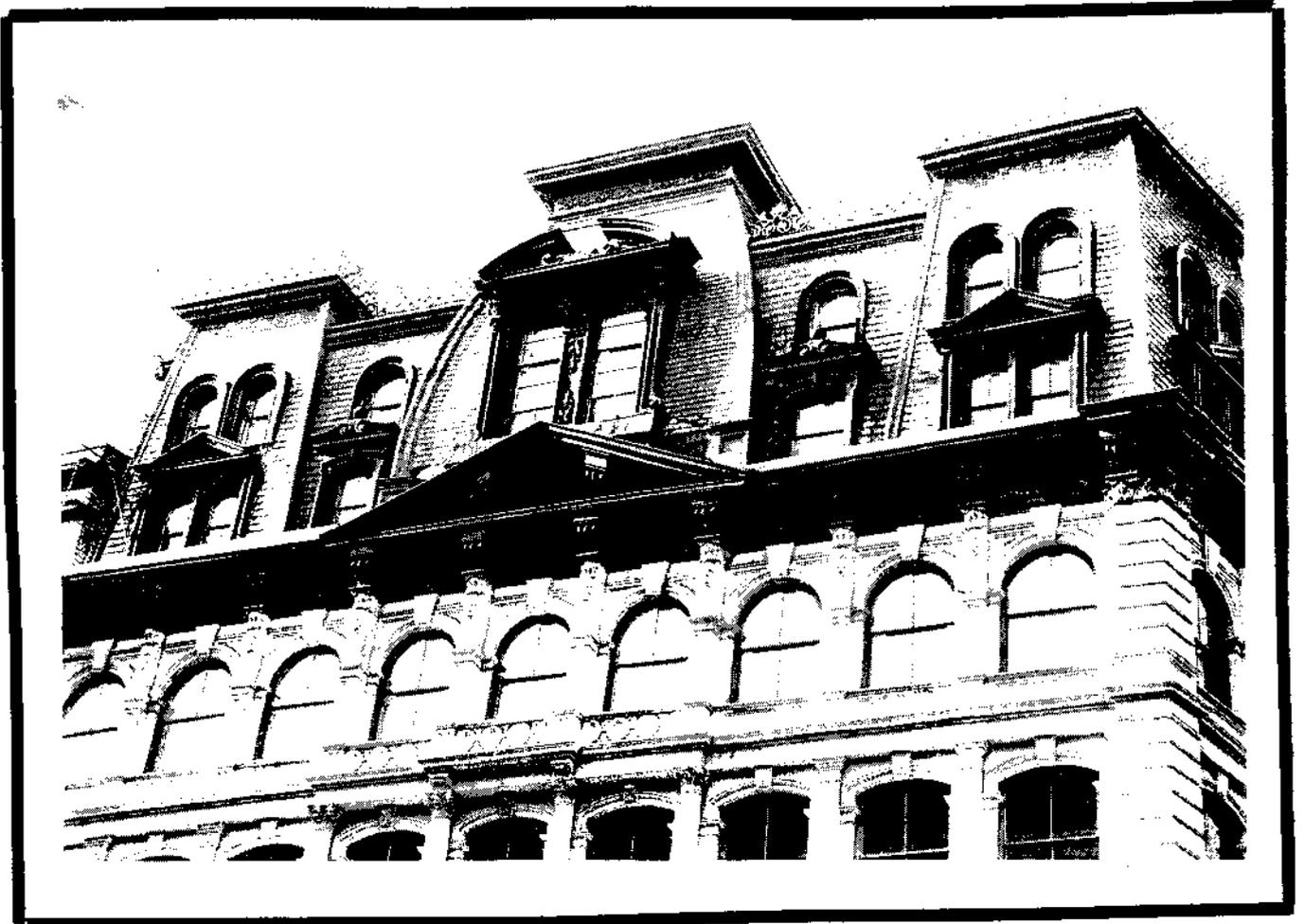


Ladies' Mile Historic District

DESIGNATION REPORT

VOL. 1

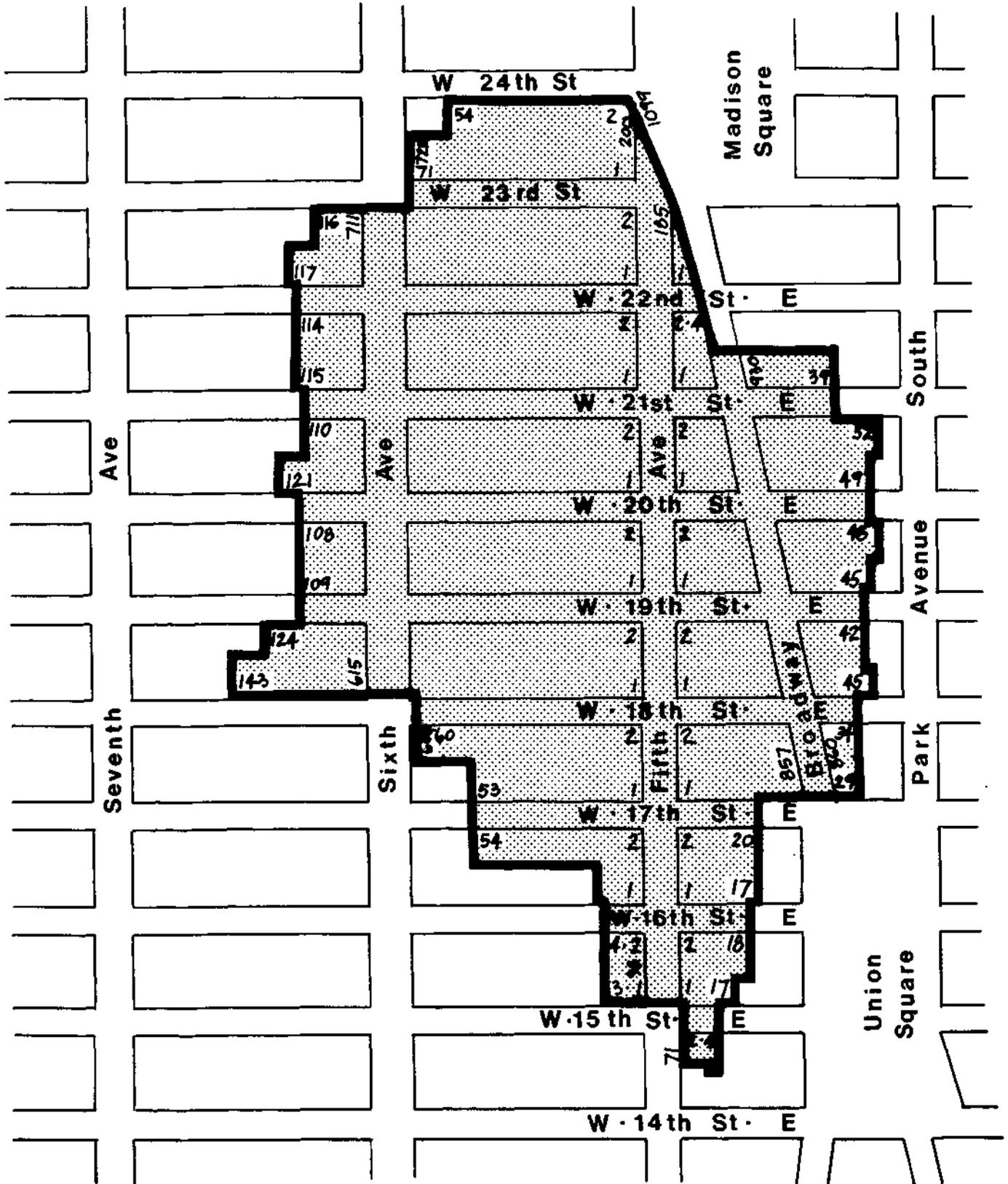


**New York City
Landmarks Preservation Commission**

1989

LADIES' MILE HISTORIC DISTRICT

Designated 2 May 1989



LANDMARKS PRESERVATION COMMISSION

Numbers indicate addresses within district.

L A N D M A R K S P R E S E R V A T I O N C O M M I S S I O N

Ladies Mile Historic District Designation Report

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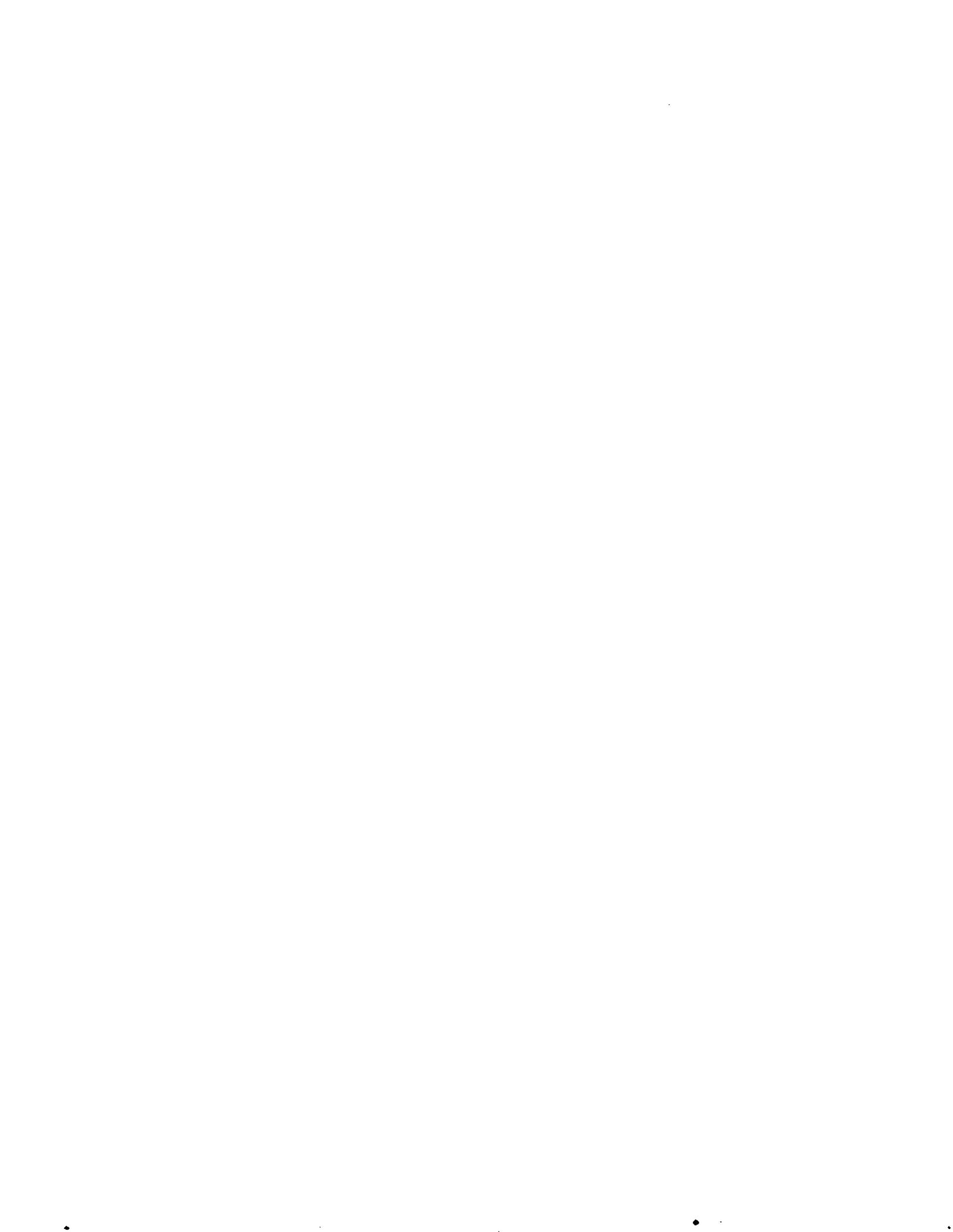
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BOUNDARIES

The property bounded by a line beginning at the northeast corner of the intersection of Sixth Avenue and West 23rd Street, extending northerly along the eastern curbline of Sixth Avenue, easterly and northerly along the northern and western property lines of 71 West 23rd Street (a/k/a 46-64 West 24th Street a/k/a 716-722 Sixth Avenue), easterly along the southern curbline of West 24th Street, southeasterly along the western curbline of Broadway, southeasterly across Fifth Avenue, southeasterly along the western curbline of Broadway, easterly across Broadway, easterly along the northern property line of 928-930 Broadway (a/k/a 17 East 21st Street), easterly along the northern property lines of 19 through 33-39 East 21st Street, southerly along the eastern property line of 33-39 East 21st Street, southerly across East 21st Street, easterly along the southern curbline of East 21st Street, southerly, westerly and southerly along the eastern, southern, and eastern property lines of 48-52 East 21st Street (a/k/a 49 East 20th Street), southerly across East 20th Street, easterly along the southern curbline of East 20th Street, southerly along the eastern property line of 42-48 East 20th Street, westerly along the southern property line of 42-48 East 20th Street, southerly along the eastern property line of 43-45 East 19th Street, westerly along the northern curbline of East 19th Street, southerly across East 19th Street, southerly along the eastern property line of 40-42 East 19th Street, easterly along the northern property line of 43 East 18th Street, southerly along part of the eastern property line of 43 East 18th Street, easterly along the northern property line of 45 East 18th Street, southerly along the eastern property line of 45 East 18th Street, westerly along the northern curbline of East 18th Street, southerly across East 18th Street, southerly along the eastern property line of 860 Broadway (a/k/a 27-29 East 17th Street a/k/a 32-34 East 18th Street), westerly along the northern curbline of East 17th Street, westerly across Broadway, westerly along the northern curbline of East 17th Street, southerly across East 17th Street, southerly along the eastern property line of 20 East 17th Street, southerly along the eastern property line of 15-17 East 15th Street, westerly along the northern curbline of East 16th Street, southerly across East 16th Street, southerly along the eastern property line of 18 East 15th Street, southwestwesterly along the northern property line of 19 East 15th Street, southerly along the eastern property line of 13-17 East 15th Street, westerly along the northern curbline of East 15th Street, southerly across East 15th Street, southerly along the eastern property line of 71 Fifth Avenue (a/k/a 2-4 East 15th Street), westerly, northerly and westerly along the southern, western and southern property lines of 71 Fifth Avenue (a/k/a 2-4 East 15th Street), northerly along the eastern curbline of Fifth Avenue, northerly across East 15th Street, westerly across Fifth Avenue, westerly along the northern curbline of West 15th Street, northerly along the eastern property line of 15 West 15th Street (a/k/a 16 West 15th Street), northerly across West 16th Street, westerly along the northern curbline of West 15th Street, northerly along the western property line of 110-112 Fifth Avenue (a/k/a 1 West 16th Street), westerly along part of the southern property line of 114-116 Fifth Avenue (a/k/a 2-6 West 17th Street), westerly along the southern property lines of 8-10 through 36 West

17th Street, westerly along a line extending westerly from the southwest corner of 36 West 17th Street to the southeast corner of 40-42 West 17th Street, westerly along the southern property lines of 40-42 through 50-54 West 17th Street, northerly along the western property line of 50-54 West 17th Street, northerly across West 17th Street, northerly along part of the western property line of 44-48 West 18th Street (a/k/a 47-53 West 17th Street), westerly along the southern property line of 604-612 Sixth Avenue (a/k/a 50-60 West 18th Street), northerly along the eastern curbline of Sixth Avenue, northerly across West 18th Street, westerly across Sixth Avenue, westerly along the northern curbline of West 18th Street, northerly along the western property line of 143 West 18th Street, easterly along the northern property line of 143 West 18th Street, northerly along the eastern property line of 126-136 West 19th Street, easterly along the southern curbline of West 19th Street, northerly across West 19th Street, northerly along the western property lines of 635-639 Sixth Avenue (a/k/a 101-109 West 19th Street) and 641-649 Sixth Avenue (a/k/a 100-108 West 20th Street), northerly across West 20th Street, westerly along the northern curbline of West 20th Street, northerly along the western property line of 113-121 West 20th Street, easterly along the northern property line of 113-121 West 20th Street, northerly along part of the western property line of 108-110 West 21st Street, northerly across West 21st Street, westerly along the northern curbline of West 21st Street, northerly along the western property line of 675-691 Sixth Avenue (a/k/a 101-115 West 21st Street a/k/a 100-114 West 22nd Street), northerly across West 22nd Street, westerly along the northern curbline of West 22nd Street, northerly, easterly and northerly along the western, northern and western property lines of 695-707 Sixth Avenue (a/k/a 101-117 West 22nd Street a/k/a 110-116 West 23rd Street), easterly along the southern curbline of West 23rd Street, easterly across Sixth Avenue, northerly across West 23rd Street, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On June 10, 1986, the Landmarks Preservation Commission held a public hearing on the proposed designation of this historic district (Item No. 30). The hearing had been duly advertised in accordance with the provisions of the law. Ninety-two people offered testimony at the public hearing; sixty-six spoke in favor, twenty-three spoke against the proposed designation, two spoke without a definite position, and one, representing several owners of properties within the district, spoke twice in opposition to the proposed designation and once about restoration concerns. The Commission has received hundreds of pieces of correspondence expressing support for the proposed district, and nine letters of opposition from property owners within the historic district.

Commissioner Sarah Bradford Landau recused herself from voting on the designation because she had presented testimony supporting designation at the public hearing prior to her appointment as a Commissioner.

INTRODUCTION

The Ladies Mile Historic District takes its name from the stretch of Broadway, which in the last third of the 19th century was lined by fashionable shops and stores. Ladies Mile began at A. T. Stewart's uptown store at East 9th Street and ended at West 23rd Street at the Fifth Avenue Hotel which faced Madison Square. Although the district incorporates only a portion of the traditional Ladies Mile within its boundaries, the name has come to encompass a larger area defined by a variety of buildings reflecting the changing nature of retailing, commerce, and manufacturing, as well as advances in building technology during the second half of the 19th century and in the first two decades of the 20th century. These buildings reveal the history of New York's commercial architecture as it evolved from the Civil War to World War I, representing a range of stylistic, structural, and technological solutions to the problem of the appropriate building type for the purposes of business and commerce.

The boundaries of the district roughly encompass the area from 15th Street at the south to 24th Street at the north, and extend into the blocks east of Broadway at the east and into the blocks west of Sixth Avenue at the west. Each of the three avenues spanning the area tells part of the story of Ladies Mile.

Broadway, beginning in the late 1850s, became the city's most exclusive shopping street catering to the "carriage trade," a role which intensified in the years following the Civil War and well into the 1880s. In addition to large dry goods stores like Arnold Constable at East 19th Street and Lord & Taylor at East 20th Street, Broadway contained retail establishments specializing in the sale of household furnishings like W. & J. Sloane, the furniture and decorating establishment of David S. Hess, and A. A. Vantine, "The Oriental Store" specializing in goods from the Middle and Far East (all between East 18th and East 19th Streets), as well as smaller specialty shops, many of which located in altered rowhouses or in the ground-story shopfronts of larger office and loft buildings.

The portion of Sixth Avenue within the district, which has been known as Fashion Row, began to change to a major shopping street in the years following the Civil War, a trend which was intensified by the opening of the Sixth Avenue El in 1878. The El was able to bring shoppers to the major department stores of Sixth Avenue from all over the city. These vast retailing establishments, B. Altman, Simpson, Crawford & Simpson, Adams Dry Goods, Hugh O'Neill, Ehrich Brothers, and Siegel, Cooper & Co. (as well as Stern Brothers prior to its relocation to West 23rd Street), were joined by smaller specialty establishments like

Cammeeyer for shoes and W. H. Hall for furs. At the opening of Siegel, Cooper in September 1896 the New York Daily Tribune described Sixth Avenue as the "Shopper's Paradise."

Linking the two shopping avenues of Broadway and Sixth Avenue was 23rd Street, which began to be redeveloped for retail purposes about the same time as Sixth Avenue. It, too, had its major department stores, McCreery, Best & Co., LeBoutillier Brothers, and Stern Brothers (only the Stern Brothers building survives on West 23rd Street), as well as specialty emporiums like Flint & Horner, furniture; Villeroy & Boch, china; and F. A. O. Schwarz, toys.

Fifth Avenue was initially the area's most prestigious residential street, but the arrival of commerce to nearby Broadway brought changes to Fifth as well, as Arnold Constable expanded westward and specialty retailers moved into altered townhouses. Beginning about 1890, the avenue began to undergo a transformation, first with office buildings, many of which housed publishers and architects, and then in a short span of some fifteen years, beginning in the late 1890s, with numerous speculatively-built store and loft structures. These provided accommodations for the rapidly increasing number of wholesale establishments in the area, which helped to make New York City a national center for the expanding readymade clothing industry.

The side street blocks crossing the three avenues have their own variegated character which also helps to tell the story of Ladies Mile. The introduction of commerce to the avenues had a spillover effect on the side streets, particularly on the short blocks between Broadway and Fifth, the blocks immediately to the east of Broadway, and the lots close to Fifth Avenue. Specialty merchants who could not obtain space on the avenues often moved into altered rowhouses on the side streets or sometimes into newly-designed store buildings, like 18-22 East 18th Street (Griffith Thomas, 1878), which housed the decorating firm of Herter Brothers for several years. Numerous surviving mid 19th-century four- and five-story rowhouses, which were altered for commercial use with the insertion of two-story shopfronts are scattered among the later, taller, loft buildings of six to twelve stories on the side street blocks. The loft building is the characteristic building type on the side streets. Built between the late 1890s and World War I, some of these structures were service facilities for the retail stores of Broadway and Sixth Avenue. The majority housed thriving wholesale and manufacturing establishments which catered to a national market. Here dry goods, furs, clothing and related accessories were manufactured, stored, and shipped. Spaces in the first two stories held showrooms and wholesale stores.

The Flatiron Building, which in recent years has become as much a symbol of Ladies Mile as the department stores, sits astride the intersection of Broadway and Fifth Avenue at East 23rd Street. Designed by D. H. Burnham & Co., the building was constructed in 1902-03 as the headquarters of the Fuller Construction Company and because of its form and siting, captured both the popular and artistic imagination. Like other buildings of the early 20th century within the district, it contained office and loft spaces for lease to the diverse business enterprises to be found in the area.

Broadway, Fifth Avenue, Sixth Avenue, West 23rd Street, and the side streets crossing the three avenues each has a distinctive character, reflecting relative uniformity in height from each historical development period; each is important to understanding the historical and architectural development and the varying scale, form, and character of Ladies Mile as it has come to be known.

The Historical Development of Ladies Mile

The historical development pattern of the area of Ladies Mile, in many respects, follows that seen in other sections of Manhattan to its south, and may be divided into several phases. What had been farmland in the 17th and 18th centuries, traversed by Broadway and meandering farm lanes, was subsumed in the 19th century by the Manhattan grid, laid out in accordance with the Commissioners' Plan of 1811. The Plan mandated wide north-south numbered avenues and narrower east-west numbered side streets, thus creating blocks which are 800 feet long and approximately 200 feet deep. Contrasting with the regularity of the Plan which resulted in the very long blocks between Fifth and Sixth Avenues is the diagonal of Broadway. This thoroughfare bisects the blocks between Fourth Avenue (now Park Avenue South) and Fifth Avenue, creating short and irregularly shaped blocks. Within the area of the historic district Broadway linked Union Square, opened in 1832, and Madison Square, opened in 1847. Broadway had long been New York's most important street, and further to the south, was dominated by commerce, which had displaced residential communities beginning in the early 19th century. The imposition of the grid and the opening of the numbered streets and avenues had the potential of making much of the island available to real estate development to meet the needs of an expanding population. The typical pattern in New York City was to divide the blocks into lots which were twenty-five feet wide and 100 feet deep.

First Development Phase

The residential development of what would be the Ladies Mile area began in earnest in the 1830s and '40s, in response to commercial changes occurring in residential neighborhoods further to the south. Fifth Avenue, north of Washington Square, had become New York's most desirable residential street in the 1830s. Both Union Square and Madison Square were lined with rowhouses as well as larger town houses. In addition to rowhouses, Broadway contained two large mansions, that of Henry Parish at the northeast corner of Broadway and East 17th Street, and the Peter Goelet residence at Broadway and East 19th Street. The side street blocks continued to be built up with residential structures in the 1850s, and some private residences were built on West 23rd Street as late as the early 1860s. Residents of the area were among the city's most prosperous -- upper middle class merchants and professionals as well as wealthy capitalists and members of New York's old families. Numerous dwellings from this first development phase survive throughout the Ladies Mile Historic District, but in altered forms which reflect the changing development patterns of the area. This thriving residential community also brought with it related structures like stables, a scattering of which survive in much altered form, clubs, and churches and religious institutions. The sole survivors are the Church of the Holy Communion complex at Sixth Avenue and West 20th Street and on West 21st Street, west of Sixth Avenue, the third cemetery of Congregation Shearith Israel, whose synagogue stood at 5 West 19th Street. The Union Club, built in 1854-55 at the northwest corner of Fifth Avenue and West 21st Street, is recalled in the name of the Union Exchange Bank Building which stands on the site.

Early Commercial Development Phase (Late 1850s-early 1870s)

As the area was being developed, it was quickly succumbing to a continuation of the trends which dominated Broadway further to the south. The entertainment district was moving northward to 14th Street, and then to Madison Square. Among the notable structures for entertainment purposes within the area of the district were Franconi's Hippodrome, the Eden Musee, and the Masonic Temple. The entertainment district brought with it hotels and related services. The most prominent of these, the Fifth Avenue Hotel designed by Griffith Thomas, opened in 1858 on the north side of West 23rd Street, opposite Madison Square. (It was replaced in 1909 by the office building currently on the site.) Hotels extended along Broadway northward from Union Square. The Bancroft House, still standing at the northeast corner of Broadway and 21st Street, was a single-family rowhouse that was enlarged and converted for use as a hotel and rooming house.

The continued northward movement of commerce in response to the growth of the city's population and its economy was the determining factor in the present physical appearance of the area of Ladies Mile. The first commercial inroads seem to have begun as early as the 1850s on Broadway, north of Union Square, as small retail shops and services began to open on the first and sometimes second stories of rowhouses. Adapting a residential structure for commercial use had been a common pattern during the first half of the 19th century, and even such commercial structures as the "counting houses" of South Street were closely related to the design of residential structures. A. T. Stewart had revolutionized the selling of drygoods in his commercial palace which opened in 1846 at Broadway and Chambers Street. In the following years, when Ladies Mile was in its first development phase, his rivals had opened their own drygoods palaces along Broadway as far north as Prince Street. Other merchants, like the jewelers Tiffany & Co. and Ball, Black & Co., similarly opened establishments along that stretch.

The Mortimer Building at Broadway, Fifth Avenue, and East 22nd Street, built in 1861-62, was one of the earliest buildings in the district constructed solely for commercial use even though the Civil War had slowed the city's development. In the years following the war, retail merchants slowly began to relocate further northward. The first to make the leap to Ladies Mile were Edward Hoyt and the firm of Arnold Constable, which occupied twin marble-fronted buildings designed by Griffith Thomas on the west side of Broadway between 18th and 19th Streets. Dating from 1868 after the end of the Civil War, they were quickly followed by Lord & Taylor which occupied a new cast-iron fronted store in the block to the north in 1870. Smaller retail and service establishments began to open in altered dwellings; many of these were on the side street blocks off Broadway. This early commercial development phase was essentially halted by the economic recession which followed the Panic of 1873.

Middle Development Phase (Late 1870s-early 1890s)

As the city's economy recovered in the late 1870s, the area of Ladies Mile entered into a middle development phase, which saw an expansion in retail establishments and related services, the introduction of a new type of residential structure, the continued alteration of single-family residences for retail purposes, and the introduction of the first office buildings into the area.

The late 1870s and the 1880s were the era of the great Ladies Mile department stores along Broadway and the concurrent development of a Fashion Row along Sixth Avenue and on West 23rd Street between Broadway and Sixth Avenue. Arnold Constable and Lord & Taylor continued to expand their premises on Broadway and Fifth Avenue; W. & J. Sloane opened its carpet and upholstery palace on Broadway in 1882. The Gorham Manufacturing Co., specialists in silver, moved in 1884 into a building on Broadway with retail and office space on the lower floors and French flats above. The commercial development of Sixth Avenue was largely fostered by the opening in 1878 of the Sixth Avenue El with stops at 14th, 18th, and 23rd Streets. Among the merchants on Sixth Avenue were B. Altman, Hugh O'Neill, Adams Dry Goods, Simpson, Crawford & Simpson, and Ehrich Brothers. McCreery, Best & Co., LeBoutillier Brothers, and Stern Brothers dominated West 23rd Street. These merchants each began in a single building, usually a dwelling altered for commercial purposes, and then expanded into adjacent structures. Eventually, as business prospered, the early buildings were demolished to be replaced by a unified five- or six-story department store design. The department stores catered to clienteles of varying economic classes. Broadway had no mass transit lines. Instead customers arrived via horse-drawn omnibuses or private carriages. By contrast, the steam-powered Sixth Avenue El was able to bring in shoppers from all over the city to the Avenue's department stores.

Regardless of clientele, department stores generally carried drygoods, curtains, upholstery, and carpets, later expanding into such wares as furs and hosiery. Specialty merchants like the purveyors of laces, ribbons, gloves, millinery, corsets, and perfumes were generally found in smaller premises. This was before the era of ready-made clothing; hence dressmakers and tailors found it profitable to locate in the vicinity of the department stores, usually in altered dwellings, where they would be readily accessible to customers.

Decorators like Herter Brothers, specialists in Oriental goods like A. A. Vantine, merchants and manufacturers of household furnishings, furniture, and pianos, and purveyors of art wares also located in the area, sometimes in five- or six-story store buildings which followed the commercial palace formula of the department stores (examples are the Hess Building, 876-878 Broadway, and the Flint & Horner Furniture Store, 61-65 West 23rd Street), more often in dwellings altered for commercial use with the introduction of shopfronts at the basement and parlor floors. The Goelet Building (McKim, Mead & White, 1887) with its arcaded facades is an unusual example of the mercantile building type.

It was during this period that a new type of residential structure began to be introduced, the multiple dwelling containing French flats (single-family apartment units). The most striking example is Bruce Price's handsome Queen Anne style design (1878) at 21 East 21st Street. Such accommodations could afford some of the economies in scale and services found in hotel living but provided more privacy. Single-family houses which had not been altered for commercial use began to be converted into boarding houses, particularly those on the long side street blocks between Fifth and Sixth Avenues. Boarding house residents were often the personnel of the shops, department stores, and smaller service establishments found in the area. The Young Women's Christian Association, which had located on East 15th Street in 1875, sought to provide for the needs of a significant portion of these workers, constructing the still-extant YWCA building on East 15th Street in 1887 and opening a residential structure, the Margaret Louisa Home, on East 16th Street in 1891.

During this middle development phase, publishers began to locate in the area, often in office buildings which were designed to accommodate the needs of business, both profit-making and not-for-profit. The Judge Building, the Scribner Building, the Methodist Book Concern, and the Presbyterian Building are examples of the type. The music publisher, Oliver Ditson, moved to a new building at Broadway and 18th Street in 1883. Architects, too, set up their offices in many of these new buildings.

Later Development Phase (Late 1890s-c.1915)

An economic depression in the early 1890s once more effectively slowed development in the area. With the recovery, Ladies Mile was dramatically transformed during its later development phase.

In the late 1890s the drygoods and department stores continued to prosper, responding to ever larger markets. Lord & Taylor continued to expand into new facilities on East 20th Street and Fifth Avenue. Arnold Constable added an office building, linked to the department store complex, at Fifth Avenue and East 18th Street. The Chicago merchant Henry Siegel set out to challenge the New York market and built the Siegel-Cooper Department Store, the city's largest, in 1895-97 on Sixth Avenue. B. Altman and Hugh O'Neill continued to expand, while Simpson, Crawford & Simpson and Adams Dry Goods completely replaced their smaller buildings with larger ones.

Other economic and social forces were having their impact on the area during these years, most notably the rise of the ready-to-wear industry with New York as the center to serve a national market. No longer was it necessary to have one's clothes made by a dressmaker or tailor or to sew one's own. Instead garments could be purchased directly from a department store or similar establishment. Numerous manufacturers and wholesalers began to respond to a national demand. At first clothing manufacture was contracted out on a piecework basis and produced in the sweatshops and tenements of the Lower East Side. But in 1899 legislation was passed which made it necessary to obtain a license to use living quarters as workshops. This, in conjunction with the demands of unions for better working conditions, provided a powerful impetus to move such enterprises to special quarters.¹ The result was the multi-story store and loft building, frequently of ten to twelve stories, the dominant type in the district. In the course of approximately fifteen years these superseded the majority of the earlier structures. The new buildings were quickly filled by businesses specializing in the manufacture and sale of apparel; makers of cloaks, suits, furs, shirtwaists, and neckware regularly appear in the directories of the period. By 1900 the value of goods produced in the ready-made clothing industry was approximately \$206 million, and 75,000 workers were employed.²

Fifth Avenue had begun to succumb to commerce in the earlier development periods as residential structures were replaced or altered. During this later period, the avenue underwent a major transformation as it was built up with office buildings, as well as loft structures. These structures were speculatively built to provide first class office and loft space for an expanding business clientele. A few developers were very active in the area, most notably Henry Corn who regularly worked with architect Robert Maynicke. This phase also brought the area's most striking building, the Flatiron, headquarters of the Fuller Construction Company.

Post World War I Development Phase

By the end of the First World War, all the department stores had closed, many moving their operations further uptown, and the buildings were converted for manufacturing use. A few loft buildings were constructed, generally on Broadway. These were, for the most part, generally taller (fifteen or more stories), and located on larger sites than those of the previous development phase, but because of the requirements instituted by the 1916 zoning resolution, it was no longer possible to construct tall buildings on midblock sites. Instead surviving residential buildings on such sites were sometimes combined and converted to factory use.

1930s to Present

During the Depression the area suffered from the general economic decline. Buildings Department records indicate that many rowhouses on midblock sites between Fifth and Sixth Avenues were demolished in the 1930s. This resulted in many of the parking lots seen in the district today.

Manufacturing and wholesale activities continued throughout the area in the years following World War II. Today, ready-to-wear clothing wholesalers and retailers exist side-by-side with publishers, booksellers, and other businesses which have characterized the district over the years.

Many businesses have moved into the neighborhood, converting loft space that had been used for manufacturing and wholesale purposes into offices. The area has also proved attractive for residents seeking loft-type living accommodations. Many restaurants and boutiques have also recently opened in the area.

The Architecture of Ladies Mile

BUILDING TYPES

Residential Construction

Beginning in the 1840s, the area was developed with the standard single-family rowhouse type, which conformed to the standard 25 foot by 100 foot New York City lot. Twenty to twenty-five feet wide, sixty feet deep, the houses were four or five stories tall above a basement with the parlor floor level approached by a stoop. Faced in brick or brownstone, these residences were given stylistic distinction on their exteriors by the use of ornament in the Greek Revival and Italianate modes. They lined the blockfronts, maintaining a uniform setback, interrupted only by the occasional stable, club, or church building.

Altered Dwellings

As the area succumbed to the demands of commerce, once-private residences were altered to accommodate such uses, a practice which had occurred in many other sections of the city. Typically two-story storefronts have been installed at the basement and first story, sometimes retaining the original stoop, or, alternatively, spanning the facade. While the storefronts have little stylistic relationship to the upper stories, they are designed as unified two-story units. Examples of such altered dwellings can be found scattered throughout the district on the avenues and side streets.

Retail Stores/Department Stores

Within the district, the needs of commerce were most strikingly addressed in retail stores, usually dry goods establishments, what Winston Weisman has dubbed the commercial palace type.³ Such structures were first located in the district along Broadway, and are some of the most individually distinguished buildings in the district. Among the earliest of these is the Mortimer Building at East 22nd Street, built in 1861-62 as a store and office building. The design, which is attributed to Griffith Thomas, follows the prototype of the influential A. T. Stewart Store, which opened in 1846 at Broadway and Chambers Street.⁴ Such major New York retailers as Lord & Taylor and Arnold Constable established "uptown" stores in the late 1860s and early 1870s. Following the opening of the Sixth Avenue El, other merchants built their stores on West 23rd Street and on Sixth Avenue. With the development of cast iron as a facade material and the use of interior cast-iron structural supports, the architects of these buildings were able to create a sense of lightness and openness in these designs. A number of

architects specialized in the design of these buildings, among them, Griffith Thomas, Henry Fernbach, William Schickel, John B. Snook, William Wheeler Smith, and Mortimer C. Merritt. Their work was not confined to retail stores in Ladies Mile, for they had earlier designed similar retail establishments further south on Broadway or were at the same time using the same design principles for warehouses and wholesale establishments in what is now the SoHo-Cast Iron Historic District.

Weisman has noted the stylistic indebtedness to Italian Renaissance and Second Empire styles,⁵ but even as stylistic sources varied and became less historically derivative, five- and six-story buildings in the commercial palace mode continued to share certain design qualities: a facade organized into regular bays on a twenty to twenty-five foot wide module; a one- or two-story base with double-height show windows to attract the passersby on the sidewalk or passengers on the Sixth Avenue El; a major entrance treatment whose presence is signaled by a pediment, dome, or tower at the roofline; and upper stories arranged in a layered manner to accentuate horizontality. A mansard roof is another indicator of the prominence of these buildings. Ideally, the major facade was on a wide avenue. As the stores expanded, the goal was to keep as much frontage along an avenue as possible to attract customers. Consequently, Lord & Taylor and Arnold Constable, both located on the west side of Broadway, expanded to Fifth Avenue. The Sixth Avenue department stores expanded along the avenue blockfronts, as well as into the blocks, putting up secondary facades on the side streets.

Interior spaces of these stores were kept as flexible as possible to accommodate a variety of uses. The department store complexes were constructed in sections over a period of time; brick firewalls divided the sections. Otherwise floor spaces were open and interrupted only by cast-iron columns. Later in the nineteenth century, new wings incorporated skylit courts linking the new sections with the old. This was the case at Arnold Constable and B. Altman. Such stores contained several levels of sales floors, warehouse and similar storage spaces, and often in-house workshop facilities. The basement level was also used and often extended under the sidewalk in vaults. One can still see pieces of vault-light glass imbedded in sidewalk paving throughout the district. The Siegel, Cooper & Co. store (1895-97; DeLemos & Cordes) may be seen as an important marker in the evolution of department store design, for it was the first large steel-frame mercantile structure in New York City.⁶ This technology enabled the designers to provide interior elements like skylit courts as part of the original design and large floor areas uninterrupted by walls.

Office Buildings

The changing nature of commerce and business in the district dictated the need for taller buildings, first office buildings, and then store and loft structures. Sarah Bradford Landau has traced the stylistic antecedents of the tall, ten- to twelve-story office building of the late 19th century in the development of an arcaded tradition and its precedents for the tripartite formula.⁷ Some examples in the district include the Judge Building (1890), 110 Fifth Avenue, and Warren Building (1891), 903 Broadway, both by McKim, Mead, & White; Methodist Book Concern (1890, Edward Kendall), 148-152 Fifth Avenue, and the Presbyterian Building (1895, Rowe & Baker), 154-158 Fifth Avenue. Henry Hardenbergh's Western Union Building (1884) at Fifth Avenue and 23rd Street, Ernest Flagg's Scribner Building (1894-95), 155 Fifth Avenue, and William Schickel's Constable Building (1895) at Fifth Avenue and East 18th Street are other striking office buildings of the area. The architects were prestigious; the occupants of the office buildings were often publishing concerns, piano manufacturers, and architects themselves. Banks or shops occupied the ground floor spaces. Like the department stores, these ten- to twelve-story office buildings have their entrance facades fronting on the avenues with a secondary facade on the side streets. Facades are organized into regular bays based on a twenty to twenty-five foot module, with a tripartite division of a two-story base with first-story storefronts and internal mezzanine level window openings above, a multi-story midsection with regularly spaced window openings to light the offices, and a one- or two-story top. The roofline is often emphasized by a mansard, dome, tower, or a prominent cornice. Office buildings usually had handsomely designed lobby spaces with elegant stair cases. The office floors above often offered the same kind of flexible space as the loft buildings.

Store and Loft Buildings

This is the predominant building type in the district, generally ranging in height from six to twelve stories. Facades are organized into regular bays based on a twenty to twenty-five foot module, with a tripartite division of a two-story base, often with a double-height shopfront, a multi-story midsection with regularly spaced window openings to light the interior spaces, and a one- or two-story top. Ornament is classically-inspired. These buildings are fireproof or semi-fireproof, employ structural iron or steel interiors, and have brick bearing walls on the sides, sometimes punctuated by light courts. To accommodate warehouse and manufacturing uses, the interior space was designed to be as flexible as possible. More commonly found on the side streets rather than the avenues, the buildings sometimes go through the block. As with the rowhouses these

buildings replaced, the design emphasis is on the facade; because so many of these buildings were constructed side-by-side to the same general height, there tends to be a uniform street wall. In certain instances the exposed side walls rise above lower five-story rowhouses or small loft buildings. Many of these walls bear the remnants of painted signs which advertised the businesses located in the buildings.

The architects usually were specialists in this building type; among them were: Robert Maynicke, the single most prolific architect in the district; Schwartz & Gross, Neville & Bagge, D. & J. Jardine, Buchman & Fox, Cleverdon & Putzel, Louis Korn, Ralph S. Townsend, and Frederick C. Zobel.

Converted Dwellings

Rowhouses of four and five stories began to be completely converted for commercial use as early as the 1870s on Fifth Avenue just south of 23rd Street, as well as on West 23rd Street itself. Typically, the interiors would be completely altered, the building raised an additional story, and given a completely new commercial facade, often executed in cast iron. In the post World War I development phase, residential structures on the side streets between Fifth and Sixth Avenues, which had not given way to the taller loft buildings prior to World War I, found a new life as they were dramatically altered for factory spaces. While these buildings tend to maintain the height and width of the dwellings which preceded them, they were expanded towards the street and in the rear and given new commercial facades.

STREET AMENITIES

Throughout the district are certain elements that help to contribute to its character. Of particular distinction are two turn-of-the-century cast-iron double-armed lamp posts. These are located in front of the Western Union Building at Fifth and West 23rd Street and in front of the Arnold Constable Store at Fifth and East 19th Street. Also of interest is the ornate cast-iron sidewalk clock at 200 Fifth Avenue, a designated New York City Landmark. Installed in 1909, when the Fifth Avenue Building was erected, it served as a stylish advertisement for that building.

The district also retains a variety of historic paving materials. These include large granite and bluestone sidewalk slabs as well as granite curbing in some areas. In many cases these materials are contemporaneous with the buildings they front.

The Architects of Ladies Mile

The architects who contributed to the development of this area included some of America's most famous and prestigious as well as others who were specialists in the design and construction of certain building types such as drygoods and department stores and store and loft buildings. By the third quarter of the 19th century, architecture had become a recognized profession in the United States. Architects were receiving formal education and training, and were setting up firms and offices to handle the more complex demands of larger, more specialized buildings. At the same time, they were seeking design solutions to the problems of organizing and articulating such buildings. The department stores, office buildings, and store and loft buildings in Ladies Mile may be seen as examples of these innovative solutions. The work of the architects within the district and their careers are more fully described in the Architects Appendix.

NOTES

1. Florence S. Richards, The Ready-to-Wear Industry 1900-1915 (New York, 1951), 8-9. "New York City," Encyclopaedia Judaica (New York, 1979), cols. 1080-1081.
2. Encyclopaedia Judaica, col. 1083.
3. Winston Weisman, "Commercial Palaces of New York: 1845-1875," Art Bulletin, 36 (December 1954), 285-302.
4. Ibid., 285-286.
5. Ibid., 295-297.
6. Joseph Siry, Carson Pirie Scott: Louis Sullivan and the Chicago Department Store (Chicago and London, 1988), 41, 251 n. 65; Robert A.M. Stern et al, New York 1900 (New York, 1983), 190-194.
7. Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c.1870-1890," In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock, ed. Helen Searing (New York and Cambridge, Mass., 1982), 136-164.

BROADWAY
Between East 17th Street and West 24th Street

Broadway is the most heterogeneous of the three major avenues in the district, containing as it does some of the earliest and smallest buildings as well as some of the latest and tallest. On its diagonal path through the district from the north side of Union Square to the west side of Madison Square, it is dominated by two of the district's most notable towers, the MacIntyre Building (R. H. Robertson, 1890-92) at East 18th Street, and the Flatiron Building (D. H. Burnham & Co., 1902-03) at East 23rd Street. Between these are a series of four- and five-story residences, altered for commercial use as early as the late 1850s with the insertion of two-story shopfronts; some of the most prestigious retail stores of the Ladies Mile shopping district; several early office buildings; and taller store and loft buildings from the early twentieth century.

Broadway began to be developed with residences in the 1840s. The Henry Parish mansion at East 17th Street and the Peter Goelet mansion at East 19th Street stood out among rows of houses. Surviving buildings from this era may be seen on both sides of the block between East 17th and East 18th Streets, and at numbers 907-909, 924, and 927-933. As the commercial character of Broadway extended northward from Union Square in the late 1850s, once-private residences were adapted to the needs of commerce. Facades above the shopfronts retain the characteristics of domestic architecture. Others, like number 924 at East 21st Street, were converted to hotels and boarding houses. One of the earliest buildings to be constructed on Broadway solely for commercial purposes was the Mortimer Building (1861-62).

