, LaFarge and Morris joined with Charles H. Cullen, who had his own practice between 1908 and 1936, in the design of a six-story Beaux Arts style store and loft building in the Madison Square North Historic District. Between 1915 and his death in 1938, LaFarge worked under the firm names of LaFarge, Warren & Clark; LaFarge, Clark & Creighton; and, finally, LaFarge & Son.

American Architect, 92 (1907), 105.
Architectural Forum, 11 (Jan. 1939), 45.
New York Times, Nov. 5, 1944.
Who's Who in New York, 1911.

Lubroth, N. (dates undetermined)

239-241 Fifth Avenue 91

Maurer, L.

43 West 27th Street 115

Louis C. Maurer was listed as an architect in New York directories between 1903 and 1912. In the Madison Square North Historic District, he designed a nine-story store and office building with a limestone, Beaux Arts style facade.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 53.
 James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 51.

Maynicke, Robert (1848-1913)

25 West 27th Street 111

(See below)

Maynicke & Franke

Robert Maynicke (1849-1913)
Julius Franke (1868-1936)

1161-1175 Broadway	38
13-15 West 27 th Street	109
15-19 E. 26 th St., aka 10-14 E. 27 th St., Madison Square Building	53
23-25 E. 26 th St, aka 18-20 E. 27 th St & 56-60 Madison Av, Neptune Building	56
1140-1146 Broadway	43

Born in Germany, Robert Maynicke studied mechanics and mathematics at Cooper Union. By 1872-73, he was employed by George B. Post, where he studied the structural properties of iron and steel and supervised the firm's work on early elevator buildings -- commercial structures built during the 1870s and '80s whose increased height required an elevator for easy access -- including the Mills, Produce Exchange, Cotton Exchange, Union Trust, and Equitable Buildings(all demolished). Maynicke remained with Post until 1895, when he opened his own firm.

Julius Franke, a native New Yorker, studied at the Cooper Union and College of the City of New York (now City College). Franke had also worked with George B. Post early in his career, supervising the construction of the Pulitzer Building. After two years study and travel in Europe, Franke returned to New York and worked for, then joined in partnership with Robert Maynicke, in 1905. Maynicke & Franke designed over 100 large commercial structures in New York. The firm's work is noteworthy for its use of advanced structural systems using iron and steel, as well as for its exploration of the artistic and structural properties of reinforced concrete. They were also known for their pioneering work in the development of modern loft buildings. Maynicke was a Fellow of the American Institute of Architects, and a member of the Municipal Art Society, and the Architectural League. He practiced until his death in 1913.

Maynicke was the single most prolific architect within what is now the Ladies Mile Historic District. In the Tribeca East Historic District, Maynicke designed a neo-Renaissance building, incorporating stores, loft space, and offices at the turn of the century. With Franke, he designed warehouses displaying elements of the neo-Renaissance style in the Tribeca North and Tribeca West Historic Districts. In the NoHo Historic District, Maynicke is responsible for the designs of two buildings: a Renaissance Revival style store and office structure, and a Classical Revival style store and loft building. These architects designed five new buildings and an alteration in the Madison Square North Historic District, primarily of the large store and loft type, in a variety of historical revival styles.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 31, 53.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District*

(LP-1609); "Architects' Appendix," *Tribeca West Historic District (LP-1713)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; (Former) *New York Times Building (LP-2031)*.

"George Browne Post," *Macmillan Encyc.*, vol. 3, 460-463.
Trow's Directory.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 51.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles, 1970) , 218, 402.

McKim, Mead & White

Charles Follen McKim (1847-1909)

William Rutherford Mead (1846-1928)

Stanford White (1853-1906)

250 Fifth Avenue, aka 1-5 West 28th Street 84

One of the most famous and productive firms in the history of American architecture, McKim, Mead & White exerted considerable influence over the development of architecture in this country during the late nineteenth and early twentieth centuries. When the partnership was formed in 1879, the designers began to break with the Richardsonian Romanesque aesthetic, in which both McKim and White had been trained. In the decades around the turn of the century, the firm played a leading role in promoting the popularity of classically-inspired forms in architecture. In the course of its long duration, this firm produced major examples of Shingle, Colonial and Georgian Revival, neo-Italian Renaissance, as well as neo-Classical Roman styles. Their work marked the increasing sophistication of American architecture.

Charles Follen McKim was born in Chester County, Pennsylvania. After unsuccessfully attempting to study engineering at Harvard University, McKim turned to architecture. He began his apprenticeship in the office of the prominent New York architect, Russell Sturgis, before leaving for three years of travel and study in Europe. On his return in 1870, McKim joined the firm of Gambrill & Richardson. Soon he rented his own office, and began collaboration with Mead in 1872. In 1878, the firm of McKim, Mead & Bigelow was established, as William Bigelow joined the firm.

William Rutherford Mead was educated at Amherst College and studied in Europe. Like McKim, he apprenticed in Sturgis's office. Mead was largely involved with the management of the firm, rather than design.

Stanford White achieved fame not only for his prolific work in residential design, but also because of the public scandal that surrounded his murder in 1906. White came from a family in which cultural pursuits were the dominant interest. He wanted to be an artist, but instead joined the firm of Gambrill & Richardson in 1872. He succeeded McKim as head draftsman in Richardson's office and stayed there until 1878, becoming quite adept in the Richardsonian

Romanesque style and contributing to many of Richardson's designs, especially in residential work, interior design, and ornament on public commissions. In 1878, he left the firm to travel in Europe. Upon his return, he assumed William Bigelow's position, and the firm of McKim, Mead & White was founded.

The firm's national reputation and influence began with the World's Columbian Exposition of 1893 in Chicago, which popularized Renaissance-inspired monumental architecture, and for which they designed the Agriculture Building on the Court of Honor, the New York State Building, and two small pavilions. For educational institutions such as Columbia University (designed c.1894-95, built 1895-1914) and New York University (University Heights campus, designed 1893-94), their comprehensive layouts, as well as the individual building designs, exhibited a rationality and clarity of planning that was new to this country.

Their grand public buildings, include the Boston Public Library (1887-98), the Rhode Island State House (1895-1904), the Brooklyn Museum (1893-1915, a designated New York City Landmark), and the U. S. Post Office (1910-13, a designated New York City Landmark), and demonstrated an American classicism derived from Greece and Rome that was felt to be appropriate to the growing power and imperialism of the country at that period. McKim, Mead & White also designed numerous mansions and summer homes, beginning in the 1880s with elegant Shingle Style residences, and evolving to classical cottages for wealthy Newport, Rhode Island society families (such as the Versailles-inspired "Rosecliff," for Herman Oelrichs, 1897-1902), and city houses such as the Venetian palazzo of 1900-03 for Joseph Pulitzer on East 73rd Street (located within the Upper East Side Historic District). In the NoHo Historic District, McKim, Mead & White designed the Cable Building, a Beaux-Arts style, steel-framed office building for the Broadway & Seventh Avenue Railroad Company. In the Madison Square North Historic District, this firm created and then twice altered the neo-Classical bank building for the Second National Bank.

The firm's prominence continued well into the 20th century, even after White's death in 1906, and McKim's retirement in 1907. The firm remained active for a number of years, first under the leadership of Mead, until his 1920 retirement, and then under many talented young architects.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 54, 82.

Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered," *In Search of Modern Architecture: A Tribute to Henry Russell Hitchcock* (New York, 1982), 136-64.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; *(Former) National City Bank Building Interior (LP-1979)*; *(Former) National City Bank Building, Interior (LP-1979)*.

"McKim, Mead & White," *Macmillan Encyc.*, vol. 3, 140-51.

Leland M. Roth, *McKim, Mead & White, Architects* (New York, 1983).

Russell Sturgis, "The Works of McKim, Mead & White," *Architectural Record*, (May 1895), 1-111.

"Stanford White," *Macmillan Encyc.*, vol. 4, 390-94.