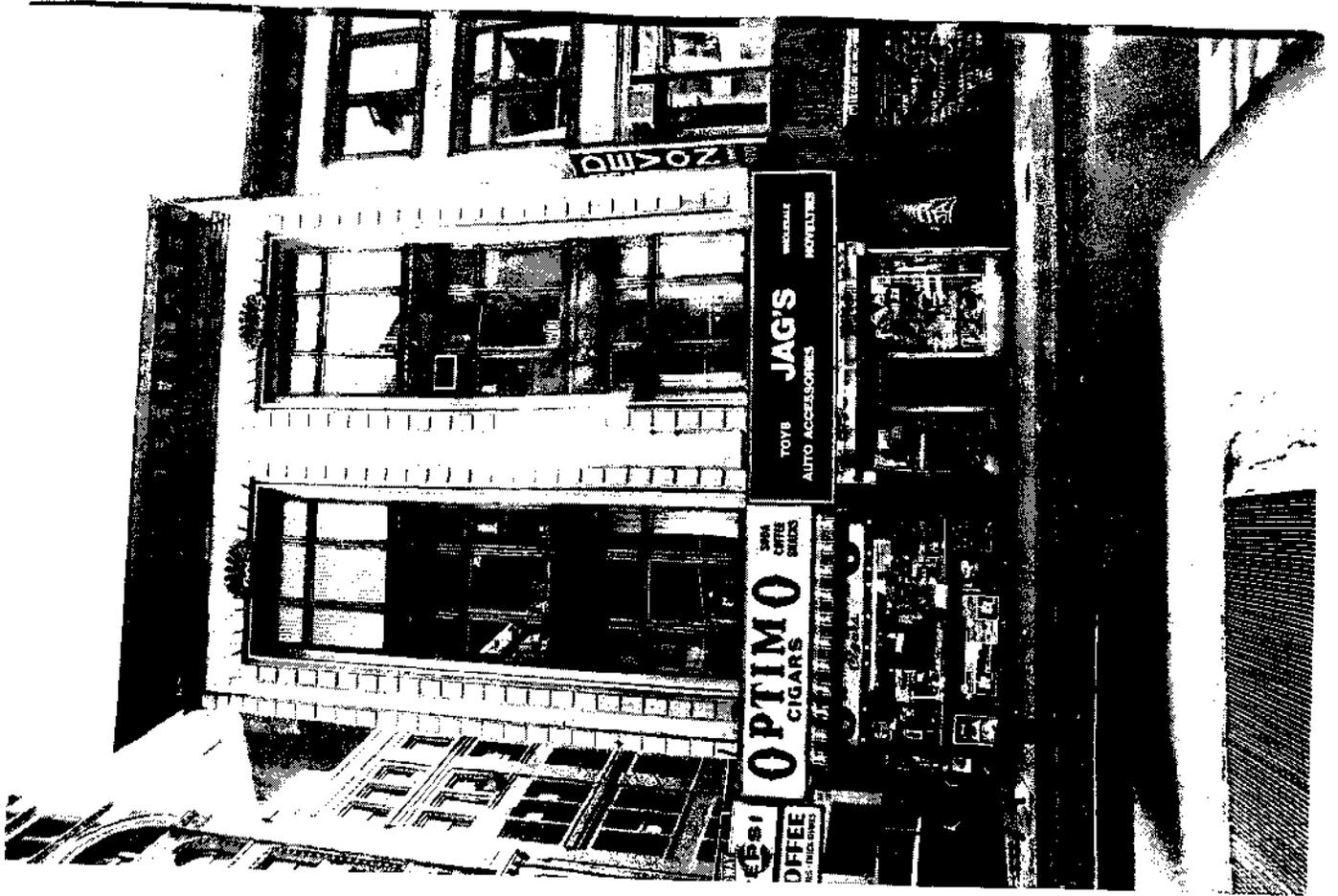
The years following the Civil War saw the relocation of several of the city's major drygoods and other specialty merchants to this section of Broadway where they occupied large specially designed retail establishments: Arnold Constable (Griffith Thomas, 1868) at East 19th Street, Lord & Taylor (James Giles, 1870) at East 20th Street, W. & J. Sloane (W. Wheeler Smith, 1882) at East 19th Street, and Gorham (Edward H. Kendall, 1884) at East 19th Street. Other buildings for retail purposes were also constructed along Broadway, notably the Hoyt Building (Griffith Thomas, 1868) for merchant Edwin Hoyt at East 18th Street, the Pitson Building (George W. Pope, 1883) for the Pitson Music Company at East 18th Street, the Hess Building (Henry Fernbach, 1883-84) at East 18th Street for the furniture and decorating business of David S. Hess, and the Parish Building (Detlef Lienau, 1884) at East 17th Street. These buildings were usually five or six stories tall, extended along half a blockfront, and had elaborately detailed facades, major entrances, and large show windows to capture the attention of the passing shoppers.

BROADWAY

Between East 17th Street and West 24th Street (continued)

By the 1890s taller office buildings of eight to ten stories, which also incorporated loft spaces, began to be interspersed among the retail shops and larger wholesale and retail stores. The Warren Building (McKim, Mead & White, 1891) at East 20th Street and the MacIntyre Building (mentioned above) are notable examples. This type culminated in the Flatiron Building. With offices and loft spaces located on the upper stories, retail shops or related uses like banks were generally retained at ground-story level.

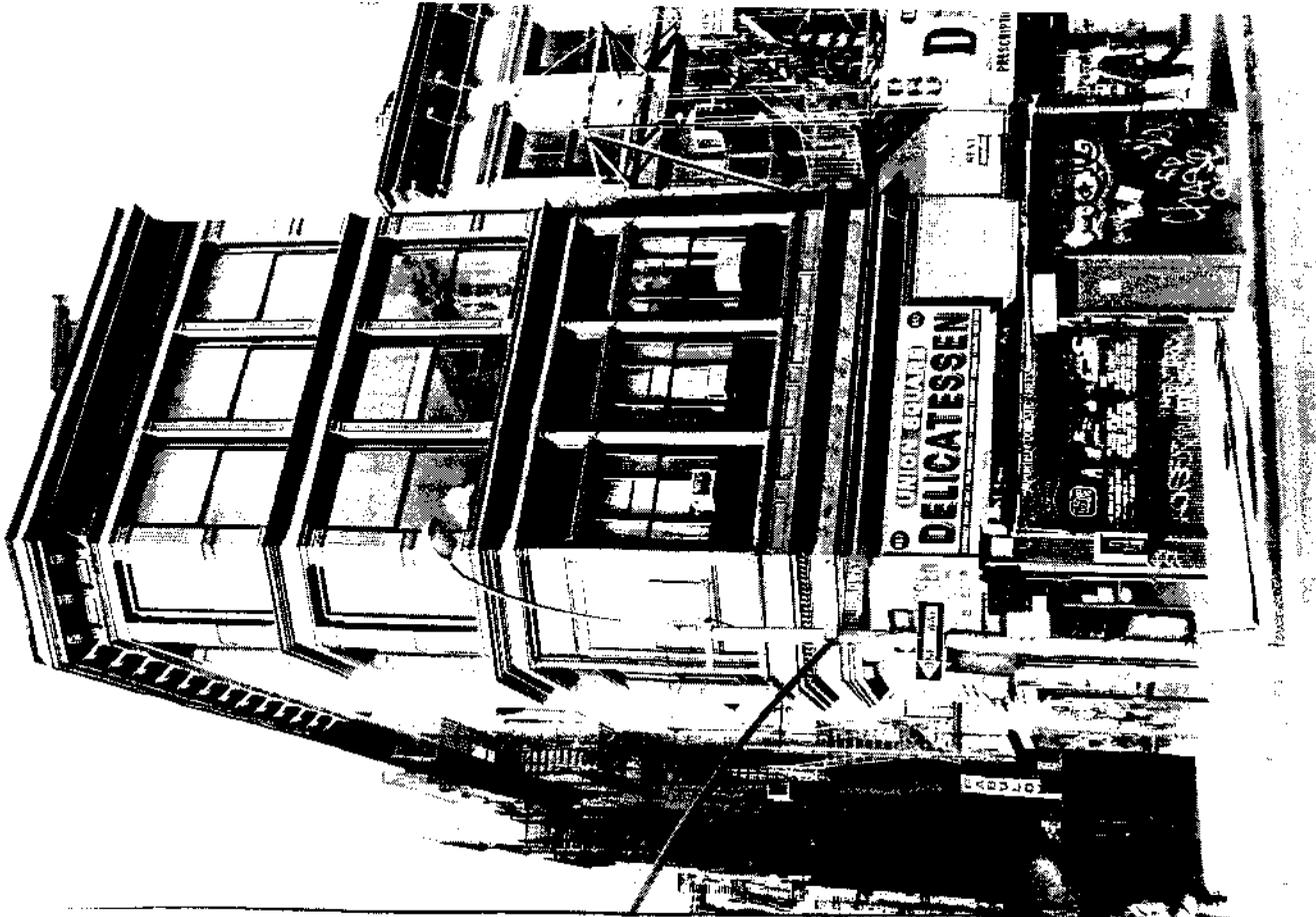
A number of even taller store and loft buildings, characteristic of the later development phase of the district, were constructed on Broadway in the twentieth century. They were designed by various architects, among them, William Harvey Birkmire, Maynicke & Franke, and John B. Snook Sons. The facade organization reflects the original use of these buildings: wholesale and retail stores at the first and sometimes second stories, and loft space for wholesale and manufacturing purposes above. Tenants were businesses specializing in the sale and manufacture of clothing and related accessories or home furnishings.



872 Broadway - Hawes Building



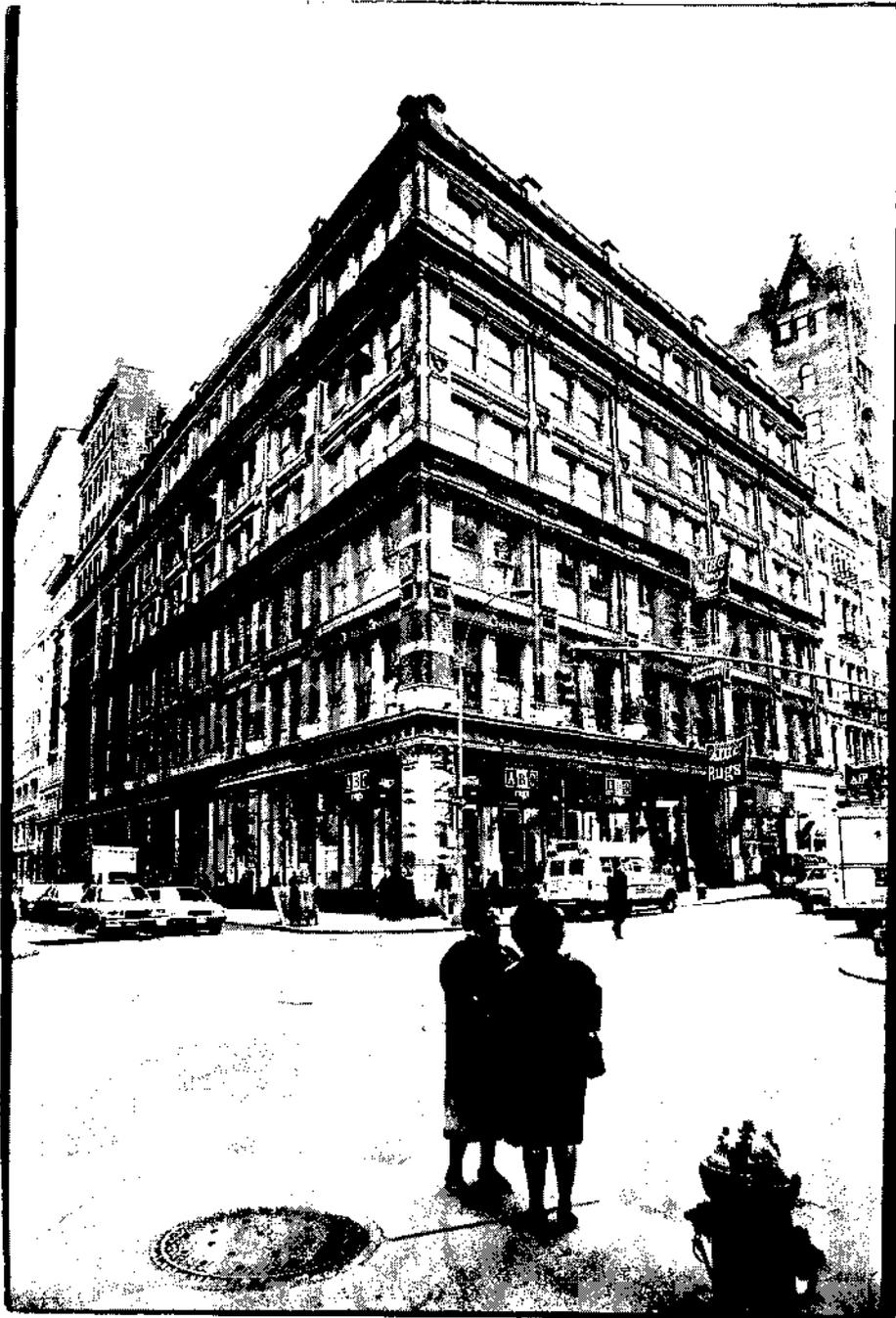
860 Broadway - Parish Building



857 Broadway



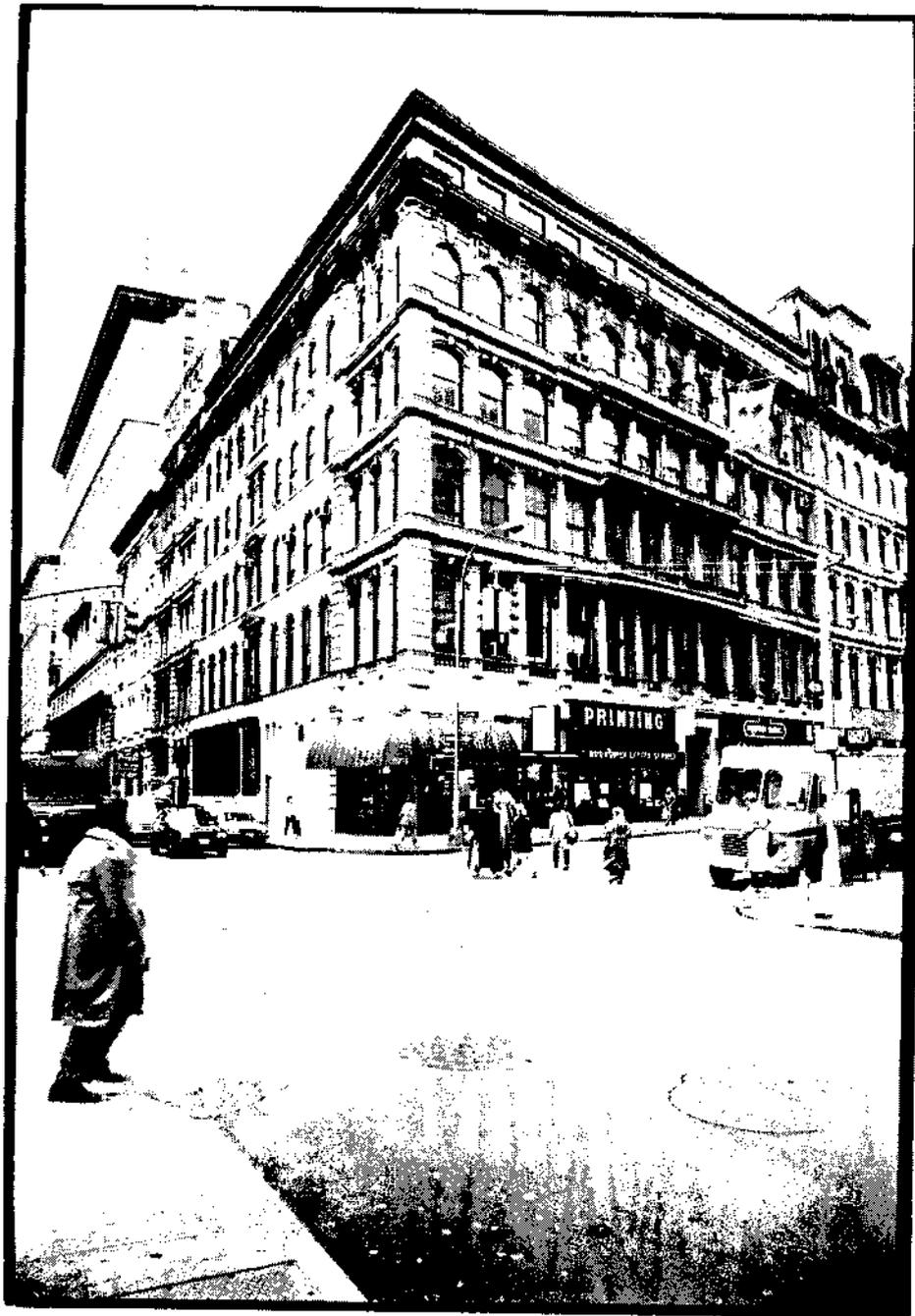
867-69 Broadway - Ditson Building



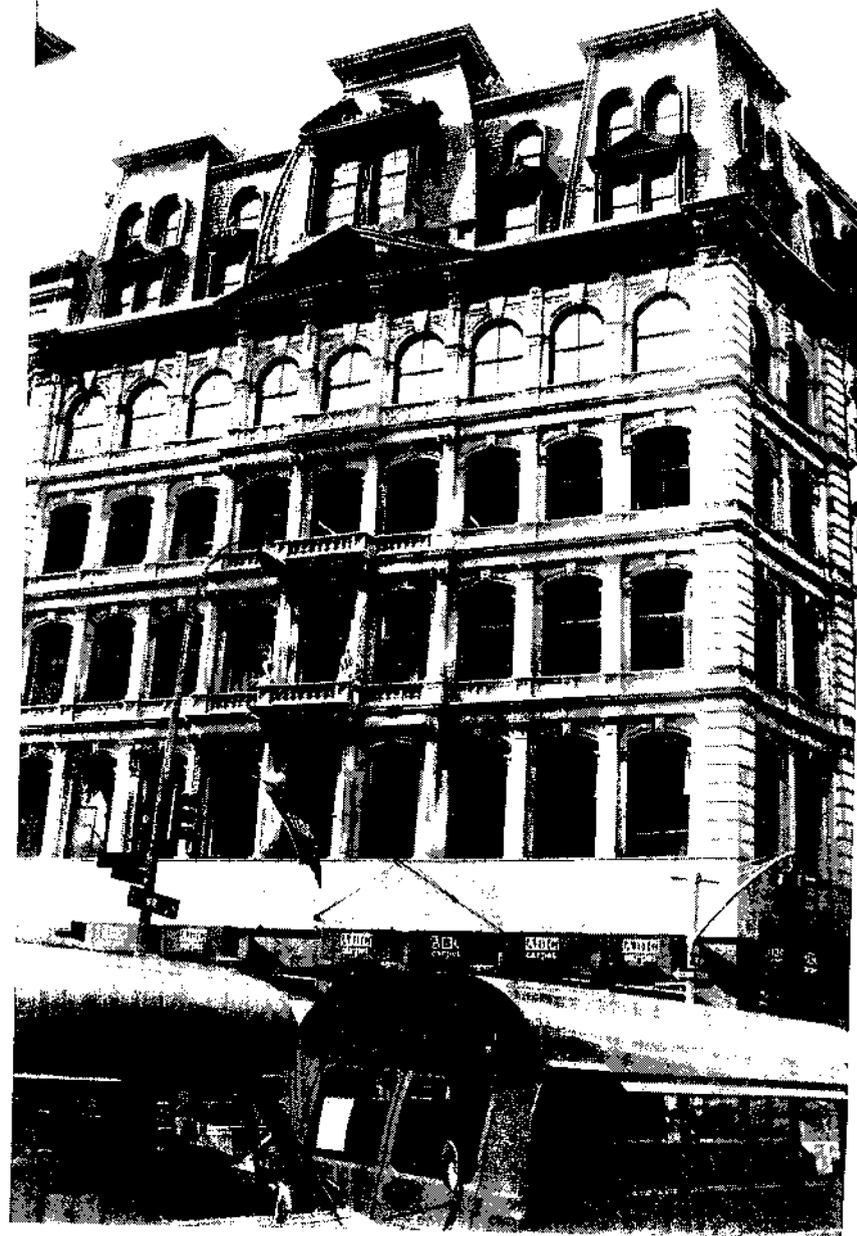
880-86 Broadway - W. & J. Sloane Building



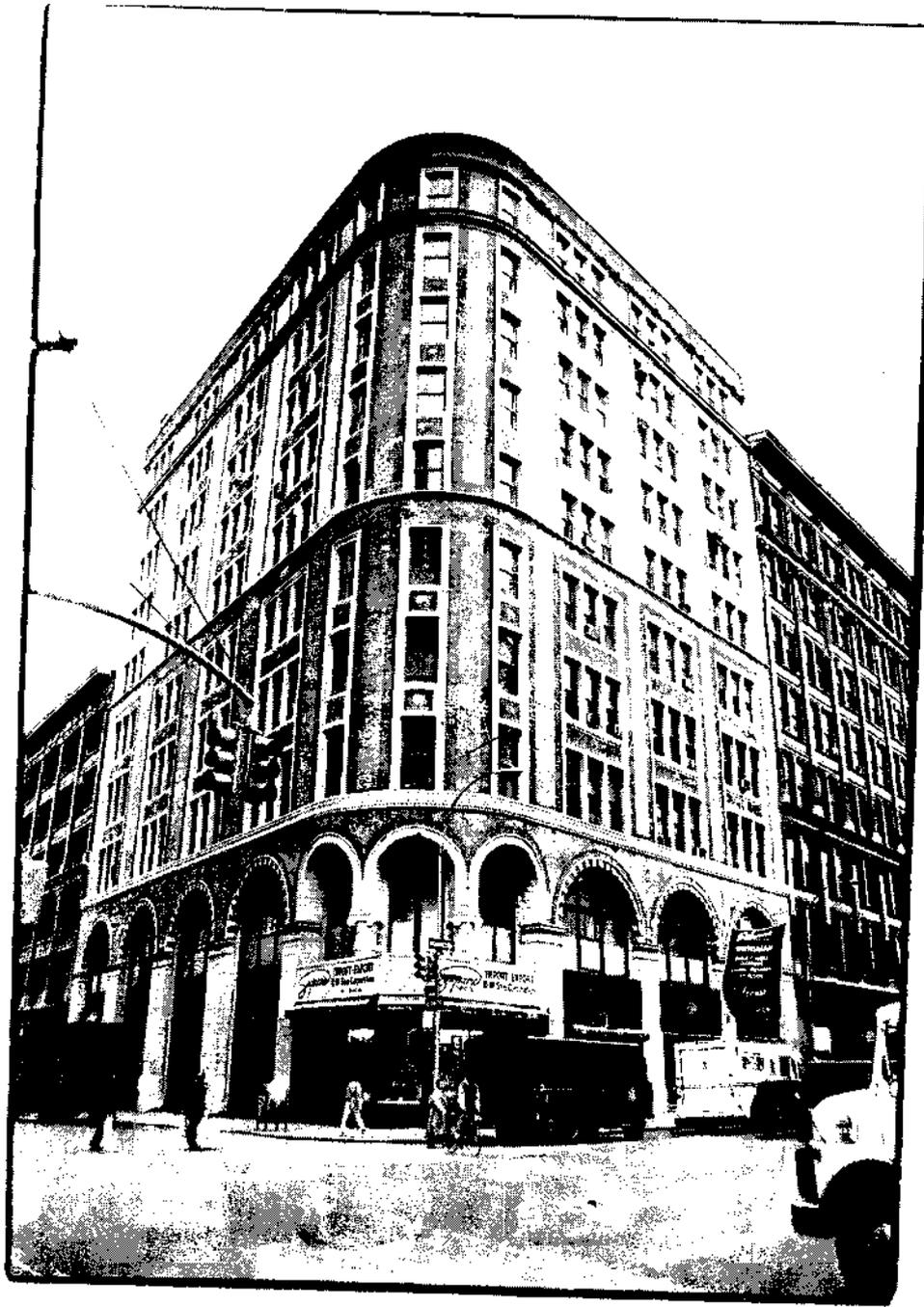
874 Broadway - MacIntyre Building



873-79 Broadway - Hoyt Building



881-87 Broadway - Arnold Constable Building



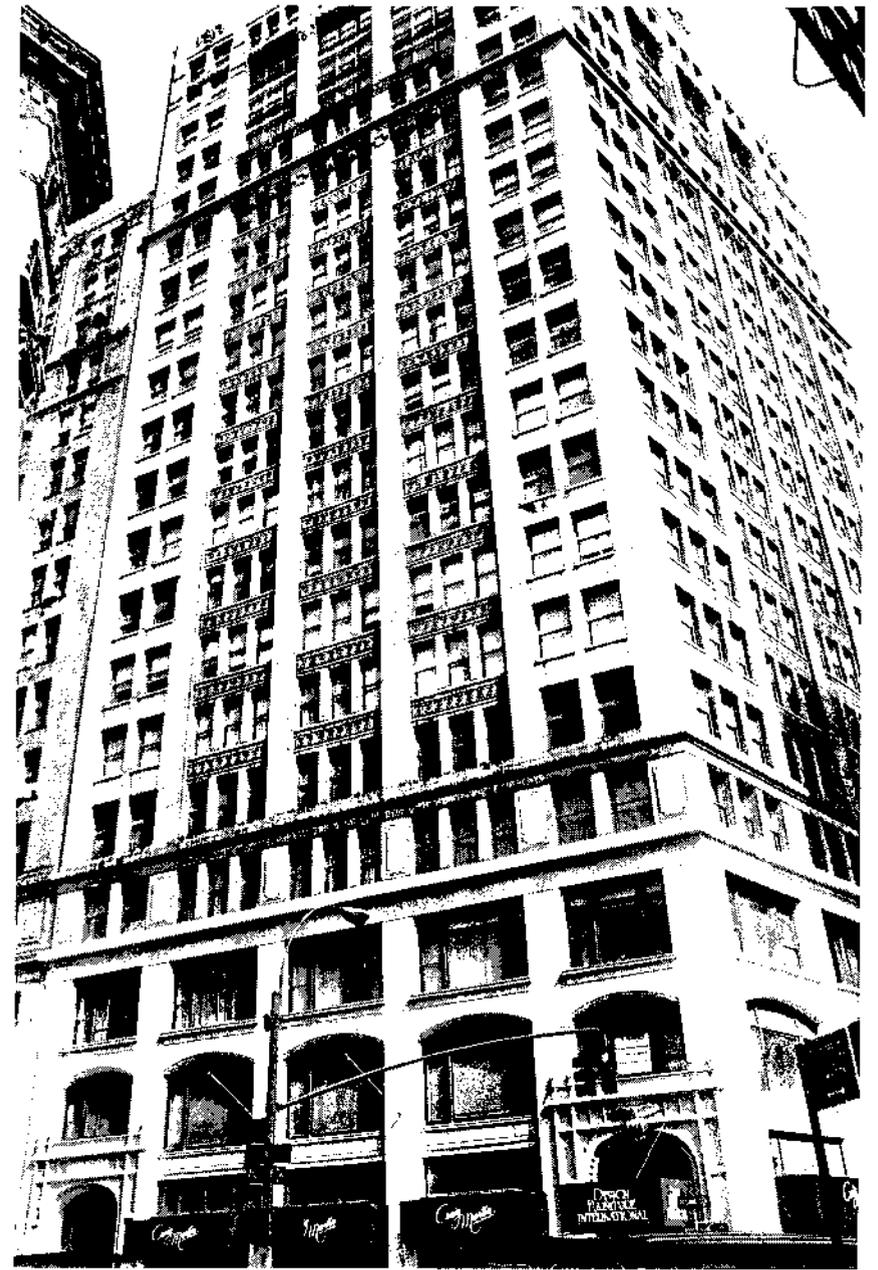
900 Broadway - Goelet Building



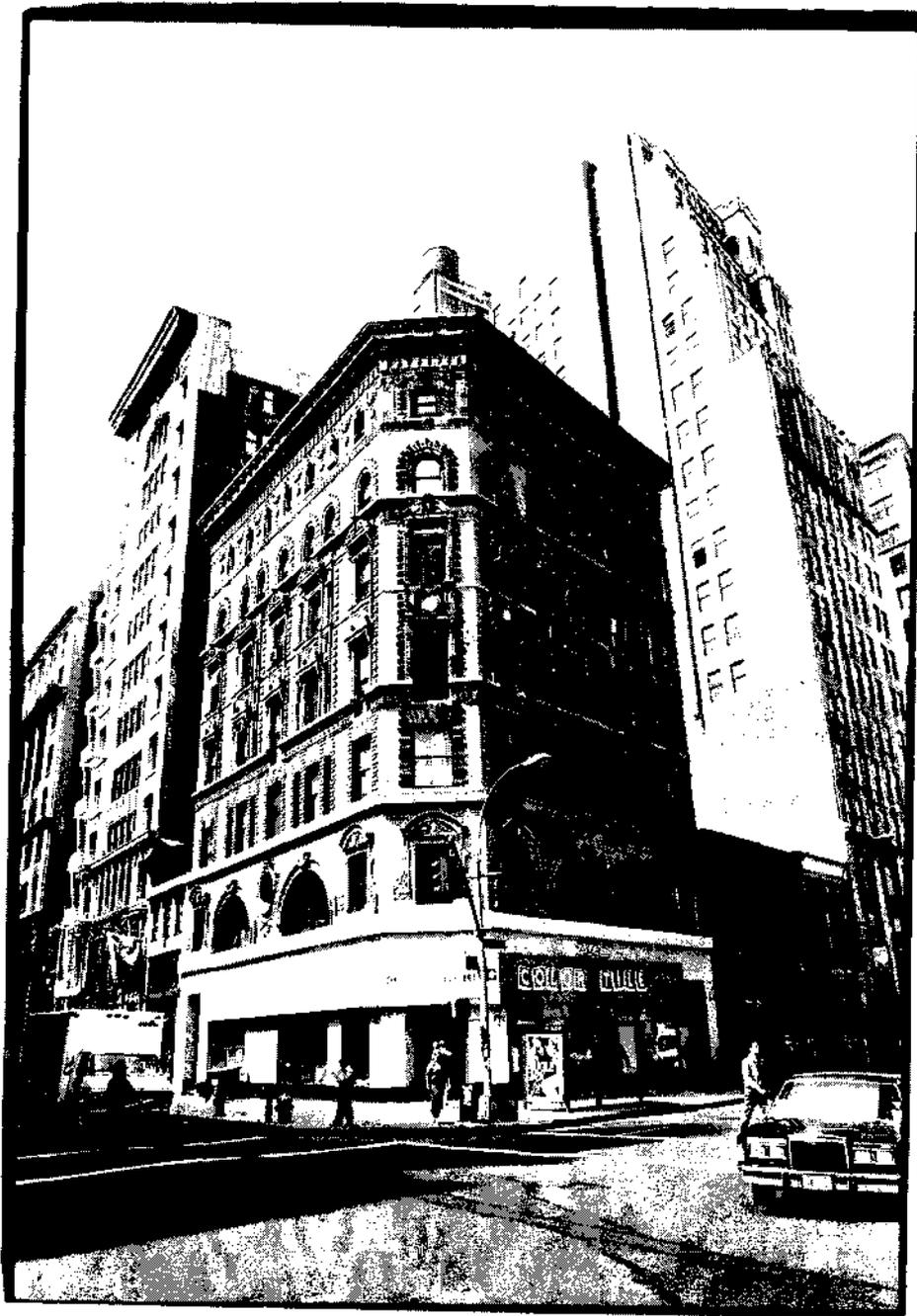
889 Broadway - Gorham Building



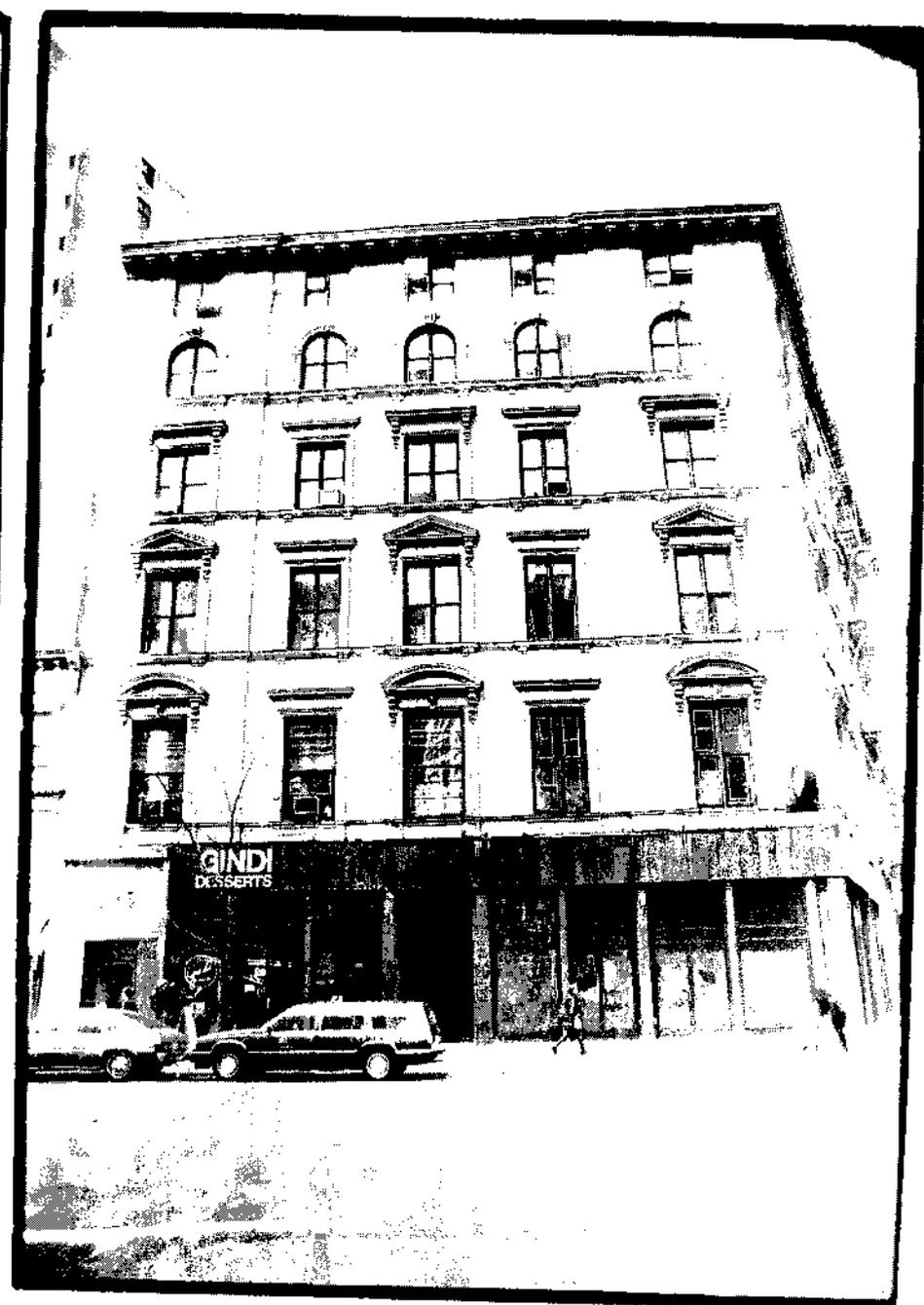
901 Broadway - Former Lord & Taylor Store Building



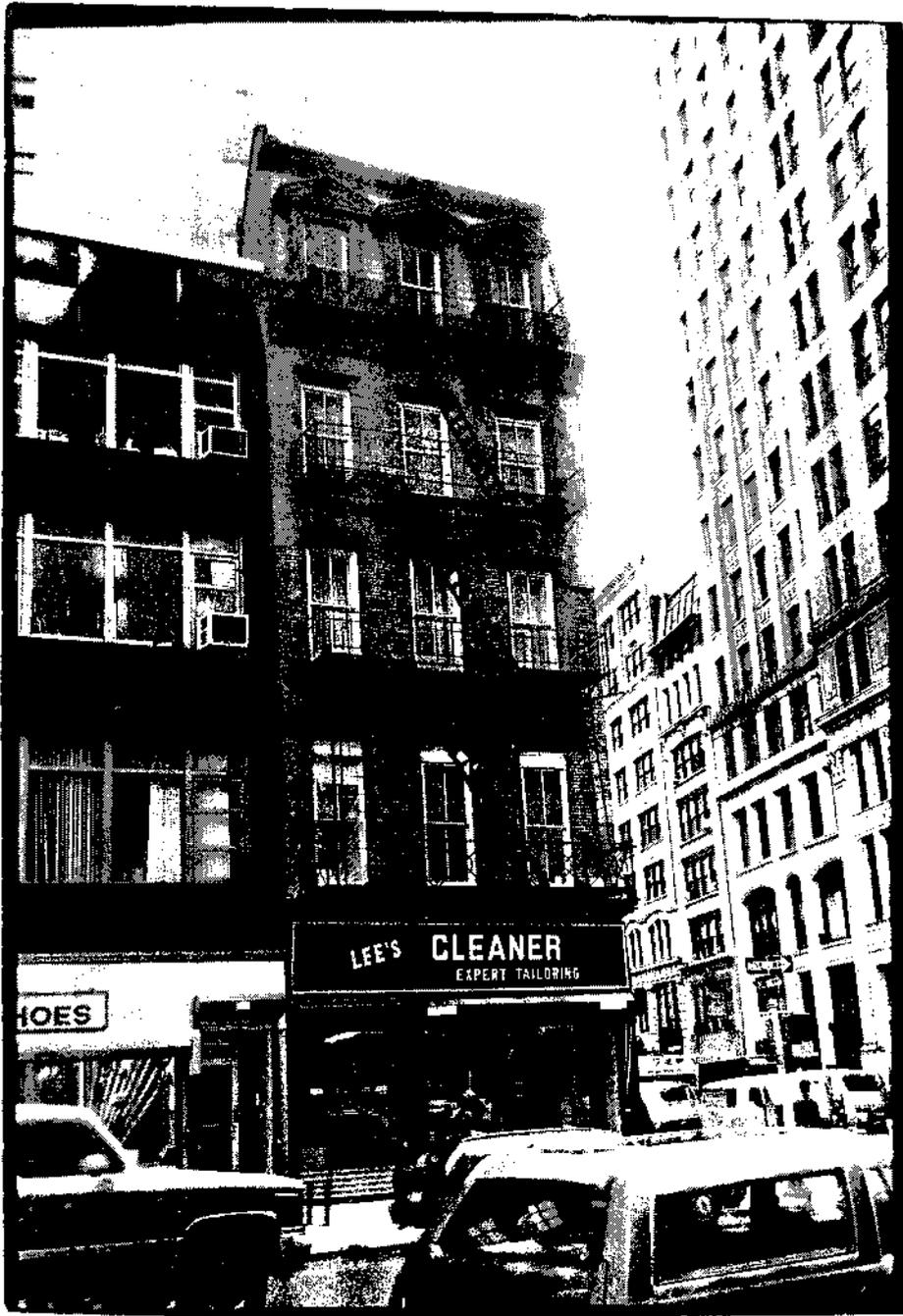
902-10 Broadway



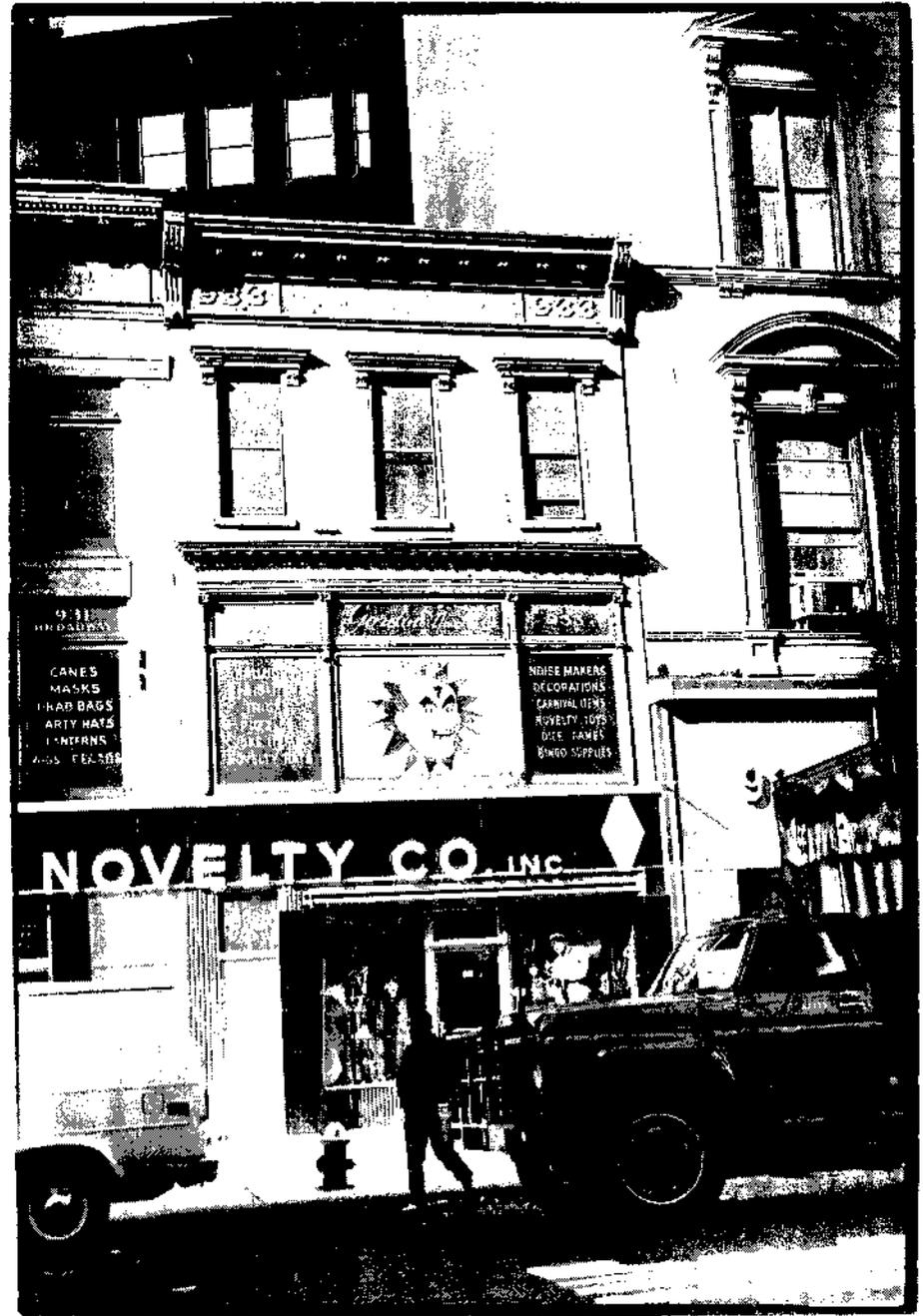
903-07 Broadway - Warren Building



935-39 Broadway - Mortimer Building



922 Broadway



933 Broadway —

BROADWAY
Between East 17th Street and East 18th Street
East Side

860 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/26]

PARISH BUILDING

TYPE	STYLE
Store	Late 19th-c. Commercial
ARCHITECT	ORIGINAL OWNER
Detlef Lienau	Daniel Parish (Estate of)

DATE OF CONSTRUCTION: 1883-84

SUMMARY

This six-story late nineteenth-century commercial style store building, characteristic of the middle development phase of the district, is located on the northwest corner of Broadway and East 17th Street and extends through the block to East 18th Street at the eastern boundary of the historic district. The irregularly-shaped building is forty-two feet wide on Broadway and eighty-one feet wide on East 17th Street with a one-bay chamfered corner conforming to the angle of the streets, and fifty feet wide on East 18th Street. Designed by the noted and influential architect, Detlef Lienau, and constructed in 1883-84, the Parish Building takes its name from Henry Parish, a wealthy dry goods merchant whose sumptuous mansion formerly occupied a portion of the site. Clad in brick with stone and terra cotta trim, the Parish Building has lost most of its original neo-Grec ornamental detail through refacing, although it still is a commanding presence at the northwest corner of Union Square.

HISTORY

Erected in 1883-84 for the estate of Daniel Parish, the Parish Building is one of the few remaining structures in New York designed by the noted nineteenth-century architect, Detlef Lienau, who was a student of the prominent French architect, Henri Labrouste, and a pioneer of the French Second Empire and neo-Grec styles in this country. From the 1880s through the early twentieth century, the Parish Building housed a number of significant tenants characteristic of those in the district, including several jewelers and silversmiths, such as Thomas G. Brown & Sons, Redlich Ludwig & Company, J.B. & S. Knowles, Geoffrey & Company, Howard Sterling Company, and Dominick & Haff, a distinguished firm established in 1872 and absorbed by Reed & Barton in 1928. The building also housed a number of furniture and home furnishings merchants, including Hebbard & Brothers, jewelry cases; William Jackson, mantels and fireplaces; Sypher & Company, antiques and furniture; Nearco Castelli & Brothers, oriental rugs; and Thonet Brothers, famous makers of bentwood furniture. The building was later known as the Butler Building; this may refer to a successor of Butler, Melvin & Company,

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 860 Broadway

a dry goods firm in which Daniel Parish was once a partner.

The irregular site of the Parish Building was previously occupied by two large structures: the former mansion of Henry Parish on Broadway and East 17th Street and a two-story commercial building erected around 1851 at 32-34 East 18th Street. The land, along with the Broadway blockfront between East 17th and East 18th Streets was part of a square-acre parcel purchased by the Manhattan Bank Company in 1806 with the intention that it would move there if the yellow fever epidemic forced the company out of lower Manhattan; the bank developed and sold off the lots in the late 1840s. Designed by Robert Griffith Hatfield and built in 1847-48, the Henry Parish mansion was an elegant Italianate style brownstone residence, noted for its extravagant furnishings, large conservatory, and plentitude of then-rare bathroom facilities. Henry Parish (1788-1856) and his brother, Daniel, were the sons of a Quaker storekeeper from upstate New York. They made their fortune through a succession of profitable dry goods businesses with branches in several southern United States cities, culminating in 1833 with the firm of H. & D. Parish. After Henry Parish died, it appears that the mansion was divided internally to accommodate several uses, reflecting the first wave of commercial development in the district. The second Union Place Hotel occupied the mansion from the late 1850s into the 1880s, and the Union League Club leased the building from 1863 to 1868 at an annual rent of \$6,000. There were also a number of other tenants, typical of those in the district, which were located in the mansion. These include: Leon Marcotte, an important interior designer who had been in a partnership with Detlef Lienau (architect of the Parish Building) for a few years around 1850; Phebe Brown, dressmaker; Othile Bousson, men's furnishings; and William Euston, a decorative artist.

ARCHITECTURE

BROADWAY FACADE

Forty-two feet wide, the Broadway facade is articulated by one vertical bay flanked by broad piers, with three square-headed window openings at each story separated by narrower intermediate piers. Although the facade has been refaced and the original neo-Grec style ornamental details have been removed, the configuration of the windows and the horizontal elements of the design remain in a simpler form. The one-story painted stone base has banded end pilasters with molded capitals flanking three rectangular openings. The northern opening has a modern surround containing plate glass doors, while the other openings have spiraled iron enframements with concrete infill topped by transoms that have iron grilles; the northern transom is glazed while the other has metal louvers. The base is capped by a molded cornice surmounted by arcaded balustrades spanning the second-story windows. The second through the sixth stories are clad in buff-colored brick, and intersected by a molded terra-cotta cornice above the third story and a stringcourse above the fourth story. Each story has

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 860 Broadway

three window openings with stone sills containing paired one-over-one wood-framed sash windows separated by iron mullions, except the northern opening at the second story which is fitted with louvers. A terra-cotta rosette frieze caps the sixth story, surmounted by a dentiled iron cornice with a scalloped parapet.

The chamfered corner of the building, which once featured a bow-fronted two-story entrance vestibule, is slightly recessed behind the planes of the Broadway and East 17th Street facades. One bay wide, it has the same overall design and articulation of detail as the facades with which it intersects, joining the continuous horizontal design elements. The ground story has an iron entrance surround with spiraled moldings capped by a frieze of rosettes, scallop shells and ribbons with a shallow cornice above.

EAST 17TH STREET FACADE

Eighty-one feet wide, the East 17th Street facade has the same overall design and articulation of detail as the Broadway facade, although it has two vertical bays of three openings at each story. At the ground story, two openings in the eastern bay are fitted with recessed metal doors. The two easternmost transoms above the ground-story openings are glazed, while the others have metal louvers. The easternmost window opening of the fourth story also has metal louvers.