Melrose House Wreckers

254 Fifth Avenue 85

Merritt, Mortimer C. (1840?- 1931)

27 West 27th Street 111

Mortimer C, Merritt was born in New York and graduated from the College of the City of New York, now City College, in 1859. He was established as an architect by 1868, and always worked independently. Merritt’s practice consisted mainly of commercial structures, including the Hugh O’Neill Building in the Ladies Mile Historic District. In the Tribeca West Historic District, Merritt converted a Greek Revival dwelling for commercial use in 1888, by adding a storefront to the base. In the Madison Square North Historic District, Merritt added a new facade to a six story structure that had been part of a hotel complex, converting it to stores and offices.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 54.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix, "Upper West Side/Central Park West Historic District (LP-1647).

Mortimer C. Merritt obituary, *New York Times*, (Dec. 5, 1931) 17.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 53.

Neville & Bagge

Thomas P. Neville (dates undetermined)

George A. Bagge (dates undetermined)

37-43 West 26th Street 108
18 West 27th Street 119
28-32 West 27th Street 123
34-38 West 27th Street 124

Despite their remarkable productivity throughout New York City, little is known about their individual training and lives. George A. Bagge established his firm during the late 1880s and in 1892,00000 Thomas P. Neville joined him in partnership. They opened an office on West 125th Street, and over the next three decades became known as residential specialists working in

various popular historical revival styles. They designed hundreds of speculative residential buildings for the middle class along the route of the I.R.T. subway on Morningside Heights and in Harlem, as well as an occasional hotel and loft building. In 1924, Bagge's son joined the firm, continuing until 1936 as George Bagge & Son.

Neville & Bagge's work includes numerous apartment buildings in the Riverside Drive-West End, Mott Haven East, and Clay Avenue Historic Districts, as well as the Regina Angelorum (1907), a convent and home for working girls connected to Saint Cecilia's Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Tremont section of the Bronx (1986, a designated New York City Landmark). Along Broadway, between West 140th and 150th Streets, the firm designed eight apartment buildings, including Ellerslie Courts (1907-08, No. 3441-59), 3481-83 Broadway (1905), The Sarsfield (1911, No. 3489-95), The Saguenay, (1906-08, No. 3488-96), The Castleton (1906, No. 3480-86), Washington Court (1906-08, No. 3504-18), The Mecklenberg (1906, No. 3551-59) and the Rudsona (1907, No. 3542). Of 242 multiple dwellings on Morningside Heights, the firm of Neville & Bagge was responsible for 38 designs. The firm also designed four apartment buildings and thirteen rowhouses in the Hamilton Heights Historic District Extension. The firm's designs in the Hamilton Heights/Sugar Hill Historic District include rowhouses executed in the Romanesque and Renaissance Revival styles, as well as apartment buildings in the French Renaissance Revival, Renaissance Revival and Northern Renaissance Revival styles. In the Madison Square North Historic District, they designed four, twelve-story, Beaux Arts style store and loft buildings at the time that this area was changing from residential to commercial use.

Andrew S. Dolkart, *Morningside Heights* (NY: Columbia University Press, 1999).

David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: 1990), 285-289.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 13, 57.

Landmarks Preservation Commission, "Architect's Appendix" *Hamilton Heights Historic District Extension*, (LP-2044) (New York, 2000), 85-86; *Edwin and Elizabeth Shuttleworth House aka 1857 Anthony Avenue House* (LP-1436) (New York, 1986), 3; Research Files.

Robert A.M. Stern, Gregory Gilmartin and John Montague Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York : Rizzoli Books, 1983), 303-304.

Peabody, Wilson & Brown

Julian L. Peabody (1881-1.935)

Albert Wilson (1879-?)

Archibald Manning Brown (1881-1956)

23 West 26th Street 103

Julian Peabody, born in New York City, graduated from Harvard in 1903. He continued his education at the Ecole des Beaux-Arts in Paris, studying at the atelier of Henri Deglane for four years. Albert Wilson, also born in New York, graduated from Columbia University in 1904, the year in which he also worked as head draftsman in the office of Grosvenor Atterbury. Brown, a classmate of Peabody's at Harvard, and probably at the Ecole, from which he received his *diplôme* in 1910, joined Peabody and Wilson in 1911. Shortly before they formed their firm, Peabody and Wilson won their first important commission, the Huntington Town Hall (1912). The firm became known for their designs of large country houses on Long Island. In 1935, the firm was dissolved after Peabody drowned off the coast of New Jersey when the steamer "Mohawk" sank. That same year, Brown was appointed by the New York City Housing Authority to head a team of eight architects to plan the first federally-funded housing project in the city, the Harlem River Houses (a designated New York City Landmark) on Macombs Place and 151st Street.

In 1911, the firm designed a new facade for a house belonging to Julian Peabody, one of the partners, located within the Upper East Side Historic District. This formerly Italianate house was built as one of a row of 28 in 1871-75, No. 132 East 74th Street, but was given a neo-Federal brick front with limestone lintels and a mansard roof with dormer. The firm also did a facade alteration in 1920 at 134 East 62nd Street. In the Madison Square North Historic District, they created a new facade for a small office building in 1922.

American Architects Directory, 1956
Architectural Record, 77(1935), 219
New York Times, Jan. 25, 1935; Nov. 30, 1956

Pelham, George F. (1866-1937)

243-249 Fifth Avenue, aka 2 East 28th Street 92

George F. Pelham established his architectural firm during the early 1890s. The son of Canadian architect George Brown Pelham (1831-1889), his career lasted forty-three years, and he designed apartment houses throughout New York City in various styles, from neo-classical to Art Deco. According to Henry and Elsie Withey, he was "credited with having designed more buildings of that type in Manhattan than any architect before him." In the Hamilton Heights/Sugar Hill Historic District, he designed Renaissance and Classical Revival style apartment houses on St. Nicholas and Edgecombe Avenues. Pelham designed a twenty-four story, steel-framed office building in the Madison Square North Historic District.

George F. Pelham obituary, *New York Times*, February 9, 1937, 23.
 Landmarks Preservation Commission, *Hamilton Heights Historic District Extension Designation Report*, (LP-2044) (New York, 2000), 88.
 Henry F. Withey and Elsie R. Withey, *Biographic Dictionary of American Architects (Deceased)*

(Los Angeles, 1970), 465.

Post, George B. (1837-1913)

251 Fifth Avenue 93

Born in New York and educated at New York University, George Browne Post earned a B.S. degree in civil engineering in 1858. After studying with Richard Morris Hunt for two years, Post formed a partnership with Charles D. Gambrill that lasted about six years.

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 the Equitable building was nearing completion, he received two other major commissions, the Williamsburgh Savings Bank (1870-75, a designated New York City Landmark and designated Interior Landmark), and the Troy Savings Bank and Opera House Building (1871-75), Troy, New York, 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, a designated New York City Landmark), of 1878-81, was an early building in New York to make extensive use of ornamental terra cotta.

In the 1880s, Post was responsible for important New York business buildings such 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, a designated New York City Landmark), and the Pulitzer (World) Building (1889-90, demolished). Post also designed several Fifth Avenue mansions for 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 (a designated New York City Landmark). His most famous structure is the temple-fronted New York Stock Exchange (1901-03, a designated New York City Landmark). In 1905, Post's two sons, James Otis 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.

Post designed two buildings in the NoHo Historic District. The earlier building, at 696-702 Broadway, is eight stories high with a Romanesque Revival style front, indicative of the earlier date of construction (1890-91), when H. H. Richardson's influence was still very pronounced among architects. By 1896, when Post's second building was undertaken, styles had become

more classically-influenced and steel framing carried buildings even higher (to 12 stories in this case). Post's work in the Madison Square Historic District consists of a seven-story, Queen Anne style French Flats building.

Landmarks Preservation Commission, *(Former) New York Times Building Designation Report* (LP-2031).

Sarah B. Landau, *George B. Post, Architect: Picturesque Designer and Determined Realist* (NY, 1998).