EAST 18TH STREET FACADE

Fifty feet wide, the facade at 32-34 East 18th Street is clad in buff-colored brick. Although the original design of this facade remains intact, it does not reflect the original appearance of the other facades, as East 18th Street functioned as the rear of the building and was therefore given a simpler architectural treatment. The facade is articulated by three broad brick piers separating two vertical bays with three openings at each story. The recessed openings at the ground story are separated by slender iron colonnettes on raised pedestals; these openings have concrete infill except for the two westernmost openings which contain modern metal doors and metal panels. The ground story is capped by a molded cornice. Above, each bay has three segmentally-arched window openings with chamfered sides and brick voussoirs which share a common sill course ornamented by an inset billet molding. The openings contain two-over-two metal sash except for the easternmost openings of the second and sixth stories which have metal louvers. A frieze of inset rosettes surmounted by a simple dentiled iron cornice caps the facade. A fire escape has been installed at the center of the facade.

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 860 Broadway

EASTERN ELEVATION

The eastern elevation, visible above the adjacent two-story building which extends through the block from East 17th Street to East 18th Street, is clad in red brick and has no significant architectural features.

NORTHERN ELEVATION

The northern elevation, visible above the adjacent four-story building on Broadway, is clad in red brick and has no significant architectural features. Two painted signs are visible on the wall; apart from the word "Hess" these signs are illegible.

WESTERN ELEVATION

The western elevation, visible above the low-scale blockfront of the east side of Broadway between East 17th and East 18th Streets, is clad in red brick and has no significant architectural features. A painted sign, reading "A. Steinhardt Brothers, Entrance, 860 Broadway," is visible on the northern end of the wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1883-84: NB 383-1883 [Source: New Building Application]

1925: Alt 135-1925 [Source: Alteration Docket]

Refacing of Broadway and East 17th Street facades with brick and terracotta.

Architect -- F.H. Dewey & Company

Owner -- Sperry & Hutchinson Company, Inc.

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862 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/24]

TYPE	STYLE
Altered Rowhouse	Greek Revival and later
ARCHITECT	ORIGINAL OWNER
Unknown	Manhattan Bank Company

DATE OF CONSTRUCTION: c.1847

DESCRIPTION

This four-story altered rowhouse, characteristic of the early development phase of the district, is located near the East 17th Street end of the block. Twenty-five feet wide and constructed of brick, the building was first partially converted from a private residence to commercial use in the 1850s, a change which reflects the first wave of commercial development in the district. The ground story has a modern glass and aluminum storefront with a roll-down metal gate. The second story has a large tripartite show window, part of which survives from a storefront alteration prior to 1910; paired fluted iron pilasters with incised capitals flank the window, and the northern bay is topped by its original transom and a shallow modillioned cornice which was part of the original enframing. The rest of this cornice was replaced by a metal panel when the fire escape was in-

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 862 Broadway

stalled. The show windows were originally a wood-framed single-pane type with glazed transoms. These have been replaced by multi-pane metal-framed windows with paired transoms in the center and southern bays. The third and fourth stories each have three square-headed window openings, reflecting the original domestic character of the facade. Those at the third story are topped by projecting molded lintels, while the openings at the fourth story were increased in height in 1921. The windows have one-over-one wood sash, except for the southern bay at each story which has a metal-framed modified casement window accessible to the fire escape. The facade is surmounted by a stepped brick parapet with ornamental brickwork constructed in 1921.

HISTORY

Constructed in 1847-48, this altered dwelling was originally part of a row of houses developed by the Manhattan Bank Company which extended between East 17th and East 18th Streets on the east side of Broadway. The bank had purchased a square-acre parcel containing this blockfront from Edward Williams in 1806 with the intention that it would move there if the yellow fever epidemic forced the company out of lower Manhattan. Daniel M. Edgar purchased the property (along with 870 Broadway further up the block) in 1849, and continued to own it for at least fifteen years. The building was first partially converted for commercial use as early as 1851, when it was occupied by Thomas Merceau's drug store and Margaret Gombault's boarding house. A storefront was installed sometime in the 1860s. In the 1870s, Daprato & Gati's Eating Place occupied the ground story. The present second-story show window was built as part of an alteration prior to 1910, probably in the mid-1880s. Among the other early commercial tenants of the building, typical of those in the district, were Errico Brothers, Italian goods, which later moved to 859 Broadway just across the street; John Benzur, a furrier; and Peter M. Reilly, a cigar store. In 1921, in conjunction with a ground-story storefront alteration, the lintels of the fourth-story windows were raised and the existing brick parapet was constructed. At that time, the building was occupied by a men's furnishings store at the ground story, a barber shop at the second story, and manufacturing above.

DEPARTMENT OF BUILDINGS INFORMATION

*1921: Alt 251-1921 [Source: Alteration Application]
Removal of existing cornice and raising of fourth-story lintels to enlarge windows, erection of parapet, and installation of ground-story storefront.
Architect -- John B. Snook Sons Owners -- Martin & Benjamin Morse

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 862 Broadway

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William Perris, Maps of the City of New York (1853), vol. 4, pl. 56.
Phillips Elite Directory, 1887, 1890, 1907, 1911.

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864 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/23]

TYPE	STYLE
Altered Rowhouse	Greek Revival
ARCHITECT	ORIGINAL OWNER
Unknown	Manhattan Bank Company

DATE OF CONSTRUCTION: 1847-48

DESCRIPTION

This four-story Greek Revival style altered rowhouse, characteristic of the early development phase of the district, is located near the East 17th Street end of the block. Twenty-five feet wide and constructed of brick, this building was partially converted from a private residence to business use in the 1860s with the installation of a ground-story storefront. The ground story currently has a modern glass and aluminum storefront with a roll-down metal gate. An entrance vestibule is located at the southern end. The second, third, and fourth stories each have three square-headed window openings which get progressively shorter at each story, reflecting

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 864 Broadway

the original domestic character of the facade. The openings have simple sills; the original projecting molded lintels are missing. The windows have one-over-one wood sash, except at the third story where the northern bay has a wood-framed modified casement window and the center bay has a two-over-one wood sash window which provide access to the fire escape. Two windows at the second story have been modified for air conditioners. A simple iron cornice caps the facade.

HISTORY

Constructed in 1847-48, this altered dwelling was originally part of a row of houses developed by the Manhattan Bank Company which extended between East 17th and East 18th Streets on the east side of Broadway. The bank had purchased a square-acre parcel containing this blockfront from Edward Williams in 1806, with the intention that it would move there if the yellow fever epidemic forced the company out of lower Manhattan. Theodore Bailey purchased the property from the bank in 1849 and continued to own it for at least fifteen years. In the mid-1860s, a storefront was installed at the ground story, reflecting the first wave of commercial development in the district. The store was occupied by Anthony Lauch's confectioners in the 1860s and 1870s. Among the other early tenants in the building, typical of those in the district, were Everall Brothers, tailors, and Conrad's Bakery and Lunchroom.

DEPARTMENT OF BUILDINGS INFORMATION

1887: Alt 907-1887 [Source: Alteration Application]
Construction of one-story rear extension, seven feet wide and eight feet deep.

Architect -- John C. Klett Owner -- Sallie B. Frederick
Agent -- H.H. Cammann

1922: Alt 376-1922 [Source: Alteration Application]
Erection of new fire escape at front of building and installation of fire-proof windows.

Architect -- Charles Mullan Owner -- Gertrude B.T. Griffiths, et al.

REFERENCES

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Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 864 Broadway

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866 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/56]

TYPE
Altered Rowhouse

STYLE
Greek Revival

ARCHITECT
Unknown

ORIGINAL OWNER
Manhattan Bank Company

DATE OF CONSTRUCTION: 1847-48

DESCRIPTION

This four-story Greek Revival style altered rowhouse, characteristic of the early development phase of the district, is located at the middle of the block. Twenty-five feet wide and constructed of brick, the building was partially converted from a private residence to commercial use in the 1850s with the installation of a ground-story storefront. The ground story currently has two modern glass and aluminum storefronts with roll-down metal gates, and a metal entrance door at the southern end. The second, third, and fourth stories each have three square-headed window openings which get progressively shorter at each story, reflecting the original domestic character of the facade. The openings have simple sills and projecting molded lintels. The windows have one-over-one wood sash, except the northern bay at each story has modified metal-framed casement windows that provide access to the fire escape. A simple dentiled iron cornice caps the facade.

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 866 Broadway

HISTORY

Constructed in 1847-48, this altered dwelling was originally part of a row of houses developed by the Manhattan Bank Company which extended between East 17th and East 18th Streets on the east side of Broadway. The bank had purchased a square-acre parcel containing this blockfront from Edward Williams in 1806 with the intention that it would move there if the yellow fever epidemic forced the company out of lower Manhattan. Thomas Ward purchased the property from the bank in 1849 and continued to own it for at least fifteen years. In the early 1850s, the building was occupied by Jules Coutan's school; by the late 1850s, the building had been partially converted to commercial use, reflecting the first wave of commercial development in the district, with Philo Cole's retail dry goods store located in the ground story. Commercial tenants of the 1880s and 1890s, typical of those in the district, included D.B. Bedell & Company, merchants of fine French and English porcelain specializing in Royal Worcester (which was located next door at 868 Broadway in the 1870s); Charles E. Mosher, china and glass; and Freeman Finley, a designer. Around 1910, the building was occupied by Fuller's Detective Bureau, while Morse Brothers, a men's wear merchant, was located in the ground-story store. In 1923, fire escape was erected on the front of the building, indicating that the building was in use for light manufacturing.

DEPARTMENT OF BUILDINGS INFORMATION

1922: Alt 577-1922 [Source: Alteration Application]
Installation of fire escape and fireproof windows on front of building.
Architect -- Thomas W. Lamb Owner -- David Picker
Builder -- Rapid Fire Door, Inc.

REFERENCES

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Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 866 Broadway

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 90.

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William Ferris, Maps of the City of New York (1853), vol. 4, pl. 56.

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868 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/55]

TYPE
Altered Rowhouse

STYLE
Greek Revival

ARCHITECT
Unknown

ORIGINAL OWNER
Manhattan Bank Company

DATE OF CONSTRUCTION: 1847-48

DESCRIPTION

This four-story Greek Revival style altered rowhouse, characteristic of the early development phase of the district, is located near the East 18th Street end of the block. Twenty-five feet wide and constructed of brick, the building was partially converted from a private residence to commercial use in the late 1850s with the installation of a ground-story storefront. The ground story currently has a modern glass and aluminum storefront with metal roll-down gates and a metal entrance door at the southern end. The second, third, and fourth stories each have three square-headed window openings, reflecting the original domestic character of the facade. Originally, these openings were progressively shorter at each story; however, the fourth-story openings were increased in height in 1920. The window openings have simple sills, and those at the second and third stories retain the original projecting molded lintels. The windows have one-over-one wood sash, except the center window at the third story which has two-over-two wood sash, and the northern windows of the third and fourth stories which are a metal-framed modified casement type which provide access to the fire escape. A simple iron cornice caps the facade.

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 868 Broadway

HISTORY

Constructed in 1847-48, this altered dwelling was originally part of a row of houses developed by the Manhattan Bank Company which extended between East 17th and East 18th Streets on the east side of Broadway. The bank had purchased a square-acre parcel of land containing this blockfront from Edward Williams in 1806 with the intention that it would move there if the yellow fever epidemic forced the company out of lower Manhattan. O. Cammann(Campbell?) purchased the property (along with 872 Broadway just up the street) in 1849. In 1853, he sold the building to H.G. Marquand, a millionaire New York industrialist and philanthopist with large real estate holdings, who owned the property for many years. In the late 1850s, the building was occupied by a baker, Joshua Carleton, indicating that a storefront had been installed at the ground story, reflecting the first wave of commercial development in the district. In 1871, a one-story rear extension was added to the building to accommodate D.B. Bedell, a china and glass merchant who occupied the ground-story store in the 1870s before relocating next door to 866 Broadway. In the 1880s, the building was occupied by the Wunderlich Art Gallery. Among the commercial tenants in the building during the first decade of the twentieth century, typical of those in the district, were Kassakian, rugs; F. Bennett's Corset Parlor; Paul L. Bryant, dyeing and cleaning; and "Professor" Kenison, a manicurist. In 1920, the fourth-story windows were increased in height and a fire escape was constructed on the front of the building, which was used at that time for light manufacturing.

DEPARTMENT OF BUILDINGS INFORMATION

1871: Alt 10-1871 [Source: Alteration Docket]
Construction of a one-story rear extension.
Owner -- H.G. Marquand Builder -- J. Barnes

1920: Alt 1099-1920 [Source: Alteration Application]
Construction of new fire escape at the front of the building and raising of fourth-story lintels to enlarge window openings.
Architect -- Charles M. Straub Owner -- Morris Greenstein

REFERENCES

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Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 3.
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Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 868 Broadway

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870 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/54 in part]

TYPE	STYLE
Converted Rowhouse	Early 20th-c. commerical
ARCHITECT	ORIGINAL OWNER
Unknown/Arthur Sutcliffe	Manhattan Bank Company

DATE OF CONSTRUCTION: c.1847/1915

SUMMARY

In 1894, the four-story converted brick rowhouse at 870 Broadway, located near the East 18th Street end of the block, was joined at the rear to 30 East 18th Street, a four-story altered brick dwelling located near the Broadway corner, forming one L-shaped building. Characteristic of the early development of the district, both twenty-five foot wide buildings were constructed as private dwellings in the mid-nineteenth century and later converted for commercial use. Erected in 1847-48, 870 Broadway received its early twentieth-century commercial style facade as the result of a 1915 alteration. 30 East 18th Street was constructed between the mid-1850s and mid-1860s; the Italianate style facade of the building retains its original domestic character above a ground-story storefront, most of which survives from an early alteration.

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 870 Broadway

HISTORY

Constructed in 1847-48, 870 Broadway was built by the Manhattan Bank Company as part of the development of a row of houses extending from East 17th Street to East 18th Street on the east side of Broadway. The bank had purchased a square-acre parcel of land containing this blockfront from Edward Williams in 1806 with the intention of that it would move there if the yellow fever epidemic forced the company out of lower Manhattan. Although contained within the parcel owned by Manhattan Bank, it appears that 30 East 18th Street was built sometime between the mid-1850s and mid-1860s (the directories indicate that Joseph Bridgeman sold seed at this address in 1851, but the lot is vacant on the 1853 map of New York).

Daniel M. Edgar purchased 870 Broadway (along with 862 Broadway further down the block) in 1849 and continued to own it for many years. Reverend H.D. Ward was a resident at 870 Broadway in the early 1850s. By 1859, Victorine Gilbert and Mary E. Horigan, dressmakers, were tenants in the building, suggesting that it was already in use for business purposes, a change reflecting the first wave of commercial development in the district. In the 1870s, the building was occupied by artists' studios and A. Picot & Company, feathers, a typical tenant within the district. In 1881, the ground-story floor was lowered and a new storefront was installed. Herman Bergdorf, a tailor, had his shop in the building until 1893. Mr. Bergdorf then moved his business to 125 Fifth Avenue where the name was changed to Bergdorf & Voight, and by 1904, the Bergdorf Goodman company was established, a business which survives today as a fashionable store known for its fine clothing and accessories.

30 East 18th Street remained a private residence for a longer period of time; as of 1868, the building did not have a ground-story storefront, unlike many of the surrounding buildings. Residential tenants included Mr. and Mrs. Lithauer and Mrs. Clement Lamy in the 1880s, and Miss Emma Goldsmith around 1890. In 1894, the two buildings were joined at the rear by a one-story extension, forming one L-shaped building. The ground-story storefront at 30 East 18th Street was possibly installed at that time, although there was another storefront alteration in 1905 which may have affected both the Broadway and East 18th Street facades. Tenants in the building at this time, typical of those in the district, included Isaac Rindscopf, embroideries, and R.W. Hemens, a tailor. Old Staten Island Dyeing and Cleaning Company and a merchant of hairbrushes were located in the building around 1910. In 1915, the second-, third- and fourth-story window openings at 870 Broadway were enlarged and reconstructed.

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 870 Broadway

ARCHITECTURE

BROADWAY FACADE

Twenty-five feet wide, the Broadway facade has a modern glass and aluminum storefront at the ground story with a roll-down metal gate. Above, the brick facade at the second, third and fourth stories is pierced by five-part iron-framed show windows with molded mullions and pivoting wood-framed panes installed in 1915. The second- and third-story windows have glazed transoms. The windows are progressively shorter in height at each story, reflecting the variation in window size of the original facade, which was designed for domestic use. The height of the building was also slightly extended at the time of the 1915 alteration. A modillioned iron cornice caps the facade.

EAST 18TH STREET FACADE

See entry for 30 East 18th Street

DEPARTMENT OF BUILDINGS INFORMATION

1881: Alt 152-1881 [Source: Alteration Application]

Removal of first story front at 870 Broadway, lowering of ground-story floor, and installation of a new storefront.

Architect -- John C. Klett Agent -- H.H. Cammann

1894: Alt 1664-1894 [Source: Alteration Application]

Construction of a one-story extension joining the rear of 870 Broadway to the side wall of 30 East 18th Street. Possibly storefront alterations.

Architect -- Joseph Wolf Owner -- Daniel M. Edgar (Estate of)

Executor -- H. Cammann

1905: Alt 1128-1905 [Source: Alteration Application]

Installation of new iron-framed storefront. Listed under 870 Broadway, but may also apply to 30 East 18th Street.

Architect -- John H. O'Rourke Owner -- Daniel M. Edgar (Estate of)

Executor -- H. Cammann

*1915: Alt 218-1915 [Source: Alteration Application]

Removal of piers between front windows of second, third, and fourth stories at 870 Broadway and installation of enlarged iron-framed windows.

Architect -- Arthur Sutcliffe Owners -- Daniel & Edgar Newhold

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 870 Broadway

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- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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872 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/52]

HAWES BUILDING

TYPE	STYLE
Converted Dwelling	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Unknown/Frederick Jacobson	Manhattan Bank Company
DATE OF CONSTRUCTION: c.1847/1901	

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 872 Broadway

SUMMARY

This four-story converted dwelling, with a Beaux-Arts style stone facade characteristic of the later development phase of the district, is located at the southeast corner of Broadway and East 18th Street, extending thirty-four feet along Broadway and eighty-eight feet along East 18th Street. Originally constructed as a private dwelling during the early development phase of the district as part of a row of brick houses extending along the Broadway blockfront from East 17th to East 18th Streets, the building was later adapted for business purposes during the first wave of commercial development in the district. In 1901, the Hawes Building (named for its owner at that time, B.F. Hawes) underwent substantial alterations, including the erection of a new stone facade on Broadway, a slight increase in the height of the building, and the reconstruction of the fourth story of the East 18th Street facade to make the building conform to a regular cornice line.

HISTORY

Constructed in 1847-48, this converted dwelling was part of a row of houses developed by the Manhattan Bank Company along the Broadway blockfront, although its corner lot allowed the building to be slightly wider than the others in the row. The bank had purchased a square-acre parcel containing this blockfront from Edward Williams in 1806 with the intention that it would move there if the yellow fever epidemic forced the company out of lower Manhattan. O. Cammann(Campbell?) purchased the property (along with 868 Broadway just down the street) in 1849 and continued to own it for many years. The building was first partially converted from a private residence to commercial use sometime in the 1850s; by the late 1850s, George C. Anthon's school and R.H. Timpson & Brother, grocers, occupied the building. An irregularly-shaped three-story commercial structure at 28 East 18th Street (located at the rear of the lot) is indicated on the 1868 Perris insurance map of New York City. It appears that 872 Broadway and 28 East 18th Street were joined in 1869 to accommodate a photography gallery and studios; in the mid-1870s, J. Gurney & Son, photography, was located at this address. This alteration also entailed the removal of portions of the top story along East 18th Street and the insertion of glazed studio spaces. (The fourth story was reconstructed in 1901 in conjunction with the erection of the new facade of the Hawes Building). Other commercial tenants in the building between the 1880s and first decade of the twentieth century, typical of those in the district, included Dorcas, a women's handiwork magazine; Grignard Morgan Company, an art publisher; Erksine & Company, millinery goods; the Cosmopolitan shirt store; and the Plymouth Raincoat Company.

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 872 Broadway

ARCHITECTURE

BROADWAY FACADE

Thirty-four feet wide, the Broadway facade is clad in stone above two modern glass, brick, and aluminum storefronts at the ground story. The second, third, and fourth stories are articulated by two vertical bays containing iron-framed tripartite show windows separated by iron spandrels original to the 1901 facade. These windows have wood pivoting sash and glazed transoms. The triple-height bays have coursed enframements with molded reveals rising to the fourth story where they are highlighted by large terra-cotta scallop shells. The building is accented by a coursed corner pier serving as a transition to the East 18th Street facade which has a one-bay return of the stone-framed show windows set into the brick. A modillioned iron cornice surmounts the facade and continues along East 18th Street; "Hawes Building" is inscribed in the center of the frieze.

EAST 18TH STREET FACADE

Eighty-eight feet wide, the East 18th Street facade is clad in red brick (painted dark red). The western end of the facade has a one-bay return of the modern Broadway storefront at the ground story, surmounted by a bay of tripartite show windows set in a stone enframement which echoes the design of the Broadway facade. To the east of the ground-story storefront is a modern sign, a metal door, a row of openings behind roll-down metal gates (first constructed in 1912), and a doorway at the eastern end reached by shallow steps. Above, the brick facade is pierced by square-headed window openings with simple sills and flush stone lintels which recall the original domestic character of the building. These openings contain one-over-one wood sash, except for one window at each story toward the eastern end; these are metal-framed modified casement windows accessible to the fire escape. The arrangement of the window openings is somewhat irregular; this is due to the 1901 alteration in which the building was partially reconstructed. A modillioned iron cornice caps the building.

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 434-1869 [Source: Alteration Application]

Removal of portions of the brick wall of the top story along East 18th Street and construction of glazed studio spaces.

Owner -- William Kirk Builder -- William D. Gibson

*1901: Alt 2671-1901 [Source: Alteration Application]

Erection of new stone facade with large show windows. Removal of existing studios; reconstruction of fourth story to conform to common cornice line.

Architect -- Frederick Jacobson Owner -- B.F. Hawes

1912: Alt 2776-1912 [Source: Alteration Application]

Removal of a portion of ground-story wall on East 18th Street and corner masonry pier of building for the installation of storefronts.

Architect -- Leonidas E. Denslow Owner -- Susan G. Cammann, et al.

Builder -- Blot & Baust Tenants -- Kate Hawes & United Cigar

Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 872 Broadway

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- Phillips Elite Directory, 1874, 1904, 1911.

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BROADWAY
Between East 17th Street and East 18th Street
WEST SIDE

857 BROADWAY between East 17th Street and East 18th Street (West Side)
[Tax Map Block/Lot: 846/19]

TYPE	STYLE
Converted Dwelling	neo-Grec
ARCHITECT	ORIGINAL OWNER
Unknown/Joseph M. Dunn	Peter Goelet

DATE OF CONSTRUCTION: c.1847/1884

SUMMARY

This four-story neo-Grec style converted dwelling, located at the northwest corner of Broadway and East 17th Street, extends twenty-seven and a half feet along Broadway and 107 feet along East 17th Street. The building was first converted from a private residence to commercial use in 1860s, reflecting the first wave of commercial development in the district. In 1884 a cast-iron facade, characteristic of the middle development phase of the district, was constructed on Broadway and a four-story extension of about thirty feet was added to the rear. The dwelling was originally built in 1847-48 for Peter Goelet, whose family fortune was made in New York real estate.

HISTORY

Originally built in 1847-48 as a private dwelling owned by Peter Goelet, this building passed in 1854 to Peter's brother Robert Goelet, in whose family it remained for many years. Among New York's most prominent and successful real estate developers, the Goelets erected some of the most historically and architecturally significant buildings in the district, including the Goelet Building (894-900 Broadway), the Gorham Building (889 Broadway), the Lord & Taylor Building (901 Broadway), and the Judge Building (110-112 Fifth Avenue). Robert Goelet, who greatly expanded the family fortune, also served as a director of Chemical Bank. Peter Goelet, an eccentric bachelor, lived two blocks north of 857 Broadway at Broadway and 19th Street. In the 1860s, L.D. Able's Eating House was located at 857 Broadway, indicating that the building had already been partially converted for commercial use. In 1884, a four-story extension was added to rear and the cast-iron front was constructed on Broadway to accommodate stores and lofts. Among the early commercial tenants of the building, typical of those in the district, were Marcuse & Company, Jewelry; M.L. Rimes Illustrating Company; and DeYoung's Photograph Gallery, which claimed to be "the largest photographic establishment in New York City" in 1902.

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 857 Broadway

ARCHITECTURE

BROADWAY FACADE

The Broadway facade is clad in cast-iron painted dark red. It is three bays wide with an angled corner bay and a one-bay return on East 17th Street. The ground story has a modern glass and aluminum storefront and doors. The storefront is surmounted by a molded cornice supported by simple brackets, a frieze accented with fleurons, a dentiled stringcourse, and a paneled frieze which together form the base of the projecting second story. The second-story windows are separated by slender colonnettes and retain the original transom openings, although the transom glazing has been replaced by panels. The wood-framed tripartite windows appear to be replacements for the original. Shallow molded cornices cap the second and third stories. The third- and fourth-story windows have one-over-one wood sash which appears to be original, except for those in the corner bay which are a single-pane type. Pilasters separate the windows; those at the northern end on Broadway, at the corner where they conform to the angled bay, and at the western end of the East 17th Street one-bay return are embellished with diagonal ribbing, foliated bands, vertical flutes, and simple capitals with festoons. The narrower pilasters flanking the center bay on Broadway have scalloped moldings. The Broadway and East 17th Street facades are surmounted by a continuous modillioned cornice.

EAST 17TH STREET FACADE

The East 17th Street facade is constructed of brick, painted gray, with a one-bay return of the cast-iron Broadway facade at its eastern end. The ground story has three modern glass and aluminum storefronts capped by a simple iron cornice remaining from earlier storefronts. Above, irregularly placed square-headed window openings with stone sills pierce the facade; these contain one-over-one wood-framed sash. The second story has two projecting iron-framed bays, one at the western end and the other near the center of the facade, with paneled enframements and simple cornices. The pivoting wood-framed show windows with transoms have a tripartite configuration at the western bay and are paired at the eastern bay. A fire escape with decorative railings is suspended from the eastern end of the facade.

DEPARTMENT OF BUILDINGS INFORMATION

*1884: Alt 224-1884 [Source: Alteration Docket]

Rear extension of four stories approximately thirty feet deep, and erection of new cast-iron facade to accommodate store and lofts.

Architect -- Joseph M. Dunn Builder -- Michael Reid

Owners -- Robert & Ogden Goelet

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 857 Broadway

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859 BROADWAY between East 17th Street and East 18th Street (West Side)
[Tax Map Block/Lot: 846/20]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown/James S. Maher	Nancy S. Edwards

DATE OF CONSTRUCTION: 1841/1897

DESCRIPTION

This three-story Italianate altered dwelling, characteristic of the early development phase of the district, is located near the East 17th Street end of the block. Twenty-five feet, five inches wide and constructed of brick, the building was first partially converted from a private residence to commercial use in the 1860s, a change which reflects the first wave of commercial development in the district; the existing second-story show window survives from a storefront alteration of 1897. The ground story has a modern glass and aluminum storefront. The second story has a large four-part show window with iron mullions and a simple cornice. The windows, altered later, have three-over-three metal-framed sash with tripartite transoms, except for the southern bay which has paired metal-framed doors with three panes each, which provide access to the fire escape suspended from the facade. The third story has three square-headed window openings with projecting molded lintels, reflecting the original domestic character of the facade. The southern and center window openings contain two-over-one metal sash, while the northern opening has a four-part metal-framed door. The facade is capped by a bracketed and modillioned iron cornice which appears to date from the 1869 alteration.

HISTORY

Originally built in 1841 as a private dwelling for Nancy S. Edwards, this building was first converted to stores in the 1860s. In 1869 a new front of Coloburgh brick was constructed, a one-story extension approximately forty-five feet deep was added to the rear, and a new iron cornice was added to the facade. In 1884, the rear extension was raised the full height of the building. In 1897, a new storefront was constructed at the first two stories. Among the early tenants of the building, representative of those in the district, were Errico Brothers, importers of art works, which relocated from 862 Broadway across the street where it had been listed as a merchant of Italian goods; and J.M. Chanut & Cie, importers and merchants of French gloves. In 1916, J.M. Chanut & Cie expanded into 23 East 17th Street by joining the rears of the two buildings. Reflecting a change in use to allow manufacturing, a fire escape was erected at the front of the building and the existing window frames were altered at this time.

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 859 Broadway

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 455-1869 [Source: Alteration Application]
Construction of new brick front, extension of first story at the rear of
the building about forty-five feet deep, and addition of new iron cornice.
Architect -- H.F. White Owner -- Unknown
Builder -- Huson & Leeder Tenant -- James Pursell

1884: Alt 553-1884 [Source: Alteration Application]
Addition of two stories to existing rear extension.
Architect -- C.E. Hadden Owner -- E.A. Newell

*1897: Alt 466-1897 [Source: Alteration Application]
Construction of new storefronts at first two stories.
Architect -- James S. Maher Owner -- Edwards Estate

1916: Alt 2567-1916 [Source: Alteration Application]
Erection of fire escapes at front of building, replacement of window sash,
and construction of opening at rear of building to join 23 E. 17 Street.
Architect -- Hohn H. Scheier Owner -- Maria Edwards (Estate of)
Tenants -- J.M. Chanut & Cie

1953: BN 2826-1953 [Source: Building Notice Application]
Opening between building and 23 East 17th Street closed.
Owner -- 859 Broadway Corporation Builder -- Joseph Harber

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Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 859 Broadway

William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.

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861 BROADWAY between East 17th Street and East 18th Street (West Side)
[Tax Map Block/Lot: 846/21]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown/William A. Hankinson	Moses L. Jackson

DATE OF CONSTRUCTION: c.1842/1889

DESCRIPTION

This four-story Italianate altered dwelling, characteristic of the early development phase of the district, is located at the middle of the block on an unusual triangularly-shaped lot. Twenty-five feet wide and constructed of brick, the facade retains part of the second-story show window from an 1889 storefront alteration although the building had been converted for commercial use in the 1860s, in a change reflecting the first wave of commercial development in the district. The ground story has a modern glass and aluminum storefront. The second story has a five-part iron-framed show window; the fluted pilasters at the ends date from the 1889 alteration when a four-part show window was installed. The existing three-over-three metal-framed windows with transoms, and the metal-framed door at the northern bay with access to a fire escape suspended from the facade, were installed later. The third and fourth stories each have three square-headed window openings reflecting the original domestic use of the building; the southern and center openings at the third story retain their projecting molded lintels. The windows have one-over-one wood-framed sash, except for the southern bay of the third story and the northern bay of the fourth story which have pairs of two-part wood-framed casement windows, and the center bay of the third story has a two-over-two wood-framed sash window. A bracketed iron cornice, which appears to have been added in the late 1860s, caps the facade.

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 861 Broadway

HISTORY

Originally constructed as a private dwelling in 1841-42 for Moses L. Jackson, in whose family it remained for many years, this building was converted for commercial use sometime in to the 1860s. In the 1880s, the building was used for jewelry manufacturing and as a fruit store. In 1889, a new two-story storefront was constructed, a typical alteration within the district. At that time, the store was leased to a fur dealer, H.F. Binseil, who remained a tenant of the building in the 1890s. Another early commercial tenant in the building was Lefroy Jewelry. In 1923, a fire escape was placed on the facade, suggesting that the building was used for manufacturing. It is probable that the existing second-story show window and the fire doors above were installed at that time.

DEPARTMENT OF BUILDINGS INFORMATION

*1889: Alt 796-1889 [Source: Alteration Application]
Installation of two-story storefront constructed of iron.
Architect -- William A. Hankinson Owner -- Ewen McIntyre

1923: Alt 1150-1923 [Source: Alteration Application]
Erection of fire escape at the front of the building and (possibly) installation of fireproof windows.
Architect -- Otto A. Staudt Owner -- William C. Walker & Sons
Builder -- Waterbury & Riley

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863 BROADWAY between East 17th Street and East 18th Street (West Side)
[Tax Map Block/Lot: 846/22]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	John Ferris

DATE OF CONSTRUCTION: c.1842

DESCRIPTION

This four-story Italianate altered dwelling, characteristic of the early development phase of the district, is located at the middle of the block. Twenty-three feet wide and constructed of brick, the building was first partially converted from a private residence to commercial use in the 1860s and in 1885 a new storefront was installed at the ground story, a typical alteration within the district. The ground story now has a modern glass and aluminum storefront. Above, each story has three square-headed window openings with simple stone lintels and sills which reflect the original domestic character of the building. The second story windows are elongated, typical of the domestic parlor floor. Those openings have six-over-six wood sash, and the openings above have one-over-one wood sash. An iron cornice with scrolled brackets, which appears to date from the late 1860s, caps the facade. The northernmost bracket is missing.

HISTORY

Originally constructed in 1841-42 as a private dwelling for John Ferris, the building was subsequently owned by Peter Gilsey in the 1850s, a prominent nineteenth-century New Yorker and an alderman of the city. Born in Denmark in 1811, Gilsey emigrated to this country in 1837. After establishing himself in the tobacco trade, he began to invest in Broadway real estate. One of Gilsey's most notable ventures was the Gilsey House hotel built in 1869-71 and designed by Stephen Decatur Hatch (a designated New York City Landmark). Around 1860, 863 Broadway was occupied by Sophia C. Weesells who operated a boarding house. Sometime in the 1860s, the building received a storefront, typical of the first wave of commercial development within the district; in the 1870s, Friend Pitts, dress trimmings, was located in the building. In 1885, a new iron-framed storefront was installed; at that time, the building was occupied by Huyler's, a confectioner and importer of novelties which occupied the building for over twenty-five years. Huyler's began as a pushcart business and grew into one of the greatest candy manufacturers in America. The shop at 863 Broadway was the company's first location; it was well-known for its red window shades and sign reading "candy fresh every hour." In 1897, openings were cut in the north wall to connect the building with 865 Broadway.

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 863 Broadway

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 1820-1885 [Source: Alteration Application]
Removal of the front at the ground story and construction of a iron-framed
plate glass storefront.
Architect -- C.B.J. Snyder Owner -- Huyler's Company
Builder -- John Archer & Company

1897: Alt 669-1897 [Source: Alteration Application]
Construction of openings in north wall to connect building to 865 Broadway
(in cooperation with that building's owner, the Estate of S.D. Beers).
Architect -- Edward H. Clark Owner -- Ruth Livingston
Builder -- Adam Steele

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Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 865 Broadway

next door in the Ditson Building at 867-871 Broadway. In 1897, 865 Broadway was joined to its southern neighbor, 863 Broadway, which was occupied by Huyler's, a confectioner. It appears that Huyler's and Forsythe's shared the building for warehouse purposes. In 1907, Forsythe's store expanded into the ground story, and the storefront was made to conform to those at 867-871 Broadway. It is possible that around that time 865 Broadway was also joined to the rear of 23 East 17th Street, near the Broadway corner, where Forsythe's was also listed as a tenant. In 1912, the fire escape was relocated from the rear to the front of the building; it is possible that the existing windows were installed at that time.

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 1204-1869 [Source: Alteration Application]
Removal of the existing facade and construction of new cast-iron front and mansard roof.

Architect -- Not Listed Owner -- Charles Wood

*1874: Alt 597-1874 [Source: Alteration Application]
Removal of the existing mansard roof and construction of a new brick fifth story.

Architect -- Charles B. Wood Owner -- Charles B. Wood
Mason -- William B. Pettit

1897: Alt 669-1897 [Source: Alteration Application]
Construction of openings in south wall to connect building to 863 Broadway (in cooperation with that building's owner, Ruth Livingston).

Architect -- Edward H. Clark Owner -- S.D. Beers (Estate of)
Builder -- Adam Steele

1907: Alt 474-1907 [Source: Alteration Application]
Construction of new show windows at 865, 867, and 869 Broadway and joining of ground-level store with adjacent building, 867-71 Broadway.

Owner -- John Forsythe, et al. Builder -- Frank E. Perkins
Tenant -- John Forsythe

1912: Alt 2612-1912 [Source: Alteration Application]
Projecting storefront window made flush with building line and fire escape installed at front of building.

Architect -- Hunt & Hunt Owner -- Beers Realty Company

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 865 Broadway

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867-869 BROADWAY between East 17th Street and East 18th Street (West Side)
[Tax Map Block/Lot: 846/60]

DITSON BUILDING

TYPE	STYLE
Store	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
George W. Pope	Oliver Ditson & Company

DATE OF CONSTRUCTION: 1882-83

SUMMARY

This five-story Romanesque Revival style store building, characteristic of the middle development phase of the district, is located on the southwest corner of Broadway and East 18th Street, extending sixty-nine feet along Broadway and 102 feet along East 18th Street. The Ditson Building was designed by the Boston architect, George W. Pope, and erected in 1882-83 for Oliver Ditson & Company, music publishers. The facades are clad in brick with contrasting stone trim; although the building has been painted dark red, the variation in the texture of the materials is still visible. The

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 867-869 Broadway

roofline is distinguished by triangular gables and projecting corbeled piers.

HISTORY

Erected for Oliver Ditson & Company, Boston-based music publishers, the Ditson Building housed one of many music-related businesses located in the district. Oliver Ditson (1811-1888), a musician trained in the publishing and printing trades, published his first song in 1835. In 1836, he began a partnership with Colonel Samuel H. Parker, a bookseller, under the name of Parker & Ditson, "dealers in piano fortes and sheet music." Ditson bought out Parker's share in 1845 and established his own successful business; in 1857, Oliver Ditson & Company was founded, a firm which grew to be the largest of its kind in North America. A New York branch of the firm began in 1868, under the directorship of Charles Ditson, Oliver's brother. Charles Ditson & Company was first located at 711 Broadway, and moved uptown to 843 Broadway before the headquarters at 867-71 Broadway was built. The company's successor, Oliver Ditson Company, continued to be important in the music trade for many decades. It is said that Oliver Ditson's success stemmed from his ability to expand the musical appreciation of a wide audience, and from his many personal contacts with professional musicians. In addition, Ditson was president of Continental Bank for twenty years, founder of the National Board of Music-Trade, and an avid supporter of the New England Conservatory of Music. Ditson's was a popular meeting place for music buffs. Cowlinshaw Nicol & Company, upholsterers, also occupied the building in the mid-1880s. John Forsythe's, which carried a full line of men's wear and furnishings, established itself in the large retail space in the Ditson Building in the late 1890s, where it remained for some time. In 1907, Forsythe's expanded its ground-level store into the adjacent building to the south, 865 Broadway, and installed new storefronts in the two buildings. Among the other early tenants of the building, representative of those in the district, were Whiting Silver; G. Gulbenkian, oriental goods; Paley & Rindskopf, cloaks and suits; and Michaelian Brothers, rugs.

The oddly-shaped site of the building, which extends 201 feet at the south side of the rear of the lot, was previously occupied by two two-story structures at 867 and 869 Broadway, a one-story corner structure at 871 Broadway, a one-story frame store at 24 East 18th Street and a one-story brick store at 26 East 18th Street, all built sometime in the mid-nineteenth century. In the early 1850s, Egbert Mills, a carpenter, was located at 871 Broadway. In the late 1850s, consistent with the first wave of commercial development in the district, Hesse & Bartels, furniture, was located at 867 Broadway, a tavern was located at 869 Broadway, and James O'Brien's fruit store occupied the corner store at 861 Broadway. In the 1870s, William Howell, a photographer, was located at 867 Broadway; Richard Olmstead, corsets, and Thomas Lotan's fruit store occupied 871 Broadway during that decade.

ARCHITECTURE

BROADWAY FACADE

Sixty-nine feet wide, the Broadway facade has modern plate glass show windows set in metal frames at the ground story. The existing storefront frames may date from alterations of 1911 and 1912, although a corner entrance installed in 1912 has been removed. The current store entrance has modern glass and aluminum doors. Above, the brick facade is articulated vertically by three major bays containing rectangular square-headed window openings arranged in a 4-4-3 pattern from south to north. The facade is banded by flush stone sill and lintel courses, and accented by flush stone quoins still visible beneath the paint. The second story window openings have narrow brick voussoirs topped by applied beads and bezants, surmounted by a molded stringcourse (some of the ornamental elements are now painted beige). The second and third stories of the center bay are slightly recessed; the third-story window openings have voussoirs and beads like those below, topped by an inset acanthus frieze flanked by paterae in the flush stone band. The fourth story of the center bay is also recessed and has a splayed stone sill course. The window openings contain one-over-one wood sash, although some have been replaced by metal slats. The fourth story is surmounted by a corbel table capped by a stringcourse. Four projecting piers, which divide the major bays, are supported by larger corbels. The window openings at the fifth story are deeply recessed, with square-headed lintels set in the reveals of the outer openings which have notched upper corners and flat heads. The southern bay has four windows, the center bay has two pairs of windows, and the northern bay has one pair of windows, all separated by short stone pilasters set on raised pedestals and surmounted by foliated capitals. A dentiled stringcourse caps the fifth story, surmounted at the end bays by triangular gables with round finials at their peaks, flanked by brick piers which project above the roofline where they are accented by paterae. The southern gable has a panel inscribed with the date, "1882," above a band of beadwork, and the smaller northern gable also has a band of beadwork.

EAST 18TH STREET FACADE

The East 18th Street facade, 102 feet wide, has the same overall design and articulation of detail as the Broadway facade, with a few variations. The ground story has modern plate glass storefronts; some of the metal framements appear to date from the earlier alterations. The westernmost bay has a pedimented iron door surround with a deeply recessed doorway, and a set of modern metal doors. Above, the facade is divided into seven bays, each two windows wide. The five center bays of the second and third stories are slightly recessed between the piers which culminate in shallow segmental arches at the third story. Each pier is accented with an inset quatrefoil medallion. The design of the fifth story is the same as that on the Broadway facade, with corbeled piers flanking each bay and projecting above the roofline; the end bays have small triangular gables. A fire escape with ornamental railings is installed at the third bay from the western end of the facade.

Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 867-869 Broadway

DEPARTMENT OF BUILDINGS INFORMATION

*1882-83: NB 379-1882 [Source: New Building Application]

1907: Alt 474-1907 [Source: Alteration Application]
Construction of new show windows at 865, 867, and 869 Broadway and joining
of ground-level store with adjacent building, 865 Broadway.
Owner -- John Forsythe, et al. Builder -- Frank E. Perkins

1911: Alt 811-1911 [Source: Alteration Application]
Removal of store entrances on Broadway and East 18th St. and installation
of new show windows. Construction of corner entrance.
Architect -- Townsend, Steinle & Haskell
Owner -- Charles N. Ditson & Company

1912: Alt 2442-1912 [Source: Alteration Application]
Show windows reset with iron frames at Broadway building line.
Architect -- Townsend, Steinle & Haskell Owner -- Not Listed

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Broadway Between East 17th Street and East 18th Street (West Side)
continuation of . . . No. 867-869 Broadway

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BROADWAY
Between East 18th Street and East 19th Street
EAST SIDE

874 BROADWAY between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lot: 847/24]

MACINTYRE BUILDING

TYPE	STYLE
Office and Store	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Robert Henderson Robertson	Ewen McIntyre

DATE OF CONSTRUCTION: 1890-92

SUMMARY

This handsome and distinctive ten-story office and store building surmounted by a one and one-half story corner tower, was constructed during the middle development phase of the district. Located on an L-shaped lot at the northeast corner of Broadway and East 19th Streets, it extends twenty-four feet along Broadway and 88 feet along East 18th Street. Built in 1890-92 for Ewen McIntyre, it was designed in a highly individual version of the Romanesque Revival style by the prominent architect, R. H. Robertson. Its facades, clad in limestone, brick, and terra cotta, are articulated by complex tripartite vertical compositions; ornamentation is derived from Byzantine, Romanesque, Gothic, Renaissance, and Baroque sources. The interior structure is a fireproof steel-frame with brick bearing walls. Because of its conspicuous corner site, accentuated by the diagonal of Broadway, the building is highly visible from several surrounding blocks.

HISTORY

The "MacIntyre Building", so spelled in Roman tile mosaic in Pompeian colors on the floor of the elevator lobby, was built for Ewen McIntyre who spelled his name without an "a". Designed by R.H. Robertson, it was built for \$200,000, with ground floor stores and upper level offices. The original owner, Ewen McIntyre, had operated a pharmacy at this location called Ewen McIntyre & Son, Retail Druggists, since at least 1887. With the construction of this building, he moved his store to 992 Sixth Avenue. McIntyre was for many years the president of the College of Pharmacy of New York.

The ground level was first occupied by the Sherman Bank which opened in 1892 and was described in 1893 as "one of the most elegant in the city" including "entire separate quarters for the lady patrons"; it failed in the depression beginning in 1893. An oval skylight and decorative details from the banking room still survive. In 1910 the Greenwich Bank occupied the corner space, and in 1928 another bank had the ground floor remodeled

Broadway Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 874 Broadway

by George F. Pelham. Early upstairs office tenants included numerous small companies dealing in the clothing and dry-goods industries of the neighborhood. Staircases and mosaic tile floors still survive on the office-level stories. In 1944 the McIntyre Building Corporation had at least some of the offices converted for factory use. The elevator lobby and main door were remodeled in recent years when the building was converted for mixed residential and commercial use.

The MacIntyre Building is one of the most distinctive and distinguished in the neighborhood. Praised by Montgomery Schuyler (he called it a building which "every New Yorker knows by sight"), it is notable for its siting, its "artistic" composition, the variety of its historic ornamental motifs, and the quality of its craftsmanship.

ARCHITECTURE

BROADWAY FACADE

The Broadway facade of the MacIntyre Building is in an unusual tripartite vertical composition with a two-part, four-story base; a five-story mid-section; and a two and one-half story top. This very narrow facade (24 feet across) with a single major bay includes one, two, or three windows framed by massive corner piers. All windows have original double-hung wood sash.

The two-part limestone base contains the ground story and three stories above it. The ground story is part of a single storefront unit with an iron and glass projecting bay window that wraps around the corner of the building so that there is a stone pier on the north side but only glass around a visible interior column on the south. The limestone pier, rising out of a polished granite base is articulated by an engaged colonnette with an intricate Byzantine capital, and merges with a horizontal spandrel capped by a molding. At the top and side of the bay window is a concave molding with decorative bosses. This molding terminates at the bottom in a carved animal mask. At the upper corner of the ground level is a richly carved crest set in leaves with lions' heads. The iron and glass bay window itself has thin classical colonnettes supporting a projecting cornice, linteled doorways, and a decorative grille at the base of the corner. Only the doors themselves have been modernized.

The upper three-story part of the base, also in limestone, is framed in a lightly scored but smooth wall articulated by corner colonnettes and continuations of the ground level colonnettes, and is crowned by a cornice. Three windows at each floor are set off by Byzantine columns rising from recessed spandrel panels.