Price, Bruce (1845-1903)

1133 Broadway, The St. James Building 31

Bruce Price was born in Cumberland, Maryland, and studied at Princeton. He entered the architectural profession in the office of John Randolph Niernsee and Crawford Neilson of Baltimore and remained there from 1864 to 1868. Price spent the following year abroad and returned to Baltimore to open his own practice. In 1873 he moved his firm to Wilkes-Barre, Pennsylvania and in 1877 he moved to New York. First establishing an independent practice, he joined with George A. Freeman in 1883. Price designed hotels, office buildings, churches, educational buildings, and residences. Some of his more prominent commissions are the American Surety Building, the plan for Tuxedo Park, and the Georgian Court residence. Price collaborated with Clarence S. Luce in 1891 on several residential projects in what is now the St. Nicholas Historic District. During his career, Price was also associated with Edwin J. Parfitt and Henri di Sibour. John Russell Pope, a New York City architect known for his monumental classical designs, trained in Price's office. He invented, built, and received a patent for parlor car bay windows used in the Pennsylvania, and Boston and Albany Railroads, and in 1888 wrote a book entitled, *Modern Architectural Practice, No. 1, A Large Country House, New York*. Price served as president of the Architectural League, was a Fellow of the American Institute of Architects, and a member of the New York Chapter American Institute of Architects.

Within the Ladies Mile Historic District, Price designed a Queen Anne style French Flats building ((1878), notable for its naturalistic, carved details. In the Madison Square North Historic District, Price designed a sixteen-story office building with stores, in the Renaissance Revival style.

"Bruce Price," *Appleton's Cyclopedia of American Biography* 5 (1888), 117.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 63.

"Bruce Price," *National Cyclopedia of American Biography*, 13 (New York, 1967), 303.

"Bruce Price," *Dictionary of American Biography*.

"Bruce Price," *Macmillan Encyclopedia of Architects*, ed. Adolph K. Placzek, 3 (New York, 1982), 476.

Bruce Price Obituary, *AIA Quarterly Bulletin*, 4 (July, 1903), 96-97.
 "Bruce Price Obituary," *American Art Annual*, ed. F.N. Levy, 4 (New York, 1903), 144.
 Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 487-88.

Renwick, Aspinwall & Co.

William Whetton Renwick (1864-1933)
 James Lawrence Aspinwall (1854-1936)

39-41 West 27th Street 114

William Whetton Renwick was born in Lenox, Massachusetts, and studied mechanical engineering at the Stevens Institute of Technology, from which he graduated in 1885. He then entered the office of his uncle, James Renwick, to begin his study of architecture. William was admitted to junior partnership in the firm in 1890, having studied sculpture and painting in Paris and Rome. While in his uncle's office he assisted in the architectural and decorative work of St. Patrick's Cathedral, Grace Church, and All Saint's Church at 129th Street. While in independent practice he specialized in ecclesiastical architecture, as well as decoration. His interest in the decorative arts led him to develop the process of "fresco relief," a mural process which combines sculpture and painting.

James Lawrence Aspinwall was born in New York City and studied under L. Collan (or Colian), a French architect and engineer, in New York. In 1875, he entered the office of James Renwick as a draftsman, becoming a partner in 1883. Like William Renwick, he had the opportunity to work on plans for St. Patrick's Cathedral. Upon the elder Renwick's death, Aspinwall became the senior partner in the firm. He retired in 1925. Aspinwall was a Fellow of the American Institute of Architects, and a member of the New York Architectural League.

William Renwick and James Aspinwall had various partners in their firm. From 1883-1891, it was named Renwick, Aspinwall & Russell, including William H. Russell. From 1892 through 1896, the firm was called Renwick, Aspinwall & Renwick, with both uncle and nephew represented in the title. In 1896, Walter T. Owen joined the group and it was called Renwick, Aspinwall & Owen through 1904. From 1905 until 1930, the group was known as Renwick, Aspinwall & Tucker, and it included Fitz Henry Faye Tucker, and from 1928 through 1940, it became Renwick, Aspinwall & Guard, with Shirley R. Guard, who had worked with the firm since 1915.

These partners, individually and together, designed many buildings in New York, including in the Tribeca West Historic District, a 1914 garage, enlarged by two stories in 1916, for St. Mark's Church. In 1929, the firm designed a fourteen-story factory building with Art Deco detailing on land belonging to Trinity Church in what is now the Tribeca West Historic District. The seven-story Renaissance Revival hotel building they designed in the Madison Square North Historic District had Renwick, Aspinwall & Co. listed on the building application. Since it was

constructed in 1890-91, it is likely that it was designed when the group was called Renwick, Aspinwall & Russell.

"James Lawrence Aspinwall," *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed., vol. I (New York, 1982), 109-10.

James Lawrence Aspinwall," *Who Was Who in America*, vol. 4 (Chicago, 1967), 39.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 12, 64.

Landmarks Preservation Commission, Research Files.

"William Whetton Renwick," *Who Was Who in America*, vol. 1 (Chicago, 1967), 1022.

William Whetton Renwick obituary, *New York Times*, Mar. 16, 1933, p.20:2.

William Whetton Renwick obituary, *Architectural Forum* 58 (April, 1933).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 4, 31, 64.

"Who's Who in Architecture," *American Art Annual*, vol. 21 (Washington, D.C., 1924-25), 363.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 23, 502.

Robertson, Robert Henderson (1849-1919)

1 East 27th Street 57

A successful and prolific architect, Robert Henderson Robertson was born in Philadelphia and graduated from Rutgers College. Robertson received his earliest architectural training in the Philadelphia office of Henry Sims, a designer of country houses and Gothic churches. After moving to New York City, Robertson briefly worked in the offices of George B. Post and Edward T. Potter before opening his own office. In 1875, Robertson formed a partnership with William A. Potter, Edward Potter's younger half brother, which continued until 1881. In the 1880s, Robertson often employed the Romanesque Revival style, seen in his seven-story Lincoln Building at 1 Union Square West (1889-90, a designated New York City Landmark), an early attempt to combine metal framing with masonry bearing walls. In Robertson's early skyscrapers, the eleven-story Corn Exchange Bank, William and Beaver Streets, (1893-94, demolished), and the twenty-story American Tract Society Building (1894-95, a designated New York City Landmark), the architect melded the picturesque Romanesque Revival with more classical features seen in the Renaissance Revival style. In 1902, Robertson, who remained a friend and colleague of William A. Potter, took in Potter's nephew, Robert B. Potter, as a partner in the firm of Robertson & Potter. The firm was active until 1908, when Robertson invited his own son, Thomas M. Robertson, into the firm of Robertson & Son. This organization continued until the elder Robertson's death in 1919.

Among the many commissions of Robertson's career are several which have become designated New York City Landmarks, including the Lincoln Building (1889-90); the Church of St. Paul and St. Andrew (1895-97), West 86th Street and West End Avenue; the former New

York Bank for Savings (1896-97), West 14th Street and Eighth Avenue; Fire Engine Co. 55 Station House, 363 Broome Street (1897); and the town house of Moses Allen and Alice Dunning Starr at 5 West 54th Street (1897-99). Others within the boundaries of New York City historic districts include St. Luke's Episcopal Church (1892-95), 285 Convent Avenue, in the Hamilton Heights Historic District; and the MacIntyre Building, 874 Broadway, the Mohawk Building, 160 Fifth Avenue, the Y.W.C.A., 7-11 East 15th Street, and the Margaret Louisa Home, 14-16 East 16th Street, in the Ladies Mile Historic District. In the Madison Square North Historic District, Robertson designed a five-story extension to the Reform Club.

Sarah Bradford Landau, Edward T. and William A. Potter: *American Victorian Architects* (New York, 1979), pp.70-78.

New York Times (June 5, 1919), 13.

Montgomery Schuyler, "The Works of R.H. Robertson," *Architectural Record*, 6 (Dec. 1896), 184-219.

Romeyn, Charles & Co.

8 West 28th Street 129

Charles William Romeyn (1854?-1942) was born in Kingston, New York, and trained in the architectural offices of Frederick Law Olmsted, Calvert Vaux, and others. While working with Olmsted, he planned commercial and industrial buildings. Romeyn established an independent architectural practice in New York in 1880. At various times throughout his career Romeyn was associated with another architect, Arthur Jay Stever, under the firm names of Charles W. Romeyn & Co. and, in the 1890s, Romeyn & Stever. Romeyn designed a carriage house located in the Upper East Side Historic District and the Grolier Club, 29 East 32nd Street (a designated New York City Landmark). In 1902 Romeyn drew plans for an addition to the American Express Company's stable building which is located in the Tribeca North Historic District. He devoted the later years of his career to the design of apartment buildings, an example of which -- the Beaux Arts style Prasada -- can be found in the Upper West Side/Central Park West Historic District. In the Madison Square North Historic District, Romeyn designed a new, Romanesque Revival style facade for a four-story rowhouse, converting it to commercial use. A member of the American Institute of Architects and the Architectural League, Romeyn retired from practice in 1913.

Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York, 1979), 66.

Landmarks Preservation Commission, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New York, 1981); "Architects' Appendix," *Upper West Side / Central Park West Historic District Designation Report (LP-1647)*, (New York, 1990).

Charles William Romeyn obituary, *New York Times* Feb. 6, 1942, p.19.

Norval White and Elliot Willensky, *AIA Guide to New York City* (New York, 1978), 132.

Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 524-525.

Rosenblum, S.

33 West 26 th Street	106
35 West 26 th Street	107

Rouse & Goldstone

William L. Rouse (1874?-1963)
Lafayette A. Goldstone (1876-1956)

11 East 26 th St., aka 6 East 27 th St., Goddard Building	52
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William L. Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. After establishing his practice in the early twentieth century, he began to design apartment buildings. The Hendrik Hudson Apartments at Riverside Drive and 110th Street (1907) is one of his most successful early works, noted for its ornate Renaissance-inspired belvederes at the roof line. Early in his career, Rouse worked with John T. Sloan. The firm of Rouse & Sloan was responsible for a six-story neo-Georgian style flats building in the Riverside-West End Historic District.

Born in Poughkeepsie, New York, Lafayette A. Goldstone came to New York City at the age of 15 after receiving lessons in architecture and drawing from William Henry Cusack. First an apprentice with Carrere & Hastings, Goldstone later obtained positions with William A. Bates of Bates & Barlow and Cleverdon & Putzel. After service in the Spanish-American War in 1898, he was employed by a real estate developer and builder active in erecting old law tenements on the Lower East Side. In 1902, he opened his own practice with the design of three private residences on the Upper West Side. His early work was devoted largely to designs of new law tenements, but he later received commissions for apartment houses. It was during this period that Goldstone also designed store and loft buildings, including those located within what is now the Ladies Mile Historic District.

From 1909 to 1926, Goldstone worked in partnership with William L. Rouse. Rouse & Goldstone established an early foothold in the redevelopment of the Upper East and Upper West Sides of Manhattan with apartment buildings which altered the appearance and character of these neighborhoods in the years before and after World War I. Examples of the firm's work can be found in what are now the Riverside-West End and Upper West Side/Central Park West Historic Districts where their designs reflect a variety of revival styles. In what is now the Tribeca West Historic District, Rouse & Goldstone designed a neo-Renaissance office and loft building,

constructed in 1910-11, which is similar in character to buildings by the firm in the Ladies Mile Historic District. Their work in the Madison Square North Historic District consists of a twenty-one story, neo-Gothic style, store and loft building, the Goddard Building. Additionally, Rouse designed a sixteen-story, Beaux Arts style store and office building, the Centurian Building, in the district.

After 1930, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design. In 1941 Goldstone was associated with Frederick L. Ackerman on the design of the Lillian Wald Houses (1947), a joint project of the New York City Housing Authority and the New York State Division of Housing.

Lafayette A. Goldstone obituary, *New York Times* (June 23, 1956), 17:2.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District Designation Report (LP-1609)*, (New York, 1989); "Architects' Appendix," *Riverside - West End Historic District Designation Report (LP-1626)*, (New York, 1989); "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)*, (New York, 1981); "Architects' Appendix," *Upper West Side - Central Park West Historic District Designation Report (LP-1647)*, (New York, 1990).

William L. Rouse obituary, *New York Times* (Aug. 20, 1963), 33.

Trow's New York City Directory (New York, 1925).

James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 28, 66.

Schellinger, George A. (?-1921)

19 West 26th Street 100

Active in New York by 1882, Gilbert A. Schellenger was a prolific architect specializing in residential design. Over a twenty-five year span he designed numerous row houses, tenements, and small apartment buildings throughout Manhattan. Many examples survive, including works in the Greenwich Village, Upper East Side, Carnegie Hill, Upper West Side/Central Park West Side, and Mount Morris Historic Districts.

A skilled designer, Schellenger worked in a succession of fashionable architectural styles, from Queen Anne to Beaux-Arts. The six townhouses he designed in the Expanded Carnegie Hill Historic District typify the middle phase of his career, reflecting the popularity of the Renaissance Revival style. In the Madison Square North Historic District, Schellenger created a new Renaissance Revival style facade for a five-story building with stores and apartments.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 67.

Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York, 1993), 329.

Schickel & Ditmars

William Schickel (1850-1907)
Isaac Edward Ditmars (1850-1934)

1166-1170 Broadway 47

William Schickel is thought to have received his initial architectural training in Germany before immigrating to New York City at the age of 20. In New York, he found employment as a draftsman in the office of the most important architect of the years following the Civil War, Richard Morris Hunt, whose office was organized along the lines of a Parisian atelier, such as the one he had worked in during his years at the Ecole des Beaux-Arts. Schickel worked for Hunt for about six months, then entered the office of Henry Fernbach. In 1873, Schickel established his own practice and became especially prominent as an architect of commercial structures. He relied initially on the patronage of wealthy German immigrants for important commissions, such as those from the Ottendorfers for the German Dispensary (now the Stuyvesant Polyclinic), 1883-84, 137 Second Avenue, and the Ottendorfer Library, 1883-84, 135 Second Avenue (both designated New York City Landmarks). These buildings are of interest not only for their architectural quality but also in their innovative and attractive use of new materials such as terra cotta and cast iron. Schickel also designed a number of houses and commercial buildings in the Queen Anne style. A prominent example is the Century Building, 33 East 17 Street (1880-81, a designated New York City Landmark).

Schickel expanded his office in the 1880s and formed a partnership known as William Schickel & Co. in 1887 with the architects Isaac E. Ditmars and Hugo Kafka. Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. He was a founder and past president of the Brooklyn Chapter of the American Institute of Architects and was nominated a Fellow in 1895. Hugo Kafka had been established as an architect in the city since 1878. William Schickel & Co. designed several major department stores in the Ladies Mile Historic District, including the Ehrich Brothers and Stern Brothers buildings. In what is now the Tribeca West Historic District, William Schickel & Co. designed a Renaissance Revival style store and loft building (1893-94) at 7-9 Harrison Street, and a Renaissance Revival style warehouse (1895) at 20-24 North Moore Street. In the NoHo Historic District, the Schickel firm designed two new, unified facades for two older buildings facing Crosby and Lafayette Streets. William Schickel & Co. remained active until 1895, and in 1896 the firm of Schickel & Ditmars was established. Practicing through 1925, this firm designed, among others, buildings for the Lenox Hill Hospital and several impressive Roman Catholic churches in the city. In the Madison Square North Historic District, Schickel & Ditmars designed a twelve-story, Beaux Arts style store and office building with a limestone facade known as the Johnston Building.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979),

45, 67.

LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," Upper East Side Historic District (LP-1051); "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; *Century Building (LP-1539)*. James Ward, *Architects in Practice in New York City, 1900-1940* (New York, 1989), 68.

Schwartz & Gross

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)

3-5 East 28 th Street	62
212 Fifth Avenue, aka 1134 Broadway	71
228-232 Fifth Avenue, aka 1148-1156 Broadway	76

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen, first teamed with Gross in 1903. Their partnership, which proved to be extremely successful, specialized in luxury apartment buildings, including the Beaux-Arts style Colosseum at 435 Riverside Drive (1910), the Gothic-inspired 1185 Park Avenue (1929, located in the Expanded Carnegie Hill Historic District), and 55 Central Park West (1929, located in the Upper West Side/Central Park West Historic District), whose elevations display the influence of the Art Deco style. Much of the firm’s output has survived, particularly in the Upper West Side/Central Park West and Riverside Drive-West End Historic Districts, and Hamilton Heights Historic District and Extension. In the Hamilton Heights/Sugar Hill Historic District, Schwartz & Gross were the designers of apartment houses in Colonial Revival and Beaux-Arts styles. They designed three steel-framed office and loft buildings in the Madison Square North Historic District, using a variety of Beaux Arts, neo-Classical and neo-Medieval styles.