The five-story midsection is articulated by four-story giant Doric brick columns that culminate in a fifth-story giant arch with what appears to be

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terra-cotta decorative detail. The embellished capitals are connected by an embellished belt course. The arch spandrels contain rich ornamentation and smooth enframed marble panels. This level terminates in a cornice. At each floor except the arch is a pair of windows. Each pair is framed differently in moldings, columns, colonnettes, panels, and belt courses, with the upper pair arched.

On this facade the top level is one side of a two and one-half story square corner tower. It is framed in massive corner piers crowned by domed caps with fleur-de-lis finials. The outside corners of the piers are articulated by engaged colonnettes culminating in richly carved ornament. The upper parts of the piers are faceted with shallow niches. Between these piers is a steeply pitched gable in front of a tiled pyramidal tower roof. The gable is crowned by a giant cruciform finial; the roof is crowned by a flag pole with a copper base. The eaves of the gable are articulated by concave moldings with bosses. Windows in the tower consist of two stories of three windows culminating in an arcade, fronted by semi-circular balconies, with carved lunettes, all beneath a single round window in the gable. Wall surfaces in the tower are brick with ornamental features in a mixture of terra cotta and carved stone.

EAST 18TH STREET FACADE

The East 18th Street facade multiplies the single-bay Broadway facade design into five bays within the following overall framework: the East 18th Street facade is five bays across with end bays (identical to Broadway through the ninth story) and three narrow central bays; the tower projects only above the corner bay and thus only the corner bay is identical to Broadway from ground to roof; the first-story storefronts are recessed instead of projecting as bay windows east of the corner bay; the top level east of the corner bay is a longer variation of the lower floor of the corner tower.

At the first story the corner storefront is an iron and glass bay window identical to that on Broadway except it has no doors. The second and third storefronts, identical to each other and unaltered, have decorative grilles beneath plate glass windows with a pair of transoms. The fourth storefront, its framing, transoms and overall arrangement intact - half of it is a recessed entry - has an altered base. The eastern end bay, intact in its overall framing and arrangement - it has a street level doorway and a steep stairway of iron steps entered between original iron newel posts to the basement - has had some of its glass and its basement door replaced by solid panels.

The top level (tenth story) east of the corner tower is a continuous Byzantine arcade, identical to that in the corner tower except for a more pronounced cornice. This long, horizontal motif is framed by massive brick piers at either end; in between, the rising vertical piers of the brick-clad iron and steel structural skeleton are de-emphasized by receding

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them behind the colonnade and articulating them with relieving arches identical in size to the windows on either side. These vertical piers project above the cornice where they are tied together by iron bars (originally a balustrade of narrowly spaced colonnettes).

NORTHERN ELEVATION

The northern elevation is largely an unornamented solid brick wall except at the back side of the tower. There, face brick replaces the common brick of the rest of the wall, and decorative detail embellishes the tower corner and gable eaves.

DEPARTMENT OF BUILDINGS INFORMATION

*1890: NB 1430-1890 [Source: New Building Application]

*1928: Alt 567-1928 [Source: Alteration Application]
New iron front for first floor bank; office use above.
Architect -- George Frederick Pelham
Owner -- Ewen McIntyre (Estate of)

1944-45: Alt 265-1944 [Source: Alteration Application]
Offices and lofts converted to factory.
Architect -- Martyn Weinstein Owner -- McIntyre Building Corporation

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876-878 BROADWAY between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lot: 847/22]

HESS BUILDING

TYPE	STYLE
Store and Warehouse	Commercial palace
ARCHITECT	ORIGINAL OWNER
Henry Fernbach	David S. Hess
BUILDER	
Alex Brown, Jr.	

DATE OF CONSTRUCTION: 1883-84

SUMMARY

This six-story store and warehouse building, characteristic of the middle development phase of the district, is located near the East 18th Street end of the block. Forty-one feet wide, the building has a facade of brick with brownstone trim which is surmounted by a mansard roof. Built in 1883-84, it was designed by Henry Fernbach for the prominent decorating company of D. S. Hess. Notable features include company initials and other symbols on carved sandstone pilaster panels. Above the ground level, windows are original in the end bays but have been replaced with metal sash in the central section.

HISTORY

The Hess Building, designed by the prominent architect, Henry Fernbach, was constructed in 1883-84 as a warehouse for David S. Hess, a furniture dealer with a well-known decorating business, replacing two smaller residential structures. It was altered extensively when Hess moved uptown in 1898. D.S. Hess & Co. had been on 23rd Street prior to moving here and afterwards was at 421 Fifth Avenue, always operating a second outlet as well, first on Eleventh Avenue and later on East 75th Street.

In 1898 the building was converted for Alfred Bridgeman into smaller

Broadway Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 876-878 Broadway

office and loft spaces, and the building was occupied by a variety of clothing, upholstery, and rug dealers, characteristic tenants within the district.

A ground-story pilaster was replaced by a slender cast-iron column (subsequently covered but not removed) in 1898. The present fire escape was added after 1910. The storefronts and doors have been remodeled in recent years. Inside, partitions have been removed and there is a single loft space on each floor. The building is now occupied by both residential and commercial tenants.

ARCHITECTURE

BROADWAY FACADE

The Broadway facade of the Hess Building is organized as a tripartite composition with a one-story base, a three-story midsection, and a one-story top, the whole surmounted by a mansard roof. Ornamentation is derived from Renaissance and Baroque sources, but the original color palette of the facade is very much in keeping with the period. A 20th-century decorative wrought-iron fire escape drops down the middle of the facade. All windows above the first story have original double-hung one-over-one wood sash except in the three central bays of the shaft which are metal.

The base has end bays framed by stylized Ionic pilasters (the second pilaster from the left is missing and all the capitals are damaged); the entrance bays flank a central glass-fronted commercial space. Each pilaster panel is embellished with a traditional Renaissance design, modernized and made specific to this building in its details. These details, which refer to the design and manufacture of furniture by D.S. Hess & Co., include drafting equipment, builder's tools, architectural elements, and the leaves of different kinds of trees (presumably representing different woods used in furniture making). The capitals, which have suffered the loss of their volutes, retain the inner skeleton of an Ionic capital resting on a bed of acanthus and other leaves, and enclosing flowers and other decorations. The doors and storefront are modern aluminum and glass remodelings, except for the transom over the south entry.

The three-story midsection has slightly projecting one-window end bays and a three-window center section with cast-iron columns. It is further differentiated by a more richly decorated lower story beneath simpler upper stories. The lower story contains pilasters with embellished panels and a cornice. These panels include swans and the initial "H" for Hess. The upper stories are visually stretched by the placement, above and below windows, of flush bandcourses of different widths, and decorative panels. Flagpoles are cantilevered from the left end bay of the second story and the right end bay of the third story. Present window framing in the central section consists of double-hung, four-over-four, steel sash in the

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continuation of . . . No. 876-878 Broadway

central and right side windows, and center opening casements below three-light transoms at the fire escape landings on the left side.

The top story contains brick pilasters with recessed arcades in both the central section and end bays. The facade culminates in a projecting cornice. The slate-covered mansard roof contains a wide central dormer and narrow end dormers. The pilasters on the central dormer carry a segmental pediment inside of which are the superimposed initials "D.H." for David Hess. The end dormers are pedimented. The roof is terminated in a compound molding.

DEPARTMENT OF BUILDINGS INFORMATION

*1883: NB 640-1883 [Source: New Building Application]

1898: Alt 450-1898 [Source: Alteration Application]
Building divided in two by partition, elevator installed, and storefront remodeled.
Architect -- DeBaud & Mowbray Owner -- Bridgeman (Estate of)
Builder -- Edward J. Kobert

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880-886 BROADWAY between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lots: 847/27, 1001 & 1002]

W. & J. SLOANE BUILDING

TYPE	STYLE
Store and Warehouse	Commercial palace
ARCHITECT	ORIGINAL OWNER
William Wheeler Smith	William D. Sloane
BUILDER	TENANT/LESSEE
P.T. O'Brien & Son	W. & J. Sloane

DATE OF CONSTRUCTION: 1882,1898

SUMMARY

The W. & J. Sloane Store and Warehouse is a two-building complex located at the southeast corner of Broadway and East 19th Street with an additional wing extending through the block to East 18th Street. Among the most distinctive buildings constructed during the middle development phase of the district, these structures, designed by William Wheeler Smith, were built in 1881-82 and 1898, the first a six-story retail store, the second a nine-story warehouse, for the prominent rug and carpet firm of W. & J. Sloane. The design is highly expressive of the internal brick and iron structure, and ornamentation is derived primarily from Renaissance and Baroque sources with some Gothic details. Materials of the major skeletal grid are stone for the base and horizontal members, and red Haverford brick with stone and terra-cotta trim for the vertical members. One and two-story window units framed in the form of minor pilasters and decorated beams are of cast iron. The windows have double-hung wood sash. The complex is now two separate buildings with the addresses 880-886 Broadway and 32-38 East 19th Street/33-35 East 18th Street. This division does not correspond to the form of the buildings as originally constructed.

HISTORY

The first portion of the W. & J. Sloane Building was constructed in 1881-1882 for \$400,000 on an irregular 20,000 square foot, L-shaped parcel at the southeast corner of Broadway and East 19th Street with an additional frontage on East 18th Street. The site was assembled from the purchase of two lots and the twenty-one year lease of a third from Mrs. Sackett and Mrs. Olliffe, heirs of the estate of Cornelius T. Williams who had acquired the property in 1821. This original building measured 128 feet, 6-1/2 inches on Broadway (number 880-886) and 180 feet on East 19th Street (number 32-34); it ran 184 feet through the middle of the block from East 19th to East 18th Street and had a 47 foot, 7 inch frontage on East 18th Street (number 33-35). It was built as a retail store with six floors above ground and a full basement below, lit by sidewalk lights. In 1898 a major nine-story, forty-foot wide addition was made to the east side of the building on East 19th Street (number 36-38) to serve as a carpet warehouse. Both the original building and the 1898 addition were

Broadway Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 880-886 Broadway

designed by the prominent architect William Wheeler Smith.

The firm of W. & J. Sloane was founded by William Sloane, who died in 1879. Sloane was an experienced weaver who emigrated from Scotland in 1834 and opened his first store on Broadway across from City Hall in 1843. He was joined by his brother John in 1852 and the name of the store then became W. & J. Sloane. The store later moved to 649-655 Broadway and subsequently, in 1882, to 19th and Broadway.

Sloane began by selling carpets and floor oilcloths. Over the years the store expanded its product line and acquired an elite clientele. In 1876 at the close of the Philadelphia Centennial Exposition, the firm bought the entire exhibit of oriental rugs, thus becoming the first American retail seller.

The business was taken over by the founder's three sons, William D., a well-known philanthropist who built the Sloane and Vanderbilt Clinics and was a vice president of City and Suburban Homes; Henry T., who opened the first branch store, in San Francisco in 1875, and John. Under John's leadership (president 1891-1905), the store grew in business volume and stature becoming "one of the largest concerns of its kind in the United States" and known "throughout this country and abroad." As a wholesale as well as a retail dealer, W. & J. Sloane supplied major stores throughout the country. It also controlled major mills in the United States and Europe. It established purchasing offices in Kobe, Canton, and in Europe and opened new branch stores in Washington, D. C., and London. The store also opened upholstery and antiques departments and had one of the first decorating departments in a retail store. In this capacity it decorated the Waldorf Astoria, the Savoy, and the Plaza Hotels, and provided rugs for the coronation of Nicholas II of Russia.

After Sloane's moved uptown to Fifth Avenue and 47th Street in 1912, the building was subdivided and leased to numerous tenants for both salesrooms and light manufacturing. In 1923 a new party wall was built parallel to the 1898 addition beginning at a point 143 feet east of Broadway (corresponding to number 32). Interior alterations were made in 1924 which unified those portions of the building west of the new party wall. The result was to sever from the original corner building that portion of it which ran through the block from East 19th to East 18th Street, and to join it to the 1898 addition. This created two separate buildings, one the result of the 1881 and 1898 building campaigns, and the other a portion of the 1881 campaign. Each was usually referred to as a factory in building permit applications. In the 1940s and 1950s the building was known as the Schwartz Building. In recent years, the corner building has reverted to retail use. Most of the tenants in 32-38 East 19th Street are dance studios.

The building is an early and impressive example of the kind of straight-

Broadway Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 880-886 Broadway

forward skeletal design for a commercial building that is generally associated with Chicago. Its simple, interior structural system of iron columns and beams is reflected on the exterior. Of interest in the interior are the decorative iron columns on each floor and the mezzanine at the first floor with decorative iron railing. In 1889, the German writer Carl Hinckeldeyn saw in it "a true artistic spirit." It received votes in the polling of the architectural profession for the "best ten buildings" in America. More recently it has also been praised for the quality of its decorative detail, including its cast-iron storefronts with their floral designs, and the sculptural terra-cotta trim on the brick columns, especially the faces of the third and fifth stories.

ARCHITECTURE

BROADWAY FACADE

The six-story Broadway facade is layered to reflect the skeletal grid rather than a hierarchy of parts. It has a one-story base, a midsection of two two-story tiers separated by a minor cornice and terminated in a major cornice, and a one-story attic. Five bays across, each bay is two windows wide except the middle bay which is three windows wide.

At the first story squat pilasters with stylized Ionic capitals are placed against broad piers which support a Doric entablature with triglyphs. The first, second, and fourth bays contain display windows with cast-iron columns and bulkheads of decorative iron grilles. These storefronts have been modified by moving the glass from behind the columns to the plane of the outside wall. Columns are graceful, unfluted shafts with a flower and leaf design on the pedestals, palm fronds on the shafts, and elaborately voluted capitals. The central bay, wider than the others, is the principal entryway into the store. Divided by a fluted and banded granite column with an elaborate capital, the bay is an open, wood-paneled vestibule with ornamental iron lamps and original sliding security gates that can be hidden behind tall narrow doors. The southernmost bay, originally a storefront divided by a cast-iron column, has been completely modernized as the entry to an elevator and stair lobby.

Above the ground level is a two-tiered midsection articulated by two-story pilasters, unusual in design, but drawing primarily from the Ionic. In the lower tier the pilasters have richly carved, multi-voluted capitals and, in the frieze of the entablature, decorative panels, one of which incorporates the year of construction (1881) in Roman numerals. From left to right, the capitals include an owl, a bird, a horn of plenty, a satyr, a bird, and a monster. Between the major pilasters, slightly recessed cast-iron window framing consists of small pilasters with decorative surfaces. The upper tier is similar, with the details of its decorative trim and surfaces different. Most notable are the carved figures in the pilaster capitals, from left to right, an angel, an eagle, a man, (un-

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continuation of . . . No. 880-886 Broadway

known), a dog, and a youth.

The attic level is articulated by squat, simple pilasters. It is surmounted by a parapet wall broken by continuations of the vertical piers.

EAST 19TH STREET FACADE

The East 19th Street facade has nine bays of varying widths across: the westernmost bay is three windows wide, the easternmost bay is five windows wide, and all the bays in between are two windows wide. On the first eight bays west of Broadway, the facade is similar to the Broadway facade. The nine-story, ninth bay, built later, is harmonious but somewhat different in design. In addition, the easternmost three bays, now part of a separate building, are set apart from the rest by dark painted window framing and new aluminum window sash.

At the base, the first and fourth bays east of Broadway (the latter having once been a public entrance to the building) are similar to the Broadway storefronts. The second, third, and fifth bays possess simplified pilasters with Doric capitals that enclose recently glassed-in display windows. Like the Broadway display windows, each of these possesses a single cast-iron column (except the first bay where there are two columns, each missing its capital). The sixth-bay display window is not enclosed; however, most of the surface behind the cast-iron column is remodeled with solid walls. The seventh and eighth bays, whose division into two stories is reflected by galvanized iron spandrel panels, are altered at the ground story with modern rolling security doors.

The next two midsection tiers are different from Broadway only in some of their decorative details. In the lower tier most pilaster capitals are Doric with a floral band in each echinus. In the first and fourth bays, however, the capital is more nearly Ionic, each one with different plant motifs around the volutes. In the upper tier the capitals are Doric with three raised bosses in each echinus except at the first and fourth bays where there are angels, a lion, and a mask in the capitals. The cast-iron window framing in the first bay includes a decorated beam between the second and third stories with an "S" for Sloane flanked by putti. Similarly, the attic design and the parapet above it are the same as on Broadway.

The nine-story easternmost bay is similar to the original eight bays for its lower six floors as follows: its first story is a continuation of the two bays immediately to the west, each of the two midsection tiers is divided horizontally by a galvanized iron spandrel, the attic level is treated as a brick wall with windows between its framing pilasters, and then it rises another three stories. The additional three stories are organized in two similarly treated tiers with windows framed by pilasters.

Above the ground story, original windows are intact in the six bays east

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continuation of . . . No. 880-886 Broadway

of Broadway. In the last three bays, however, all windows have been replaced by double-hung aluminum sash.

EAST 18TH STREET FACADE

The East 18th Street facade is a simplified variation of the more important Broadway and East 19th Street facades. The dominant character is that of a straightforward commercial building with a clear articulation of its columns and beams and an infill of double-hung windows (now all replaced with aluminum sash) separated by thin brick piers.

The brick facade is two bays wide, each bay containing three windows. The outside piers rise unbroken, except for flush stone bands, from ground to roof; corbeled brick courses articulate the second, fourth, sixth, and seventh stories. Stone bands are placed at the levels of sills, lintels, and corbelled brick courses.

Wall surfaces are intact except at the base where the left hand bay is covered by aluminum panels (the original materials may survive underneath). Only the iron columns separating second story windows are visible. In the right hand bay both cast-iron members and brick surfaces are visible, but all window and door openings have been modernized.

DEPARTMENT OF BUILDINGS INFORMATION

*1881-82: NB 508-1881 [Source: New Building Application]

1898: NB 136-1898 [Source: New Building Application]
Nine-story annex constructed at 36-38 East 19th Street.
Architect -- William Wheeler Smith Owner -- W. & J. Sloane

1923: Alt 963-1923 [Source: Alteration Docket]
Party wall constructed within original building, separating 880-886 Broadway and 32-34 East 19th Street.
Architect -- Buchman & Kahn Owner -- Emily G. Olliffe (Estate of)

1924: Alt 2325-1924 [Source: Alteration Docket]
Buildings linked at 32-38 East 19th Street and 33-35 East 18th Street.
Architect -- William F. Regan Owner -- Regnis Holding Company

1924: Alt 679-1924 [Source: Alteration Application]
New first and mezzanine floors for linked buildings at 32-38 East 19th Street and 33-35 East 18th Street.
Architect -- Jean Jaume Owner -- Regnis Holding Corporation

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BROADWAY
Between East 18th Street and East 19th Street
WEST SIDE

873-879 BROADWAY between East 18th Street and East 19th Street (West Side)
[Tax Map Block/Lot: 847/16]

HOYT BUILDING

TYPE	STYLE
Store and Loft	Second Empire Commercial
ARCHITECT	ORIGINAL OWNER
Griffith Thomas	Edwin Hoyt

DATE OF CONSTRUCTION: 1868/1888

SUMMARY

This six- and eight-story Second Empire Commercial store building, characteristic of the first commercial development phase of the district, is located at the northwest corner of Broadway and West 18th Street, extending 110 feet along Broadway and 176 feet along East 18th Street. Designed by Griffith Thomas for the prominent merchant Edwin Hoyt, it was built in two stages in 1868 and 1888. Faced in rose-colored marble over a brick and cast-iron structure, it is notable for its rich facade of stacked arch orders. Most storefronts have been completely altered, although the two-over-two double-hung wood sash above the first story appear to be largely intact.

HISTORY

The Hoyt Building, constructed in 1868 for Edwin Hoyt, a prominent merchant, of Hoyt, Spragues & Co. (formerly Hoyt & Bogart, then Hoyt & Tillinghast), was designed by Griffith Thomas in the same year and in the same style as the Arnold Constable & Co. store next door. Alterations to both buildings beginning in 1872 altered the appearance of each in different ways so that today, although the second through fifth floors of each retain the same basic design, the overall character of each building is different.

In 1888, by which time the Hoyt Building was functioning as two equal sized dry goods stores facing on Broadway, the southern half of the building, at the corner, was extended west twenty-three feet, and the northern half of the building in the middle of the block was extended west and south to East 18th Street so that it formed an "L" around the corner store. Each extension was eight stories high and clad in marble in the same design as the original for the lower five stories and a complementary design above. The architects Delemos and Cordes undertook this work for Solomon Loeb. (Loeb was one of the twenty largest owners of real estate in New York, according to the New York Herald in 1897).

In 1905, the original building received a one-story rooftop addition de-

Broadway Between East 18th Street and East 19th Street (West Side)
continuation of . . . No. 873-879 Broadway

signed by Thomas Styles for James Irving Raymond, owner of Vantines, who bought the building after Solomon Loeb died. It was presumably at this time that the original parapets including balustrades, finials, and central pediments were removed and, on the Broadway side, decorative iron balconies were added at each floor. In 1923, the seventh and eighth floors of the 1888 extensions were converted from storage to factory use. This work was done by the builder, Levy & Berger.

The Hoyt Building has housed numerous small dry-goods dealers and department stores, and for a few years in the 1870s, Herter Brothers. In the beginning the building apparently housed numerous tenants simultaneously. But the building is most closely associated with two long-term tenants, Aitken Son & Co. from 1875 to about 1912, and A.A. Vantine, from 1887 to about 1912. Each occupied half the building. Aitken Son & Co. sold gauze, lace, ribbons and trimmings, and A.A. Vantine, known as "The Oriental Store" called itself "the largest collection in the world" of imported items from "the Orient," offering goods from Japan, China, Turkey, India, Persia, and Egypt. Between 1920 and 1951 a bank occupied the corner space on the ground level.

Since 1905, the exterior has been altered very little except at the ground level where only some fragments of the old arcaded storefronts remain.

ARCHITECTURE

BROADWAY FACADE

The Broadway facade is a composition of stacked arch orders with a slightly projecting central pavilion, all faced in rose-colored marble. The ground floor has been extensively remodeled and the top floor is a simply detailed brick addition. The facade is twelve bays wide framed by rusticated corner piers. Ornamentation is derived from Renaissance and Baroque sources. Although the original ground floor fabric has been completely altered, fragments remain of classically-detailed elements that are compatible with the original design. The corner store is sheathed in stainless steel, probably from after 1945, and the transoms are covered by signs and awnings not more than thirty years old. Earlier fabric probably exists underneath. The second store has an early 20th-century storefront with an outside vestibule between angled glass walls to a recessed entry. The glass storefronts are framed with iron at the sides and newer aluminum at the entryway corners and have black vitrolite bases. The vestibule ceiling is pressed metal and the door transom is stained glass and maybe earlier than 1910. The transoms above the shop are framed with very simple moldings (probably 1910-1940). The third store (number 873) is completely modernized. The main building entry, with its massive frame and simple cornice, appears to date from 1910-1940. North of the main entry the single large store (number 879) has a handsome iron and glass storefront with curved glass corners to a recessed entry way. The glass curves

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around exposed "H" type cast-iron columns. The entry door itself is of recent aluminum construction. The transoms are obscured by a modern sign but may be simply framed square windows in place by 1910.

The second through fourth stories are designed in a series of modified Doric arch orders with segmental arches and pilasters. A six-bay central pavilion is articulated at each story by engaged Corinthian columns supporting a balcony that is most prominent in the four central bays. The fifth story is a round-arched arch order with tall pilasters in two sections, paneled below the impost and embellished with a vegetal motif above it. These pilasters carry a bracketed cornice, slightly projecting in the central six bays where there was originally a pediment. The top story is a plain brick wall in running bond, slightly lower in height than the floors below, with square windows and two simply detailed projecting cornices. The windows on all the upper stories are double hung and of wooden sash. The balustrades in the two central bays of the second story have been removed. At the two central bays of the third through sixth stories are decorative iron balustrades of a different design at each level.

EAST 18TH STREET FACADE

The East 18th Street facade is in a stacked composition with a decorated flat central pavilion and differentiated end bays, all in marble. The ground story is partly remodeled. The top story is a simply detailed brick addition except at the western end bay which continues upward in marble with an attic story surmounted by a two-story arch order. The end bays are miniatures of the Broadway facade, three windows wide at the eastern end, framed by rusticated piers, and two groups of three windows at the western end. The ground story is mostly walled up at its eastern end, and devoid of original design features except for the shadows of four segmental arches, covered by modern rolling gates, and one rusticated pier. At the western end, at the bases of the two groups of three windows, segmental arches on Corinthian cast-iron columns (their lower halves missing) and a metal cornice over the westernmost three windows, are intact.

Between the end bays, the second through fifth stories consist of tiers of ten windows with decorative architraves in a lightly scored stone wall. The windows have segmental arches to the fourth story and round arches in the fifth. The central pavilion is articulated by closely paired central windows with a triangular pediment, a segmental pediment, and a prominent lintel respectively over the second, third, and fourth stories. At the fifth story, smooth pilasters carry a projecting section of the cornice above which was originally a pediment.

Above the western end bay, the additional stories are framed at the sides and in the middle with smooth pilaster orders. These are superimposed over smaller orders at the attic level and the upper arcade level. Arcade spandrels are embellished with a floral design and the order is surmounted by a frieze of sways. The original cornice at the top of the wall has been

Broadway Between East 18th Street and East 19th Street (West Side)
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removed.

DEPARTMENT OF BUILDINGS INFORMATION

*1868: NB 657-1868 [Source: New Building Application]

1882: Alt 1019-1882 [Source: Alteration Application]
Chimney and passenger elevator installed, new entry, storefront, and other modifications.

Architect -- Stephen D. Hatch Owner -- Sir Bache Cunard

Builder -- R.L. Domih

*1888: Alt 148-1888 [Source: Alteration Application]
873-875 Broadway extended west and increased to eight stories; 877-879 extended west and increased to eight stories; fronts clad in marble.

Architect -- DeLemos & Cordes Owner -- Solomon Loeb

*1905: Alt 3420-1905 [Source: Alteration Application]

Story added on Broadway side.

Architect -- Thomas H. Styles Owner -- James Irving Raymond

1923: Alt 218-1923 [Source: Alteration Docket]

Seventh and eighth floors converted from storage to factory.

Owner -- Phoenix Commercial Co., Inc. Builder -- Levy & Berger

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881-887 BROADWAY between East 18th Street and East 19th Street (West Side)
[Tax Map Block/Lot: 847/62 in part]

ARNOLD CONSTABLE & CO. BUILDING

TYPE	STYLE
Department Store	Second Empire Commercial
ARCHITECT	ORIGINAL OWNER
Griffith Thomas	Aaron Arnold

DATE OF CONSTRUCTION: 1868-1876

SUMMARY

This seven-story Second Empire Commercial department store building, characteristic of the first commercial development phase of the district, occupies the entire northern half of the block along East 19th Street from Broadway to Fifth Avenue. (The immense amount of northern light this provided was considered a benefit for the sale of merchandise which could fade in bright sun light). Designed by Griffith Thomas in 1868 for the prominent dry-goods company of Arnold Constable, it was altered and extended in several subsequent campaigns. Faced in marble, brick, and cast-iron, now painted, over a brick and cast-iron structure, it is notable for its rich facade of stacked arch orders and its prominent, two-story, pavilioned mansard roof. Its entire ground level has been altered.

HISTORY

The original east end of the Arnold Constable & Co. building (83 feet on Broadway, 171 feet on East 19th Street), constructed in 1868, was designed by Griffith Thomas in the same year and in the same style as the Hoyt Building next door. Alterations to both buildings beginning in 1872 altered the appearance of each in different ways so that today, although the second through fifth floors of each retain the same basic design, the overall character of each building is different.

In 1872, the building was extended west fifty feet and given an entry on East 19th Street. A two-story mansard roof was added to the whole requiring removal of most of the original parapet, balustrade, and finials. In 1876, the building was extended west an additional 150 feet to Fifth Avenue to accommodate the wholesale department which moved here from another site. It was built in the style of the building as altered in 1872, but its ornamentation was executed in cast iron instead of marble. Both expansions were designed by Griffith Thomas. In 1883, a perpendicular wing, connected at the basement and ground floor and by a four-story bridge above, was built on the south to East 18th Street in the middle of the block. (Because this is by a different architect in a different style and is not structurally or visually part of the main block, it is discussed as a separate entry at 9-13 East 18th Street). In 1915 the whole complex was converted for use as a wholesale store. In recent years various retail establishments have occupied the ground floor and the upper stories have been converted for office use.

Arnold Constable & Co. had its origins in the establishment by Aaron Arnold, an immigrant from the Isle of Wight, of a small dry goods store at 91 Front Street in 1825. As the business prospered he moved into larger quarters and took on as partners two nephews, George and James Hearn. The name of the store was Arnold and Hearn until 1842 when the Hearn left the company to establish their own business. At that time, the name was changed again to A. Arnold & Co. In the same year, James Constable, an employee who would marry Arnold's daughter Henrietta, was made a partner, and in 1853 the name was changed to Arnold Constable & Co. In 1857, the store moved to a new and larger building with frontages on Canal, Mercer, and Howard Streets. In the late 1860s, the company bought the present site, then occupied by two and one-half story brick buildings, from Edwin Hoyt.

At the time the store moved to its present location it was the second largest dry goods store in New York. When the building was extended in 1872, it added carpet and upholstery divisions becoming a full department store. When it expanded to Fifth Avenue in 1876-1877 to accommodate the wholesale department it was said to be "one of the largest business establishments in the world." After that time the first and second floors at the Broadway end were for dry goods, the third through fifth floors were for upholstery and carpets, the sixth and seventh floors were for manufacturing, and the Fifth Avenue end was for wholesale operations with general

Broadway Between East 18th Street and East 19th Street (West Side)
continuation of . . . No. 881-887 Broadway

offices on the second floor. The business was enormously successful, with so much profit to invest that in 1897 the New York Herald called Arnold Constable & Co. the fifth largest owner of real estate in the city.

In 1914, this store was closed and the business moved uptown to Fifth Avenue and 40th Street. In 1925 the store merged with Stewart & Co.

In its heyday, Arnold Constable & Co. was the largest dealer to the elite carriage trade in New York City, supplying the latest fashions to a clientele that included the leading families in the city. The wives and families of Grover Cleveland, Andrew Carnegie, Thomas Edison, J.P. Morgan, John D. Rockefeller, and Cornelius Vanderbilt are a few of those who maintained accounts here. The company was known throughout the United States; it employed buyers throughout the world and had offices in Paris and Lyon. The building with its great mansard roof was one of the notable buildings of the period and represented, at the height of its popularity, the influence of French fashion in clothing, interior furnishings, and architecture. When the whole building was completed, the New York Herald said, "By a nice arrangement and symmetrical adaptation of all its parts the massiveness of the structure is pleasantly relieved, and the building thus rendered, from an architectural point of view, one of the finest edifices in the city." Also at that time it was viewed as a symbol of New York's recovery from the financial crisis of the 1870s and its development as "the commercial center of America." At the same time it is an outstanding early representative of a major transformation in retail merchandising in Europe and America in the 19th century that accompanied the industrial revolution and the development of new ways of organizing business and industry. Arnold Constable & Co. is one of the leading examples of the department store as a new institution that had a major impact on the lives of the people of its time.

ARCHITECTURE

BROADWAY FACADE

The Broadway facade is in a composition of stacked arch orders with a slightly projecting central pavilion, surmounted by a boldly scaled two-story mansard roof. The building is clad in marble, now painted, with the cornice and roof of iron with slate shingles. The facade is nine bays wide and framed by rusticated corner piers. While the ornamentation of the main facade is derived from Renaissance and Baroque sources, the roof is French Second Empire. The ground level has been totally remodeled.

The second through fourth stories are designed in a series of modified Doric arch orders with segmental arches and pilasters. A three-bay central pavilion is articulated at each floor by engaged Corinthian columns supporting a balcony that is most prominent in the central bay. The third-story balcony has heavy corner finials. The fifth story is a round-arched

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order with tall pilasters in two sections, paneled below the impost and embellished with a vegetal motif above it. These pilasters carry a bracketed cornice, slightly projecting in the central six bays beneath a pediment. The windows on all the upper stories are double-hung, two-over-two wood sash.

The mansard roof is in three major parts, with square corner pavilions connected by hyphens to a central pavilion. All walls are battered, with those in the central pavilion curving upward, and all are surmounted by cresting except the central pavilion. Lower level windows and those in the central pavilion are set in rich pedimented frames, with those in the upper level, round arched, in simple moldings.

EAST 19TH STREET FACADE

The block-long East 19th Street facade is in three main sections framed by end bays and surmounted by a mansard roof. The three main sections are separated by full-height rusticated piers. The central section is a series of stacked arcades, all in marble, flanked by brick sections (originally red) with stone trim. The end bays are miniature versions of the main facades, each two windows wide and identical in design. The eastern end bay is in marble like the Broadway facade and the western end bay is in cast iron like the Fifth Avenue facade. The entire facade, including brick, marble, and cast-iron sections, have been painted. The ground floor is totally remodeled. Windows have two-over two wooden sash.

The central section consists of segmental arches on paneled pilasters in the second through fourth stories and round arches on paneled pilasters above. The side sections with brick walls in running bond consist of tiers of fourteen windows with decorative architraves and a decorated flat central pavilion articulated by closely paired central windows. These have, respectively, a triangular pediment, a segmental pediment, and a prominent lintel over the second, third, and fourth stories. At the fifth story, pilasters carry a projecting section of the cornice on which rests a pediment. The second story of the eastern side section is higher than the remainder of the second story.

The mansard roof is in six major pavilions connected by hyphens. All but one pavilion have battered walls with two of those having curved walls, and there is cresting over all but the curved walled pavilions, the irregular square block, and the Fifth Avenue corner. Above the end bays are square pavilions; above the central section is one square pavilion like those above the end bays, and one without battered walls; above the side sections are big curved pavilions. Lower level windows and those in the curved pavilions are set in rich pedimented frames, with those in the upper level, round arched, in simple moldings. The one irregular square pavilion without battered walls has high arched windows in a paneled pilaster order. There is an iron chimney stack next to this pavilion.

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FIFTH AVENUE FACADE

The Fifth Avenue facade is identical in all respects save the following to the Broadway facade: it is executed in cast iron; the balconies have been removed from the second through fourth stories and have been patched with wood planks; windows in the top story of the roof have new glass; and portions of the rooftop cresting are missing and damaged.

DEPARTMENT OF BUILDINGS INFORMATION

*1868: NB 443-1868 [Source: New Building Application]

*1872: Alt 133-1872 [Source: Alteration Application]

Original building extended 50 feet west on East 19th and two-story mansard roof added to the whole.

Architect -- Griffith Thomas Owner -- Aaron Arnold

Builder -- John T. Conover

1876: NB 250-1876 [Source: New Building Docket]

Building extended west to Fifth Avenue.

Architect -- Griffith Thomas Owner -- Aaron Arnold (deceased)

Builder -- James Webb & Son

1915: Alt 1783-1915 [Source: Alteration Application]

Conversion of whole complex for wholesale business: entries, windows, interiors, altered and northwest corner cupola removed.

Architect -- Cady & Gregory Owner -- Henrietta Constable (Estate of)

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BROADWAY
Between East 19th Street and East 20th Street
EAST SIDE

890-892 BROADWAY between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/18]

TYPE
Store and Lofts

STYLE
neo-Renaissance

ARCHITECT
John B. Snook & Sons

ORIGINAL OWNER
Almy G. Gallatin

DATE OF CONSTRUCTION: 1897-8/1898-99?

DESCRIPTION

Two buildings with a common facade and common entrance on Broadway, located at the northeast corner of Broadway and 19th Street, were joined to create this eight-story store and loft building, characteristic of the later development of the district. Faced with gray iron-spot Roman brick, trimmed with stone and terra cotta, the building extends ninety-six feet along Broadway and 168 feet along 19th street. Piers divide the Broadway facade into six bays and the 19th Street facade into twelve bays; cornices above the first, third, and seventh stories create a 1-2-4-1 story grouping.

On the Broadway facade much of the ground story has been altered. The piers in the northern three bays have been refaced, a theater entrance (now being altered) has been inserted into the second bay, and new shopfronts have been installed in the first and third bays. The fourth bay still retains its original arched entrance portal framed by Ionic columns and entablature and featuring garlanded spandrel panels and a recent marblized sign. The two southern bays are currently concealed by a wood shed. This story is crowned by a dentiled iron entablature. On the second and third stories the piers are articulated as partially fluted giant Corinthian pilasters with stone bases and terra-cotta capitals. Smaller brick piers with rounded corners divide the bays into two window openings which contain their original one-over-one wood sash windows. The second-story windows have stone lintels topped by a molded string course and the window sills are underlined with a dentil course providing a strong horizontal accent to counter the verticality of the piers. On the fourth through seventh stories the piers are again faced with pilasters which extend unbroken for four stories and are enriched with fluting at the fourth and seventh stories. The articulation of the window bays is identical with that of the lower stories. On the eighth story the piers are embellished with bands of guilloche molding with a central oval boss. The moldings appear to be terra cotta, colored to match the prominent galvanized iron crowning cornice which has been treated to look like oxidized copper.

On 19th Street the first five and a half bays of the ground story are concealed by a wood shed. In the east half of the sixth bay, the seventh and

eighth bays, and the west half of the ninth bay, the original masonry is visible, though the windows have been bricked-in with cinder block. Here the piers are treated as abstacked orders resting on high stone bases and capped by stone blocks. Each bay contains a pair of basement windows, a large brick bulkhead and a pair of first-story windows with stone sills and lintels. The ninth, tenth, eleventh and twelfth bays are treated as loading docks. The large piers are painted black, and thinner cast-iron piers are used to divide the bays. These are placed off-center, articulating the bays into alternating one-third and two-thirds sections. The tenth bay still retains a sixteen-over-eight light. The first third of bay eleven preserves its original paneled wood cellar bulkhead, paneled spandrel beneath a single-light window, dentiled crossbar, and upper twelve-light window. The second two-thirds of this bay and the first third of the twelfth bay share a contemporary cement stoop, are faced with cinderblock, and have modern steel doors. The western portion of the twelfth bay remains largely intact, preserving its original paired wood doors, dentiled cross bar, and sixteen light window. The articulation of the upper stories on 19th Street is identical to that of the Broadway facade.

HISTORY

This site was originally part of the Cornelius Tiebout Williams farm which extended from around Third Avenue to Broadway between 14th and 20th Streets. Following Williams' death his property was divided among his heirs. His daughter Julia G. Miner and her husband William Miner inherited the lot at 19th and Broadway in 1835 and subsequently sold it to Peter Goelet in 1844. Descendents of a Huguenot family which had settled in New Amsterdam in the third quarter of the 17th century, Peter Goelet and his brother Robert had inherited considerable property from their father, Peter P. Goelet, a wealthy merchant who ran a hardware business on Hanover Square. Both Peter and Robert greatly expanded their holdings, buying among other properties most of the lots on both sides of Broadway between 19th and 20th Streets. According to his obituary in the New York Times Peter Goelet made "it an invariable rule never to part with a foot of land the title of which had been once vested in the Goelet family. . . On the other hand he was at all times ready to purchase property," so that by the end of his life he "owned lots in every part of the city." Sometime between 1845 and 1850, Goelet had a large house and stable erected on the Broadway site which he occupied with his unmarried sister and his nephew Eldridge T. Gerry. An eccentric, Goelet was known for his thriftiness: he wrote rent receipts on one inch scraps of paper torn from old envelopes and kept a forge in the basement for the manufacture of goods to be used around the house. His great passion was for exotic fowl; peacocks, pheasants, and storks roamed his extensive gardens in summer together with his pet guinea pig and cow. According to the Times "the extraordinary spectacle" of these animals "feeding quietly in the busiest and most bustling part of Broadway" frequently drew crowds.

Broadway Between East 19th Street and East 20th Street (East Side)
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Goelet lived at 19th and Broadway till his death in 1879, long after the area had become commercialized and fashionable New York had moved uptown. Following his death, his property was partitioned among the members of his family. His widowed sister, Hannah G. Gerry and his unmarried sister, listed in directories of the period as Miss Goelet, continued to live in the house which remained standing until Hannah Gerry's estate was settled in 1896. The property then passed to Almy Gerry Gallatin who in 1897 had John B. Snook and Sons draw up plans for a eight-story store and loft building on the southern portion of the site, extending forty-eight feet along Broadway and 146 feet along 19th Street. Almost immediately following 890 Broadway's completion in 1898, Gallatin had John B. Snook and Sons file plans for a second store and loft building at 892 Broadway, the remaining L-shaped portion of the site which had a frontage of forty-eight feet on Broadway and of twenty-eight feet at 27 East 19th Street. This building was to be in effect an extension of 890 Broadway, sharing a common facade and a common Broadway entrance. According to Buildings Department records these plans were approved but expired while Gallatin was abroad. Nevertheless, work seems to have gone ahead since a note on the plans indicates that an inspector found the building completed in May 1899. It seems possible therefore, that the New Building Application filed for 892 Broadway in 1902-03 was intended to legalize an already existing condition.

The building's earliest tenants were typical of the district and included Mc Gibbon & Company, Linens and Upholstery, on the first two floors; and dealers in millinery goods, lace curtains, oriental rugs, and a corsets on the upper floors. In the 1920s through the 1940s most of the tenants were clothing manufacturers. In 1976, the Feld Ballet became the first performing arts organization to rent space in the building, taking the eighth floor which was converted to a modern studio complex. Two years later director/choreographer Michael Bennett purchased the building and began alterations to create 890 Studios, two and a half floors of rehearsal studios, considered among the finest in the city. American Ballet Theater signed a ten-year lease for the second and third floors in 1980. By 1986, when Bennett became ill and suddenly placed 890 Broadway on the market, the entire building was devoted to the arts. With the prospect of a sale to a developer who intended to convert it to office space, Lawrence A. Wien, a lawyer and real estate investor, placed a \$1 million dollar deposit on the building allowing ABT, Feld Ballet, and the Alvin Ailey American Dance Theater time to raise sufficient capital to purchase the building, which was named the Lawrence A. Wien Center for Dance and Theater in 1988.

Broadway Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 890-892 Broadway

DEPARTMENT OF BUILDINGS INFORMATION

*1897-98: NB 277-1897 [Source: New Building Application]

1898: NB 519-1898 [Source: New Building Application]
New Building application for 892 Broadway lapsed because owner abroad.
Inspector reports bldg. completed in May 1899 when he writes a violation.
Architect -- John B. Snook & Sons Owner -- Almy Gallatin

1902-03: NB 20-1902 [Source: New Building Application]
New plans filed for 892 Broadway in place of NB 519-1898, called for use of
present entrance at 890 Broadway, specified floors to be open lofts.
Architect -- John B. Snook & Sons Owner -- Almy G. Gallatin

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Broadway Between East 19th Street and East 20th Street (East Side)
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894-900 BROADWAY between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/61]

GOELET BUILDING

TYPE	STYLE
Store	Late 19th-C. Commercial
ARCHITECTS	OWNER
McKim, Mead & White	Robert & Ogden Goelet
Maynicke & Franke	

DATE OF CONSTRUCTION: 1886-87/1905-06

DESCRIPTION

The ten-story Goelet Building, one of the significant buildings from the middle development phase of the district, is prominently sited on the southwest corner of Broadway and 20th Street. Designed as a mercantile building by McKim, Mead & White and built in 1886-87, it was converted to a store and loft building in 1905 by Maynicke and Franke who removed McKim, Mead & White's top story, adding the present five upper stories and the last bay on 20th Street. Long regarded by critics and scholars as an important early work by McKim, Mead & White, the Goelet Building is one of the few buildings in the district to represent the early stages of skyscraper design in the 1880s and despite its alterations is one of the most significant.

Designed to take advantage of its corner site the Goelet Building's br

Broadway Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 894-900 Broadway

stone, and terra cotta facades are treated as a single unit which wraps around the corner extending ninety-six feet along Broadway and 125 feet along East 20th Street. The facades are divided into three bays on Broadway, three bays at the corner, and four bays on East 20th Street. The bays on the street fronts are three windows wide, the corner bays only one window wide. Before the building was altered the stories were grouped in a tripartite 2-3-1 composition, now they are arranged in a 2-3-4-1 pattern. Giant arches articulate the two-story base. At the corner these rest on Ionic columns with alternating polished granite and terra-cotta drums. On the street fronts they spring from granite pilasters. The arches have alternating brick and stone voussoirs and are outlined by terra-cotta archivolt and by patterned bricks of a slightly deeper shade of orange than the tawny Roman brick that faces the walls. On Broadway and at the corner the ground story bays have modern shopfronts; on 20th Street all the bays but the last have been bricked up. Here a molded iron mullion divides the bay into two sections; the eastern retaining its original iron cross bars supporting a large overdoor light and transom, the western retaining only its transom bar and lights. On 20th Street the iron spandrels that separate the first and second story windows are visible. These are decorated with small star-like studs and are edged with bands of molding. In the second story lunettes all the bays but the end bay on Broadway retain their original mullions and cross bars. With the exception of the center bay on Broadway all the large triple-light windows have had their center lights divided into two sections, the upper containing a center light and a pair of small casements. The second story is crowned by a patterned brick fret molding and a boldly modeled stone dentil course.

The third through fifth story windows are grouped into vertical strips surrounded by molded stone frames and continuous bands of patterned brickwork. The spandrels between the windows are filled with patterned brickwork with central bosses in an interweave design perhaps inspired by Oriental calligraphy. The last bay on 20th Street continues the articulation of the other bays but is faced in a lighter tan brick and trimmed with deeper toned terra-cotta panels in place of McKim, Mead & White's patterned brickwork. The profile of the stone window surrounds is also slightly flattened.

On the sixth through ninth stories Maynicke also simply repeated the articulation of the three lower stories employing the same brick and terra-cotta panels he had employed for the last bay on the third through fifth stories. Here, however, he substituted terra-cotta frames for the stone window frames used below. There are also some subtle differences in detailing from the original design: the dark terra-cotta banding surrounding the window frames is continued as a frieze over the fifth-story string course and the conventional cornice that terminates the ninth story rests directly on the terra cotta window frames. The tenth story attic is also articulated with banded window frames. A terra-cotta bed molding survives from an elaborate roof cornice but the cornice itself (pictured in Both

Broadway Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 894-900 Broadway

Sides of Broadway) was removed by 1931 when Lewis Mumford illustrated the building in *The Brown Decades*.

The Goelet building has been recently cleaned removing layers of grime and paint from its masonry. It retains most of its original one-over-one wood sash now painted dark green to match the storefronts.

HISTORY

The Goelet Building was constructed for Robert and Ogden Goelet, members of a wealthy family, which in the 1840s had begun to acquire land on both sides of Broadway between 19th and 20th Streets. The Goelet Building site was acquired by Peter Goelet in 1844 and was first developed as a marble works in the early fifties. By the late 1870s there were four brick buildings on the site, all fronting on Broadway and presumably all used for commercial purposes. In 1879 Robert and Ogden Goelet inherited the bulk of their family's real estate holdings and began upgrading their properties. In 1886 McKim, Mead & White, who had designed Robert Goelet's Newport house Southside in 1882-84 and had planned a now demolished rental office for the Goelet Estate at 9 West 17th Street, were given the commission for this six-story store building, the first of several speculative business buildings the firm was to erect for the Goelets.

From the first, critics regarded the Goelet Building as one of the finest of McKim, Mead & White's early commercial works. Russell Sturgis writing in the *Architectural Record* in 1895 praised it as a truly modern business building, designed without reference to a particular historic style that provided a "masterly solution" to the problem of articulating "a big building with so many stories all alike" in its use of stone frames to unite windows vertically. In recent years both Leland Roth and Sarah Landau have also noted the forward-looking nature of the Goelet Building's design agreeing with Sturgis on the innovative nature of its vertical window groupings and its early use of a tripartite scheme to group stories "two years before Sullivan, with the arcaded Walker Warehouse in Chicago, arrived at a comparably successful tripartite formula." (Landau, p.159) While both Landau and Roth both generally agree with Sturgis about the ahistorical nature of the design, Landau has suggested the possible influence of a much earlier Italianate design by Hurler & Rogers for the Bank of the Republic (1851-52) which employed a similar compositional scheme for a building on a corner site. Roth in his book on McKim, Mead & White has suggested that the clarity and balance and careful proportions of the Goelet design reflect the increasing influence of Italian Renaissance design on the firm in the years following their Villard House commission. He places the Goelet Building among a group of works that incorporated a few overtly Renaissance details but that are more properly called "classic" because of the clarity and balance of their design. Numbered among this group were several other Renaissance-inspired designs that employed paneled walls -- American Safe Deposit Company and Columbia Bank

Broadway Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 894-900 Broadway

Building (1882-84), Phillips and Lloyd Phoenix house (1882-84), and the Gibson Fahnestock house (1886-89)--all of which have been demolished.

Designed as a store building, the Goelet Building was occupied by tenants typical of the district including Frank Dammrich Ladies Clothing, Kull and Company Artistic Garments for Ladies and Gentlemen, and Fritz and La Rue, Oriental Rugs and Carpets. In 1905, Robert Walton Goelet who was then acting as trustee for the estate of Ogden Goelet leased the Goelet Building for a twenty-year period to Henry Corn, a real estate developer who was extremely active throughout the district during the period around the turn of the century when it was becoming a center for the wholesale trade. A few months after the lease took effect, Robert Maynicke, who worked extensively for Corn, filed plans for a major addition to the Goelet Building which was renamed the Shoninger Building for Shoniger Brothers Laces, a prime tenant during the early decades of the 20th century. Other tenants were characteristic of the district and included dealers in upholstery fabrics, rugs, lace, and cloaks and suits. By the late twenties most of the building's tenants were connected with the garment industry.

DEPARTMENT OF BUILDINGS INFORMATION

*1886-87: NB 299-1886 [Source: New Building Application]

*1905-06: Alt 1111-1905 [Source: Alteration Application]
Top story removed and five additional stories constructed; building extended one bay on 20th Street.
Architect -- Maynicke & Franke Owner -- Ogden Goelet (Estate of)

1924-25: Alt 2870-1924 [Source: Alteration Application]
Corner show window extended on Broadway and 20th Streets.
Architect -- Not Listed Owner -- Not Listed

1956: Alt 1409-1956 [Source: Alteration Application]
Storefront alterations.
Architect -- William F. Jenter Owner -- 900 Broadway Inc.

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BROADWAY
Between East 19th Street and East 20th Street
WEST SIDE

889-891 BROADWAY between East 19th Street and East 20th Street (West Side)
[Tax Map Block/Lot: 848/12]

GORHAM BUILDING

TYPE	STYLE
Store and Apartment	Queen Anne
ARCHITECT	ORIGINAL OWNER
Edward Hale Kendall	Robert & Ogden Goelet
BUILDER	TENANT/LESSEE
Steele & Costigan	Gorham Manufacturing Co.

DATE OF CONSTRUCTION: 1883-84

SUMMARY

The eight-story Gorham building, a rare example of the Queen Anne style in New York City, is located on a trapezoidal site at the northwest corner of Broadway and 19th Street, extending fifty-five feet along Broadway and 109 feet along East 19th Street. Designed by noted architect Edward Hale Kendall, it was an early example of a mixed-use building in New York combining first-class bachelor apartments with two stories of retail space for the Gorham Manufacturing Company, one of the nation's leading manufacturers of fine silver at the end of the 19th century. Later taken over entirely by the Gorham Company, the building was an important link in the chain of first-class stores and department stores that characterized Broadway during the middle development phase of the district, and is one of the outstanding buildings of the district.

HISTORY

The Gorham Building was constructed for Robert and Ogden Goelet, members of a wealthy family which had begun in the 1840's, to acquire land on both sides of Broadway between 19th and 20th Streets. Purchased by Almy Goelet in 1845, the Gorham Building site was initially occupied by two small commercial buildings which housed a hardware store and a dealer in marble during the 1850s. (For a photo of these buildings see Boyer, p. 100.) In 1879 Robert and Ogden Goelet inherited the bulk of their family's real estate holdings and began upgrading their properties. Electing to erect a new building on this site, they turned to the prominent architect Edward Hale Kendall who had recently designed their Fifth Avenue mansions. Kendall, who worked in a variety of styles, may have thought that the Queen Anne style which derives much of its picturesque detailing from 16th- and 17th-century English domestic architecture would be particularly appropriate for this building because it was to contain apartments above its commercial stories. Such mixed-use buildings were often constructed on

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 889-891 Broadway

avenues and commercial streets. This section of Broadway was taken over for commerce so quickly, however, that no residential uses survived for long. Of four buildings begun on this section of Broadway in the first half of 1883, only the Gorham included residential floors.

In 1888 the Gorham Manufacturing Company expanded into the third and fourth floors of the building. Partitions on those floors were removed; the third floor was turned into an engraving room for silver-plated ware, and the fourth into a salesroom. In 1893 all remaining residential use was terminated.

When the Gorham Manufacturing Company of Providence, Rhode Island, opened their New York store in May 1884, the New York Times characterized the company "as the most extensive silverware house in the country." A pioneer in the introduction of silver-hollow ware and electroplating, it was also an artistic innovator producing important and influential Aesthetic Movement, Neo-Renaissance, and Art-Nouveau designs. Its retail store offered an endless variety of objects, "silver fashioned for every conceivable use," according to King's Handbook, including ecclesiastical metalwork.

In 1905 the Gorham Manufacturing Company moved uptown to Fifth Avenue and 36th Street, opposite the new Tiffany store. In 1912, the Gorham Building was converted to lofts and offices for Robert Reis & Company, manufacturers of B.V.D. brand underwear. In 1922 the building was further altered to permit manufacturing above the second story. The building was extensively altered again in 1977, when it returned to commercial and residential use. The Gorham Building was designated a New York City Landmark in 1984.

ARCHITECTURE

BROADWAY FACADE

The eight-story Gorham building is constructed of pink brick with terracotta and light gray Belleville sandstone trim. A high pitched slate roof enriched with copper elements and iron cresting adds to its picturesque effect. The Broadway and East 19th Street facades share a common decorative scheme and were originally linked by a rounded corner tower.

On Broadway the fifty-five foot wide facade is divided into three bays. The two lower stories act as base and were originally articulated by two-story piers decorated with foliate reliefs. In 1912 the present five-bay limestone storefront was installed, changing the rhythm of the ground-story articulation. Much altered, the storefront still retains its entrance bays and dentiled cornice. In the center bay on the second story where originally there was a pediment over the Gorham store entrance, are three one-over-one double hung windows in a rectangular frame. The end bays retain their original wood arched enframements within rectangular frames

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 889-891 Broadway

though the triple one-over-one aluminum-framed windows are modern. Original iron panels beneath the window sills are decorated with paterae. A stone cornice with keyed projections over the arches separates the commercial base from the upper stories.

Above the second story the three Broadway bays are practically identical, although the middle bay is slightly narrower than the others. Within the bays the metal spandrels and mullions and paired one-over-one double-hung windows are modern. Much of the masonry remains intact, retaining such features as stone banding on the piers and brick panels beneath the third-story windows. The ornament becomes more elaborate as it approaches the top of the building. Decorated segmental arches used above the fifth-story windows in the outer bays are flanked by iron tie rods in the form of sunflowers, a hallmark of the Queen Anne style. The sixth-story windows in the same bays are flanked by volutes outlined with stone, and the center bay on the seventh story is crowned by a broken segmental pediment. Pedimented dormers were installed on the pitched slate roof in 1912, replacing the pediments and gablets that had once punctuated the roofline. Still remaining are the small windows with copper hoods, copper flashing, and unusual iron cresting. A large penthouse was erected on the northern portion of the roof in 1977.

At the corner a projecting shop window dates from 1912. Above is a stone panel that was once carved to match the panels on the adjoining piers. The second story retains its original arched window surround embellished by a stone keystone and a molded brick panel beneath a stone sill. Until 1912 a tower with cupola rose from the third to the eighth story. It was replaced by a chamfered corner with rectangular window openings for one-over-one windows; the corner terminates in a pedimented dormer

EAST 19TH STREET FACADE

The 109-foot wide East 19th Street facade is divided into seven bays. The original articulation of the two-story commercial base on Broadway is repeated, but here the masonry remains intact and many elements from the original cast-iron window frames survive including the pilastered vertical members and swagged spandrel panels. (The galvanized-iron crossing bars supporting the ground story transoms date from 1912; the projecting show window was installed in 1894.) Above the second story the windows are arranged in two patterns. The first, fourth, and seventh bays are identical to the end bays on Broadway and are topped by dormers. The second and third, and the fifth and sixth bays are grouped in pairs and surmounted by stepped gables. In these bays the window openings have not been enlarged so that the original brick and stone bands defining the floors remain intact. Among the noteworthy features of this facade are the terra-cotta relief panels decorated with escutcheons, cornucopia, and floral motifs used above the fifth-story windows and on the stepped gables. A 1912 elevator penthouse on the west end of the roof is shingled and flashed to harmonize with the older portions of the roof. A modern metal and glass

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 889-891 Broadway

structure is attached to this penthouse.

NORTHERN ELEVATION

The Gorham Building's ninety-two foot wide northern elevation is partially visible from Broadway. The older portions of this wall are faced with red brick; there is one window at the center of the seventh story. The rear portion of this wall which rises to nine stories over an elevator penthouse is faced with yellow brick. It has one window at the eighth story.

REAR WALL

The fifty-three foot wide rear wall is faced with two tones of red brick marking the area where the building's original pitched roof was brought forward in 1912 to support an elevator penthouse. The wall is pierced by three small modern windows near the roof. An old water tank and a small chimney are located on the northern portion of the roof.

DEPARTMENT OF BUILDINGS INFORMATION

*1883-84: NB 365-1883 [Source: New Building Application]

1888: Alt 925-1888 [Source: Alteration Application]

Interior altered to convert the third and fourth stories to salesrooms and studios for the Gorham Manufacturing Company.

Owner -- Robert & Ogden Goelet Builder -- George H. Houghton

Tenant -- Gorham Manufacturing Co.

*1893: Alt 586-1893 [Source: Alteration Application]

Entire building taken over by the Gorham Company; interior alterations, freight elevator built in rear yard.

Architect -- Edward Hale Kendall Owner -- Robert & Ogden Goelet

Tenant -- Gorham Manufacturing Co.

1894: Alt 578-1894 [Source: Alteration Application]

Projecting show windows installed on Broadway and 19th Street.

Owner -- Robert & Ogden Goelet Builder -- B & WB Smith

*1912-13: Alt 2625-1912 [Source: Alteration Application]

Converted to lofts and offices; corner tower removed, new storefront on Broadway, windows enlarged, new dormers, extension raised to 9-stories.

Architect -- John H. Duncan Owner -- Ogden Goelet (Estate of)

Tenant -- Robert Reis & Co.

1922: Alt 589-1922 [Source: Alteration Application]

Interior alterations, upper floors converted to manufacturing, new entrance hall and vestibule partitioned-off from store, new entrance on Broadway.

Architect -- John H. Duncan Owner -- Ogden Goelet (Estate of)

Tenant -- Robert Reis & Co.

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 889-891 Broadway

1977-78: Alt 848-1977 [Source: Alteration Application]

Upper stories converted to co-operative apartments, new windows and
spandrels, penthouse erected on roof.

Architect -- Joseph Pell Lombardi Owner -- 889 Realty Inc.

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893 BROADWAY between East 19th Street and East 20th Street (West Side)
[Tax Map Block/Lot: 848/14]

TYPE	STYLE
Converted Shop & Dwelling	neo-Grec/Modern
ARCHITECT	ORIGINAL OWNER
Unknown/Mok & Sonber	John M. Dodd

DATE OF CONSTRUCTION: 1844/1873/1975

DESCRIPTION

This four-story L-shaped commercial building has frontages on Broadway and 19th street which reflect the changing nature of the development of the district. The twenty-eight-foot wide Broadway facade dates from a remodeling of 1975 and consists of a glass and metal storefront surmounted by an anodized aluminum screen displaying signage for the Dumont Camera Corporation. At 13 East 19th Street the building has a twenty-four-foot wide cast-iron front of the 1870s which remains largely intact save for ground story alterations and the addition of a fire escape. This restrained neo-Grec design employs paneled pilasters to frame the facade, smaller unfluted pilasters surmounted by impost blocks to separate the bays, and simple entablatures decorated with bosses and string courses to set off the individual stories. On the ground story the bays are divided by fluted columns rather than pilasters and the western bay is slightly wider than the others suggesting that it was designed as a freight or carriage entrance. Both the eastern and western bays have been sealed with cinder blocks and modern metal doors have been installed in the center and western bays. A metal security gate extends across the western and center bays. On the upper floors the six-over-six kalamein sash windows date from an alteration of 1915.

HISTORY

Home to the fashionable dry goods firm Edward A. Morrison & Son from 1875-1907, this building is typical of the older commercial buildings in the district which were upgraded when Ladies Mile became a fashionable shopping district in the 1870s. Purchased in 1843 by builder John M. Dodd, this site was first developed with a three-and-a-half-story, fifty-foot-deep, gabled building which fronted on Broadway. (An 1850s photograph reproduced in Old New York in Early Photographs shows the gable.) From 1844-51 this building was leased to the sculptor Ottaviano Gori who lived and worked there, producing statuary, monuments, fountains, and architectural ornaments including the carvings for one of the most influential buildings of the period, the A.T. Stewart Store of 1845-46. (Located at Broadway and Chambers Streets, the former Stewart Store, now the Sun Building is a designated New York City Landmark.) Around 1857 a two-story shop was erected on the 19th Street portion of the lot. Over the next twenty years two additional stories were added to the 19th Street building while the attic story of the Broadway building was taken down and the building was extended twenty-three feet at the rear. Although it is not known what businesses occupied the buildings during this period, it seems

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 893 Broadway

likely that they were of a nature similar to the saloon and kitchen listed at 893 Broadway in the alteration docket of 1870 (Alt. 987-1870). In 1873, however, Dodd must have decided to respond to the changing nature of Broadway by adapting his property for a retail tenant. In 1873-74 the two buildings were joined and given matching cast-iron fronts in the then fashionable neo-Grec style. In 1875 the newly renovated building was leased to Edward A. Morrison & Son, an established drygoods concern which dealt in imported millinery, laces, dress-goods, and trimmings. When Morrison's moved uptown in 1907/08, Lord & Taylor took over 893 Broadway, altering the ground floor storefront on Broadway to match its adjoining building at 895-901 Broadway. In 1915, following Lord & Taylor's move uptown, the building was converted to manufacturing. At that time a fourth story was added to the Broadway wing of the building. The building continued to be used for manufacturing until 1975 when it was taken over by the Dumont Camera Company.

DEPARTMENT OF BUILDINGS INFORMATION

1873-74: Alt 231-1873 [Source: Alteration Docket]
Rear extension at 893 Broadway, joined to 13 East 19th, new cast-iron fronts on Broadway and 19th Street.
Architect -- Not listed Owner -- John M. Dodd
Builder -- Alexander M. Ross

1908: Alt 1947-1908 [Source: Alteration Application]
New cast-iron ground-story storefront on Broadway.
Architect -- James J.F. Gavigan Owner -- Estate of John M. Dodd
Tenant -- Lord & Taylor

1915: Alt 1654-1915 [Source: Alteration Application]
Conversion to manufacturing, fourth story constructed on Broadway wing, new freight entrance and kalameined windows on 19th Street.
Architect -- Renwick, Aspinwall & Tucker
Owner -- Estate of John M. Dodd

1975-78: Alt 708-1975 [Source: Alteration Application]
New facade on Broadway, interior alterations.
Architect -- Mok & Sonber Owner -- Dumont Camera Corporation

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895-899 BROADWAY between East 19th Street and East 20th Street (West Side)
[Tax Map Block/Lot: 848/15]

TYPE	STYLE
Dept. Store/ Commercial	Second Empire/neo-Ren.
ARCHITECTS	OWNER
James H. Giles	Peter Goelet
John H. Duncan	

DATE OF CONSTRUCTION: 1869/1914

SUMMARY

This five-story L-shaped commercial building, extending eighty-three feet along Broadway and twenty-five feet along East 20th Street, was originally part of the Lord & Taylor Department Store, a Second Empire commercial palace, designed by James H. Giles in 1869-70, located at the southwest corner of Broadway and East 20th Street. One of the most prestigious retail firms in the city, Lord & Taylor was one of the major links in the chain of specialty and department stores that made Broadway known as "The Ladies' Mile." In 1914, following Lord & Taylor's move uptown, 895-899 Broadway and the corner portion of the store building at 901 Broadway were separated. Altered for use as a store and loft building by architect John H. Duncan, 895-99 Broadway received a neo-Renaissance limestone front on

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 895-899 Broadway

Broadway that is characteristic of the later development phase of the district. The 20th Street facade was left substantially intact. It is the only portion of the old Lord & Taylor store to retain its ground story ironwork.

HISTORY

First developed in the 1840s, this site was originally occupied by a liquor store and the marble yard of Ottaviano Gori, a prominent sculptor who lived at 893 Broadway. In 1850-51, Gori moved to 895-897 Broadway having had a large Italianate structure erected to house his residence and workshop. (For a photograph of that building see, Black, p.127.) In 1858 Gori sold his building to Robert and Peter Goelet, members of a wealthy, land-owning family which eventually acquired most of the land on both sides of Broadway between 19th and 20th Streets. In 1869 shortly after construction began on the Arnold Constable store at Broadway and 19th Street, the directors of Lord & Taylor entered into an agreement with the Goelets and with the Badeau family which owned the corner lot at 20th and Broadway to lease sufficient property for a mammoth new store. The Goelets and the firm of Lord & Taylor jointly commissioned James H. Giles, a Brooklyn architect skilled in the design of cast-iron buildings, to plan the new building.

The design of the Lord & Taylor store was an immediate success and displayed many of the most up-to-date architectural features. The boldness of the cast-iron facade and the many large windows, together with the prominent mansard roof and striking corner tower, created a particularly imposing effect. On Broadway, a large arched entrance gave great distinction to the building.

Despite the tremendous size of the cast-iron store, the firm nonetheless soon outgrew its new building. In 1890 they acquired the adjacent building at 6-8 East 20th and over the years eventually occupied most of the buildings on the block bounded by Broadway, Fifth Avenue, 19th and 20th Streets.

In 1914, responding to a northward migration of the commercial district, Lord & Taylor moved uptown to its present building at Fifth Avenue and 38th Street. No. 895-899 Broadway and 10 East 20th Street, owned by the Goelets were sealed off from 901 Broadway and treated as a separate building. The prominent architect John H. Duncan, then on retainer to the Goelet Estate, was commissioned to alter the building for use as stores and lofts, joining it to a new ten-story annex at 9-11 East 19th Street (see). Duncan designed a new limestone facade for the Broadway entrance to the new complex; the lower portions of the 20th Street front were left standing but a dormer was removed and the roofline was brought forward.

From 1914 to 1928 both 895-899 Broadway and 9-11 East 19th Street were leased to the Calhoun Robbins Novelties Company; in 1930 they were both converted for light manufacturing purposes. Saint Laurie LTD, clothing

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 895-899 Broadway

manufacturers, took over the building in 1983 and renovated the Broadway facade.

ARCHITECTURE

BROADWAY FACADE

This limestone facade, extending eighty-three feet along Broadway, is articulated by rusticated piers which divide it into three bays, each three windows wide. Projected courses above the first and fourth stories create a tripartite story grouping which is enhanced by the use of round-arched windows with console keystones on the fifth story. Notable features of this restrained design include the triglyph capitals used on the small piers separating the windows and the handsome lionhead rondels punctating the frieze beneath a projecting galvanized iron cornice. Acquired by Saint Laurie LTD in the early 1980s, the building now displays colorful banners advertising the company's products. Recent alterations undertaken by the new owners removed unsightly signage and roll-down gates from the ground story, revealing largely intact storefronts that are now painted black and gold. Entrance bays at the corners of the facade were reconfigured, the alterations masked by marble revetments that were matched on the faces of the piers flanking the center bay. The building still retains its one-over-one wood sash windows on the upper stories.

EAST 20TH STREET FACADE

The twenty-five foot wide section of the building on East 20th Street still retains its original cast iron front. Designed as a pavilion to terminate the 20th Street facade it originally was surmounted by a mansard roof which broke forward slightly to create a corner tower. The facade is framed by rusticated Corinthian pilasters which vary slightly at each story. Annulated columns separate the bays and support arches which carry lintels decorated with projecting courses. Recessed behind this framework a secondary order surmounted by stilted arches frames the windows. The facade is further enriched by bracketed cornices above the ground and fourth stories and by a small balcony beneath the center window on the third story. In 1914 a masonry addition brought the roofline forward. This has square-headed windows surmounted by a paneled frieze. Both the ground story entrances and windows of this facade have been extensively altered.

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 895-899 Broadway

WESTERN ELEVATION

Visible from East 20th Street the building's 105-foot wide western elevation is faced with brick. Four half-projecting columns are reminders of the period when the building was connected to the now demolished store at 6-8 East 20th Street. The connections to 9-11 East 19th Street are also apparent. This elevation has no applied decoration.

DEPARTMENT OF BUILDINGS INFORMATION

*1869-70: NB 1256-1869 [Source: New Building Docket]

*1914: Alt 316-1914 [Source: Alteration Application]

Walls constructed sealing-off building from 901 Broadway, new limestone front on Broadway, interior alterations for conversion to store and lofts.
Architect -- John H. Duncan
Owner -- Robert W. Goelet (Trustee Estate of Ogden)

1928-30: Alt 1788-1928 [Source: Alteration Application]

Alterations for light manufacturing.

Architect -- John H. Duncan Owner -- (Estate of) Ogden Goelet

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901 BROADWAY between East 19th Street and East 20th Street (West Side)
[Tax Map Block/Lot: 848/68]

LORD & TAYLOR BUILDING (FORMER)

TYPE
Department Store

STYLE
Second Empire

ARCHITECT
James H. Giles

ORIGINAL OWNER
Badeau family and Lord & Taylor

BUILDER
Marc Eidlitz

DATE OF CONSTRUCTION: 1869-70

SUMMARY

This four-and-one-half story commercial building, extending twenty-seven-and-one-half feet along Broadway and 103 feet along East 20th Street, was originally part of the Lord & Taylor Department Store. A Second Empire style commercial palace designed by James H. Giles and erected in 1869-70, the cast-iron-fronted building is located at the southwest corner of Broadway and East 20th Street. One of the most prestigious retail firms in the city, Lord & Taylor was one of the major links in the chain of specialty and department stores that made Broadway known as "The Ladies' Mile." In 1914, following Lord & Taylor's move uptown, 901 Broadway was separated from the adjacent L-shaped portion of the store building located at 895-99 Broadway (see). Above a recent storefront, 901 Broadway, which is an individually designated New York City Landmark, remains intact.

HISTORY

Established about 1830 by Samuel Lord and George W. Taylor, the firm of Lord & Taylor grew from a small drygoods store to an extremely successful business of wholesale and department stores. In 1869 the directors of Lord & Taylor entered into an agreement with Robert and Peter Goelet, who owned lots on Broadway, and with the Badeau family, which owned this adjacent corner lot at East 20th Street, to lease sufficient property for a mammoth new store. The Goeletts and the firm of Lord & Taylor jointly commissioned James H. Giles, a Brooklyn architect skilled in the design of cast-iron buildings, to plan the new building. (For a photographic view of the building, taken in 1910, see Village Views, 11 (Summer, 1985), 19.)

The design of the Lord & Taylor store was an immediate success and displayed many of the most up-to-date architectural features. The boldness of the cast-iron facade and the many large windows, together with the prominent mansard roof and striking corner tower, created a particularly imposing effect. On Broadway, a large arched entrance gave great distinction to the building.

Despite the tremendous size of the cast-iron store, the firm nonetheless outgrew its new building. Shortly after 1870, an addition was erected at 10

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 901 Broadway

East 20th Street. The firm continued to expand over the years, eventually occupying most of the buildings on the block bounded by Broadway, Fifth Avenue, and East 19th and 20th streets.

In 1914, responding to a northward migration of the commercial district, Lord & Taylor moved uptown to its present building at Fifth Avenue and West 38th Street. In that year, Edward H. Mount hired Otto Reissman (who was superseded by August H. Hillers) to install new wrought-iron storefronts at the first story, new fire escapes, and an elevator penthouse. By 1919 the building was used for offices and light manufacturing. The storefronts have since been replaced, most recently in the late 1980s.

ARCHITECTURE

BROADWAY FACADE

The former Lord & Taylor building, four stories with an attic, is dominated by its diagonal corner tower with mansard roof. The tower is flanked by a single bay facing Broadway and by the long East 20th Street facade. Above the first-story storefront of metal and glass, installed in the late 1980s, the facade is intact.

The corner tower is set above the first story on an oblique angle and rises a full story above the mansard roof. Pilasters with modified Corinthian capitals flank each story of the tower. At the tower, the triple window bays of the three central stories are composed of a wide central window flanked by narrow side windows opening onto variously shaped balconies with low railings of delicate ironwork. The window enframements have stilted flat arches with curved ends supported on slender engaged Corinthian columns. At the upper stories of the tower, the windows are set in a flush wall. At the fourth story, the lintels above the windows consist of flat arches with corbel-form ends, while the inner flat arches of the enframements have deep curvilinear stilts.

A cornice with closely spaced brackets extends around the entire facade above the fourth story and is surmounted, at the tower, by a full attic story with five tall, narrow windows. At either side of these windows, diminutive engaged columns support stilted elliptical arches, ornamented with delicate curvilinear forms at the spandrels. The deeply recessed tympanums of these arches also display delicate decorative motifs. Above a cornice with closely spaced diminutive brackets, a tall mansard roof of slate in a fish-scale pattern terminates the tower and is crowned by an elaborate iron cresting. Originally a large round-arched dormer window was set above the cornice behind a railing which once extended around the top of the tower.

Broadway Between East 19th Street and East 20th Street (West Side)
continuation of . . . No. 901 Broadway

EAST 20TH STREET FACADE

The East 20th Street facade is composed of a long center section with window bays at either end flanked by pilasters. The design of the windows is similar to that of the tower at the third story. Curvilinear ornament at the spandrels of the lintels is further enhanced by the low railings with small narrow arches beneath these windows. A curved balcony, from which the railing has been removed, serves the central windows of the third story. The bracketed roof cornice above the fourth story of the store projects slightly above the central section of the facade. The ends of the mansard roof above; this central section are set off by paneled uprights topped by finials. This roof has three flat-arched dormer windows with arched pediments and is crowned by an ornate iron cresting.

DEPARTMENT OF BUILDINGS INFORMATION

*1869-70: NB 1256-1869 [Source: New Building Application]

1914-15: Alt 2196-1914 [Source: Alteration Application]
Wrought-iron storefronts, new fire escapes, and elevator penthouse installed.

Architects -- Otto Reissman & August H. Hillers
Owner -- Edward H. Mount

1919: Alt 1716-1919 [Source: Alteration Application]
Office mezzanine constructed on first story; upper stories used for light manufacturing.

Architect -- H.S. Sylvester Owner -- Edward H. Mount
Tenant -- Daun, Rodgers, Spritger

REFERENCES

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BROADWAY
Between East 20th Street and East 21st Street
EAST SIDE

902-910 BROADWAY between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/16]

TYPE	STYLE
Store and loft	Early 20c comm/eclectic
ARCHITECT	ORIGINAL OWNER
Robert T. Lyons	Charter Construction Co.
BUILDER	
Charter Construction Co.	

DATE OF CONSTRUCTION: 1912-13

SUMMARY

This twenty-story, T-shaped building, located on the northeast corner of Broadway and East 20th Street, extends through the block to East 21st Street. The limestone-and-brick exterior is articulated in the eclectic commercial style commonly used for tall structures designed in America during the early twentieth century. Simplified Tudor Revival details are applied to the entrances and spandrels. The building's corner site and considerable mass as well as its fine composition and detailing make this building a dominant feature of the neighborhood. On the office stories, some windows have been replaced by one-over-one double-hung metal sash windows.

HISTORY

Architect Robert T. Lyons, who favored the neo-Renaissance style and specialized in apartment buildings and hotels (including three apartment houses in the Carnegie Hill Historic District), designed this structure for the Charter Construction Company. Erected in 1912-1913, it replaced several buildings of between three and seven stories, including the renowned Continental Hotel. Tenants included prominent upholsterer M.H. Rogers, embroiderers, a lace wholesaler, and a purveyor of art novelties--businesses which were typical of the district. The storefronts have been replaced.

Broadway Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 902-910 Broadway

ARCHITECTURE

BROADWAY FACADE

This facade, ninety-six feet wide, is divided into base, shaft, and top. The three-story limestone base is pierced by five double-height segmental-arched openings divided by carved Tudoresque entrance portals in the end bays and by simple spandrels in the center bays. The southern (store) entrance retains a metal grille of Tudor roses and tracery; its doors are recent additions. The northern (loft) entrance retains the Tudor details; its doors (including one revolving door) are of recent date. Aluminum and glass storefronts have boxlike canopies. At the second story, each wood-framed tripartite window has a fixed central pane flanked by double-hung or pivoting windows; all three sections are surmounted by transoms. At the third story, the fixed-pane central window is flanked by double-hung sash windows capped by transoms.

The twelve-story brick shaft is also divided into five bays: two end bays with paired windows and three central bays with trebled windows. In the central bays stories are divided by decorative spandrels of terra-cotta Tudor roses, except for the fourth story, which is a transitional level between base and shaft and is separated from both by simple string courses.

The five-story top, with its brick pilasters, maintains the window rhythm of the shaft, but its central three stories have metal spandrels and pilaster strips. The parapet is decorated with terra-cotta urns and swags.

EAST 20TH STREET FACADE

This facade, 113 feet wide, is identical to the Broadway facade, except that at the street level, all five bays resemble the central (storefront) bays on Broadway, and that above the base, the end bays are composed of three windows.

EAST 21ST STREET FACADE

This facade adjusts details from the other facades to its narrower, fifty-foot wide, five-bay width. The segmentally-arched side bays accommodate one recent metal-and-glass storefront and one recently stuccoed surface with metal service doors; the arched narrow central bay has one opening with a metal roll-down security gate. For the shaft and top, each bay is articulated by a single window opening.

Broadway Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 902-910 Broadway

EASTERN ELEVATION

The eastern elevation of the East 21st Street ell is a brick wall trimmed in limestone with double-hung windows at each story.

EASTERN ELEVATION

The eastern elevation of the East 20th Street ell is a red brick wall trimmed in beige brick with double-hung windows at each story.

DEPARTMENT OF BUILDINGS INFORMATION

1912: Demo 36-1912 [Source: Demolition Application]
Six brick buildings, which comprised the Continental Hotel, were demolished.

*1912-13: NB 50-1912 [Source: New Building Application]

1948: Alt 2990-1948 [Source: Alteration Application]
Iron storefront removed and replaced with an aluminum one with a brick base.

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912-920 BROADWAY between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/63]

TYPE
Store and Loft

STYLE
neo-Renaissance

ARCHITECT
Schwartz & Gross

ORIGINAL OWNER
Ritz Realty Corporation

BUILDER
Macweil Construction Corp

DATE OF CONSTRUCTION: 1916-17

SUMMARY

This sixteen-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is situated on the southeast corner of Broadway and East 21st Street, extending ninety-six feet on Broadway and seventy-three-and-a-half feet on East 21st Street. Designed by Schwartz & Gross and built in 1916-17, it is faced in stone and brick. The building's height and its three-story stone colonnade give it a prominent position in the Broadway streetscape. The storefronts are in various states of alteration, but above the first story the original windows remain intact.

HISTORY

Architects Schwartz & Gross designed this building for the Ritz Realty Corporation; it was erected by the Macweil Construction Company. The site previously accommodated several four- and five-story masonry structures, including the home of Purssells, a famous confectionery and restaurant which was located here for many years. Tenants of the new structure, who were typical of the district, were companies which specialized in laces and embroideries and in decorative upholstery.

ARCHITECTURE

BROADWAY FACADE

The five-bay, three-story, stone base is framed within a colonnade which has had its capitals removed. The southernmost bay contains the entrance with a bracketed semi-circular pediment bearing putti, a shield, acroteria, and other carved ornament, and recent metal-and-glass doors. The first-story metal shopfronts are in various states of alteration, the two northernmost being the least intact. The two southernmost bays exhibit original bulkhead grilles, paired show windows and transoms of leaded glass. On the second story, each bay has a fixed wood-framed window pane, flanked by colonnettes and one-over-one double-hung wood windows, and transoms above all three windows. The third-story wood-framed windows repeat this arrangement except for the transoms.

Above the cornice rises a thirteen-story brick shaft, divided into five

Broadway Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 912-920 Broadway

bays of paired windows. The transitional fourth story is defined by terra-cotta bands of waves and acanthus leaves and by raised brick panels. Above the thirteenth story is another terra-cotta string course, which supports the six Composite pilasters demarcating the bays. The parapet is decorated with terra-cotta bands.

EAST 21ST STREET FACADE

This four-bay facade is almost identical to the five-bay Broadway facade, except that the entrance, with only a simple surround, is on the left side and is capped by paired windows without the fixed central pane. On this side the pilasters of the base retain their Composite capitals.

DEPARTMENT OF BUILDINGS INFORMATION

*1916-17: NB 141-1916 [Source: New Building Docket]

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BROADWAY
Between East 20th Street and East 21st Street
WEST SIDE

903-907 BROADWAY between East 20th Street and East 21st Street (West Side)
[Tax Map Block/Lot: 849/10 in part]

WARREN BUILDING

TYPE	STYLE
Stores, Lofts and Offices	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
McKim, Mead & White	George Henry Warren
BUILDER	
Michael Reid	

DATE OF CONSTRUCTION: 1890-91

SUMMARY

This seven-story neo-Renaissance store, loft and office structure, characteristic of the middle development phase of the district, is conspicuously located on the northwest corner of Broadway and East 20th Street, extending fifty-eight feet along Broadway and seventy feet along East 21st Street. Built in 1890-91, designed by the prominent firm of McKim, Mead & White, and faced in Roman brick and marble, the building is liberally embellished with terra-cotta and marble details. Except for the removal of the first-story polished marble colonnade and fourth-story balconies, the exterior of the building, including original one-over-one double-hung wood sash windows, remains intact. The rich quality of the building's architecture, designed by one of the country's most prominent architectural firms, makes it particularly notable within the district.

HISTORY

George Henry Warren (1823-92), an influential Director of the Union Trust Company and guiding force behind the Metropolitan Opera, commissioned McKim, Mead & White to design this building. It was erected in 1890-91 by mason Michael Reid, who built several important buildings within the historic district. Three years later, the original show windows on East 20th Street and at the corner were replaced. In 1912 marble columns were removed and the show windows which projected beyond the building line were set back. The existing first story elevation dates from the mid-twentieth century. Tenants, who were typical of the district, included sellers of jewels, lace and lace curtains, upholstery, floor coverings, and dressmaker supplies.

ARCHITECTURE

BROADWAY FACADE

The double-height base is composed of a recent metal-stone-and-glass storefront with rectangular openings and, in the northernmost bay, a set of metal-and-glass doors which appear to be original; surmounting this is a marble second story which is punctuated in an ABBA rhythm, where A is a rectangular window capped by a segmental pediment and flanked by intricate consoles and B is a semi-circular arch with a console keystone and tripartite window arrangement behind. A flat band with Greek key motive surmounts the base.

The four-story midsection shifts the rhythm to ABAB, where A is a single, rectangular window (except on the sixth, transitional, story which has a round-arched window) and where B is a rectangular window flanked by narrow rectangular openings (except on the sixth story where B has paired round-arched windows.) All these windows are edged with terra-cotta quoining. The third-story windows are topped by flat arches composed of decorated terra-cotta panels. An intermediate dentiled cornice with embellished frieze sits atop the windows and is broken by all but one of the fourth-story windows, which have bracketed pediments. These windows are united, via spandrels flanked by pilasters and decorated with embellished circles, to the bracketed and broken-pedimented windows. Another cornice, with a carved frieze, divides the fifth and sixth stories. On the northernmost bay of the sixth story, swags decorate the wall above the windows.

The top story of the building sits on a bundled string course and is pierced by square window openings which alternate with rosette-enriched disks and swags. Its dentiled and modillioned entablature features lions' heads along the cornice and acanthus-leaf brackets.

The single bay of the chamfered corner duplicates the adjacent bay on Broadway except that at the seventh story fluted pilasters edge the corners and the disks are replaced by pendants.

EAST 20TH STREET FACADE

The details of this five-bay facade duplicate those on Broadway; however, the rhythm employed above the first story is ABABA. On the second level a large oculus surrounded by a wreath aligns with the middle bay.

NORTHERN ELEVATION

This elevation is a simple, brick wall with double-hung windows connecting to a metal fire escape. Running along the northern edge of the roof, there is a one-story clapboarded, flat-topped addition. It has two windows facing north.

Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 903-907 Broadway

REAR WALL

This is a red brick wall with a chimney. The facade brick turns the corner as do some of the details at the seventh story.

DEPARTMENT OF BUILDINGS INFORMATION

*1890-91: NB 533-1890 [Source: New Building Application]

1893: Alt 326-1893 [Source: Alteration Application]

New show windows installed.

Architect -- McKim, Mead & White

Owner -- George Henry Warren (Estate of)

1902: Alt 1109-1902 [Source: Alteration Application]

A "roof house" built and covered with galvanized iron.

Architect -- Warren & Wetmore Owner -- George Henry Warren (Estate of)

1912: Alt 1882-1912 [Source: Alteration Application]

All store windows beyond the building line were set back.

Architect -- Warren & Wetmore Owner -- George Henry Warren

1920: Alt 2851-1920 [Source: Alteration Application]

Among other changes, the stone colonnade at the first story was partially removed.

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Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 909 Broadway

1906: Alt 1850-1906 [Source: Alteration Application]
Among other changes, wall at second story opened up for bay window with
cornice of galvanized iron.
Architect -- Robert W. Gardner Owner -- G.H. Warren (Estate of)

1951: Alt 677-1951 [Source: Alteration Application]
Existing storefront replaced with a new metal-and-glass storefront.
Architect -- Henry Z. Harrison Owner -- 903-911 Realty Corp.
Builder -- Miller & Weintraub

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Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 911 Broadway

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Trow's Business Directory, 1900, 1905.

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913 BROADWAY between East 20th Street and East 21st Street (West Side)
[Tax Map Block/Lot: 849/68]

TYPE
Store

STYLE
neo-Grec

ARCHITECT
Charles Wright

ORIGINAL OWNER
Robert & Peter Goelet

DATE OF CONSTRUCTION: 1874

DESCRIPTION

This two-story, heavily altered, neo-Grec store building, twenty-four feet wide, is located in the middle of the block. It still exhibits at the second story part of its original cast-iron front with attached columns, molded and flattened arches with keystones, and diamond-shaped side panels. The metal-framed fixed window panes with fixed transoms and hopper lower portions are recent additions. The partly recessed first story is totally of recent vintage. Its central window is flanked by stuccoed surfaces which surround one glass door and one metal door. There is a sidewalk canopy at the southernmost bay and a stuccoed parapet at the top of the facade.

Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 913 Broadway

HISTORY

The first structure on the site was a three-story dwelling built for Gilbert Coutant circa 1838. It was purchased in 1846 by Peter Goelet (1800-79), co-founder of the Chemical Bank and one of New York's wealthiest citizens. With his brother Robert (1809-79), a businessman who greatly expanded the family "empire," Peter Goelet replaced the dwelling with a five-story commercial building, designed in the neo-Grec style. The architect, Charles Wright, had also designed similarly styled cast-iron structures in other parts of the city. Among the building's tenants, who were characteristic of the district, were Louis Cohen & Company, fine furs; two milliners; and a linen store.

In 1890 owner Hannah G. Gerry had contractors Hanlon & Hayman remove the exterior flight of stairs from the building. In the ensuing years, the storefront was altered several times. In 1934 architect William F. Staab was hired by Charles F. Noyes to extensively alter the property; among other changes, the top three stories were removed.

DEPARTMENT OF BUILDINGS INFORMATION

1890: Alt 1083-1890 [Source: Alteration Application]
New staircase built at front of building. Interior changes also included.
Owner -- Hannah G. Gerry Builder -- Hanlow & Hayman

1899: Alt 2310-1899 [Source: Alteration Application]
Among other changes, the show windows were replaced.
Architect -- Ralph Samuel Townsend Owner -- Eldridge T. Gerry
Builder -- List & Lumon

1934: Alt 2386-1934 [Source: Alteration Application]
The five-story building was reduced to a two-story building. New windows were installed in the facade at the second story.
Architect -- William F. Staab Owner -- Charles F. Noyes
Builder -- G. Richard Davis & Co.

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Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 913 Broadway

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(Ann Arbor, Mich., 1981), microfiche nos. 0736-E4, E5.

Brooks Peters, "The Goelets," Quest Mar., 1989, 40-45.

Phillips Elite Directory, 1882, 1905.

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915-919 BROADWAY between East 20th Street and East 21st Street (West Side)
[Tax Map Block/Lot: 849/70]

BROADWAY BUILDING

TYPE	STYLE
Store, Loft and Office	Modern eclectic
ARCHITECT	ORIGINAL OWNER
Joseph Martine	Elk-Fried Company

DATE OF CONSTRUCTION: 1925-26

SUMMARY

This twenty-story modern eclectic store, loft and office building, characteristic of the later development phase of the district, is situated on the southwest corner of East 21st Street and Broadway, extending seventy-two feet on Broadway and 128 feet on East 21st Street. Designed by Joseph Martine and built in 1925-26, it is faced in limestone and brick. Most of the windows have one-over-one double-hung metal sash, but a few of the original, three-over-three double-hung wood sash remain. Its height, arranged in a series of setbacks, corner location, and original storefronts give this building a prominent position in the Broadway streetscape.

Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 915-919 Broadway

HISTORY

On the site of the Broadway Building stood a commercial building of six stories and the Madison Square Hotel (later, the Aberdeen), a five-story structure with a prominent mansard roof. The latter was designed by the notable firm of D. & J. Jardine and housed the hotel from the late 1850s until its demolition in 1924. In its ground story was the famous firm of Park & Tilford, grocers.

Erected in 1925-26, the present building has had tenants typical of the district, among whom has been a toy company.

ARCHITECTURE

BROADWAY FACADE

The Broadway Building is organized into a three-story base, an eight-story midsection, and a nine-story top which is characterized by setbacks.

At its limestone base, the Broadway facade has four bays, identical except for the modern metal-and-glass entrance (with metal canopy and ventilation grille) at the first story of the southernmost bay. The remainder of this section retains its original elements. At the first story, tripartite show windows have paneled metal bulkheads and transoms (the side ones pivot), shaded by canopies. At the second and third stories, metal spandrels sporting draperies and urns separate tripartite window arrangements with fixed central window panes flanked by one-over-one double-hung sash windows. A simple cornice surmounts the base.

Above the base, except where noted, all windows have one-over-one double-hung sash. The brick midsection is divided into end bays of paired windows and a four-window-wide central bay which features spandrels of recessed brick. A simple terra-cotta string course surmounts the midsection.

The brick top section is composed of a two-story lower segment; pilasters with terra-cotta capitals and bases divide the bays. At the end bays paired rectangular windows, recessed spandrels, and round-arched windows are grouped within a terra-cotta arcade resting on pilasters. There are two central bays of three windows each; these also feature the decorative spandrel motif. This segment is surmounted by three setbacks, each of two stories. These more or less retain the configuration of the central bays below, including the thin piers which separate windows and (on the two uppermost levels) replace the simple parapet with a corbeled one. At the corner, massing is arranged to form a tower.

The corner bay has a Tudor Revival entrance surround and a canopy which shades a recent wood-and-glass revolving door. Each of the next three stories has a large fixed pane in a wooden frame. Otherwise this bay duplicates the end bays of the Broadway facade.

Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 915-919 Broadway

EAST 21ST STREET FACADE

This facade is composed of five bays and a narrow strip at the western edge. In the base at the four eastern bays, the show windows, second, and third stories duplicate the arrangement of their Broadway counterparts, except for the width of each bay. At the western bay and adjacent strip there are (1) a recent metal-and-glass entrance with canopy capped by three double-hung windows; (2) an original limestone Tudor Revival entrance with recent, recessed metal-and-glass doors surrounded by ceramic tile and a recent canopy; and (3) two stories of double-hung metal windows.

At the midsection, articulation resembles the Broadway facade, except that here all bays are three windows wide.

At the twelfth and thirteenth stories, each end bay repeats the arcaded motif twice and central bays stretch to encompass four bays. Similarities continue on the uppermost stories.

For its entire height, the western strip has windowless rectangular openings.

EASTERN ELEVATION

This narrow elevation is a continuation of the southern elevation.

SOUTHERN ELEVATION

The southern elevation is a wall of red brick with buff brick trim. It has double-hung windows and a "shadow" which reveals the imprint of the now-demolished third through fifth stories of the adjacent building, 913 Broadway.

DEPARTMENT OF BUILDINGS INFORMATION

*1925-26: NB 590-1924 [Source: New Building Docket]

1956: BN 1909-1956 [Source: Building Notice Application]

Among other changes, a new entrance was inserted at the Broadway facade.
Owner -- Metropolitan Life Insurance Company

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Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 915-919 Broadway

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BROADWAY
Between East 21st Street and East 22nd Street
EAST SIDE

922 BROADWAY between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/16]

TYPE	STYLE
Altered Dwelling	Italianate/Second Empire
ARCHITECT	ORIGINAL OWNER
Unknown	Jacob Cram

DATE OF CONSTRUCTION: c. 1854

DESCRIPTION

This five-story altered dwelling, constructed during the first development phase of the district, is located at the northeast corner of Broadway and East 21st Street, extending twenty-two and half feet along Broadway and ninety-seven feet on East 21st Street. Above a modern glass and metal storefront capped by an early cornice, are three stories faced in brick. Each story has three square-headed two-over-two double-hung sash windows topped by molded stone lintels. A cornice separates the fourth story from the slate-shingled mansard roof, which contains the fifth story and features three square-headed, two-over-two, double-hung sash windows in dormers topped by triangular pediments. Fire escapes and platforms are placed in front of the windows on the second through the fifth stories.