Arthur Gross obituary, *New York Times* (November 7, 1950), 25.
Landmarks Preservation Commission, *Hamilton Heights Historic District Extension Designation Report (LP-2044)* (New York, 2000), 89; Research Files.

J.B. Snook & Sons

210 Fifth Avenue, aka 1132 Broadway	70
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John Butler Snook was born in England where his father was a carpenter and builder. The

younger Snook worked as a bookkeeper and draftsman in his father's office, and there received a thorough background in construction. Immigrating to the United States, by 1835 Snook was established in New York City as a carpenter/builder. In 1836, he worked with William Beer, and by 1837 he was established as an architect. The Snook/Beer partnership dissolved in 1840, and by 1842, Snook found work with Joseph Trench. Later, Trench and Snook formed a partnership. The work of this firm helped to introduce the Anglo-Italianate style to New York with buildings such as the A.T. Stewart Store, the country's first department store (1845-46, 280 Broadway, a designated New York City Landmark), and the Metropolitan Hotel (demolished). With Trench's departure for California in the 1850s, Snook rose from junior partner to the head of the firm.

Snook became an extremely prolific architect-builder who worked in virtually all revival styles and designed structures of all types, thereby expanding his architectural practice into one of the largest in New York. The first Grand Central Station (1869-71, demolished) was one of his best known works. In 1887, Snook took his three sons (James Henry, Samuel Booth and Thomas Edward) and a son-in-law (John W. Boyleston) into his office, changing the firm's name to John B. Snook & Sons to celebrate the firm's fiftieth anniversary. A few years after the death of John B. Snook and two of his sons, the firm's name was changed to John B. Snook Sons. The firm continued well into the twentieth century.

Within the Tribeca West Historic District, Snook designed a group of store and loft buildings (1868-69) for the Lorillard heirs on Duane Street, which display the earliest use of the neo-Grec style in the district. The 287 Broadway Building (1871-72, an individually designated New York City Landmark) displays a cast-iron facade in the Second Empire style. The Romanesque Revival style arcaded store and loft building (1891) at 152-154 Franklin Street in Tribeca West Historic District, was the work of John B. Snook & Sons. Snook also designed two Renaissance Revival style cast-iron fronted buildings in the NoHo Historic District: a store and loft building (1858-59, with cast-iron manufactured by Daniel Badger, and a warehouse building (1881-81). J.B. Snook & Sons was responsible for an eleven-story, Renaissance Revival style building in the Madison Square North Historic District, which was built to house lofts and bachelor apartments.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; "Architects' Appendix," *Upper East Side Historic District (LP-1051)*; "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; *Engine Company Number 23 (LP-1563)*.

Mary Ann Smith, "The Commercial Architecture of John Butler Snook" (Thesis, Penn. State Univ., 1974).

"John Butler Snook," *Macmillan Encyc.*, vol. 4, 95.

Stent, Thomas (dates undetermined)

21 West 26th Street 101

Little is known of architect Thomas Stent. He was first listed in the New York City

directories in 1867, in partnership with Charles K. Graham. From 1870 through 1874, he was listed in the Newark, New Jersey directory as an architect. He designed the Victorian Gothic style Protestant Children's Home on Broadway, in Newark, New Jersey in 1875-77. From 1875 through 1895, he again had offices in New York. He worked in partnership with Robert C. Dixon, Jr., and Arthur Desaldern in 1885-88, and later with Albert Lang, in 1890. Thomas Stent's work in the NoHo Historic District consists of the north wing (1879-81) of the Astor Library (a designated New York City Landmark), originally constructed in 1849-54 to the design of Alexander Saeltzer. Griffith Thomas added the first wing, now the center section, in 1856-59. Both additions followed the original early Rundbogenstil of the building. In the Madison Square North Historic District Stent designed a small office building for the Astor family, in an ornate Queen Anne style featuring decorative cast iron and terra cotta.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 72.

National Register of Historic Places, "Protestant Foster Home Nomination Form," (Washington, DC, 1985).

Telchin & Campanella

Charles Saul Telchin (1906-?)
 Dominic Edward Campanella (1907-?)

1158 Broadway 44
 1160 Broadway 45

Charles S. Telchin was born in Russia and received an architecture degree from New York University after emigrating to the United States. He opened his own architectural office in 1936 and joined in partnership with Campanella in 1946. Dominic Campanella studied architecture at Columbia University, worked as a draftsman with Vitale Della Penna, and then with Charles Telchin, before becoming the latter's partner. They worked in Florida, Connecticut, and upstate New York, as well as New York City where they designed numerous stores in midtown Manhattan, and the Jeweler's Exchange Building on West 47th Street. In the Madison Square North Historic District this firm created a new facade for two small, early, commercial buildings.

Terhune, John E.

246 Fifth Avenue, aka 2 West 28th Street 83

John E. Terhune maintained an architectural office in Manhattan, at least between 1887 and

1895. He designed buildings in the Mount Morris Park and the Ladies Mile Historic District. In the Madison Square North Historic District, Terhune designed a six-story, Romanesque Revival style commercial structure with a prominent cast-iron bay and decorative terra-cotta panels.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 74.

Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: The Monacelli Press, 1999), 792.

Thain, Charles C. (dates undetermined)

253 Fifth Avenue 94

Charles Chary Thain practiced architecture in New York beginning in 1896. Among his work are city and country houses for wealthy New Yorkers in a variety of historical-influenced styles popular near the turn of the twentieth century. Thain joined with Mortimer P. Thain in the architectural firm of Thain & Thain during the early 1900s. In 1903, Thain designed the Beaux-Arts style Jacob Schiff house on Fifth Avenue, between East 77th Street and East 78th Street (demolished). During construction of the Sadivian Arms in 1906-1907, the firm's office was located at No. 4 East 42nd Street. In the Madison Square North Historic District, Thain designed a limestone facade for a building which was originally a brownstone rowhouse.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 75.

Robert B. MacKay, Anthony Baker, and Carol A. Traynor, Editors, *Long Island Country Houses and Their Architects, 1860-1940* (New York: W.W. Norton & Company, 1997), 191.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 77.

Townsend, Steinle & Haskell

Ralph Samuel Townsend (d. 1921)

Charles Albert Steinle (1863-1930)

William C. Haskell (1869-1933)

206 Fifth Avenue 67

Ralph Samuel Townsend was one of New York City's foremost architects of fashionable hotels and apartment houses. He established an architectural practice in New York City by 1881, and designed a number of stores, lofts and apartment buildings located in the Greenwich Village

Historic District. He also designed the Hotel Savoy and the Pierrepont Hotel in the 1890s, office and loft buildings located in the Ladies Mile Historic District, and an apartment building and rowhouses in the Riverside-West End Historic District. In the Upper West Side/Central Park West Historic District he designed a flats building and rowhouses in the Renaissance Revival and neo-Grec styles. At the turn of the century he collaborated with architect Herbert Horde in the design of a number of apartment buildings on the Upper West Side. Townsend was noted for skillful designs with bold ornamentation. The apartment buildings with which he was involved are typically configured around light courts and have elaborate classically-inspired ornament. Townsend was a member of the Architectural League, and an associated member of the American Art Society.

Charles Albert Steinle was born in New York and educated in Germany. Around the turn of the century he worked as the head draftsman for Ralph S. Townsend. Steinle was a member of the American Institute of Architects, the Architectural League of New York, and the American Society of Civil Engineers.

William Cook Haskell was born in Detroit, Michigan, and studied at the College of the City of New York and Cooper Union for the Advancement of Science and Art. Haskell entered the architectural office of George E. Harding in 1887, and later assumed the position of superintendent of New York school buildings. In 1897, he became associated with Ralph S. Townsend. Haskell was active in civic affairs in New Rochelle, New York, where he resided, and on his own designed three large apartment buildings in that city. He was a member of the American Institute of Architects, the Architectural League of New York, the American Society of Civil Engineers, and the New York Sketch Club.