While the East 21st Street facade has a modern glass and metal storefront at the ground story, it retains seven cast-iron pilasters flanking the window openings at the eastern end of the building. Although interrupted by the infill toward the corner, the cornice on the Broadway facade continues on the East 21st Street facade. Above this are three stories faced in brick which changes in color and texture toward the eastern end. Each of the three stories is pierced by square-headed, two-over-two double-hung sash windows topped by molded stone lintels. Those at the second story are replacements. The cornice above the fourth story wraps around from the Broadway facade, setting off the slate-shingled mansard roof which features two-over-two, double-hung sash dormer windows topped by triangular pediments which alternate with decoratively embellished, brick chimneys. Fire escapes and platforms are placed in front of the midsection of this facade.

Broadway Between East 21st Street and East 22nd Street (East Side)
continuation of . . . No. 922 Broadway

HISTORY

This structure was originally built as one of several rowhouses for Jacob Cram around 1854. By 1882 when interior alterations were made to the building, its use was already a hotel and boarding house, a change in keeping with the middle development phase of the district. The mansard roof had already been added and the building extended from sixty five to ninety-seven feet. From 1882 to 1885, Salter's Metropolitan Market was a tenant. During the years 1898 to 1906, the Bancroft House Hotel was located in this building. American Express had offices in the building from the late 1870s until at least 1911.

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 702-1882 [Source: Alteration Docket]
Upper floors partitioned; floor above store to be used as offices and sitting room.

Owner -- Amos R. Eno Tenants -- John Salter & L. Bartlett

1919: Alt 519-1919 [Source: Alteration Application]
New storefront installed and new steps to store and basement constructed.
Architect -- Lena Kern Owner -- Lord Redfield Tenant -- Max Haber

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Phillips Elite Directory, 1879, 1882.
Trow's Business Directory, 1898.

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924 BROADWAY between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/14 in part]

TYPE	STYLE
Converted Rowhouse	Mid-20th Cent. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown	Jacob Cram

DATE OF CONSTRUCTION: 1854/1950

DESCRIPTION

This four-story converted rowhouse, twenty feet wide and located toward the middle of the block, shares a mid-20th century commercial facade with number 926. It has a modern glass and metal store front at the first story. Above this, the upper three stories are faced with brick now covered with metal panels, and each has a wide, square-headed, metal-framed window opening divided into four contiguous sections (those at the ends are divided into three horizontal panels) topped by transoms. The building is topped by a thin, plain metal band.

HISTORY

This structure was originally built as one of several rowhouses for Jacob Cram around 1854. In 1880, 924 and 926 Broadway were joined, when the party wall was replaced with cast-iron columns and girders. In 1921, among other alterations, large windows in the second through the fourth stories were installed. The present facade may date from 1950. Important tenants located here have included the producers of furniture and interior decoration, Kimbel & Cabus, in 1862-63, Wakefield Rattan Furniture in 1880, and Westcott Express Company in 1911.

DEPARTMENT OF BUILDINGS INFORMATION

1880: Alt 270-1880 [Source: Alteration Docket]
Party wall replaced with cast-iron columns and girders. Two square posts in the front were replaced by iron columns.
Owner -- Wakefield Rattan Co. Mason -- Robinson & Wallace

1921: Alt 3020-1921 [Source: Alteration Docket]
Among other alterations, large windows were installed at the front of the second, third, and fourth stories.
Architect -- Henry S. Lion Owner -- M. Angelo Elias

1927: Alt 765-1927 [Source: Alteration Docket]
Among other alterations, the four round, cast-iron columns under the party wall were removed.
Architect -- Morris Whinston Owner -- Annie Elias
Builder -- Great Woodworking Co. Tenant -- Princeton Cafeteria

Broadway Between East 21st Street and East 22nd Street (East Side)
continuation of . . . No. 924 Broadway

1938: BN 475-1938 [Source: Building Notice Docket]
Existing storefront replaced with a new storefront flush with the building line.
Tenant -- Sam Price

1940: BN 4529-1940 [Source: Building Notice Docket]
Existing storefront altered and made flush with the building line.
Owner -- Albert Horowitz Builder -- K-L Store Fixture Co.

1950: BN 2626-1950 [Source: Building Notice Docket]
Projecting stone course directly above storefronts was removed and the stone work was cut off flush with the building line.
Owner -- Charles Sadek Contractor -- Jack Spinner

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Broadway Between East 21st Street and East 22nd Street (East Side)
continuation of . . . No. 926 Broadway

1938: BN 475-1938 [Source: Building Notice Docket]
Existing storefront replaced with a new storefront flush with the building line.
Tenant -- Sam Price

1940: BN 4529-1940 [Source: Building Notice Docket]
Existing storefront altered and made flush with the building line.
Owner -- Albert Horowitz Builder -- K-L Store Fixture Co.

1950: BN 2626-1950 [Source: Building Notice Docket]
Projecting stone course directly above storefronts was removed and the stone work was cut off flush with the building line.
Owner -- Charles Sadek Contractor -- Jay Spinner

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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New York City, Tax Assessment Records, Ward 18, 1852, 1853, 1854, Municipal Archives and Records Center.

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928-930 BROADWAY between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/12]

TYPE
Store and loft

STYLE
neo-Renaissance

ARCHITECT
William Harvey Birkmire

ORIGINAL OWNER
Bldg. & Eng. Co.

DATE OF CONSTRUCTION: 1909-1910

SUMMARY

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is an L-shaped structure which wraps around three smaller buildings facing onto Broadway. The Broadway wing of the building is forty feet wide and located near the middle of the block, while the East 21st Street wing is twenty feet wide and located toward the western end of the block. Constructed in 1909-10, the building was designed by William Harvey Birkmire for the Bldg. & Eng. Co. Both facades are clad in brick, limestone, and terra cotta, and organized into a three-story base, a seven-story shaft, and a two-story crown.

HISTORY

This twelve-story store and loft building replaced two brick rowhouses on Broadway and one brick dwelling on East 21st Street. Its early tenants, who were characteristic of the district, included a corset maker, cloak and suit merchants, a shirtwaist merchant, and a button seller.

ARCHITECTURE

BROADWAY FACADE

In the three-story base, two-story rusticated limestone piers frame recent infill. At the third story, ornamented limestone piers flank two groups of replacement windows and support a decorated terra-cotta bandcourse.

Above the base, the seven-story brick shaft rises. Pilasters with ornate capitals flank two groups of tripartite windows. Decorated spandrel panels are placed beneath the windows. A pronounced cornice separates the shaft from the two-story crown.

The eleventh and twelfth stories each have two groups of tripartite replacement windows flanked by embellished terra-cotta piers. Ornate spandrel panels appear between the eleventh and twelfth story windows. A parapet from which the cornice has been removed caps the structure.

21ST STREET FACADE

A modern storefront occupies the ground story of the three-story base; above this, at the second and third stories, smooth stone piers with stylized decorative capitals flank tripartite replacement windows and support an ornamental terra-cotta bandcourse. Above this, the seven-story brick

Broadway Between East 21st Street and East 22nd Street (East Side)
continuation of . . . No. 928-930 Broadway

shaft rises; at each story are tripartite replacement windows; the openings are topped by bead moldings. Each of the two stories in the building's crown replicates the window configuration below; the stories are flanked by piers with capitals and are separated by a recessed spandrel panel. A parapet caps the whole.

EASTERN ELEVATION

The eastern elevation, visible on the East 21st Street wing of the building, is an exposed brick wall with square-headed, double-hung, one-over-one wood sash windows. A water tower on the roof is visible from this side.

NORTHERN ELEVATION

The northern elevation, visible on the Broadway wing of the building, is an exposed brick wall with a large painted sign and square-headed, one-over-one double-hung sash windows.

SOUTHERN ELEVATION

The southern elevation, visible on the Broadway wing of the building, is an exposed brick wall with square-headed, one-over-one, double-hung sash windows and painted signage. A water tower on the roof is visible from this side.

WESTERN ELEVATION

The western elevation, visible on the East 21st Street wing of the building, is an exposed brick wall with one-over-one and two-over-two, double-hung sash windows and what appears to be traces of painted signage and some replacement brick.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-1910: NB 272-1909 [Source: New Building Docket]

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BROADWAY
Between East 21st Street and East 22nd Street
WEST SIDE

923 BROADWAY between East 21st Street and East 22nd Street (West Side)
[Tax Map Block/Lot: 850/1]

See listing under 149-151 Fifth Avenue

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927 BROADWAY between East 21st Street and East 22nd Street (West Side)
[Tax Map Block/Lot: 850/10]

TYPE	STYLE
Altered Dwelling	Early Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Unknown	Sarah Mills

DATE OF CONSTRUCTION: c.1857-58

DESCRIPTION

This five-story, twenty-one foot wide, early Romanesque Revival altered dwelling, built during the first development phase of the district, is located in the middle of the block. It was adapted for commercial use in the 1880s, a characteristic alteration during the middle development phase of the district. Above the modern glass and metal storefront at the first and second stories, the upper stories are faced with brick, and each has three round-arched, wood-framed double-hung windows. These are surmounted by dentiled archivolts which rest on unadorned, projecting impost blocks. The original dentiled cornice with corbelled brackets remains. The north elevation is a brick wall with chimneys pierced by a square-headed window; a brick chimney projects above the roofline.

HISTORY

Erected about 1857-58 for Sarah Mills, this dwelling contained E. A. Clark Custom Corsets as a commercial tenant by 1882. Other early commercial tenants included garment manufacturers, textile merchants, and a jeweler, all tenants characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

1912: Alt 1599-1912 [Source: Alteration Application]
Store show window set back to the building line to conform the building to code.
Architect -- Alfred Freeman Owner -- Edwin Walter
Tenant -- Allegetti Choc. Cream Co

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 927 Broadway

1970: BN 4439-1970 [Source: Building Notice Application]
Alteration of existing storefront.
Owner -- Murray Bander Builder -- Brooklyn Store Front Co.

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929 BROADWAY between East 21st Street and East 22nd Street (West Side)
[Tax Map Block/Lot: 850/11 in part]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	OWNERS
Unknown	Garritt Van Doren F. S. Kenney

DATE OF CONSTRUCTION: c.1846

DESCRIPTION

This three-story, twenty-foot wide Italianate altered dwelling, built during the first developmental phase of the district, is located in the middle of the block. It was adapted for commercial use in 1869, a characteristic alteration during the first commercial development phase of the district. Above a modern glass and metal storefront at the first story, a storefront of 1919 is still evident. Above this, the facade is faced with brick. At the second story, a row of three contiguous show windows framed in wood (a central pane flanked by pivoting windows with transoms) is crowned by a small cornice. At the third story, three square-headed windows with small stone sills and molded stone lintels appear. A dentiled, bracketed sheet

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 929 Broadway

metal cornice with three panels surmounts the whole.

HISTORY

Erected about 1846 for Garritt Van Doren or F. S. Kenney, this dwelling was adapted for commercial use as early as 1869. Late 19th and early 20th century commercial tenants, all characteristic of those found on Broadway, included a jeweler, an art needlework company, and a confectionary. In 1964, number 929 was joined to its neighbor number 931 at the first and third stories.

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 143-1869 [Source: Alteration Application]
One-story extension added to the rear of the building.
Builder -- Jones & Atkinson Tenant -- M. Mathews

1884: Alt 301-1884 [Source: Alteration Application]
Store front removed and first-story beams raised six feet for a confectionary store.
Architect -- M. Costello Owner -- M. Costello
Builder -- Thomas Duffy

*1919: Alt 3040-1919 [Source: Alteration Docket]
Store front removed and rebuilt flush with building line. Part of front wall at second story removed for insertion of show windows.
Architect -- Otto Reissman Owner -- Broadway Typewriter Exchange

1958: BN 1616-1958 [Source: Building Notice Docket]
Alteration of existing storefront.
Owner -- J.R.R.B. Realty, Inc. Builder -- Superior Metal StoreFront

1964: Alt 866-1964 [Source: Alteration Docket]
Openings cut in the first and the third stories of 929 and 931 Broadway.
Architects -- Benjamin Goldfarb & James Rothstein
Owner -- J.R.R.B. Realty Co.

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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, 1899-1909), vol. 2, pl. 9.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 929 Broadway

R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 124.

New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.

New York City, Tax Assessment Records, Ward 18, 1847, Municipal Archives and Records Center.

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931 BROADWAY between East 21st Street and East 22nd Street (West Side)
[Tax Map Block/Lot: 850/11 in part -- formerly lot 73]

TYPE	STYLE
Converted Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Sarah Dyckman

DATE OF CONSTRUCTION: c. 1846

DESCRIPTION

This three-story, twenty-foot wide, Italianate converted dwelling, constructed during the first development phase of the district, is located in the middle of the block. It has a modern glass and metal storefront at the first story. Above this, the facade is faced with brick. At the second and third stories, rows of three contiguous show windows framed in wood (a central pane flanked by pivoting windows with transoms) appear. These openings, dating from 1920, are characteristic of alterations made during the 20th-century development phase of the district. The row at the second story is topped by a row of wooden recessed panels, corresponding in size to the windows below. The third story is topped by a row of three narrow, wooden panels, the central one corresponds to the window below, while those at the sides extend to the edges of the building. A dentiled and modillioned metal cornice surmounts the whole.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 931 Broadway

HISTORY

Erected about 1846 for Sarah Dyckman, this dwelling had been adapted for commercial use by 1885. Evan Jenkins, a maker of shirtwaists, was an early twentieth century tenant. From 1885 to 1888, 931 and 933 Broadway shared an entrance at the base of their party wall. In 1920, new windows openings were installed at the second and third stories. In 1964, further alterations joined number 931 to its neighbors numbers 929 and 933.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 2311-1885 [Source: Alteration Docket]
Entrance moved to the center (i.e. party) wall between 931 and 933 Broadway (see 933 Broadway).
Architect -- J. Kastner Owner -- George A. Castor

1888: Alt 1294-1888 [Source: Alteration Docket]
Existing storefront between two buildings removed; space filled with plate glass and separate entrances made (see 933 Broadway).
Architect -- C.B.J. Snyder Owner -- Caroline Dyckman
Builder -- Jones & Co. Tenant -- George A. Castor

*1920: Alt 385-1920 [Source: Alteration Application]
Among other changes, front above second story removed; bay window (not to project beyond building line) installed at the second and third stories.
Architect -- Samuel Carner Owner -- Sarah Dyckman (?)
Tenant -- Isidore Arons

1935: Alt 2183-1935 [Source: Alteration Docket]
Among other changes, new show windows (flush with the building line) with metal cornice and metal bulkhead installed.
Architect -- Frank Straub Owner -- Louis Monsell (or Menchel ?)

1964: Alt 867-1964 [Source: Alteration Docket]
Openings cut between 929, 931, and 933 Broadway at cellar, first, second, and third stories.
Architect -- Benjamin Goldfarb Owner -- Gordon Novelty Co., Inc.
Builder -- J.R.R.B. Realty Co.

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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, 1899-1909), vol. 2, pl. 9.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 931 Broadway

- R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 125.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 18, 1847, Municipal Archives and Records Center.

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933 BROADWAY between East 21st Street and East 22nd Street (West Side)
[Tax Map Block/Lot: 850/11 in part -- formerly lot 74]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Sarah Dyckman

DATE OF CONSTRUCTION: c. 1846

DESCRIPTION

This three-story, twenty-foot wide, Italianate altered dwelling, built during the first development phase of the district, is located in the middle of the block. It was adapted for commercial use in the 1880s, a characteristic alteration during the middle development phase of the district. Above a modern glass and metal storefront at the first story, a row of three contiguous wood sash windows framed in metal (a central pane with a transom flanked by pivoting panes with transoms) is topped by an elaborate projecting metal cornice. Above this, the facade, which is faced in brick, is pierced by three square-headed windows with stone sills and molded stone lintels supported by impost blocks. A bracketed metal cornice (bearing the address of the building at the extreme right and left) surmounts the whole.

HISTORY

Erected about 1846 for Sarah Dyckman, this dwelling had been altered for commercial purposes by 1885. A. Simonson Hair Goods was a turn-of-the-century commercial tenant. From 1885 to 1888, 931 and 933 Broadway shared an entrance at the base of their party wall. In 1894, 1920, and 1954, the store fronts and show windows were altered. In 1964, further alterations joined number 933 to its neighbors numbers 929 and 931.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 933 Broadway

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 2311-1885 [Source: Alteration Docket]
Front wall above first story taken out and supported by beams; entrance moved to center (party) wall between 931 and 933.
Architect -- J. Kastner Owner -- George A. Castor

1888: Alt 1294-1888 [Source: Alteration Docket]
Store front between 931 and 933 removed; the space was filled with plate glass and separate entrances were made.
Architect -- C.B.J. Snyder Owner -- Caroline Dyckman
Builder -- Jones & Co. Tenant -- George A. Castor

*1894: Alt 286-1894 [Source: Alteration Application]
Front shored up; second story removed and filled in with a galvanized iron front. South show window made to resemble north show window.
Architect -- Edwin R. Storm
Owners -- Miss Amelia A. Dyckman & Dyckman Estate

1954: BN 1359-1954 [Source: Building Notice Docket]
Superior Metal Store Front Co. erected a new store front; no structural changes.
Owner -- J.R.R.B. Realty, Inc. Builder -- Sidney Krelsky

1964: Alt 867-1964 [Source: Alteration Docket]
Cut openings between 929, 931, and 933 Broadway at cellar, first, second, and third stories.
Owner -- Gordon Novelty Co., Inc. Builder -- J.R.R.B. Realty, Inc.

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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, 1899-1909), vol. 2, pl. 9.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 126.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 18, 1847, Municipal Archives and Records Center.
Phillips Elite Directory, 1905.

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935-939 BROADWAY between East 21st Street and East 22nd Street (West Side)
[Tax Map Block/Lot: 850/75]

MORTIMER BUILDING

TYPE	STYLE
Store	Italianate
ARCHITECT	ORIGINAL OWNER
Griffith Thomas	Richard Mortimer

DATE OF CONSTRUCTION: 1861-62

SUMMARY

This six-story Italianate store and office building, characteristic of the first commercial development phase of the district, occupies the northern end of the narrow block bounded by Broadway and Fifth Avenues between 21st and 22nd streets. It has a frontage of sixty-seven feet on Broadway, seventy-six feet on Fifth Avenue, and 111 feet on East 22nd Street. The design of this exceptionally handsome brownstone-faced commercial structure has been attributed to Griffith Thomas. It was built for Richard Mortimer between 1861 and 1862. Because of its three full facades, handsomely preserved details, its design by a famous architect, and its associations with the early commercial changes on this section on Broadway, this is one of the buildings which adds significantly to the architectural and historical character of the historic district.

HISTORY

This store and office building, designed by Griffith Thomas for Richard Mortimer, was built in 1861-62 as the character of Broadway was changing from residential to commercial. Its design, in the fashionable Italianate style, takes its cue from that of the J. B. Snook's A.T. Stewart Store, although the material is brownstone rather than marble. One of the early tenants of the building was Bryant, Stratton & Packard's New York City Business College. Another longtime early tenants was J. & C. Johnston Dry Goods. Other turn-of-the-century tenants that were equally characteristic of the district included Adam Bestoff, fancy goods; Pach Brothers, photography; Van Gaasbeek & Arkell, Oriental goods; and Schumann's Sons, jewelry. In 1919, a sixth story was created by architects Rouse & Goldstone who removed the then-existing roof and enlarged the attic space. Although this site has been identified as that of the Glenham Hotel, historical atlases and property records indicate that the hotel was located to the south on the site of the first Scribner Building.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 935-939 Broadway

ARCHITECTURE

BROADWAY FACADE

This facade is organized in five bays which create two slightly projecting end pavilions flanking a center section. A recent stone and metal entranceway with a modern metal and glass door appears at the southern end of the ground story. To the north of this, original fluted cast-iron columns and pilasters flank recent storefronts. Above this, the upper stories are largely intact. The window openings in the end bays have pedimented surrounds at the second and third stories. Window openings in the center bays are similarly treated. Alternating window surrounds have raised lintels. At the fourth story the end and center bays have window surrounds with projecting shelf lintels. The fifth-story window surrounds are round arched with keystones. Most of the windows retain their original sash: paired double-hung with a wide center mullion to simulate casements. Three second story windows have one-over-one double-hung sash. Projecting stringcourses mark the divisions between the stories. At the added sixth story, paired double-hung windows cut through a band course. The facade is surmounted by a dentilled and modillioned cornice. A projecting clock is mounted on the second story near the East 22nd Street corner.

FIFTH AVENUE FACADE

The Fifth Avenue facade, also organized in five bays, is virtually identical to that on Broadway. At the ground story, cast-iron columns and pilasters flank recent storefronts. At the fifth story, the center round-arched window surround is surmounted by a projecting shelf lintel. All the window sash appear to be the original type except for that in the northern bay at the second story. A clock is placed on the second story near the East 22nd Street corner. A water tank is visible on the roof above the southern bay.

EAST 22ND STREET FACADE

The East 22nd Street facade is organized into nine bays and repeats the motifs of the avenue facades. Slightly projecting end pavilions flank a wide center section. The ground story retains its original cast-iron columns and pilasters flanking recent storefronts. At the second and third stories, pedimented window surrounds alternate with raised lintel window surrounds. A center window at the fifth story has a projecting shelf lintel above the round-arched surround. Window sash have been changed from the original type at the western half of the second story. Other window sash in the center section, except for the center bay, have two-over-two double-hung sash. A fire escape is placed in front of the center windows.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 935-939 Broadway

EASTERN ELEVATION

The eastern elevation visible above the buildings at 929-933 Broadway is an exposed brick wall punctuated by window openings. The window sash are one-over-one aluminum. Traces of painted signage are also visible.

SOUTHERN ELEVATION

The southern elevation is a stuccoed brick wall.

DEPARTMENT OF BUILDINGS INFORMATION

1891: Alt 1209-1891 [Source: Alteration Application]
Among other changes, a new store front was put in with granite columns; pilasters, frieze, and cornice placed in front of extant ironwork.
Architect -- F. H. Ellingwood Owner -- Richard Mortimer (Estate of)

1912: Alt 2757-1912 [Source: Alteration Application]
Among other changes, projecting show windows on Fifth Avenue were made flush with the building line.
Architect -- Albert Adams Owner -- Richard Mortimer (Estate of)

*1912: Alt 2935-1912 [Source: Alteration Application]
Among other changes, existing storefront replaced and projecting cornice removed; sixth story created by enlarging attic spaces; windows added.
Architect -- Rouse & Goldstone Owner -- Richard Mortimer (Estate of)

1956: BN 586-1956 [Source: Building Notice Application]
Existing storefront altered.
Owner -- Jack Albert Builder -- Modern Metal Store Front
Tenant -- Walston and Co.

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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, 1899-1909), vol. 2, pl. 9.
Mosette Broderick, Testimony at Public Hearing of Landmarks Preservation Commission, 6/10/86, .
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Mathew Dripps, Plan of New York City (New York, 1867), 10.
Insurance Maps of the City of New York (New York, 1868), vol. 2, pl. 48.
Landmarks Preservation Commission, Research Files.
Margaret Moore, End of the Road for Ladies Mile (New York, 1986), 45.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 127.

Broadway Between East 21st Street and East 22nd Street (West Side)
continuation of . . . No. 935-939 Broadway

New York City, Tax Assessment Records, Ward 18, 1860, 1861, 1862, 1865,
Municipal Archives and Records Center.

New York Public Library, Photographic Views of New York City
1870's-1970's from the Collections of the New York Public Library
(Ann Arbor, Mich., 1981), microfiche nos. 737-A4, B4.

Phillips Elite Directory, 1890, 1902, 1905, 1924.

The 1866 Guide to New York City (New York, 1975), n.p..

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BROADWAY
Between East 22nd Street and East 23rd Street
WEST SIDE

945-953 BROADWAY between East 22nd Street and East 23rd Street (West Side)
[Tax Map Block/Lot: 851/1]

See listing under 173-185 Fifth Avenue

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BROADWAY
Between West 23rd Street and West 24th Street
WEST SIDE

1095-1099 BROADWAY between West 23rd Street and West 24th Street (West Side)
[Tax Map Block/Lot: 825/31]

See listing under 200 Fifth Avenue

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FIFTH AVENUE
Between 14th Street and 24th Street

Fifth Avenue, as it extends through the district, is dominated by tall office and loft buildings, ranging in height from ten to twenty stories and generally fifty to 100 feet wide. The buildings share certain characteristics that help to unify the avenue; among them are: a common building line, facade designs based on Beaux-Arts and neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

In many cases the tops are further accentuated by domes or towers. Clustered at the north end of the avenue are five-story residences, altered for commercial use in the 1870s and 1880s with the insertion of two-story shopfronts.

Like Broadway, Fifth Avenue was developed early with residential structures, beginning in the 1840s, a continuation of a movement northward from Washington Square. An address on Fifth Avenue was the city's most prestigious. For example, financier August Belmont occupied a large mansion at 109 Fifth Avenue (East 18th Street). The rows of brownstone-fronted houses were interrupted only by the occasional religious institution and clubs, like the Union Club (1855) at West 21st Street and the Athenaeum (1859) at West 16th Street. By the 1850s, Broadway was succumbing to commercial uses; the blocks on the east side of Fifth, which shared short side street blocks with Broadway, were not immune. Hotels, like the St. Germain (1853-54) on the site of the Flatiron Building, were early invaders. The Fifth Avenue Hotel (1859), west of Madison Square, became one of the city's most prestigious. One of the earliest commercial buildings on the avenue was the Mortimer Building (Griffith Thomas, 1861-62) at East 22nd Street. Arnold Constable expanded onto Fifth Avenue from Broadway in 1877, replicating in cast iron the Griffith Thomas design of the marble-fronted wing on Broadway and crowning the whole with a mansard roof. Residences were altered for commercial use, but only a few of these survive.

During the middle development phase of the district, several office buildings were constructed, including the Western Union Building (Henry Hardenbergh, 1884), the Judge Building (McKim, Mead & White, 1890), the Methodist Book Concern (Edward H. Kendall, 1890), the Scribner Building (Ernest Flagg, 1893-94), the Presbyterian Building (Rowe & Baker, 1895), and the Constable Building (William Schickel, 1895). While these buildings had retail spaces at the ground stories, the offices were occupied by many publishing companies, as well as architects.

FIFTH AVENUE
Between 14th Street and 24th Street (continued)

The later development phase of the district, beginning in the late 1890s, found remaining sites on the avenue being rapidly redeveloped with store and loft buildings. Not only were residences replaced, but also churches, clubs, theaters, and even hotels. Lord & Taylor, still a retail presence on Broadway during this period, expanded onto Fifth Avenue. The dramatic Flatiron Building (D. H. Burnham & Co., 1903) also dates from this period. By 1905, so much new construction of loft buildings had occurred on Fifth Avenue that Real Estate Record and Guide (Sept. 23, 1905) cited the Stuyvesant and Knickerbocker Buildings by Albert Gottlieb (1906-07) and John Duncan's loft building for Lord & Taylor (1906) as examples of the speculatively built structures that were aiding the northward migration of the wholesale trade by providing first class lofts and offices in the area north of Union Square. Other architects active in the design of such structures on the avenue include Buchman & Fox, Israels & Harder, Louis Korn, and the prolific Robert Maynicke.

The facade organization reflects the original use of these buildings: retail and wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories.

The southern portion of Fifth Avenue has seen new construction in recent years. Both 77 Fifth Avenue and 106-108 Fifth Avenue are apartment buildings of recent date that do not conform to the general character of the streetscape. However, they are surrounded by other buildings that are characteristic types within the district.



71 Fifth Avenue - Van Beuren Building



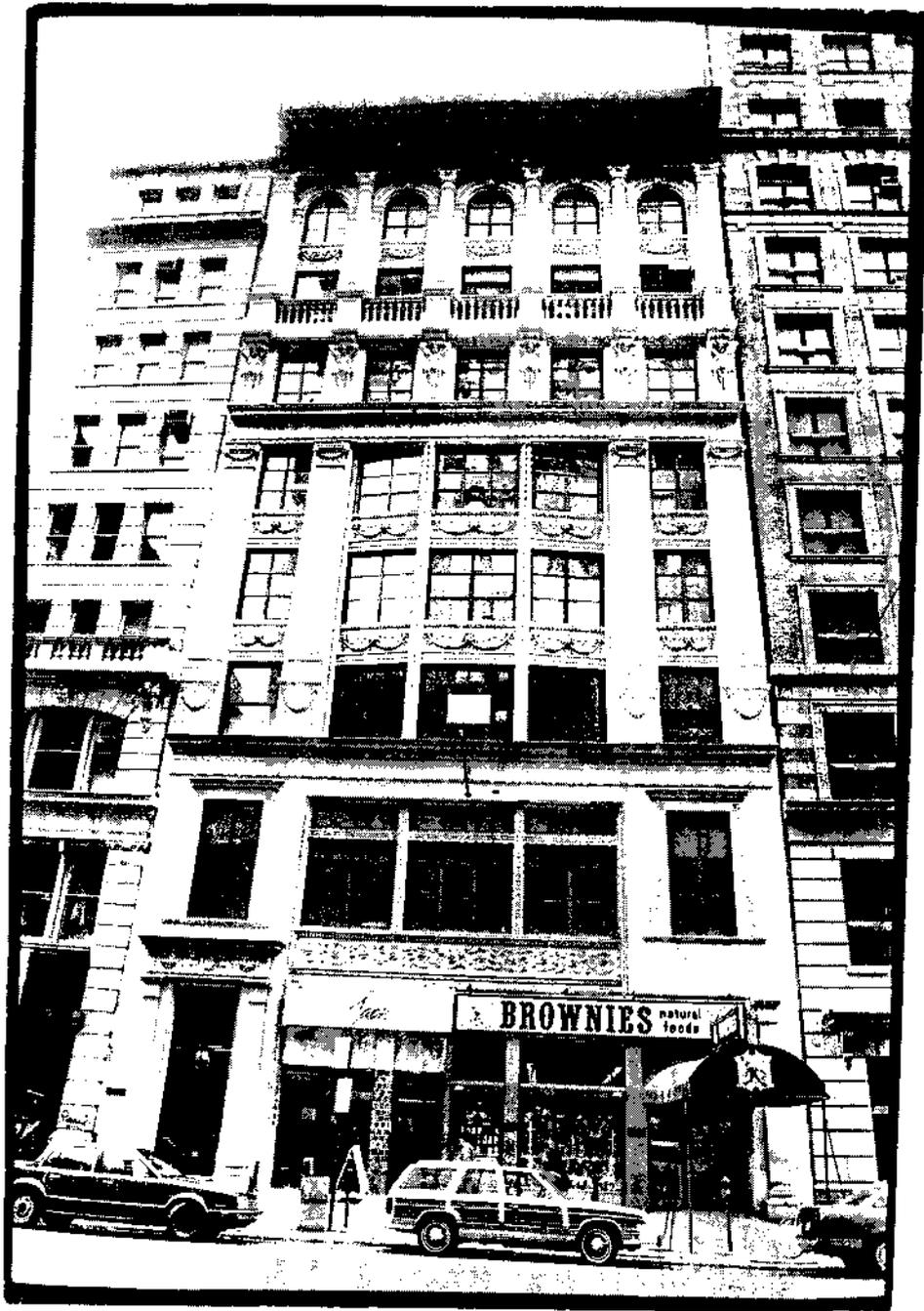
73 Fifth Avenue - Kensington Building



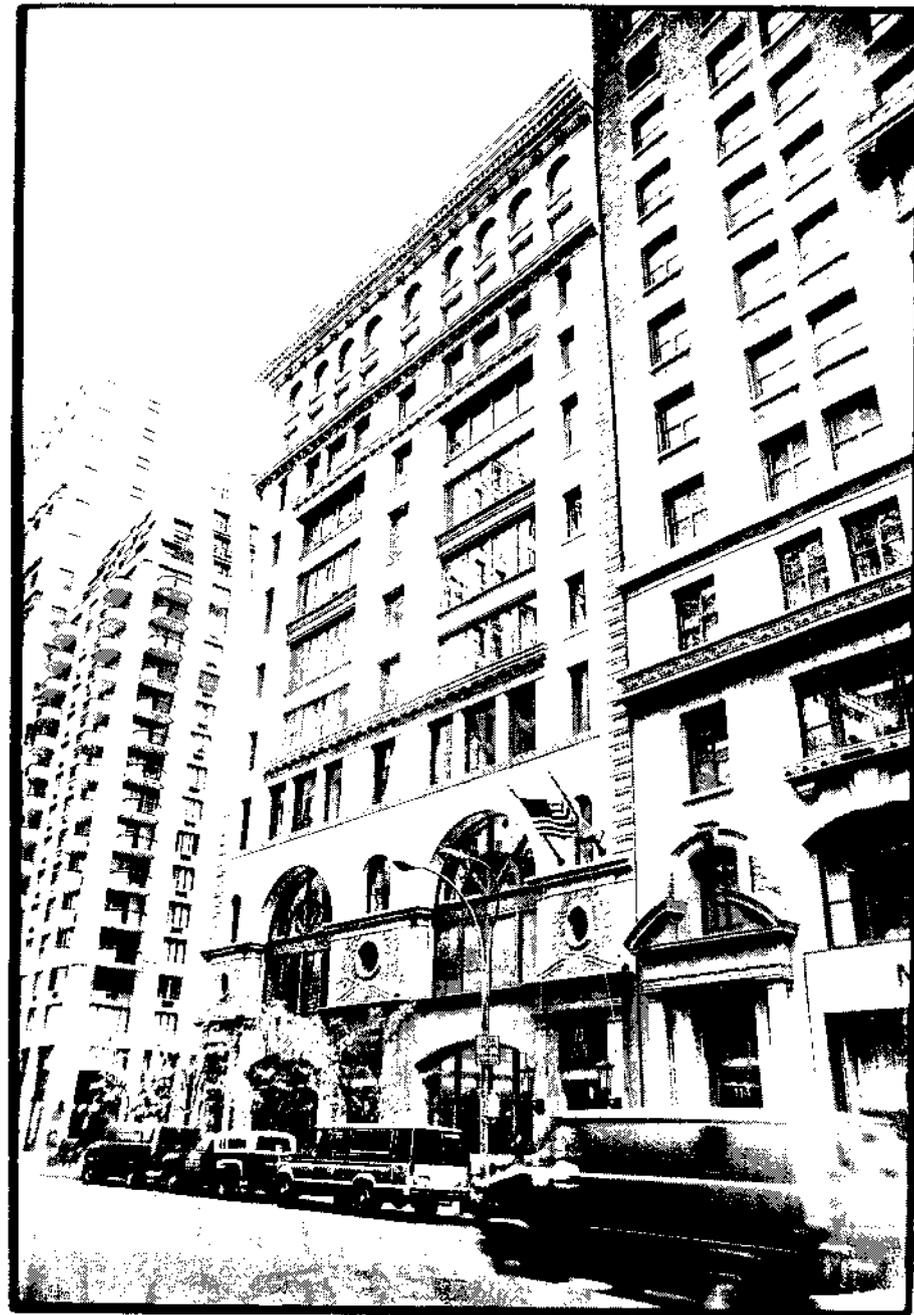
79-83 Fifth Avenue - Knickerbocker Building



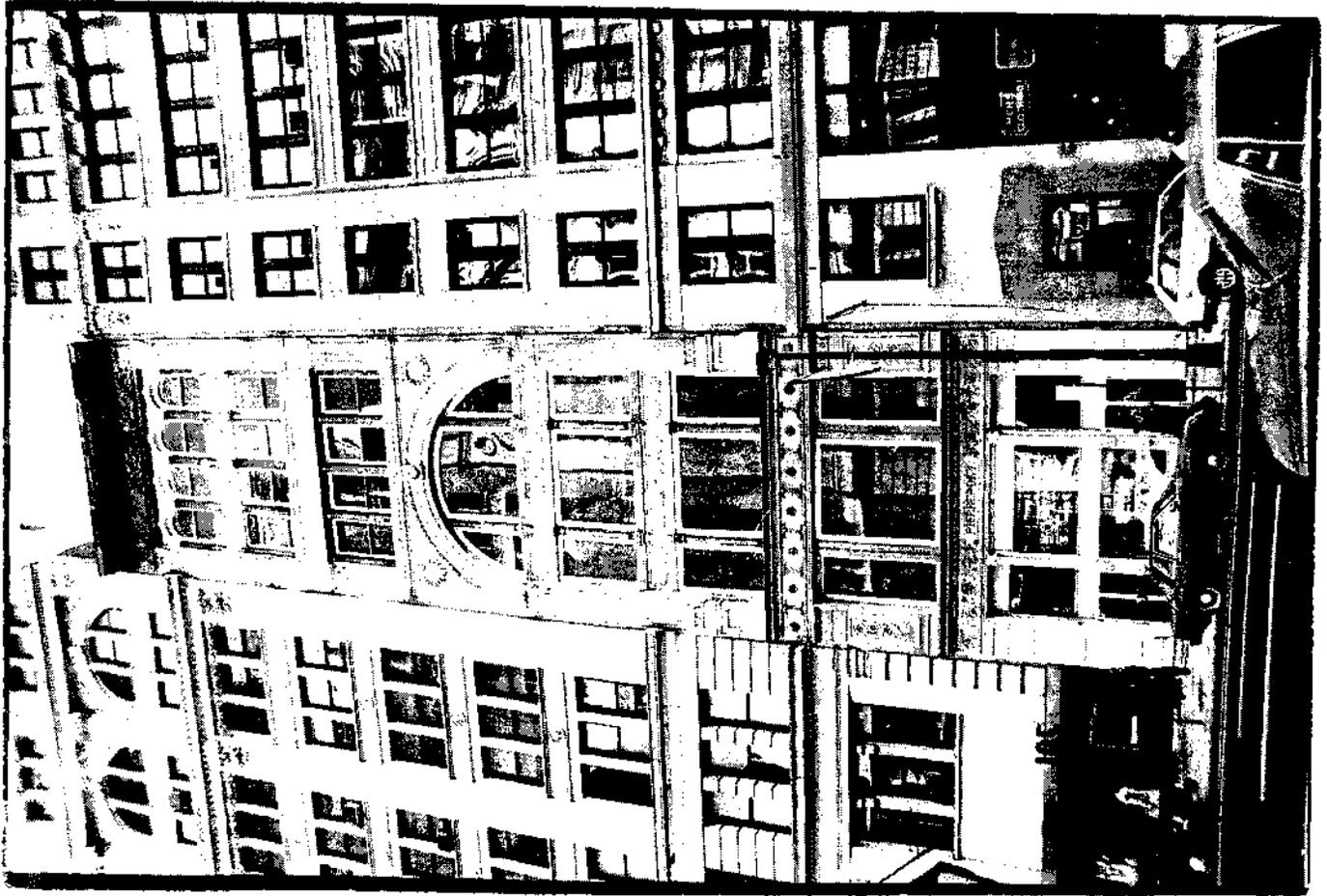
98-100 Fifth Avenue - Stuyvesant Building
102-04 Fifth Avenue - Schuyler Building



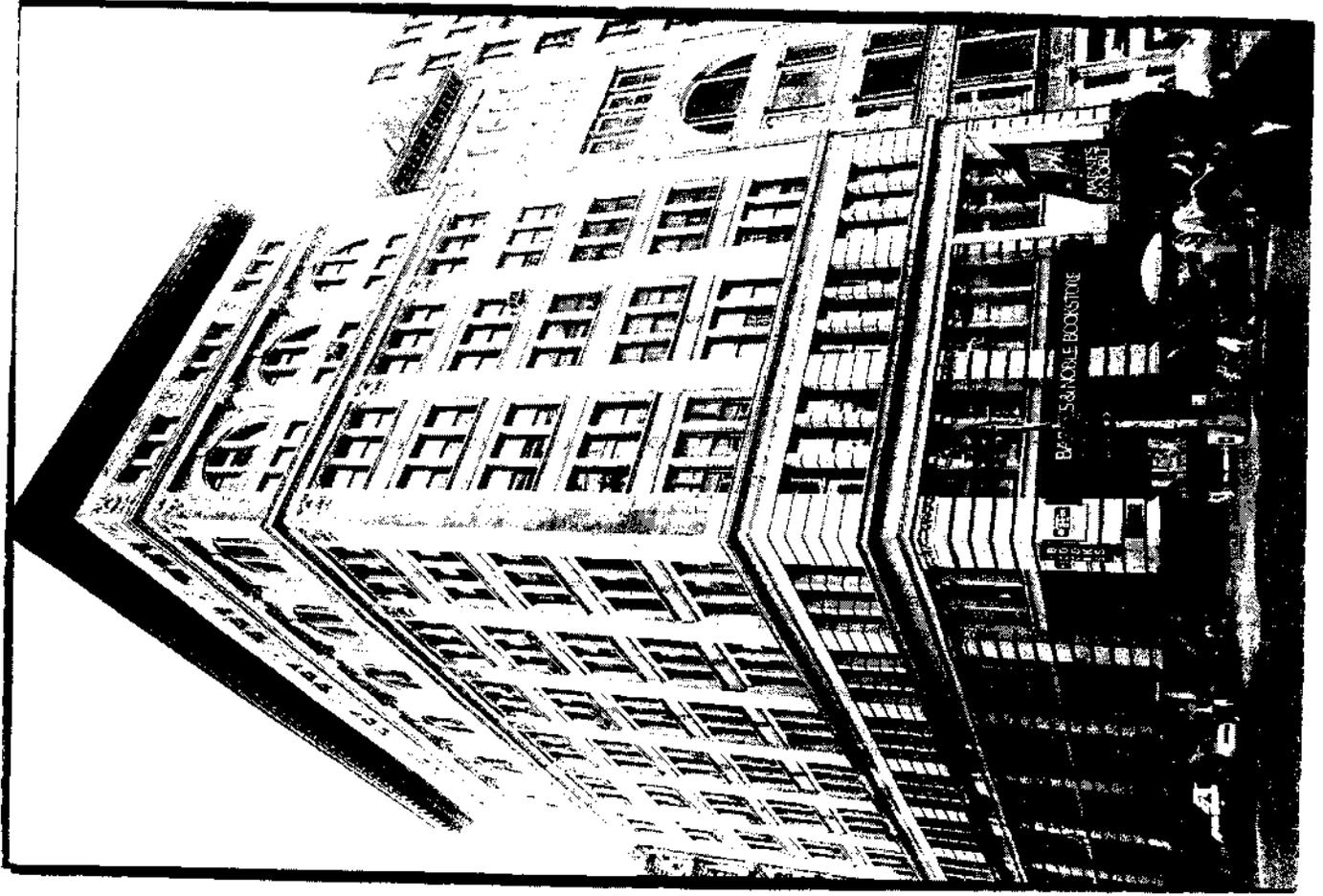
91-93 Fifth Avenue



110-12 Fifth Avenue - Judge Building



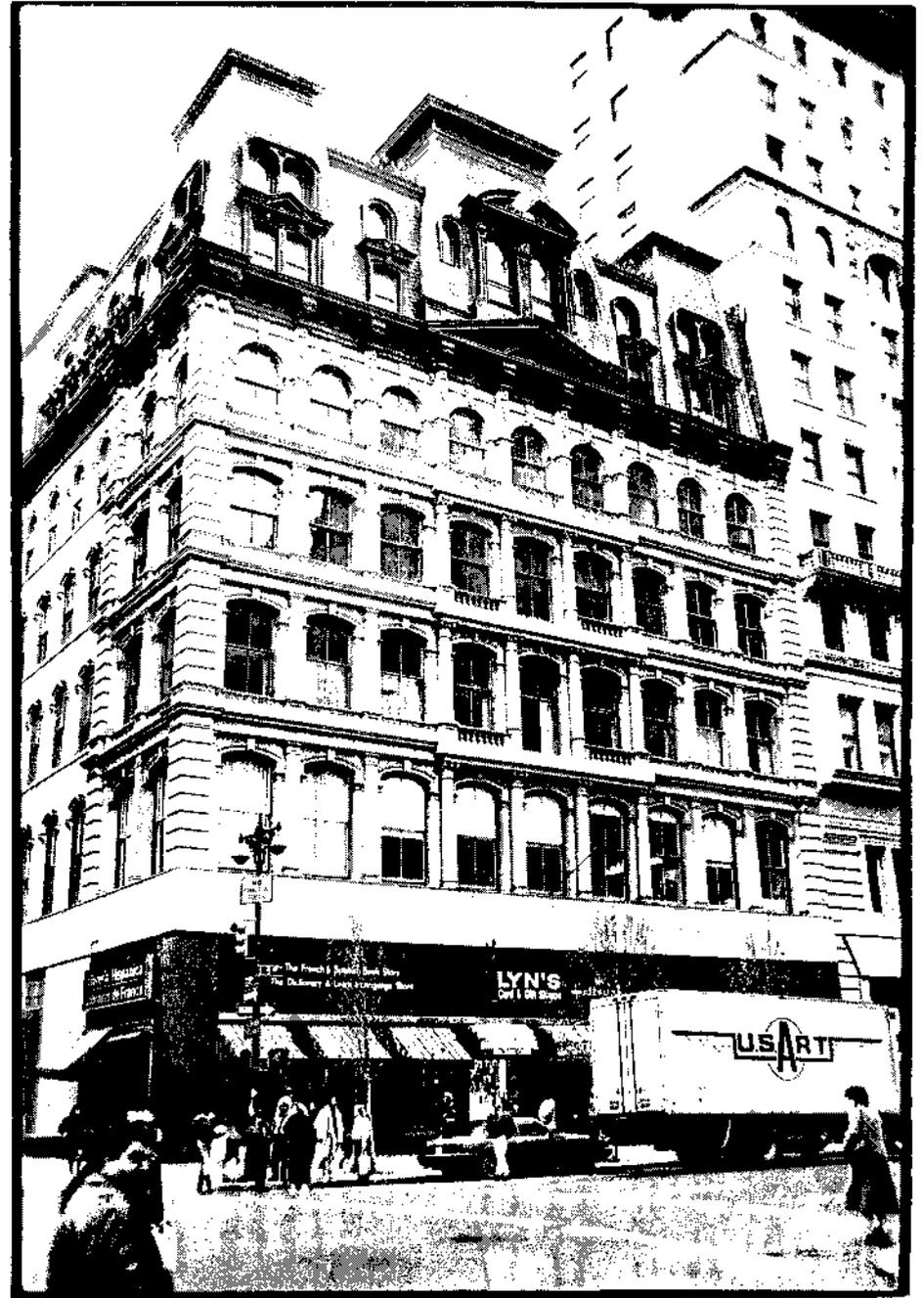
103 Fifth Avenue - Pierrepoint Building



105-07 Fifth Avenue



122-24 Fifth Avenue



113-15 Fifth Avenue (a.k.a. 881-87 Broadway)
Arnold Constable Store



109-11 Fifth Avenue - Constable Building



119 Fifth Avenue



129-31 Fifth Avenue



148-52 Fifth Avenue - Methodist Book Concern



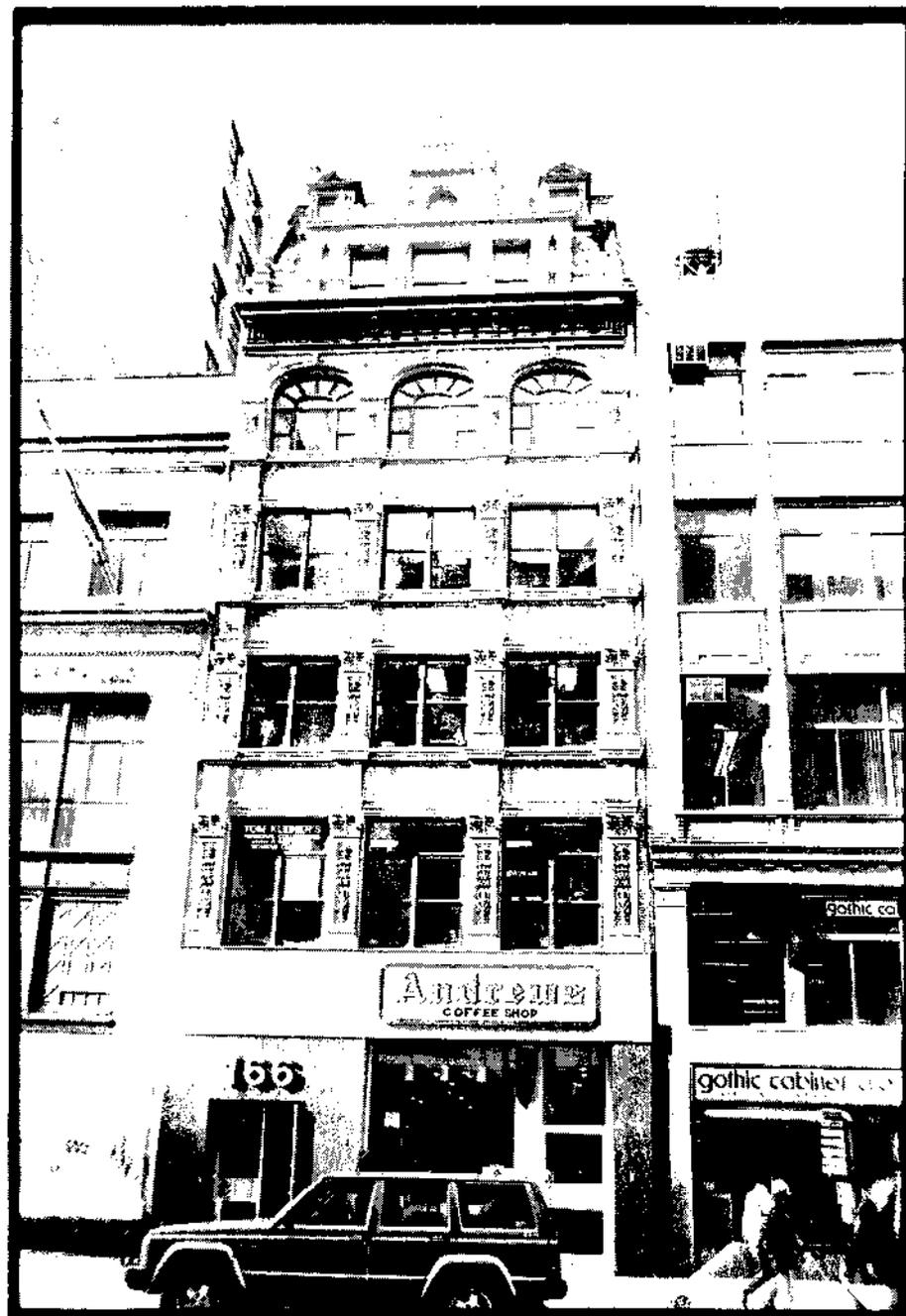
141-47 Fifth Avenue



154-58 Fifth Avenue - Presbyterian Building



153-57 Fifth Avenue - Scribner Building



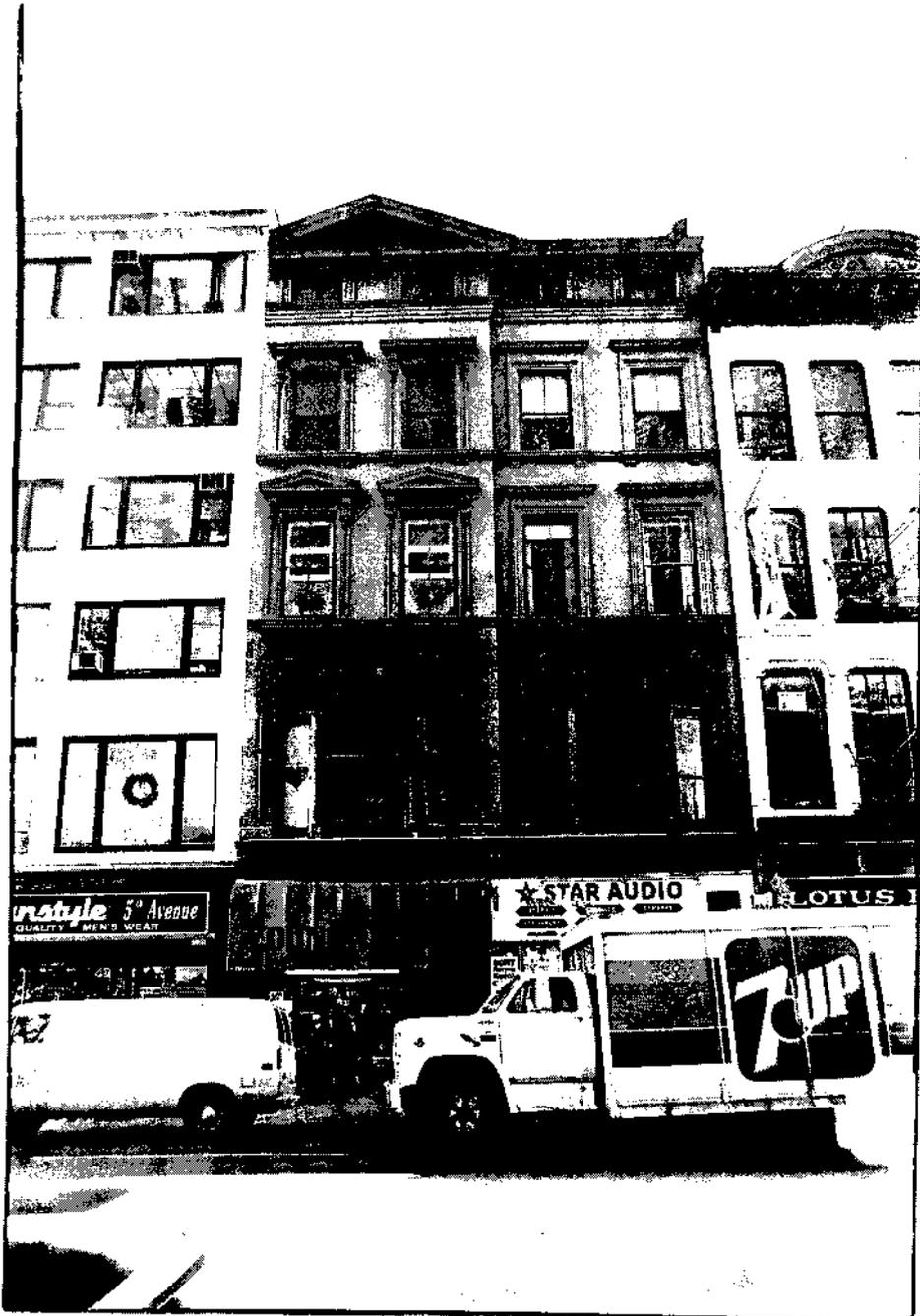
166 Fifth Avenue



170 Fifth Avenue - Sohmer Building



175 Fifth Avenue - Flatiron Building



178-80 Fifth Avenue



200 Fifth Avenue - Fifth Avenue Building

FIFTH AVENUE
Between East 14th Street and East 15th Street
East Side

71 FIFTH AVENUE between East 14th Street and East 15th Street (East Side)
[Tax Map Block/Lot: 842/42]

VAN BEUREN BUILDING

TYPE	STYLE
Store and Loft	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Charles Volz	Van Beuren (Estate of)
BUILDER	
Edwin Outwater	

DATE OF CONSTRUCTION: 1906-07

SUMMARY

This eleven-story store and loft building, characteristic of the later development phase of the district, is located at the southeast corner of Fifth Avenue and East 15th Street, extending seventy-seven feet along Fifth Avenue and 150 feet along East 15th Street. This is at the southern boundary of the district. Designed by Charles Volz, the building was constructed in 1906-07 for the Van Beuren Estate Co. Faced in limestone, brick, and terra cotta, the building incorporates elements of historical architecture, yet its facades are more expressive of its skeletal frame and curtain wall construction than most of its contemporaries. This is the last of a series of buildings on the site which was owned by the Spingler and Van Beuren families since it was a farm in the early 19th century.

HISTORY

Built by the Van Beuren Estate Company in 1906-07, the Van Beuren Building occupies a site once farmed by Henry Spingler and afterwards developed for various purposes while his heirs, several generations of Van Beurens, retained ownership of the land. This development pattern brought in nearly \$1,000,000 a year in ground rents in 1893, largely from stores along 14th Street, and lasted at least into the 1950s (the Van Beurens lived in two old houses in a large open lot on West 14th Street until at least 1911).

By the 1850s, when the first known development of the site was undertaken, the parcel, already approximately the size of today's parcel, was substantially larger than those of most of its neighbors. Maps in 1853 and 1859 show a very large brick residence with numerous skylights and a central dome. By 1868 the house had become the New York Club, and by 1871 it was converted into an expensive apartment house by

Fifth Avenue Between East 14th Street and East 15th Street (East Side)
continuation of . . . No. 71 Fifth Avenue

Dr. David H. Haight and known as the Haight House. Later known as the Hanover Apartment Hotel, the building was damaged in a spectacular fire in 1898 and demolished in 1906.

The Van Beuren Building was designed by Charles Volz, the German-born and educated architect of several additions to the American Museum of Natural History, and was built by the prominent builder, Edwin Outwater, in the rapid time of 28 weeks. It is a fireproof iron-and-steel-skeleton structure with brick curtain walls and terra-cotta floor and roof arches. The structural grid of the interior cast-iron columns is reflected in the major piers of the East 15th Street facade; on Fifth Avenue, the columns behind the major piers are not lined up with the interior columns. Later alterations to the building have been primarily cosmetic, with the first remodeling of the storefronts in 1946 and of the main building entry in 1964.

Built with ground level commercial space and upper level lofts, the building was originally leased to Voss and Stern, a business specializing in imported lace and embroidery. By 1920 there was some manufacturing in the building. By 1935 Joseph H. Cohen & Sons, who claimed in 1953 to be the "No. 1 Volume producer of Men's apparel", was a major tenant, with offices, showrooms, and factory space. In recent years more and more of the lofts have been occupied as offices, but some manufacturing remains. By 1960 the Spingler-Van Beuren Estate Co., as it had become known, was sold to the 71 Fifth Avenue Corporation.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is a tripartite vertical composition with a two-story base, an eight-story midsection, and a one-story top. It is three bays wide with three double-hung windows (one-over-one) in each bay above the base. Windows above the ground level are of wood, double hung with one-over-one sash, except on the sixth, seventh, and eleventh floors where only the right hand bay on each facade is original.

The two-story limestone base (now painted) is in a simplified giant Doric order with rusticated piers and a simple entablature. The southernmost pier is broader than the others, and includes the main building entry, originally pedimented and now a flat surface of dark polished granite, below a square window. The storefronts have been remodeled at the first story. Surviving at the second story are the paneled spandrels and tripartite windows with transoms above and the original transoms only below in the middle and southern bays.

The eight-story midsection is a flat buff-colored brick surface broken

Fifth Avenue Between East 14th Street and East 15th Street (East Side)
continuation of . . . No. 71 Fifth Avenue

only by red belt courses above each tier of windows and slightly projecting limestone beltcourses below each tier. The bays of the upper two floors are slightly recessed; the windows are topped by a flat arch with a central keystone in each bay; there are cartouches with ribbons and pendants at the tops of the piers between the bays.

The one-story top is embellished with floral pendants hanging from a flat arch that spans the facade. It is crowned by a cornice with brackets at the major piers, block modillions and dentils.

EAST 15TH STREET FACADE

The East 15th Street facade is identical to the Fifth Avenue facade in all respects except the following: it is eight bays wide instead of three; there is no broadened pier for an entryway; and its easternmost bay, for freight, contains a large old wooden door below the spandrel, partly altered on the right side.

REAR WALL

The rear elevation is an unbroken brick wall in common bond with the shadow of an earlier three-story building visible above the present two-story building.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 423-1906 [Source: New Building Application]

1932: Alt 32-1932 [Source: Alteration Application]

Certificate of occupancy lists store on first, light manufacturing above.

Architect -- Unknown Owner -- Spingler: Van Beuren (Estate of)

1936: Alt 3808-1936 [Source: Alteration Application]

Chute and stairs installed. Certificate of occupancy lists showrooms on first, manufacturing on 2,3,6,9,10, storage on 4,5,7,8, and 11.

Architect -- Elias Rothschild & Co.

Owner -- Van Beuren (Estate of) Tenant -- Joseph H. Cohen

1940: Alt 2723-1940 [Source: Alteration Application]

Main lobby enlarged and remodeled, old grill work elevators replaced by metal covered panels.

Architect -- Scott & Prescott

Owner -- Spingler-Van Beuren Estates, Inc.

Builder -- A & S Construction Co.

1946: BN 3425-1946 [Source: Building Notice Application]

Storefront of glass and wood moldings replaced with steel and glass storefront.

Architect -- Unknown Owner -- Spingler Van Beuren (Estate of)

Builder -- Marshall Constr. Co.

Fifth Avenue Between East 14th Street and East 15th Street (East Side)
continuation of . . . No. 71 Fifth Avenue

1963: BN 2981-1963 [Source: Building Notice Application]
Wooden doors replaced with stainless steel doors at main entry.
Architect -- Unknown Owner -- Phillip Smith

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FIFTH AVENUE
Between East 15th Street and East 16th Street
EAST SIDE

73 FIFTH AVENUE between East 15th Street and East 16th Street (East Side)
[Tax Map Block/Lot: 843/1]

KENSINGTON BUILDING

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECT
Samuel Sass

ORIGINAL OWNER
Richman Realty & Construction Co.

BUILDER
Richman Realty & Constr.

DATE OF CONSTRUCTION: 1906-1907

SUMMARY

This eleven-story, Beaux-Arts, L-shaped store and loft building, characteristic of the later development phase of the district, is located on an L-shaped lot at the northeast corner of Fifth Avenue and East 15th Street. It extends thirty-eight feet along Fifth Avenue and 125 feet along East 15th Street, while the twenty-five foot wide wing extends back into the block from East 15th Street. The facades, organized in a tripartite scheme, are clad in brick and stone. Designed by Samuel Sass, it was built in 1906-07 for the Richman Realty & Construction Co. and subsequently owned by several well-known New Yorkers. This was an unusually expensive building, notable for its fireproof construction and lavish facades. Wooden double-hung windows are intact except for doors that have replaced them at the modern balconies on the East 15th Street facade.

HISTORY

Built for the Richman Realty & Construction Co. (Daniel W. Richman, President) in 1906-1907, to the design of the prominent architect, Samuel Sass, the Kensington Building was an unusually expensive store and loft structure at a time when many were being built in competition with one another in the immediate neighborhood. After Richman, a successful developer, the Kensington was owned by unusually well-known people. By 1912, Richman Realty had sold it to the 73 Fifth Avenue Company whose officers included the socially prominent real estate developer, Robert Shaw Minturn, and his brother-in-law, the architect and historian of New York City, I.N. Phelps Stokes. By 1915, the building was sold to Margaret Olivia Sage (the widow of Russell Sage, the railroad builder and banker), one of the leading philanthropists of the period: she gave away nearly \$80,000,000 which put her in a class with Andrew Carnegie and John D. Rockefeller.

Built as a loft space for "light manufacturing", the building has housed

Fifth Avenue Between East 15th Street and East 16th Street (East Side)
continuation of . . . No. 73 Fifth Avenue

a variety of tenants, characteristic of the district, as well as others who may have desired the visibility of offices in a building with lavish architectural treatment (e.g. a branch of the American Express Company when the building opened, Milton Bradley Publishers and several showrooms in the 1910s, and the Seamen's Bank for Savings in the 1940s). In 1940 the main building entry and the lobby were remodeled and in 1970 new storefronts were installed. In recent years, the interior has been converted for residential use.

The building replaced replaced two connected four-story brick buildings that were occupied by the Kensington Hotel, the source of the name of the present building.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is organized with a two-story base, a three-part, seven-story midsection, and a two-story top. The painted stone base has modified Doric rusticated piers framing a completely remodeled modern glass storefront.

The midsection has a lower transitional story, a five-story main section, and a one-story upper transitional story. The smooth brick surface of the lower transitional story has four windows. The main section has a recessed, three-window central bay treated as a unit capped by a segmental arch, and rusticated end bays flanking the central bay. The central bay is framed by a concave surface and is capped by a bound laurel molding and a keystone. It has a bracketed balcony at its base (with its balustrade removed), recessed spandrel panels, and a bracketed lintel with pendants and ball finials at the top. The pendants are an assembly of triglyphs, wreaths, ribbons, and other traditional decorative features. The rusticated upper transitional story with five windows is crowned by an entablature with a paneled frieze and bracketed end bays that once doubled as balconies but have lost their balustrades.

The top section has a central, three-window bay flanked by end bays. The central bay is framed by a compound molding which encloses a pair of fluted Ionic pilasters and slightly recessed spandrel panels. The rusticated end bays contain single windows wall on each floor with the upper windows flanked by lion masks with pendants similar to those hanging from the bracketed lintel over the central section of the midsection. The facade is crowned by a Corinthian cornice.

EAST 15TH STREET FACADE

The East 15th Street facade is a broader version of the Fifth Avenue facade with variations as noted below. Its base is seven bays wide and includes elements of the original storefronts; the westernmost bay is totally re-

Fifth Avenue Between East 15th Street and East 16th Street (East Side)
continuation of . . . No. 73 Fifth Avenue

modeled; the easternmost bay with its iron frame and spandrel is completely intact; the six bays in between, all with iron spandrels and a pair of second-story casements, are remodeled only on the ground story.

Above a smooth lower transitional story, the three-part midsection contains central section flanked by end bays. The central section is six full stories of three pairs of windows with low relief keystones. The end bays each contain two five-story recessed bays with segmental arches, similar to the three-window central bay on Fifth Avenue, but here having only two windows and lacking the bracketed balcony with pendants above it. These end bays are terminated in projecting minor cornices and surmounted by a broader version of the upper transitional story on Fifth Avenue. As on Fifth Avenue, the bracketed balcony at the base of the main section of the midsection and a bracketed lintel above it are both missing their balustrades.

The top section contains a wide central bay flanked by end bays. The recessed central bay is an engaged Ionic colonnade. The end bays each contain a pair of bays similar to but narrower than the central bay of this section on the Fifth Avenue facade. Instead of two Ionic pilasters in a two-story frame, here there is only one. Each of these bays is flanked by an identical assemblage of lion mask and pendant.

This facade has been modified by the installation of modern metal balconies ranging from two to four windows wide at the second through seventh, ninth, and tenth stories.

REAR WALL

The brick rear wall of the building, laid in running bond, is visible above the five-story Y.W.C.A. next door on East 15th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-1907: NB 237-1906 [Source: New Building Application]

1913: Alt 1765-1913 [Source: Alteration Application]

Ground floor window replaced with door.

Architect -- Chris A. Ketchen, Jr.

Owner -- 73 Fifth Avenue Company Tenant -- American Express Co.

1940: BN 212-1940 [Source: Building Notice Application]

Main building entry and lobby modernized, open metal grill elevator replaced.

Architect -- Not Listed Owner -- Seamen's Bank for Savings

Fifth Avenue Between East 15th Street and East 16th Street (East Side)
continuation of . . . No. 73 Fifth Avenue

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75-77 FIFTH AVENUE between East 15th Street and East 16th Street (East Side)
[Tax Map Block/Lot: 843/3]

TYPE	STYLE
Apartment Building	Does not apply

ARCHITECT	ORIGINAL OWNER
Architect's Design Group	Sal Caiola

DATE OF CONSTRUCTION: 1983

DESCRIPTION

This nineteen-story apartment building, set back behind a one-story commercial space, occupies a sixty-one and a half foot wide site in the middle of its Fifth Avenue block between East 15th and East 16th streets.

HISTORY

Part of the Thomas Burling farm which was first divided into city lots in 1833, this site was occupied by two four-story brick houses by 1853. By 1903 the southernmost of these two houses (no. 75) was operated as part of the Kensington Hotel, together with a group of other buildings at the northeast corner of Fifth Avenue and East 15th Street. Both buildings were torn down between 1951 and 1956.

Plans for the current building were filed in 1983 by the Architect's Design Group for Sal Caiola.

DEPARTMENT OF BUILDINGS INFORMATION

*1983: NB 28-1983 [Source: New Building Application]

REFERENCES

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79-83 FIFTH AVENUE between East 15th Street and East 16th Street (East Side)
[Tax Map Block/Lot: 843/45]

KNICKERBOCKER BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Albert S. Gottlieb	Jacob Rothschild, Jr.

DATE OF CONSTRUCTION: 1904-06

SUMMARY

This seventeen-story Beaux-Arts store, loft, and office building, characteristic of the later development phase of the district, is located on the southeast corner of Fifth Avenue and East 16th Street, extending 106-1/2 feet along Fifth Avenue and 159 feet along East 16th Street. Clad in limestone, brick, and terra cotta, the facades are organized as tripartite vertical compositions. The ornament, derived from Renaissance and Viennese Secessionist sources, is characterized by juxtapositions of scale and stylized forms. Designed by Albert S. Gottlieb, it was built for Jacob Rothschild, Jr., and praised for its mix of functions and its contributions to the art of modern office construction.

HISTORY

Designed by Albert S. Gottlieb for Jacob Rothschild, Jr., the Knickerbocker Building was built in 1904-06 as one of the first of many big new loft buildings in this area. With the move of retailers uptown, Rothschild and others were considered daring in their speculative efforts to establish a national center for the wholesaling of dry goods and ready-to-wear clothing. While most of these new buildings were store and loft buildings only, the Knickerbocker, and the Stuyvesant Building at 98-100 Fifth Avenue (also designed by Albert S. Gottlieb for Jacob Rothschild, Jr.), had offices and sample rooms on their upper floors as well, and for this were said to represent "the very highest art in modern office construction". Evidently responding to enhancing prospects, during the course of planning and construction it was raised from 11 to 15 to 16 stories, the final increase taking the form of an extra story slipped in above the twelfth floor without otherwise modifying the design.

In construction the Knickerbocker was also thoroughly modern. A fire-proof structure, it was built with a steel skeleton, brick curtain walls, and terra-cotta floor and roof arches.

The original developer, Jacob Rothschild, Jr., who came from Germany as a child, was called by the New York Times at the time of his death in 1911, "one of the wealthiest merchants, real estate operators, and hotel men of the city". He had begun in the millinery business,

Fifth Avenue Between East 15th Street and East 16th Street (East Side)
continuation of . . . No. 79-83 Fifth Avenue

developed commercial buildings in the Union Square area, and built the Majestic Hotel on Central Park West in 1892-94. After Rothschild's death this building was owned by the Rothschild Realty Co. until at least 1958. The Knickerbocker was long occupied by precisely the kinds of tenants for whom it was originally intended. These included manufacturers and wholesalers of suits, waists, embroidery, chiffon, laces, woolens, slacks, china, perfumes, and fountain pens. Recently it has been occupied by advertising agencies and publishing firms.

The building replaced four four-story residences, at least two of which had been altered for commercial uses at the first story.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade of the Knickerbocker Building is a modified tripartite vertical composition with differentiated end bays. It has a two-story base surmounted by a transitional story, a nine-story midsection, and a four-story top that includes an extra story added after construction had begun. The windows are all new aluminum sash.

The limestone base takes the form of a giant pier order with large formal entries in each end bay. The piers are rusticated with overscaled blocks and support an entablature which also forms a series of flat arches above the second story windows. Overscaled keystones link the window openings to the cornice. The entryways are Secessionist-inspired with pilasters with simple flat surfaces that enclose and contrast with a rich overscaled bellflower molding and the open doorway. The moldings above the doorways are linked to the cornice with stylized triglyphs. Keystones with floral pendants overlay the capitals and entablatures of the pilasters (the pendant is missing at the northernmost entry). The metal frame and door at each doorway is modern. The ground level shopfronts of the three central bays are completely remodeled. The second-story windows with their central iron columns are intact, as are the spandrel panels of the three central bays.

The transitional story has alternating major and minor piers in scored limestone, a fluted frieze, and a decorative feature that links the tops of the piers to the cornice and serves as a rhythmic counterpoint to the second-story keystone-voussoirs below.

The midsection is in three parts of one story, seven stories, and one story. Above five bays of paired windows in the lower one-story section, the seven-story section consists of three recessed bays of glass flanked by end bays; each central bay consists of seven tiers of

Fifth Avenue Between East 15th Street and East 16th Street (East Side)
continuation of . . . No. 79-83 Fifth Avenue

four double-hung windows divided by iron columns and separated vertically by spandrel panels scored in an A-B-A pattern; each of these is framed at the top by a flat arch linked to a denticulated sill above and at the bottom by a motif which can be seen alternately as a lintel with a decorated frieze below it, or as a stylized entablature. The top one-story section has five bays of paired windows unified by a denticulated sill that suggests both a sill and a cornice. Finally, the three-part midsection is terminated in a belt course with a fret course below it punctuated by stylized, overscaled triglyphs.

The top of the facade is in three sections of one, two, and one story. The first section contains five bays of paired windows. The second section is a two-story version of the seven-story section of the midsection below except as follows: the spandrel panels of its central bays are scored in a staccato pattern, its windows are grouped in two pairs; its sills are simpler, having no friezes below; and instead of terminating in flat arches, meet an entablature that spans the facade. The top story consists of five bays of paired windows. The members of each pair are separated by a paneled pier and each pair is separated by a foliate pendant dropping from the dentil course above. The projecting cornice that once terminated the facade has been removed. Visible above the southwest corner of the building is an open sided shelter of recent construction.

EAST 16TH STREET FACADE

The East 16th Street facade is an expanded version of the Fifth Avenue facade with the following principal differences: it has eight bays instead of five and has no formal building entrances at the ground level.

In the base, the first storefront is completely remodeled, the second through fifth iron display windows with decorative bulkhead registers are intact, the sixth storefront is new within the original iron frame, the seventh has new glass in the original frame above the bulkhead, and the eighth, the freight bay, is bricked up. The only alterations are the roll-up door valances at the top.

At the top of the facade is the brick wall of a modern addition above all but the first bay east of Fifth Avenue.

Fifth Avenue Between East 15th Street and East 16th Street (East Side)
continuation of . . . No. 79-83 Fifth Avenue

EASTERN ELEVATION

Visible above its five-story neighbor on the east is a thirteen-story brick elevation in common bond with a central open air shaft spanned intermittently by steel girders. There are windows in the air shaft, a single bay of windows north of the air shaft, and two bays south of the air shaft.

There is a painted sign, badly faded, for a clothing manufacturer between the thirteenth and fifteenth stories. The limestone of the principal elevation turns the corner on this wall only for the width of a column except at the sixteenth story, where it is the width of a bay.

SOUTHERN ELEVATION

The western edge of this facade is still visible in front of the 1983 apartment building that is set back from the street. Like the eastern elevation, the southern elevation is a brick wall in common bond clad in the limestone of the principal facade for only the width of a column except at the thirteenth story, where it is one bay.

DEPARTMENT OF BUILDINGS INFORMATION

*1904: NB 278-1904 [Source: New Building Application]

1940: BN 295-1940 [Source: Building Notice Application]
New storefront installed.

Architect -- Joseph Lau Owner -- Rothschild Realty

1949: Alt 20-1949 [Source: Alteration Application]

Door and jamb of main building entrance removed.

Architect -- Unknown Owner -- Rothschild Realty Co.

REFERENCES

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

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Fifth Avenue Between East 15th Street and East 16th Street (East Side)
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Margaret Moore, "Ladies Mile Historic District Research for the Designation
Report," presented to the Landmarks Preservation Commission,
Dec. 15, 1987 (unpublished printout), 36.

Trow's Business Directory, 1907-1927.

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FIFTH AVENUE
Between West 15th Street and West 16th Street
WEST SIDE

98-100 FIFTH AVENUE between West 15th Street and West 16th Street (West Side)
[Tax Map Block/Lot: 817/44 in part]

STUYVESANT BUILDING

TYPE
Store, Loft, and Office

STYLE
Beaux-Arts

ARCHITECT
Albert S. Gottlieb

ORIGINAL OWNER
Jacob Rothschild, Jr.

BUILDER
Metropole Construction Co

DATE OF CONSTRUCTION: 1905-1907

SUMMARY

This sixteen-story Beaux-Arts store, loft, and office building, characteristic of the later development phase of the district, is located at the northwest corner of Fifth Avenue and West 15th Street, extending sixty-one feet along Fifth Avenue and 140 feet on West 15th Street. This is at the southern boundary of the district. Clad in Indiana limestone, buff-colored brick, and terra cotta, the facades are organized as tripartite vertical compositions. The ornament, derived from Renaissance and Viennese Secessionist sources, is characterized by juxtapositions of scale and stylized forms. Designed by Albert S. Gottlieb, the building was constructed in 1904-06 for Jacob Rothschild, Jr. It was praised for its mix of functions and its contributions to the art of modern office construction. Functionally, visually, and historically, it is linked to the Schuyler Building at 102-104 Fifth Avenue, although it preceded that building by four years.

HISTORY

Designed by Albert S. Gottlieb for Jacob Rothschild, Jr., the Stuyvesant Building was built in 1905-07 as one of the first of many big new loft buildings in this area. With the move of retailers uptown, Rothschild and others were considered daring in their speculative efforts to establish a national center for the wholesaling of drygoods and ready-to-wear clothing. While most of these new buildings were store and loft buildings only, the Stuyvesant, and the Knickerbocker Building at 79-83 Fifth Avenue (also designed by Albert S. Gottlieb for Jacob Rothschild, Jr.), had offices and sample rooms on their upper floors as well, and for this were said to represent "the very highest art in modern office construction."

Structurally somewhat different from the Knickerbocker and slightly more expensive, it was designed to carry substantially heavier loads on the loft floors below the office floors on the 12th to 15th stories. It is a fire-

Fifth Avenue Between West 15th Street and West 16th Street (West Side)
continuation of . . . No. 98-100 Fifth Avenue

proof building with a steel skeleton, brick bearing walls, and terra-cotta floor and roof arches. Its composition and ornamentation are variations on the scheme used in the Knickerbocker.

The developer, Jacob Rothschild, Jr., who came from Germany as a child, was called by the New York Times at the time of his death in 1911, "one of the wealthiest merchants, real estate operators, and hotel men of the city." He had begun in the millinery business, developed commercial buildings in the Union Square area, and built the Majestic Hotel on Central Park West in 1892-94. After his death the building was long owned by the Rothschild Realty Co. Until recent years when much of the loft space has been converted for offices, the tenants were wholesalers and manufacturers as Rothschild had intended. These included dealers in woollens, cloaks and suits, veilings and nettings, worsteds, and pianos. Today most tenants are advertising, public relations, and accounting firms.

The building replaced two four-story brick residences, which had been altered for commercial uses in the later 19th century, and a four-story brick stable at the rear of the corner lot. The stable was one of a group which faced an alley leading to the interior of the block.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is organized in a tripartite vertical composition with a two-story base surmounted by a transitional story, an eight-story midsection, and a four-story top. The windows are all new aluminum sash.

The limestone base takes the form of a giant pier order with superimposed pilasters unifying the ground story. The piers are rusticated with overscaled blocks and support an entablature which also forms a series of flat arches above the second-story windows. Overscaled keystones link the window openings to the cornice. The superimposed ground-story pilasters encompass formal building entries on either side of a central display window and support an entablature. The entablature has a fluted frieze and there are overscaled stylized triglyphs with floral pendants superimposed on the frieze above the pilasters that can simultaneously be read as cornice brackets. Similarly the flat arch of each entry has a keystone that can also be seen as a cornice bracket. The storefront and doors have been remodeled. The second-story window bays contain double casements, each with a central iron column and a keystone that doubles as a cornice bracket. The transitional story contains three bays of paired double-hung windows. This section is terminated by an entablature with overscaled, stylized triglyphs which provide a rhythmic counterpoint to the second-story keystone brackets below.

The midsection is in three parts of one story, six stories, and one story.

Fifth Avenue Between West 15th Street and West 16th Street (West Side)
continuation of . . . No. 98-100 Fifth Avenue

Above three bays of paired windows in the lower one-story section, the six-story section contains tiers of similarly spaced windows set in a brick wall. This section is framed at the bottom by a plain projecting sill course with block modillions under the windows. This section is closed by an identical sill course below the windows of the top section. An entablature with a fretwork frieze and superimposed, overscale, stylized triglyphs terminates the midsection.

The top of the facade is in two sections of three and one story. The lower section contains three tiers of three bays of paired windows set in a brick wall. The upper two stories of the central bay are recessed above a denticulated lintel. These consist of two tiers of three windows separated by a spandrel. This section terminates in an entablature with overscaled stylized triglyphs above the piers, again visually doubling as cornice brackets. The upper section contains three bays of paired windows set in a brick wall. The cornice has been removed, but its dentil course survives, together with overscaled pendant swags hanging down the major piers.

WEST 15TH STREET FACADE

The West 15th Street facade is a seven-story version of the three-bay Fifth Avenue facade with the following differences: the end bays are separately treated as formal entrances and the interior bays contain iron display windows, largely intact; the easternmost entrance is identical to the Fifth Avenue entrance except for a plain frieze, and the westernmost freight entrance has a flat arch and an iron marquee. Conditions of the storefronts are as follows: the first west of Fifth Avenue containing the entry has been totally remodeled; the second through fourth and the sixth bays have new sash in the original iron frames above a bulkhead; the fifth bay has no bulkhead; and the seventh bay is all new.

NORTHERN ELEVATION

This is a sixteen-story brick wall in common bond rising straight up from the turning area of an alley. One bay of paired windows is exposed for its full height and others are exposed above the seven-story rear wing of the Schuyler Building. All windows on this elevation are new.

WESTERN ELEVATION

This is a sixteen-story brick wall in common bond rising straight up from an unusual alley leading to the interior of the block. The windows have double-hung wood sash.

Fifth Avenue Between West 15th Street and West 16th Street (West Side)
continuation of . . . No. 98-100 Fifth Avenue

DEPARTMENT OF BUILDINGS INFORMATION

*1905-1907: NB 191-1905 [Source: New Building Application]

1924: Alt 467-1924 [Source: Alteration Application]
Erect mezzanine on ground floor; occupancy 25% factory.
Architect -- unknown Owner -- Lazarus & Rosenfeld

1949: Alt 13-1949 [Source: Alteration Application]
Old door and jamb of main entry removed and replaced.
Architect -- unknown Owner -- Stuyvesant Fifth Avenue Corp.

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- Otto Sackersdorff, Maps of Farms Commonly Called the Blue Book. 1815. (New York, 1887), Pl. 3.
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102-104 FIFTH AVENUE between West 15th Street and West 16th Street (West Side)
[Tax Map Block/Lot: 817/44 in part -- formerly lot 47]

SCHUYLER BUILDING

TYPE
Store, Loft and Office

STYLE
Beaux-Arts

ARCHITECTS
John Woolley
Charles Hess
Albert S. Gottlieb

OWNER
Jacob Rothschild (Estate of)

DATE OF CONSTRUCTION: 1910-1912

SUMMARY

This eighteen-story Beaux-Arts store, loft, and office building, characteristic of the later development phase of the district, is located in the middle of the block. Seventy-two feet wide, it is clad in Indiana limestone, buff-colored brick, and terra cotta. The organization of the facade is based on that of the neighboring Stuyvesant Building with a tripartite vertical composition interpolating an additional tier. The ornament, derived from Renaissance and Viennese Secessionist sources, is characterized by juxtapositions of scale and stylized forms. Designed by a succession of architects, John Woolley, Charles Hess, and Albert S. Gottlieb, it was built in 1910-12 for the Estate of Jacob Rothschild, as an addition to the Stuyvesant Building. Functionally, visually, and historically, it is linked to that building.

HISTORY

Built in 1910-12 as an expansion of the adjacent Stuyvesant Building, the Schuyler Building has an unexpected early history. Although very similar in design to the Stuyvesant, it was initially designed and supervised by John Woolley. Woolley resigned from the project "owing to unlawful changes being made in the plans" by the owner. Woolley was succeeded by Charles Hess who supervised construction for six months when he too resigned. Gottlieb, who by appearances would have seemed to be the designer of the building, only came on a few months before the building was completed. Like the Stuyvesant, the Schuyler Building is fireproof with a steel skeleton, cinder concrete floor and roof arches, and brick bearing walls. It also had the mix of lofts on the lower stories and offices on the upper stories. Tenants have included manufacturers and wholesalers of hosiery, neckwear, laces, and Swiss textiles.

The building replaced two three-story houses on Fifth Avenue, and three small two-story buildings with skylights, used as both dwellings and stables, at the rear of the lot. The rear buildings were reached by an alley from 15th Street leading to the interior of the block.

Fifth Avenue Between West 15th Street and West 16th Street (West Side)
continuation of . . . No. 102-104 Fifth Avenue

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is identical in composition to the Stuyvesant Building except for the interpolation of a three-story tier between the lower and crowning sections of the top. Except on the fourth story where the wooden double-hung sash remain, all window sash are new.

Conditions particular to the Schuyler Building are as follows. The first-story storefront with its cast-iron frames above a paneled bulkhead is intact except for the insertion of a modern aluminum door. The south doorway has its original iron frame with pilasters, the address "102," and transom intact; the door itself is new. The north doorway frame is all new. In the second story and the transitional third story, the openings contain Chicago windows. The top section of the facade is organized into two three-story tiers and a one-story crowning section. The first tier has six bays with those at the upper two stories recessed with scored spandrel panels and grouped in pairs with denticulated lintels. The six-bay second tier is divided vertically by spandrel panels with a central cartouche and flanking swags. This tier terminates with an overscaled molding that doubles as an entablature. The six windows in the crowning story are flanked by piers with cartouches. The cornice has been removed.

NORTHERN ELEVATION

A narrow strip of this wall is exposed adjacent to the modern apartment building to the north. It is plastered to the fourth story, which was the height of the building which previously stood at 106 Fifth, and is painted brick in common bond with aluminum sash windows above.

WESTERN ELEVATION

Visible from the alley behind the building are the red brick wall in common bond of the seven-story truncated rear section and the eleven additional stories of the front section, both in regular fenestration. All the window sash are aluminum replacements.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-1912: Alt 1351-1910 [Source: Alteration Application]
Build 18 story addition to the Stuyvesant Building, connected at every floor.
Architect -- John Woolley Owner -- Jacob (Estate of) Rothschild
Builder -- Metropole Construction Co

REFERENCES

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- Otto Sackersdorff, Maps of Farms Commonly Called the Blue Book. 1815. (New York, 1887), pl.3.
- Some Pictures of Buildings Between Union and Madison Squares, , 1899.
- John Woolley, Letter of resignation to Rudolph P. Miller, Supt. of Buildings, Municipal Archives, 1911.

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106-108 FIFTH AVENUE between West 15th Street and West 16th Street (West Side)
[Tax Map Block/Lot: 817/1001-1052-- formerly lot 53]

TYPE	STYLE
Apartment Building	Does not apply
ARCHITECT	ORIGINAL OWNER
RKT & B	Fifth-Sixteen Land Co.

DATE OF CONSTRUCTION: 1985-86

DESCRIPTION

This twenty-one story apartment building with ground-floor commercial space is set back from both streets at the southwest corner of Fifth Avenue and West 16th Street.

HISTORY

Part of the early nineteenth-century farms of Thomas Burling and John Cowman, this site was first subdivided into city lots in 1833. By 1853 it was occupied by two three-story brick houses facing Fifth Avenue. The house at the corner, 108 Fifth, was taken over by the Athenaeum Club, a club for men of literary and artistic tastes, in 1859. By 1879 the corner house was occupied by the Weber Piano Company. By 1889 a fourth-story mansard roof had been added to Weber's and, sometime after 1903, a new facade more suitable for commercial purposes was erected on 106 Fifth. By 1920 both buildings were used for stores and factories. By 1944 the corner building was occupied by the New York Technical Institute. Both buildings were demolished in the summer of 1985.

Plans for the current building were filed in 1985 by the architectural firm of RKT & B (Rothzeid, Kaiserman, Thomson & Bee) for the Fifth-Sixteen Land Company.

DEPARTMENT OF BUILDINGS INFORMATION

*1985: NB 90-1985 [Source: New Building Application]

REFERENCES

"The Athenaeum in Ruins," Village Views 2 (Summ., 1985), 2-5.
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Block Index of Reindexed Conveyances Prior to 1917, vol. 94, sect. 3, block 817.
Board, Taxes & Assessment, The Block Map of Taxes & Assessments of the City of New York (1894).
George W. & Walter S. Bromley, Owners' Names of the City of New York (Philadelphia, 1897), 87.

Fifth Avenue Between West 15th Street and West 16th Street (West Side)
continuation of . . . No. 106-108 Fifth Avenue

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William Perris, Maps of the City of New York (New York, 1853), vol. 2,
pl. 45.

Otto Sackersdorff, Maps of Farms Commonly Called the Blue Book, 1815
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I.N. Phelps Stokes, Iconography of Manhattan Island (New York, 1915-28),
vol. 5, p. 1880.

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FIFTH AVENUE
Between East 16th Street and East 17th Street
EAST SIDE

85 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/1]

ANNIN BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Louis Korn	Leo Wise

DATE OF CONSTRUCTION: 1900-01

SUMMARY

This thirteen-story neo-Renaissance store and loft building, characteristic of the later development phase of this district, is located at the northeast corner of Fifth Avenue and East Sixteenth Street, extending forty-nine feet along Fifth Avenue and 142 feet along East 16th Street. The building is faced in limestone and red brick. Architect Louis Korn, known for his commercial buildings, designed this structure for owner Leo Wise in 1899. This site was previously occupied by the home of noted New York City banker and politician Levi Parsons Morton. Above the storefront level this building retains its original wood sash windows.

HISTORY

Levi Parsons Morton (1824-1920) was a resident of a stone-fronted dwelling of four stories which previously occupied this site. Behind it was a two-story brick stable located at 3 East 16th Street. Morton, a prominent figure in New York City banking, turned to politics in the 1870s when he served as a Congressman for New York State (1878-80). He then accepted the post of Minister to France (1881-85) before returning to establish his residence in New York City (1886-89). Shortly thereafter he attained the Vice Presidency of the United States (1889-93) and completed his career of public service as Governor of New York (1895-97). A plaque at the south end of the Fifth Avenue facade commemorates his achievements and residency at 85 Fifth Avenue.

Originally a ten-story building, the present structure received several later additions which raised it to thirteen stories. Tenants included noted publisher Houghton Mifflin, listed in 1906. Others included costumers, cloak and suit merchants, neckware merchants, and book stores such as Milton Bradley, all characteristic of the district. The building received its name from Annin & Co., owners in the 1920s.

Fifth Avenue Between East 16th Street and East 17th Street (East Side)
continuation of . . . No. 85 Fifth Avenue

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is organized into a two-story base, a transitional third story, a four-story midsection, and a two-story top surmounted by four later stories. The first story contains an entrance at each end. The northern entrance is a neo-Romanesque portal with stone jambs, surmounted by a balustrade. The southern entrance contains two engaged columns, set on pedestals, supporting an entablature. This is surrounded by a doorway sheathed in sheet metal with a lintel supported by consoles. Large original plate-glass display windows with frames also sheathed in metal flank this doorway. Banded stone piers define the two-story base. The second story contains four single-pane wood sash windows rising above a frieze and separated by colonnettes over the southern entrance, and paired one-over-one wood sash windows over the northern entrance. A stone cornice completes the base. The transitional third story, of rusticated stone, contains five window openings with one-over-one wood sash windows, capped by a slender cornice.

Stories four through seven are faced in rusticated red brick, with each story separated by a white stone belt course. The five window openings of the third story are continued, each opening with one-over-one sash capped by oversized white stone voussoirs. The seventh story windows are arched, and a projecting cornice marks the more heavily decorated eighth and ninth stories of the original top section of the facade, where heavily decorated terra-cotta pilasters and spandrel panels mark the bays.

At the later stories, ten and eleven, brick piers and pilasters with terra-cotta capitals define the bays; terra-cotta cartouches are set at the bases of the corner piers. A terra-cotta frieze and cornice separate the eleventh story from the twelfth and thirteenth, the last addition to the building, which is capped by a metal cornice.

EAST 16TH STREET FACADE

This facade is nine-and-one-half bays wide; each bay contains paired window openings and repeats the motifs of the Fifth Avenue facade. An extra bay rises above the service entrance. Three projecting display windows return from the Fifth Avenue corner on the first story. The cornice above the seventh story is a repeat of that on the Fifth Avenue facade above the three central bays.

Fifth Avenue Between East 16th Street and East 17th Street (East Side)
continuation of . . . No. 85 Fifth Avenue

REAR WALL

A portion of the rear wall is visible across the parking lot at 6-12 East 17th Street. The wall is exposed brick pierced by four bays of two-over-two steel sash windows. A fire escape stretches from the roof to the first story, covering the two eastern bays.

DEPARTMENT OF BUILDINGS INFORMATION

*1899: NB 1987-1899 [Source: New Building Docket]

*1905: Alt 1756-1905 [Source: Alteration Application]
An additional story was added and two internal openings were cut to 5-7 East 16th Street.
Architect -- Buchman & Fox Owner -- Carrie Butler

*1909: Alt 397-1909 [Source: Alteration Application]
Two additional stories erected, and upper stories joined with 5-7 East 16th Street.
Architect -- Charles Heyers Owner -- Carrie Butler

*1912: Alt 2493-1912 [Source: Alteration Application]
Removal of ornamental projections on Fifth Avenue, including steps and store windows.
Architect -- Henry LaPointe Owner -- Realty Assets Company

*1915: Alt 1648-1915 [Source: Alteration Application]
A new 12" brick wall erected in thirteenth story on east lot line; a new fire escape added.
Architect -- Starrett & Van Vleck Owner -- Greenwich Savings Bank

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"Morton, Levi Parsons," Dictionary of American Biography.