The firm of Townsend, Steinle & Haskell was formed by 1906, and was especially known for its designs of large apartment buildings. The firm was responsible for the Beaux-Arts style Kenilworth apartment building in the Upper West Side/Central Park West Historic District. Elsewhere in New York, the firm designed the Willard and Herald Square Hotels, the Marbridge Building, the Best & Co. Department Store building (at Fifth Avenue and 35th Street), and apartment buildings in the Riverside-West End Historic District. The firm was financially involved in many of the apartment buildings it designed. In the Madison Square North Historic District, they designed a new, neo-Classical style facade faced in limestone and terra cotta for a bank on Fifth Avenue.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 37, 72, 76.

"William C. Haskell," *American Art Annual*, ed. F.N. Levy (New York, 1933), vol. 30, 390.

"William C. Haskell," *American Art Annual*, ed. F.N. Levy (New York, 1924), vol. 21, 408.

William C. Haskell obituary, *American Architect & Building News* (Sept., 1933), 137, 143.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, *Central Park West - West 76th Street Historic District Designation Report (LP-0713)*, (New York, 1973), 4; "Architects' Appendix," *Ladies Mile Historic District Designation Report (LP-1609)*, (New York, 1989); "Architects' Appendix!"

Riverside - West End Historic District Designation Report (LP-1626), (New York, 1989).

"Charles A. Steinle," *American Art Annual*, ed. F. N. Levy (New York, 1924), vol. 21, 465.

"Charles A. Steinle," *American Art Annual*, ed. F. N. Levy (New York, 1930), vol. 27, 419.
 "Ralph Samuel Townsend," *National Cyclopaedia of American Biography*, (New York, 1967),
 vol. 30, 149-50.
Who's Who in American Art, 633.
Who's Who in American Art, 646.
 "Who's Who in Architecture," *American Art Annual*, (Washington, D. C., 1924-25), vol. 21, 408.
 Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects*
 (*Deceased*), (Los Angeles, 1970), 269, 570.

Treanor & Fatio

William A. Treanor (1888-1946)
 Maurice Fatio (dates undetermined)

21 East 26th Street, aka 16 East 27th Street 55

Although little is known of the background and training of Maurice Fatio, William Treanor studied engineering at Pratt Institute in Brooklyn, and then attended the School of Architecture at Columbia. He first practiced in the office of William Welles Bosworth and later, with Harrie T. Lindberg. The date he formed the partnership with Fatio is unknown, but the firm was active for at least sixteen years between the World Wars. Within the Upper East Side Historic District, the two facades designed by the firm are in the popular architectural styles of the time-Adamesque and neo-Colonial. The firm designed a small, neo-Classical style building for offices and showrooms in the Madison Square North Historic District. Treanor went on to develop a prestigious clientele among society notables, producing suburban and vacation residences for them on Long Island and in Palm Beach. Among his clients were the Duchess of Marlborough (Consuelo Vanderbilt); George, Harold S., and William K. Vanderbilt; the Marquis de Cuevas; Otto Kahn; and Mrs. Mortimer Schiff. The Indian Creek and Palm Beach Gold Clubs were by Treanor, as was the Copacabana Hotel in Brazil.

New York Times (Aug. 31, 1946).

Trowbridge & Ackerman

235-237 Fifth Avenue 90

Van Antwerp, Dudley Strickland (1867-1934)

31 West 26th Street 106

Little is known about the early life or training of Dudley S. Van Antwerp. He had an architectural practice in Manhattan from 1894 through 1899, and then seems to have moved his office to New Jersey. He designed numerous homes and club buildings in that state, as well as a horse track in Yonkers, New York. In the Madison Square Historic District, Van Antwerp did a new brick and terra cotta, Beaux Arts style facade for a former dwelling.

Waid & Willaur

49-51 West 27th Street 117

Weiher, Lorenz F. J., Jr.

26 West 27th Street 122

Lorenz Weiher maintained an architectural practice in Manhattan from 1895 through at least 1925. He designed the A. B. C. Building at 69 West 125th Street, and created a seven-story bachelor apartment building in a Beaux Arts style in the Madison Square North Historic District.

Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York, 1979), 83.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 81.

Weiss, Joseph D. (1895-1973)

1162 Broadway 46

Born and educated in Budapest, Joseph D. Weiss did his postgraduate work at the University of Amsterdam and Columbia University. Weiss specialized in housing for the aged and geriatric nursing homes. Among his principal works are: Kingsbridge House, Home and Hospital for the Aged (1955) ; Frank Pavilion, Infirmary for the Aged (1960) ; the Jewish Home and Hospital for the Aged; and Kittay House and Greenwall Pavilion, all in New York City. Another of his major projects was the University of Jerusalem in Israel (1938). For his work in housing for the elderly, Weiss was named to the Presidential Committee on Housing of the White House Conference on the Aging. He also published a book entitled, *Basic Considerations in the Physical Plan of Housing for Older People*. In 1971, he was awarded a gold medal for service to architecture by

the University of Budapest.

At 127 East 71st Street, in the Upper East Side Historic District, Weiss converted a rowhouse to a two-family residence and modernized the facade. His work in the Madison Square North Historic District consists of a two-story taxpayer building constructed in 1939.

New York Times (Feb. 2, 1973).

Westervelt, John C.

222 Fifth Avenue 73

Whinston, Morris

1151 Broadway 36

Wolff, Herman

1179 Broadway 40

Herman Wolff was listed as an architect in New York directories between 1924 and 1940. In the Madison Square North Historic District, Wolff created a new facade for a small commercial building.

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989), 86.

Zimmerman, Saxe & Zimmerman

202 Fifth Avenue 65

Zucker, Alfred (1852-?)

256 Fifth Avenue 86

1181 Broadway, The Baudoine Building 41

Alfred Zucker was born in Freiburg, Prussian Silesia, and received his training in German polytechnic schools. In 1872, he immigrated to the United States and found work as a draftsman in the office of the Supervising Architect of the U.S. Treasury in Washington, D.C. From 1875 to 1882, Zucker practiced in the southern United States, where he formed a partnership with John Moser, and was the official public buildings architect in Mississippi. His New York architectural practice began in 1883. Between 1885-88, the firm, Alfred Zucker & Co., employed architect John R. Hinchman. John Edelman, Louis Sullivan's mentor, worked for Zucker between 1891 and 1893. Edelman designed the Union Building, formerly the Decker Building at 33 Union Square West (1892-93, a designated New York City Landmark), and the interiors of the Hotel Majestic (1891-92, demolished) for Zucker's firm. He is generally given the attribution of the designs of the Zucker firm within the Ladies Mile Historic District. During this period, Zucker's firm also designed a store and loft building in the Tribeca West Historic District, built in 1893; its abstracted Renaissance Revival style suggests that Edelman designed this building as well. In the NoHo Historic District, Zucker's firm was responsible for the designs of five commercial buildings built between 1890 and 1894; three in the Northern Renaissance Revival style, a warehouse in the Romanesque Revival style, and another in the Romanesque/Renaissance Revival style. Zucker's work in the Madison Square North Historic District consists of an elaborate, six-story, Moorish Revival style building, designed with John Edelman, and a Classical Revival style office building. Zucker was sued by a former partner and was forced to close his New York practice in 1904. He then moved to Argentina where, as Alfredo Zucker, he designed a number of Beaux Arts style hotels, including the Plaza in Buenos Aires.

Dennis Steadman Francis, *Architects in Practice, New York City, 1840-1900* (New York, 1979), 39, 85.

Landmarks Preservation Commission, "Architects' Appendix," *Ladies Mile Historic District* (LP-1609); *Union Building* (LP-1538); "Architects' Appendix," *Upper West Side/Central Park West Historic District* (LP-1647); "Architects' Appendix," *NoHo Historic District* (LP-2039).

James Ward, *Architects in Practice, New York City, 1900-1940* (New York, 1989).

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Madison Square North Historic District contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that among its special qualities the Madison Square North Historic District contains a rich and varied collection of brownstone rowhouses, apartment buildings, hotels, as well as high-rise office and loft structures; that it encompasses ten blocks and ninety-six buildings; that the various buildings reflect the commercial history of New York City and midtown Manhattan from the 1870s to the 1930s, when this section prospered, first, as an entertainment center, and then, as a mercantile district; that the majority of rowhouses were built following the opening of Madison Square Park in 1847; that these residential buildings were converted to commercial use by the 1880s; that such speculative developers as John Jacob Astor and Charles A. Baudouine commissioned leading architects, including Alfred Zucker, Cyrus Eidlitz, Bruce Price, McKim, Mead & White, Francis Kimball, and Ely Jacques Kahn, to design and build structures in a succession of fashionable styles, including Queen Anne, Moorish Revival, Classical Revival, Beaux-Arts, neo-Gothic and Art Deco; that many of these buildings had tenants of great cultural importance, including prominent architects and photographers, and later, wholesale merchants who continue to occupy these buildings; that the area's intact early twentieth-century streetscape and skyline, as well as specific architectural elements, both in small buildings and large, provide the Madison Square North Historic District with a special sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the Madison Square North Historic District, Borough of Manhattan, consisting of the property bounded by a line beginning at the northwest corner of Fifth Avenue and West 25th Street, extending northerly along the western curblines of Fifth Avenue to the northwest corner of Fifth Avenue and West 26th Street, easterly across Fifth Avenue, easterly along the northern curblines of East 26th Street, northerly along the eastern property line of 23 -25 East 26th Street, easterly along the southern property line of 23 - 25 East 26th Street, northerly along the western curblines of Madison Avenue, westerly along the southern curblines of East 27th Street to a point at said curblines extending southerly from the eastern property line of 9-15 East 27th Street (Block 857, Lot 66), northerly along the eastern property line of 9-15 East 27th Street (Block 857, Lot 66), easterly along the northern property line of 17-19 East 27th Street, northerly along the eastern property line of 10-20 East 28th Street (Block 857, Lot 66), westerly along the southern curblines of East 28th Street to point at said curblines extending southerly from the eastern property line of 3-5 East 28th Street (Block 858, Lot 6), northerly along the eastern property line of 3-5 East 28th Street (Block 858, Lot 6), westerly along the northern property line of 3-5 East 28th Street (Block 858, Lot 6), northerly along the

eastern property line of 259-263 Fifth Avenue, aka 2-6 East 29th Street (Block 858, Lot 78), westerly along the southern curbline of East 29th Street to the southeast corner of Fifth Avenue and East 29th Street, southerly along the eastern curbline of Fifth Avenue to a point at said curbline extending easterly from the northern property line of 256 Fifth Avenue (Block 830, Lot 41), westerly across Fifth Avenue, westerly along the northern property line of 256 Fifth Avenue (Block 830, Lot 41), westerly along the northern property line of 250-252 Fifth Avenue, aka 1-5 West 28th Street (Block 830, Lot 37), westerly along the northern property line of 7 West 28th Street (Block 830, Lot 34) to a point in the northern property line of 13-15 West 28th Street (Block 830, Lot 30) where it intersects with the eastern property line of 14 West 29th Street (Block 830, Lot 53), northerly along the eastern property line of 14 West 29th Street (Block 830, Lot 53), westerly along the southern curbline of West 29th Street to the southeast corner of Broadway and West 29th Street, southerly along the eastern curbline of Broadway to the southeast corner of Broadway and West 28th Street, westerly across Broadway, westerly along the southern curbline of West 28th Street, southerly along the western property line of 1181-1183 Broadway, aka 22 West 28th Street (Block 829, Lot 57), westerly along the northern property lines of 31 to 55 West 27th Street, southerly along the western property line of 49-55 West 27th Street (Block 829, Lot 7), easterly along the northern curbline of West 27th Street to a point in said curbline extending northerly from the the western property line of 40-42 West 27th Street (Block 828, Lot 70), southerly across West 27th Street, southerly along the western property line of 40-42 West 27th Street (Block 828, Lot 70), westerly along the northern property line of 37-43 West 26th Street (Block 828, Lot 9), southerly along the western property line of 37-43 West 26th Street (Block 828, Lot 9), easterly along the northern curbline of West 26th Street to a point in said curbline extending northerly from the western property line of 1129-1137 Broadway, aka 10 West 26th Street (Block 827, Lot 49), southerly across West 26th Street, southerly along the western property line of 1129-1137 Broadway, aka 10 West 26th Street (Block 827, Lot 49), easterly along the southern property line of 1129-1137 Broadway, aka 10 West 26th Street (Block 827, Lot 49), southerly along the western property line of 11 West 25th Street (Block 827, Lot 27), easterly along the northern curbline of West 25th Street to the point of the beginning, Borough of Manhattan.

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District, (LP-1834); *Greenwich Village Historic District* (LP-0489); *Hamilton Heights Historic District Extension* (LP-2044); *Ladies Mile Historic District* (LP-1609); *NoHo Historic District* (LP-2039); *Park Slope Historic District* (LP-0709); *Riverside - West End Historic* (LP-1626); *Tribeca East Historic District* (LP-1711); *Tribeca North Historic District* (LP-1714); *Tribeca West Historic District* (LP-1713); *Upper East Side Historic District* (LP-1051); *Upper West Side/Central Park West Historic District* (LP-1647); *West 71st Street Historic District* (LP-1611);

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“The Townsend Building,” 1121-1127 Broadway, aka 9 West 25th Street.
Photo: Carl Forster, 2001



“The St. James Building,” 1131-1137 Broadway, aka 10 West 26th Street
Photo: Carl Forster, 2001



1149 Broadway

Photo: Carl Forster, 2001



1161-1175 Broadway, aka 25 West 27th Street

Photo: Carl Forster, 2001



“The Baudouine Building,” 1181-1183 Broadway, aka 22 West 28th Street.
Photo: Carl Forster, 2001



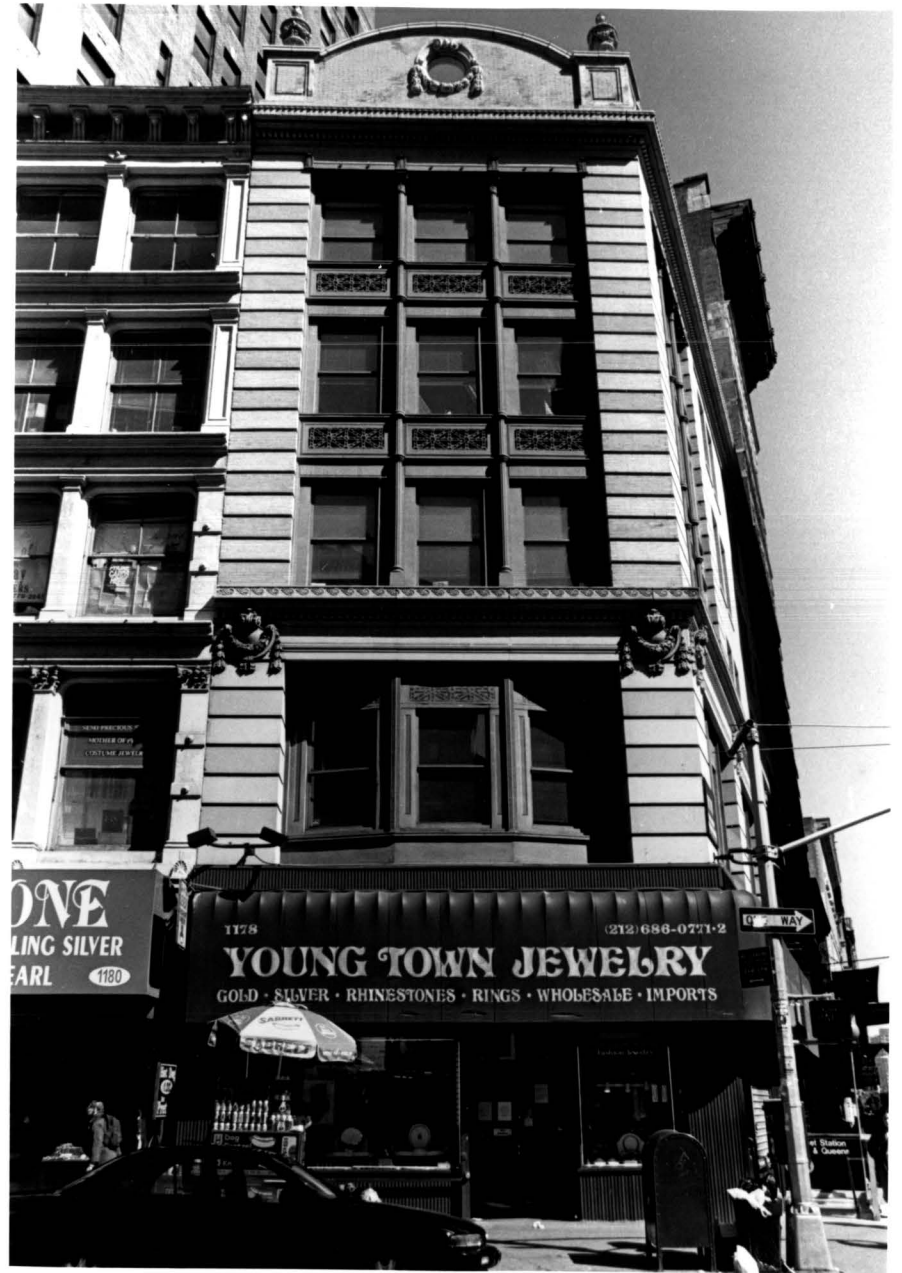
“The Baudouine Building,” 1181-1183 Broadway, aka 22 West 28th Street.
Photo: Carl Forster, 2001



“The Johnston Building,” 1166-1172 Broadway, aka 14-18 West 28th Street.
Photographic Source: The Collection of Gale Harris



“The Johnston Building,” 1166-1172 Broadway, aka 14-18 West 28th Street
Photo: Carl Forster, 2001



1178 Broadway, aka 17 West 28th Street

Photo: Carl Forster, 2001



1180 Broadway

Photo: Carl Forster, 2001



"The Centurian Building," 1182-1184 Broadway

Photo: Carl Forster, 2001



"The Hotel Breslin," 1186-1198 Broadway, aka 16-26 West 29th Street
Photo: Carl Forster, 2001



"The Goddard Building," 11-13 East 26th Street, aka 6-8 East 27th Street, and "The Madison Square Building," 15-19 East 26th Street, aka 10-14 East 27th Street.
Photo: Carl Forster, 2001



“The Neptune Building,” 23-25 East 26th Street, aka 54-60 Madison Avenue and 18-20 East 27th Street

Photo: Carl Forster, 2001



“The Prince George Hotel,” 9-15 East 27th Street, aka 10-14 East 28th Street (East 27th Street facade)

Photo: Carl Forster, 2001



“The Prince George Hotel,” 9-15 East 27th Street, aka 10-14 East 28th Street (East 28th Street facade)

Photo: Carl Forster, 2001



202 Fifth Avenue, aka 1-3 West 25th Street and 1122 Broadway (West 25th Street facade)

Photo: Carl Forster, 2001



“The Lincoln Trust Company Building,” 204 Fifth Avenue, aka 1124 Broadway (Fifth Avenue facade)
Photo: Carl Forster, 2001



“The Lincoln Trust Company Building,” 204 Fifth Avenue, aka 1124 Broadway (Broadway facade)
Photo: Carl Forster, 2001



210 Fifth Avenue, aka 1132 Broadway (Fifth Avenue facade)
Photo: Carl Forster, 2001

210 Fifth Avenue, aka 1132 Broadway (Broadway facade)
Photo: Carl Forster, 2001



212-216 Fifth Avenue, aka 2-8 West 26th Street and 1134-1138 Broadway (Fifth Avenue facade)
Photo: Carl Forster, 2001



"The Croisic Building," 218-220 Fifth Avenue, aka 1-7 West 26th Street
Photo: Carl Forster, 2001



“The Victoria Building,” 228-232 Fifth Avenue, aka 2-4 West 27th Street and 1148-1156 Broadway (Fifth Avenue and West 27th Street facades)
Photo: Carl Forster, 2001



“The Victoria Building,” 228-232 Fifth Avenue, aka 2-4 West 27th Street and 1148-1156 Broadway (Broadway facade)
Photo: Carl Forster, 2001



242 Fifth Avenue

Photo: Carl Forster, 2001



246 Fifth Avenue, aka 2 West 28th Street (West 28th Street facade)

Photo: Carl Forster, 2001

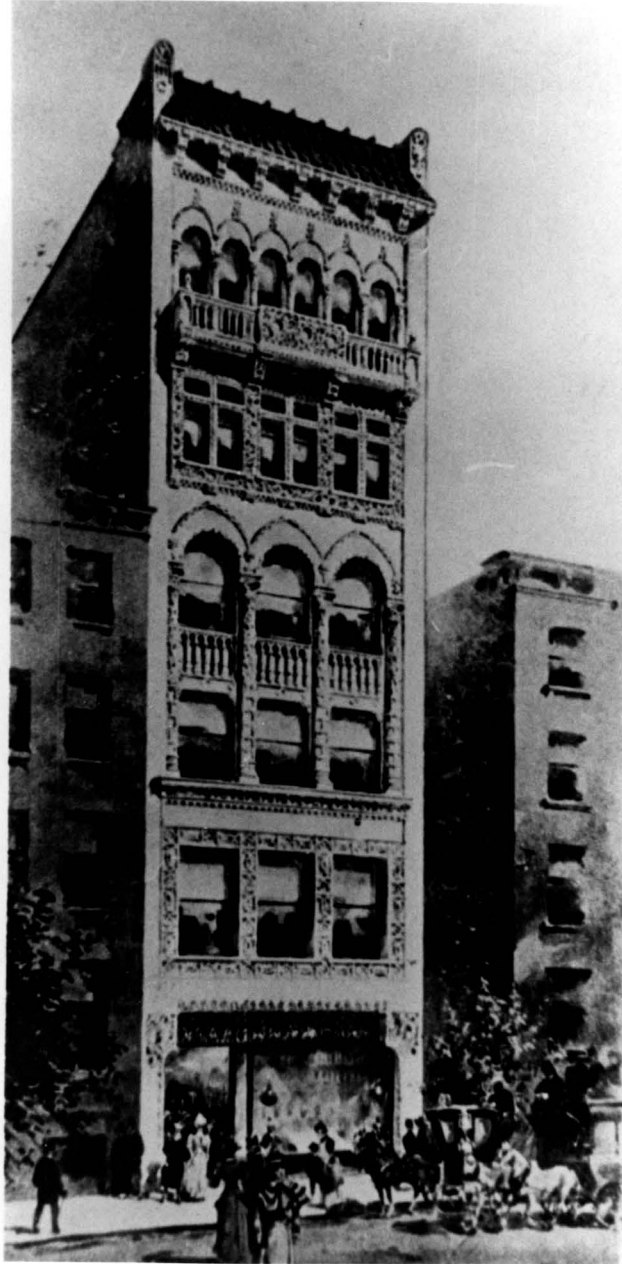


“The Second National Bank Building,” 250-252 Fifth Avenue, aka 1-5 West 28th Street (Fifth Avenue facade)
Photo: Carl Forster, 2001



256 Fifth Avenue

Photo: Carl Forster, 2001



256 Fifth Avenue.

Architect: Alfred Zucker

Source of Illustration: Mary Kathryn Stroh. "The Commercial Architecture of Alfred Zucker in Manhattan,,"
Typescript Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Arts, December 1973,
71.



“The Brunswick Building,” 213-231 Fifth Avenue, aka 1-9 East 26th Street and 2-4 East 27th Street (Fifth Avenue facade)

Photo: Carl Forster, 2001



235-237 Fifth Avenue

Photo: Carl Forster, 2001



243-249 Fifth Avenue, aka 2 East 28th Street (Fifth Avenue facade)
Photo: Carl Forster, 2001



"The Black Building," 251 Fifth Avenue, aka 1 East 28th Street (East 28th Street facade)
Photo: Carl Forster, 2001



259-263 Fifth Avenue, aka 2-6 East 29th Street

Photo: Carl Forster, 2001



"The Astor Real Estate Office," 21 West 26th Street

Photo: Carl Forster, 2001



23 West 26th Street

Photo: Carl Forster, 2001



"The Von Hoffman," 29 West 26th Street

Photo: Carl Forster, 2001



39-41 West 27th Street

Photo: Carl Forster, 2001



"The Revillon Building," 13-15 West 28th Street

Photo: Carl Forster, 2001



4 West 28th Street

Photo: Carl Forster, 2001



6 West 28th Street

Photo: Carl Forster, 2001