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National Cyclopedia of American Biography, vol. 7, p. 258-59.
New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives
and Records Center.

Phillips Elite Directory, 1905, 1913.

Trow's Business Directory, 1909.

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87-89 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/3]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1901-02

DESCRIPTION

This eleven-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block on the east side of Fifth Avenue between East 16th Street and East 17th Street. Fifty-six feet wide, it is faced in limestone, terra-cotta, and buff-colored brick.

The two-story base is faced with large blocks of rusticated stone. The central storefront contains many original details such as the large kalamein-fronted display window set below a sloping roof. Two doorways flank the storefront; the southern doorway retains its pediment supported by consoles, while the northern doorway is crowned by a projecting flat lintel. The second story contains a large central bay containing three pairs of one-over-one aluminum sash windows separated by slender fluted mullions. An opening over each doorway contains paired one-over-one sash. A dentiled cornice crowns the base.

The transitional third story is faced in buff-colored brick banded with terra cotta. Each of the five bays has terra-cotta surrounds framing paired one-over-one aluminum sash windows. Above the terra-cotta cornice, stories four through eight continue the pattern of the third story, but without the terra-cotta banding. The shadow of a sign reading "Spiegel & Strauss" is set in the facade between the seventh and eighth stories.

At the ninth story terra-cotta bands flank segmental-arched window openings, capped by voussoirs and keystones, which contain one-over-one sash windows with transoms. Above a narrow terra-cotta cornice the

Fifth Avenue Between East 16th Street and East 17th Street (East Side)
continuation of . . . No. 87-89 Fifth Avenue

tenth and eleventh stories continue the pattern with square-headed window openings and bracketed terra-cotta sills. The original metal cornice completes the composition.

A portion of the rear wall is visible across the parking lot at 6-12 East 17th Street. The exposed brick wall is pierced by pairs of one-over-one aluminum sash windows. A fire escape traverses the height of the building on the west end.

HISTORY

Prolific New York City architect Robert Maynicke, known for his many commercial structures, designed this building for Henry Corn in 1901. Tenants included a branch of the prominent Chicago department store Marshall Field & Co., listed in 1911. Spiegel & Strauss, neckware merchants, were listed as tenants in 1915 and 1920. In 1925 they were listed as novelties merchants. Other tenants included cloak and suit merchants and lace merchants, all characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: NB 1044-1901 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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, 1899-1909), vol. 2, pl. 4.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 34.

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 38.

New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.

Phillips Elite Directory, 1902, 1905, 1911.

Trow's Business Directory, 1910, 1915, 1920, 1925.

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91-93 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/42]

TYPE
Store and loft

STYLE
Beaux-Arts

ARCHITECT
Louis Korn

ORIGINAL OWNER
Henry & Samuel Corn

DATE OF CONSTRUCTION: 1895-96

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located on the east side of Fifth Avenue near the East 17th Street end of the block. Faced in limestone, white brick and terra-cotta, the building is fifty-six feet wide. Elaborately detailed design elements such as engaged columns and caryatids make the building a prominent feature of Fifth Avenue.

The two-story base is faced in limestone and capped with a projecting cornice. The first story contains an original doorway at the north end flanked by pilasters and crowned with a frieze containing swags and garlands. The corresponding doorway on the south has been altered, leaving only one pilaster, for the insertion of a modern plate-glass storefront, a typical alteration within the district. A foliate frieze supports the large center bay of the second story which contains three sections separated by decorated stone mullions. The center contains three one-over-one aluminum sash windows with transoms, topped by three corresponding transoms above the transom bar. The flanking windows are paired one-over-one aluminum sash with corresponding transoms. A single window opening with a classical surround rises over each doorway; the sash are recent replacements.

Stories three through five continue the pattern of a wide central bay, flanked by narrower bays; here the end windows of the center bay are slightly canted. The single end bays are flanked by white brick pilasters set on terra-cotta pedestals. The third story contains one-over-one wood sash windows in the end bays with single-pane windows in the center. Stories four and five contain aluminum sash windows. Swags and lion's heads decorate the spandrel panels.

A cornice supports the caryatid figures of the sixth story, which flank five bays each containing paired aluminum sash windows. The caryatids support the pedestals of the engaged pilasters and Corinthian columns that mark the bays of stories seven and eight. A balustrade connects the pedestals, obscuring the one-over-one wood sash windows behind. The eighth-story openings are arched, containing aluminum sash. The engaged columns support the original metal cornice and frieze.

The rear wall, visible across the parking lot at 6-12 East 17th Street, contains two wings faced in stuccoed brick forming a light well. Beginning on the second floor, each story has seven two-over-two

Fifth Avenue Between East 16th Street and East 17th Street (East Side)
continuation of . . . No. 91-93 Fifth Avenue

aluminum sash windows around the lightwell with an additional window on the southern wing. Iron tie beams connect the wings above the windows.

HISTORY

Prolific architect Louis Korn, known for his many commercial structures, designed this building in 1894-95 for Samuel and Henry Corn. Tenants included prominent publishers such as the Oxford University Press, listed in 1900 and 1905, and the Clarendon Press, listed in 1905. Other tenants included cloak and suit merchants and upholsterers, all characteristic of the district. This site was previously occupied by two five-story dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: NB 1368-1894 [Source: New Building Application]

*1912: Alt 2502-1912 [Source: Alteration Application]
Granite columns at entrance removed.
Architect -- Samuel Hamad Owner -- August Oppenheimer

*1916: Alt 1062-1916 [Source: Alteration Application]
Fire escape constructed on rear portion of building.
Architect -- Maximilian Zipkes Owner -- August Oppenheimer

*1965: BN 534-1965 [Source: Building Notice Application]
New storefront installed.
Architect -- Not Listed Owner -- 91 Fifth Avenue Corp.

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
- 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, 1899-1909), vol. 2, pl. 4.
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continuation of . . . No. 91-93 Fifth Avenue

New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives
and Records Center.

Phillips Elite Directory, 1902, 1904, 1905, 1913.

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95 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/40]

TYPE	STYLE
Store and Loft	Beaux-Arts

ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1899-1900

SUMMARY

This nine-story Beaux-Arts store and loft building, characteristic of the later development phase of this district, is located at the southeast corner of Fifth Avenue and East 17th Street, extending twenty-three feet along Fifth Avenue and 117 feet along East 17th Street. It is faced in buff-colored brick with terra-cotta ornament. Erected in 1899-1900, it was designed by prolific New York City architect Robert Maynicke for Henry Corn.

HISTORY

Early tenants of this store and loft building were characteristic of the district and included lace curtain merchants, a publisher, upholsterers, and a cloak and suit merchant. A rowhouse of five stories previously occupied the site, possibly built as one of a row of houses with brick facades located at 91 and 95 Fifth Avenue.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is divided into four zones. The two-story base contains one bay flanked by rusticated buff-colored brick piers with marble pedestals. In an alteration characteristic of the district, two entrances flank recent plate-glass show windows with aluminum framing on the first story. The second story is a single opening containing three one-over-one steel sash windows separated by cast-iron engaged columns.

The transitional third story bay continues this pattern. A large

Fifth Avenue Between East 16th Street and East 17th Street (East Side)
continuation of . . . No. 95 Fifth Avenue

segmental-arched bay contains three one-over-one steel sash windows. Consoles support a terra-cotta balustrade above the third story, which extends across the facade. Stories four through eight have three window openings per floor with terra-cotta surrounds supported by continuous sills. The windows are one-over-one steel sash. The brick has narrow bands that overlap the window surrounds. A terra-cotta cornice with mutules in the soffit caps this section of the building.

Banded brick flanks the terra-cotta window surrounds of the ninth story, which is crowned by a frieze and contains terra-cotta mullions. A narrow cornice completes the composition.

EAST 17TH STREET FACADE

The design of the single bay of the Fifth Avenue facade is repeated in six bays on East 17th Street. The corner bays, brought slightly forward, continue the pattern of the Fifth Avenue facade with a frieze in place of the balustrade above the third story. The four center bays are not banded above the third story. A fire escape covers the third bay from the east from the ninth story (where part of the cornice has been removed) to the second, where it meets a projecting display bay with many of its wooden details intact. The eastern bay on the first story, which is used as a service entrance has handsome iron gates.

REAR WALL

The buff-colored brick of the facade returns around the corner of the narrow rear wall, where it meets brick covered in stucco on stories one through four, and exposed brick above.

DEPARTMENT OF BUILDINGS INFORMATION

*1899: NB 588-1899 [Source: New Building Application]

*1941: BN 748-1941 [Source: Building Notice Application]

Show windows replaced.

Owner -- Central Hanover Bank & Trust Tenant -- Brandon & Soffen
Contractor -- Dominick Salvati

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Fifth Avenue Between East 16th Street and East 17th Street (East Side)
continuation of . . . No. 95 Fifth Avenue

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Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation
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Phillips Elite Directory, 1874, 1904, 1905, 1911.

Trow's Business Directory, 1897, 1904.

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FIFTH AVENUE
Between West 16th Street and West 17th Street
WEST SIDE

110-112 FIFTH AVENUE between West 16th Street and West 17th Street (West Side)
[Tax Map Block/Lot: 818/41]

JUDGE BUILDING

TYPE	STYLE
Office and Manufacturing	Arcaded Renaissance Revival
ARCHITECT	ORIGINAL OWNER
McKim, Mead & White	Robert & Ogden Goelet
BUILDER	
Michael Reid	

DATE OF CONSTRUCTION: 1888-90

SUMMARY

This eleven-story arcaded Renaissance Revival "office building and manufactory," characteristic of the middle development phase of the district, is located on the northwest corner of Fifth Avenue and West 16th Street, extending ninety-one-and-a-half feet along Fifth Avenue and 158 feet along West 16th Street. It was designed by the prestigious firm of McKim, Mead & White for brothers Robert and Ogden Goelet. Built in 1888-90 and faced in granite, brick, and terra cotta, the structure received, in 1903-04, three additional stories designed by Robert Maynicke. Unsympathetic alterations which occurred over the years were, in part, reversed by a 1980s renovation. Its fine architecture, prominent size and location, and associations with two prominent architectural firms, a powerful New York family, and tenants characteristic of the district make the Judge Building one of the most notable buildings of the district.

HISTORY

Designed by McKim, Mead & White for Robert Goelet (1841-99), capitalist and founder of the Metropolitan Club, and his brother Ogden Goelet (1846-97), yachting enthusiast and a founder of the Metropolitan Opera, the Judge Building was erected in 1888-90 by Michael Reid, who also would build McKim, Mead & White's Warren Building. It replaced three masonry structures, one of which housed the William Knabe & Company piano firm.

Designed as an elaborated version of the "arcaded" tall office building which had been refined by the firm of Babb, Cook & Willard, the eight-story Judge Building consisted of: segmentally-arched storefront windows and an entrance with Ionic portico; second and third stories united by arches resting on piers; fifth, sixth, and seventh stories united by arches and embellished with the word "JUDGE"; on the eighth story, a band of arched windows; and a cornice with lions' heads supporting a parapet wall pierced

Fifth Avenue Between West 16th Street and West 17th Street (West Side)
continuation of . . . No. 110-112 Fifth Avenue

by an open arcade. According to the original building permit, the structure was to be an "office building and manufactory." Among the tenants, who were characteristic of the district, were: Frank Leslie's Publications; Judge Magazine, a noted humor magazine; other publishing firms; and Fischer Pianos.

In 1903-04, lessee Henry Corn hired Robert Maynicke to convert the existing stories (above the first) to open lofts, suitable for light manufacturing, and to add three stories. In 1915 the third story brick arches were replaced by square openings. Tenants during this period, who were characteristic of the district, included glovemakers and merchants of lace curtains and clothing. In the 1980s, the five third-story arches were rebuilt and new doors and windows installed throughout the two facades.

ARCHITECTURE

FIFTH AVENUE FACADE

This eleven-story facade is organized according to an ABABA rhythm and contains new metal-framed fixed-pane windows.

Each "A" bay consists of: a first-story entrance of new paired wood-and-glass doors and original metal grille transom, flanked by granite pilasters supporting an entablature with paired console "pediment"; a granite second-story with oculus framed within bundled laurel and laurel branches; a third-story arched window opening in a brick wall; rectangular window openings on the fourth through ninth, brick, stories; and an arched opening, between piers, which is divided into tenth and eleventh stories by an embellished spandrel.

Each "B" bay consists of: a first-story segmentally arched opening divided into four fixed-pane windows by metal mullions; a large arched opening encompassing a band of four fixed metal-frame windows on the second story, an original spandrel, and a lunette with metal spokes on the third story; a row of three window openings on the fourth and ninth stories; a large window divided into four panes by mullions, and framed by spandrels, on the fifth through eighth stories; on the tenth and eleventh stories, an arrangement which trebles the fenestration of bay "A."

The bays are united by a string course above the second story, a band of terra-cotta flowers inscribed in circles below the fourth story, terra-cotta modillioned cornices above the fourth and eighth stories; a continuous modillioned cornice above the ninth story, and a dentiled cornice resting on a band with lions' heads. The ends of the facade have raised brick and terra-cotta panels simulating rustication, and the southeast corner is rounded.

Fifth Avenue Between West 16th Street and West 17th Street (West Side)
continuation of . . . No. 110-112 Fifth Avenue

WEST 16TH STREET FACADE

This five-bay facade repeats the organization of the Fifth Avenue facade in an ABBBA rhythm with slight modifications on the first story. An additional (westernmost) bay differs slightly from the others: the first-story rectangular opening has original metal pilasters and cornice which frame metal service doors; the second- through ninth-story fenestration contains a wider rectangular window flanked by narrow rectangular windows (all arched on the third story.) Otherwise this bay resembles its "B" counterparts and is framed by similar "rusticated" quoins.

WESTERN ELEVATION

This elevation is a stuccoed wall with terra-cotta and brick quoins which wrap around from the West 16th Street facade.

DEPARTMENT OF BUILDINGS INFORMATION

*1888-90: NB 802-1888 [Source: New Building Application]

*1903-04: Alt 447-1903 [Source: Alteration Application]

Existing stories (above the first) converted to lofts and three stories added to top.

Architect -- Robert Maynicke Owner -- Ogden Goelet (Estate of)

Tenant -- Henry Corn

1915: Alt 2216-1915 [Source: Alteration Application]

Third-story brick arches replaced by square openings.

Architect -- Richard Rohl Owner -- Ogden Goelet (Estate of)

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114-116 FIFTH AVENUE between West 16th Street and West 17th Street (West Side)
[Tax Map Block/Lot: 818/51]

MERCHANTS' EXCHANGE BUILDING

TYPE	STYLE
Office and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Henry Corn

DATE OF CONSTRUCTION: 1909

SUMMARY

This eighteen-story neo-Renaissance office and loft building, located on the southwest corner of Fifth Avenue and West 17th Street, is faced in brick, limestone, and terra cotta. Designed by Maynicke & Franke for Henry Corn, it was built in 1909. Its prominent size and location, its association with an architectural firm and client who together created many buildings in the district, and its tenants who were typical of the district make the Merchants' Exchange Building an important feature of the district. Most of the windows and all the storefronts have been replaced.

HISTORY

Designed by the noted New York firm of Maynicke & Franke for Henry Corn, who was called "one of the pioneer builders of Fifth Avenue in the modern period" and who eventually became the president of the Improved Property Holding Company, this building was erected in 1909. It replaced four structures: a seven-story office building, faced in red sandstone, designed by George H. Edbrooke and built for William Liegler in 1891-92; a stone-fronted building with a stable; and a masonry structure. These buildings had contained tenants typical of the district: publishers William Thoms &

Fifth Avenue Between West 16th Street and West 17th Street (West Side)
continuation of . . . No. 114-116 Fifth Avenue

Company, Hobart Company, Abbey Press, William Rupert, and Franz Hanfstaengl (fine art publishers); Amsterdam Silk Lace Mitts; a dressmaker and a corset shop. The new building also had tenants who were typical of the district: B. Sirven, art publisher; cloak and suit companies; a neckware merchant; and Sidenberg & Company, laces and embroideries (founded 1881). The building was connected to 110-112 Fifth Avenue in 1955.

ARCHITECTURE

FIFTH AVENUE FACADE

This five-bay symmetrically-arranged facade, ninety-two-and-one-half feet wide, is composed of a base, shaft, and top. All windows are of recent vintage.

The three-story limestone base features end bays with frontispieces of polished granite plinths and Doric half-columns supporting broken, curved pediments. These shield openings with eared surrounds. The southern bay contains recent paired metal-and-glass doors with transom; the northern bay contains a large fixed pane of glass. Behind the broken pediment, each bay contains on the second story a segmentally-arched opening with eared surround, console keystone, and paired one-over-one double-hung metal sash windows. The third-story opening contains paired one-over-one double-hung metal sash windows with solid transoms. Each of the three central bays has a double-height segmentally arched opening with raised keystone. On the first story, they are linked by a recent stone veneer-and-glass bank front with four doors in the center bay and original metal bulkhead grilles in the end bays. On the second and third stories, each bay contains a fixed metal-framed central pane flanked by one-over-one double-hung sash windows. The third-story windows rest on deeply carved sills with consoles and Greek key motif.

The twelve-story shaft is faced in brick, except for its lowest and uppermost (transitional) stories, which are faced in limestone and terra cotta, respectively. All have paired one-over-one double-hung metal sash with stone lintels and sills, except the fourteenth- and fifteenth-story single windows. The latter rest on a molded string course and are surmounted by flat cartouches and draped garlands in bays which are separated by stylized corbels supporting a raised band embellished with stylized rosettes. Three stone balconies with metal decorative railings and consoles enliven the facade.

On the three-story terra-cotta top, each end bay has a sixteenth-story window with a bracketed pediment and a seventeenth-story window with a bracketed cornice. These frame the three central bays, separated by fluted half-columns and organized beneath pilaster-supported arches with raised keystones. Each bay contains trebled windows of fixed central panes flanked by one-over-one double-hung sash side windows. Spandrels have beveled

Fifth Avenue Between West 16th Street and West 17th Street (West Side)
continuation of . . . No. 114-116 Fifth Avenue

panels and central disks. The uppermost cornice has been removed. (See King's Views (1912), p. 67 for the original configuration of the cornice.)

WEST 17TH STREET FACADE

This eight-bay facade replicates the central-bay motif from the Fifth Avenue facade. Storefronts retain some original elements: two metal bulk-head gratings; three sets of metal-framed transoms; and the metal-framed service entrance with two sets of metal doors, separated by a fluted pilaster, and surmounted by a dentiled cornice and transoms (one with a ventilation grille). On the top three stories, end bays have trebled windows, which are embellished with surrounds resembling those of the corresponding openings of Fifth Avenue.

SOUTHERN ELEVATION

This elevation is a light brick wall with dark brick and terra-cotta returns and rows of windows.

WESTERN ELEVATION

This elevation, faced in brick, has stone and light brick returns and is pierced by openings with recent metal-framed windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1909: NB 49-1909 [Source: New Building Application]

1955: BN 2962-1955 [Source: Building Notice Application]

Existing window cut down to door on wall between 114-16 and 110-12 Fifth Avenue.

Architect -- Jack Fein Owner -- Manro Realty Corp.

REFERENCES

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FIFTH AVENUE
Between East 17th Street and East 18th Street
EAST SIDE

97 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/1]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1897-98

SUMMARY

This eight-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and East 17th Street, extending twenty-nine and a half feet along Fifth Avenue and 100 feet along East 17th Street. Constructed in 1897-98, the building is one of many in the district designed by the prolific architect, Robert Maynicke, for the developer, Henry Corn, and is representative of the architect's classically-inspired commercial work. The facades are clad in brick (painted grey) with terra-cotta trim.

HISTORY

Among the early tenants of the building, typical of those in the district, were cloak and suit merchants, such as E. Gelbwaks and M. Goldberg & Sons; Solomon's upholstery; Leventhal & Vogel, furs; Hill Brothers, millinery; and Estey Pianos, one of several piano businesses located in the district. A four-story brick town house constructed sometime prior to 1853 previously occupied the site; in the 1880s it changed in use from residential to commercial. Marion Chevalier, a dressmaker, and George Crane, another piano merchant, were tenants in the earlier building.

ARCHITECTURE

FIFTH AVENUE FACADE

Twenty-nine feet six inches wide, the Fifth Avenue facade is articulated by coursed brick piers rising to the third story capped by cartouches, and plain brick piers culminating in terra-cotta Corinthian capitals at the seventh story. These piers flank one bay of four windows at each story. The ground story has a modern plate glass and stone veneer storefront. The first and third stories are surmounted by terra-cotta entablatures with classical moldings; the third-story cornice is highlighted by dentils and a wave molding. An egg and dart stringcourse surmounts the seventh story. Terra-cotta spandrel panels ornamented with foliated sprays and cartouches separate the stories. Each bay contains four windows with one-over-one

Fifth Avenue Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 97 Fifth Avenue

wood sash, separated by spiraled mullions. The arcaded eighth story has round-arched window openings separated by short piers and topped by fluted keystones. The arches are intersected by a molded stringcourse. The building is capped by a modillioned iron cornice.

EAST 17TH STREET FACADE

The 100 foot wide East 17th Street facade has the same overall design and articulation of detail as the Fifth Avenue facade, but it is five bays wide with tripartite windows in each bay. The ground story has a one-bay return of the Fifth Avenue storefront, and plate glass windows topped by modern stucco infill in the other bays, separated by coursed brick piers. The end bays project slightly. Two fire escapes are suspended from the facade.

REAR WALL

The rear wall, visible above the adjacent two-story building on East 17th Street, is clad in red brick and has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

1897-98: NB 484-1897 [Source: New Building Docket]

REFERENCES

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99-101 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/2]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Mulliken & Moeller	101 Fifth Avenue Company

DATE OF CONSTRUCTION: 1908-09

SUMMARY

This eleven-story neo-Renaissance style store and loft building, located near the East 17th Street end of the block, is characteristic of the later development phase of the district. Designed by Mulliken & Moeller, the building was erected in 1908-09 for the 101 Fifth Avenue Company. Clad in brick with a stone base and terra-cotta trim, the fifty-nine foot wide facade features a distinctive iron-framed double-height storefront, original to the building.

HISTORY

Among the early tenants of this store and loft building, typical of those in the district, were Cohen Brothers, lace curtains, and Blaskoff & Company, children's clothing, in addition to shirtwaist and cloak and suit merchants. The site was formerly occupied by two stone-faced town houses; 99 was four stories tall and 101 was three stories tall. In the 1880s, Mr. and Mrs. Robert Lenox Kennedy resided at 99 Fifth Avenue, and Mr. and Mrs. Edward Matthews resided at 101 Avenue. Finterbusch Laces & Embroideries was a tenant in one of the town houses at the turn of the century, after it had changed in use from residential to commercial.

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is articulated by end bays of single window openings flanking a central bay of five windows. The stone base features an original two-story iron-framed storefront at the center. The recessed doorway of the storefront is flanked by two large windows at each side which are flush with the facade, while the transoms, carried on iron brackets, project. An ornate molded spandrel separates the first story from the second, which forms a five-part angled bay window with glazed transoms. Entrances to the building flank the storefront; the southern entrance has an original pedimented surround and wood doors, while the northern entrance has a modern stone surround with glass and metal doors. The end bays at the second story have modern single-pane windows. The third story, which makes a transition from the base to the midsection of the building, has the same configuration as the stories above but it is faced in stone, and is set off by shallow cornices which cap the base. The fourth through the ninth stories are faced with brown brick. The windows have one-over-one wood sash with molded mullions between them. The wide center bay is slightly recessed, and has

Fifth Avenue Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 99-101 Fifth Avenue

simple brick spandrels between the stories. At the ninth story, the end bays are flanked by terra-cotta cartouches and the center bay is topped by modillions which support a decorative stringcourse. The tenth and eleventh stories are faced in terra cotta, with ornate classical moldings and foliated elements highlighting the piers. Large, scrolled brackets support a modillioned cornice which is surmounted by a shallow pediment.

NORTHERN ELEVATION

The northern elevation, visible above the adjacent eight-story building, is dark brick with three-over-three metal-framed windows. It has no significant architectural features.

SOUTHERN ELEVATION

The southern elevation, visible above the adjacent eight-story building, is dark brick with one-over-one metal-framed windows. It has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1908-09: NB 159-1908 [Source: New Building Docket]

REFERENCES

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103 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/4]

PIERREPONT BUILDING

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECT
Louis Korn

ORIGINAL OWNER
Josiah S. Lindsay

DATE OF CONSTRUCTION: 1895

DESCRIPTION

This eight-story Beaux-Arts style store and loft building, located at the middle of the block, is characteristic of the later development phase of the district. Twenty-nine feet six inches wide, the Pierrepont Building is clad in brick with ornate terra-cotta trim. Through the fifth story, the stories are quite tall with tripartite wood-framed show windows culminating in a round arch at the fifth story; the shorter stories above have bays of four windows each containing one-over-one wood sash. Fluted and banded terra-cotta pilasters with festoon capitals flank a modern glass and metal storefront at the double-height ground story; original iron colonnettes flanking the center window of the storefront are extant. This is surmounted by a foliated terra-cotta frieze with the name "Pierrepont" at the center. At the second story, terra-cotta end pilasters with foliated shafts and anthemion capitals are surmounted by a frieze of rosettes and acanthus leaves. Above, fluted brick pilasters with terra-cotta bases and stylized Corinthian capitals rise two stories, supporting the round arch with classical moldings at the fifth story; garland wreaths accent the spandrels. The show windows have colonnette mullions and the spandrels between the stories are accented by festoons. The sixth through the eighth stories flanked by pilasters which repeat the decorative elements used below; engaged colonnettes separate the windows. A rosette frieze tops the sixth story. The windows at the eighth story, above a festooned spandrel, have arched surrounds with keystones and egg and dart moldings. The facade is capped by a festooned frieze and a modillioned cornice.

HISTORY

One of several buildings in the district designed by Louis Korn, the Pierrepont Building demonstrates the strong influence of the classical architectural vocabulary on commercial architecture of this period and the impact of the 1893 World's Columbian Exposition in popularizing the French Beaux-Arts style. Erected in 1895-96 for Josiah S. Lindsay, the building takes its name from Edwards Pierrepont (1817-92), a prominent lawyer very active in the Democratic Party during the Civil War, who was a member of the 1867 convention for the framing of a new New York State Constitution and went on to become Attorney-General of the United States in 1875. From the 1870s until his death, Pierrepont owned the brownstone town house which formerly occupied the site of this building. The variation in floor height and window treatment of the Pierrepont Building suggests that it was de-

Fifth Avenue Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 103 Fifth Avenue

signed to accommodate showrooms as well as offices and loft space. The early tenants of the building, characteristic of those in the district, included the Art Interchange, a publisher; Haas Brothers, fabrics, as well as several upholsterers; J.L. Mott, bathroom fixtures; Quantz, kid gloves; and A.H. Rice, silks. Bamburg and Risser, another silks merchant, occupied the street-level store around 1911.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: NB 1034-1895 [Source: New Building Docket]

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105-107 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/71]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1901-02

SUMMARY

This eleven-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located at the southeast corner of Fifth Avenue and East 18th Street, extending sixty-six feet along Fifth Avenue and 128 feet along East 18th Street. Constructed in 1901-02, it is one of many buildings in the district designed by the prolific architect, Robert Maynicke, for the developer, Henry Corn, and is representative of the architect's classically-inspired commercial work. The facades are clad in buff-colored brick with a stone base and accented with terra-cotta trim.

HISTORY

The early tenants of this store and loft building are typical of the fashion and home furnishings businesses that were centered in the district, including Alley & Cohn and L.E. Rosenfeld, cloak and suit merchants; S. Stein, woolens; Gage Brothers, hats; Haas Brothers, fabrics; Schweizer & Company, Swiss embroideries; and two lace curtain merchants, J.A. Brittain and J. Bromley. The site of the building was previously occupied by a four-story stone-faced town house at 105 Fifth Avenue and a large three-story stone-faced mansion at 107 Fifth Avenue, both constructed prior to 1853.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is divided vertically into three major bays by broad piers, and horizontally into a base, midsection, and top. The stone piers at the first two stories are set on granite bases and deeply rusticated, while those at the third story have shallower courses. The ground story has a modern glass and aluminum storefront with signage; the southernmost bay has a glass door. Above, each bay contains three square-headed window openings containing one-over-one wood sash, separated by short piers. At the second story, these piers are topped with scrolled brackets. Above the second and third stories are entablatures capping the base of the building. The midsection of the building is articulated by buff-colored brick piers rising from the fourth to the eighth story. Spandrel panels between the stories are accented with terra-cotta paterae at the center of each, and small dentiled moldings. At the eighth story, the piers are topped with terra-cotta wreaths and the windows have fes-

Fifth Avenue Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 105-107 Fifth Avenue

tooned lintels. Molded cornices intersect the piers above the eighth and tenth stories, delineating the crown of the building. The three bays culminate at the ninth and tenth stories in a double-height arcade with molded spandrels and mullions, superimposed by engaged Ionic columns, all in terra cotta. The arches are highlighted by small keystones and flanked by rondels in foliated spandrels. The eleventh story forms a clerestory embellished with terra-cotta wreaths. The window surrounds are trimmed with laurel moldings. Above a band of fretwork, a deep dentiled and modillioned cornice caps the facade.

EAST 18TH STREET FACADE

The East 18th Street facade is divided into six major bays. The overall design and articulation of detail is the same as that on the Fifth Avenue facade. The ground-story storefronts retain their original iron-framed transoms, cornices, and some of the base grilles, although they have modern paneled infill. The easternmost bay has a double wood and glass door and a metal service door, both set into the original iron enframingent.

SOUTHERN ELEVATION

The southern elevation, visible above the two-story building at 3 East 17th Street, is brick with metal-framed one-over-one windows with flush sills and lintels. It has no significant architectural features.

REAR WALL

The rear wall, clad in red brick, is partially visible above the eight-story building at 6 East 18th Street. It has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1901-02: NB 1265-1901 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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, 1899-1909), vol. 2, pl. 4.

Insurance Maps of the City of New York (New York, N.Y., 1868), vol. 2, pl. 45.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 44.

Fifth Avenue Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 105-107 Fifth Avenue

New York Public Library, Photographic Views of New York City
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William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.

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FIFTH AVENUE
Between West 17th Street and West 18th Street
WEST SIDE

118-120 FIFTH AVENUE between West 17th Street and West 18th Street (West Side)
[Tax Map Block/Lot: 819/37]

TYPE	STYLE
Store & Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John B. Snook Sons	Eugene Hoffman (Estate of)

DATE OF CONSTRUCTION: 1905-1906

SUMMARY

This eleven-story neo-Renaissance style store & loft building, characteristic of the later development phase of the district, is located at the northwest corner of West 17th Street and Fifth Avenue. Fifty-two and a half feet wide on Fifth Avenue and one hundred ten feet wide on West 17th Street, it is faced in brick, limestone and terra cotta. The three bays on Fifth Avenue, and six bays on West 17th Street are treated almost identically. Its three-story rusticated limestone base was copied from 122-124 Fifth Avenue, just to the north.

HISTORY

Built in 1905-06 for the Estate of E. A. Hoffman, this store and loft building was designed by the well-known New York architectural firm of John B. Snook Sons. Early tenants included J.L. Mott, bath and garden fixtures, around 1911. This store and loft building imitated the first three stories from the adjacent building, 122-24 Fifth Avenue, to form a continuous base across half of the Fifth Avenue block front between West 17th and West 18th Streets, and 160 feet west from the corner of West 17th Street. It replaced two brownstone-fronted dwellings.

ARCHITECTURE

FIFTH AVENUE FACADE

The rusticated three-story limestone base has, at the first story, recent brick infill, aluminum-framed show windows, and a modern glass, brass, and granite doorway in the northern bay, but exists essentially intact above the first story. Above the first story the windows have paired one-over-one double-hung wood sash and are separated by metal-clad mullions. The second story window enframements are treated as flat arches, with rusticated limestone voussoirs, under a shallow dentiled cornice. The third story windows are simply recessed into the limestone. A limestone cornice with egg and dart molding separates the base from the coursed-brick midsection.

The fifth through eighth stories are banded off-white brick; the ninth

Fifth Avenue Between West 17th Street and West 18th Street (West Side)
continuation of . . . No. 118-120 Fifth Avenue

story is terra cotta. Each pair of windows in the midsection shares a single stone sill and a metal lintel. A terra-cotta cornice, with block modillions and four ornate consoles surmounted by massive stone blocks, separates the midsection from the two-story decorative terra-cotta attic section. The tenth and eleventh stories are treated as a two-story flat-arched arcade; the four piers of the facade are finished as pilasters, and each arch carries a voluted keystone. The simple rectangular spandrels between the windows have raised perimeter moldings. The deep copper cornice is intact and features block modillions and egg and dart molding.

WEST 17TH STREET FACADE

Six bays wide, this facade is treated similarly to the Fifth Avenue facade, except that the mullions are limestone at the second and third stories and brick above. At the ground story, recent brick and glass infill has been substituted in the original show window openings of the first five bays from the Fifth Avenue corner, although all but the first bay retain their original sheet-metal show window hoods. The sixth bay service entrance retains its original configuration of openings and decorated cast-iron frames. The door itself is an early metal-clad double door under transoms.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 413-1905 [Source: New Building Docket]

REFERENCES

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

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 279.

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122-124 FIFTH AVENUE between West 17th Street and West 18th Street (West Side)
[Tax Map Block/Lot: 819/39]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1899-1900

SUMMARY

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is a T-shaped structure with three discontinuous facades, at 2 West 18th Street, 3-7 West 17th Street, and 122-24 Fifth Avenue. Each facade is given a tripartite arcaded organization. It is fifty feet wide on West 17th Street, sixty feet wide on West 18th Street, and seventy-one feet wide on Fifth Avenue. Designed by Robert Maynicke and built for Henry Corn, in 1899-1900, it established the rusticated limestone base continued at number 118 Fifth Avenue, designed by John B. Snook Sons and built for the Estate of E. A. Hoffman, in 1905-06.

HISTORY

Built in 1899-1900 for real estate developer, Henry Corn, this store and loft building was designed by the prolific Ladies' Mile architect, Robert Maynicke. It replaced two brownstone-faced dwellings on Fifth Avenue. Early tenants were characteristic of the district and included a millinery business, around 1906, and book and magazine publishers, such as John Mitchell, publishers, and Sartorial Art Journal, both around 1905. It also housed Morris Vogel, jewelry, around 1906, and the Anthony & Scovill Co., manufacturers of photographic apparatus, around 1902.

ARCHITECTURE

FIFTH AVENUE FACADE

This, the primary facade of the building, uses limestone throughout. It has a three-story rusticated limestone base, an arcaded midsection, and an attic story, capped by a bracketed sheet-metal cornice. At the first story, in the center bay, a portico supported by two polished granite columns frames a recent glass and metal door. The vestibule behind the door appears to have been previously open to the street. It is three-sided, and has four sets of paired columns supporting carved fascias. The spaces, perpendicular to the street, between the columns, have been filled in with artificial stone panels. The southern bay at the first story has a recent glass and metal show window. The northern bay also has a recent show window although it maintains the earlier transoms. Both show windows retain sheet metal-hoods with metal panels above. The second through ninth stories have wood one-over-one double-hung windows, arranged three to a bay. The second-story windows have metal mullions; those above have

Fifth Avenue Between West 17th Street and West 18th Street (West Side)
continuation of . . . No. 122-124 Fifth Avenue

limestone mullions. The ninth-story windows are curved to fit the arches. The four limestone pilasters of the midsection have simple bases and impost blocks decorated with egg and dart molding. The three arches are also decorated with egg and dart molding and have large consoles as keystones. Four roundels are situated in the spandrels between the arches. The tenth-story attic is separated from the midsection by a narrow cornice and has paired windows at each bay. A modillioned and dentiled metal cornice caps the facade.

WEST 18TH STREET FACADE

Designed with three bays, the facade at number 2 West 18th Street, maintains the three-story rusticated limestone base, the arcaded midsection, and attic story, although above the third story the building is faced in red brick. The first story has a service entrance, and a projecting show window in the western bay which has had the window stuccoed, although it retains the original form and fluted cornice. Above the first story the windows all have one-over-one double-hung, wood-framed sash in a tripartite arrangement of two narrow windows flanking a wider one. The mullions are all cast-iron with impressed decoration, above the second story. The mullions of the second story are cast-iron pilasters. Louvers and vents fill the second-story windows of the western bay. The four brick pilasters of the midsection have simple limestone bases and limestone impost blocks decorated with egg and dart molding. The three arches are also decorated, as on Fifth Avenue, with egg and dart moldings and have large consoles as keystones. Four roundels are situated in the spandrels between the arches. A narrow cornice separates the midsection from the one-story attic. A bracketed metal cornice caps the facade.

WEST 17TH STREET FACADE

The facade at number 3-7 West 17th Street is arranged in three bays like the facades at Fifth Avenue and West 18th Street, but it is markedly different because the western bay is recessed, and because each bay has two rather than three windows. The eastern bay of the first story is a service entrance and retains the original configuration of a vertical cast-iron pilaster separating it from side lights and a transom, which currently holds a ventilation louver. The center bay of the first story is filled in with aluminum, but retains an early show window configuration. The western bay has an early round-cornered projecting show window which, although filled in with plywood, still retains the transoms. The windows have one-over-one double-hung wood-framed sash and have cast-iron pilasters at the second story as mullions, and undecorated metal mullions above. The cornice and belt courses follow the contours of the building; there are only three roundels at the ninth story.

Fifth Avenue Between West 17th Street and West 18th Street (West Side)
continuation of . . . No. 122-124 Fifth Avenue

WESTERN ELEVATION

This elevation is visible from West 17th Street and is adjacent to the parking lot at number 9 West 17th Street. The wall is red brick and has four bays of ten windows. The windows have metal-clad one-over-one double-hung sash and have sliding metal shutters, still in place. There is no applied architectural detail.

WESTERN ELEVATION

Visible from West 18th Street, this red brick elevation has four bays of one-over-one double-hung windows with most of its sliding metal shutters intact.

REAR WALL

This red brick wall has no applied architectural detail, and is punctuated by one vertical row of one-over-one double-hung aluminium-framed windows with sliding metal shutters. The first, third, seventh and eighth stories have either brick or ventilation infill.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1900: NB 878-1899 [Source: New Building Docket]

1910: Alt 2651-1910 [Source: Alteration Docket]

Show window at number 124 Fifth removed and new store entrance installed. New show window installed at West 17th Street.

Architect -- John B. Snook Sons Owner -- Eugene A. Hoffman (Estate of)

REFERENCES

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

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 280.

Phillips Elite Directory, 1874, 1877, 1902, 1905, 1906, 1911, 1913.

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126-128 FIFTH AVENUE between West 17th Street and West 18th Street (West Side)
[Tax Map Block/Lot: 819/44]

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECT
Robert Maynicke

ORIGINAL OWNER
Henry Corn

DATE OF CONSTRUCTION: 1905-06

SUMMARY

This fifteen-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Fifth Avenue and West 18th Street. Designed by Robert Maynicke, the building was constructed in 1905-06 for Henry Corn. Sixty feet wide on Fifth Avenue, and one hundred fifteen feet wide on West 18th Street, it is faced in buff-colored brick with a three-story rusticated limestone base and terra-cotta decoration above the eleventh story. The show windows along West 18th Street retain much of their original detail, but those on Fifth Avenue have been altered. Under the festooned portico on Fifth Avenue, is a recent metal and glass entrance and show window. Above the second story the building is arranged into bays with three aluminum-framed one-over-one double-hung windows. The cornice has been removed.

HISTORY

Built in 1905-06 for real estate developer, Henry Corn, this store and loft building was designed by his favored architect, the prolific Robert Maynicke. The building replaced the fashionable Hotel Logerot, owned by Richard de Logerot, Marquis de Croisic, a member of New York's "400." The Hotel Logerot was created by converting three, four-story brownstone-fronted dwellings; one of which was the "old Burnham mansion" at 128 Fifth Avenue. The Traveller's Club occupied the Burnham mansion from 1867 to around 1890.

The early tenants of the current building were characteristic of district and included: Gerhardt & Co., hats, around 1907; Allen Woolen Mills, around 1910; and Johnson & Cowdin Co., ribbons, around 1911.

ARCHITECTURE

FIFTH AVENUE FACADE

Four two-story rusticated limestone piers, set on polished gray granite blocks, define the three-bay organization which characterizes this facade. In the southern end bay, a large portico supported on granite columns with a festoon-carved fascia surrounds a recent corrugated aluminum and glass entrance. The center and northern end bays have a recent show window and multi-door entrance respectively, surmounted by a large sign; the stonework is intact behind the sign. The two mullions in each window bay of the second story are carved stone. A stone cornice caps the second story. The

Fifth Avenue Between West 17th Street and West 18th Street (West Side)
continuation of . . . No. 126-128 Fifth Avenue

facing of the third story is banded limestone. The mullions are uncarved limestone. A beltcourse separates the third and fourth stories. The fourth through the eleventh stories are faced in buff-colored brick. The three windows of each bay share a stone lintel and sill. A terra-cotta beltcourse with decorative brackets separates the midsection from the arcaded twelfth through the fourteenth stories. Each bay terminates in a segmental arch embellished with a keystone and decorated impost blocks. There are decorated spandrels between the twelfth and thirteenth stories and a bracketed pediment over the center window of each bay at the thirteenth story. A terra-cotta beltcourse separates the fourteenth and fifteenth stories. A cornice has been removed although the decorated brackets remain.

WEST 18TH STREET FACADE

The six bays of this facade are treated similarly to the Fifth Avenue facade above the first story show windows. The show window configuration is intact including the three transoms and cast decoration inside the frames; there is some alteration to the show window bulkheads. The two eastern bays are surmounted by a large sign as on Fifth Avenue. The service entrance at the western end bay has its original intricate configuration of transoms and side lights with cast decoration on the face of the frame moldings; the metal door is recent.

SOUTHERN ELEVATION

Visible over the roof of the ten-story store and loft building at number 122-124 Fifth Avenue, are two bays of three one-over-one aluminum double-hung windows. There is no applied architectural detail.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-06: NB 101-1905 [Source: New Building Docket]

REFERENCES

- Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 12.
Moses King, King's Handbook of New York City (Boston, 1893), 152, 230.
Lain's New York & Brooklyn Elite Directory, 57.
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Fifth Avenue Between West 17th Street and West 18th Street (West Side)
continuation of . . . No. 126-128 Fifth Avenue

Real Estate Record & Guide, Jan. 20, 1894, 133.

Real Estate Record & Guide, Nov. 4, 1904, 1037.

Trow's Business Directory, 1910.

Walton Advertising and Printing Company, Fifth Avenue (New York, 1915),
21.

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FIFTH AVENUE
Between East 18th Street and East 19th Street
EAST SIDE

109-111 FIFTH AVENUE between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lot: 847/1]

CONSTABLE BUILDING

TYPE	STYLE
Store and Office	Neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William Schickel & Co.	Henrietta Constable (Estate of)

DATE OF CONSTRUCTION: 1894-95

SUMMARY

This twelve-story Neo-Renaissance store and office building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and East 18th Street, extending 100 feet along Fifth Avenue and 200 feet along East 18th Street. Designed by William Schickel & Co., it was built in 1894. A fireproof structure clad in limestone, it is notable for the quality of its materials and Italian Renaissance ornament. Rectangular at the basement level, the building recedes in plan at the rear until the fourth floor at which point it rises in a general "L" shape with its two wings presenting solid masses on both street frontages. Above the ground floor, almost all its windows are intact.

HISTORY

The Constable Building was originally planned in 1893 for "manufacturing and workshop" purposes, but was changed to an office building before construction began in 1894. It was built by the estate of Henrietta Constable on a lot, formerly the site of the Belmont Mansion, bought in 1893. Henrietta Arnold Constable was the daughter of Aaron Arnold, founder of Arnold Constable & Co., and the wife of James M. Constable, Arnold's partner. It was designed by William Schickel & Co. and built by Marc Eidlitz & Son, both prominent firms. Interior and exterior ornamental iron and bronze work was by Hecla Iron Works, a leading manufacturer. In every way, in its planning, construction, interior and exterior finishes, and design it was a first-class building intended to attract good tenants.

From its opening to the present day the Constable Building has had the same kinds of tenants, including architects, publishers, and clothing makers, making it a characteristic example in the district. Such tenants typically required good light and had a taste for well-designed buildings. Among the more prominent tenants in the early years were the architectural firms of William Schickel & Co., Henry Bacon, Hiss and Weekes, Cass Gilbert, and Robert Maynicke; the Aldine Club, for publishers, artists,

Fifth Avenue Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 109-111 Fifth Avenue

authors, and painters in the publishing business or related fields, from its opening until 1909; and the publisher of Munsey's Magazine, Frank A. Munsey.

Significant exterior alterations to the Constable Building have been minor. The main building entry with its decorative lampposts and Italian Renaissance doorway, and the ground level windows were remodeled in 1955. The two-story stone base of the building has been painted and the fine sidewalks have been altered.

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is in an elaboration of a commonly found type: a three-part vertical composition with differentiated end bays, including a two-story base and one-story mezzanine, a six-story shaft, an additional upper-level transitional zone of two stories, and a one-story capital. Ornamentation is derived primarily from Italian Renaissance sources. The entire facade is clad in limestone. All windows above the ground floor appear to be original with metal or metal-clad frames and wood sash. Except for three central bays with pivoting windows in the second story, all windows are double hung. Ground floor windows are all altered.

The two-story base is a rusticated Doric pier order with large, originally ornamental, doorways beneath decorative windows in the end bays. The ornament around the main building entry at the north side of this facade has been removed. Around the entry to the corner store is a decorative frame surmounted by a bracketed hood. Above each entry is a pair of windows enframed by a complex molding. The three central bays of the base are recessed behind rusticated piers.

The third story mezzanine level consists of five bays of paired windows in a smooth wall. This level is crowned by a projecting belt course of fretwork.

The shaft section, running from the fourth through the ninth stories is the most complex, terminating in an arcade level with giant arches over the three central bays and small paired arches over the end bays. The spandrels of the three central bays on this level are embellished with carved garlands and wreaths. There are bracketed stone balconies in the end bays at the fifth story, and an elaborate ornamental bronze balcony in the central bay at the sixth story. Paired windows in the end bays are framed in projecting moldings. The three window groups of the three recessed central bays are unframed but separated vertically by paneled spandrels. The shaft section has a minor projecting belt course below the arcade level and a more prominent one above it. The two-story upper-level transitional section consists of a central arcade with recessed spandrels,

Fifth Avenue Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 109-111 Fifth Avenue

and end bays with a pair of windows on each floor. This section is crowned with a projecting belt course.

The one-story capital section consists of ten single windows separated by decorative panels. The facade is crowned by a prominent projecting copper cornice.

EAST 18TH STREET FACADE

This facade is a larger version of that on Fifth Avenue, with a few minor differences. In the easternmost end bay ten windows scattered from the second to the tenth floors have been replaced by louvers. Both entries, at either end of the facade are intact, but the freight entry at the eastern end was designed without the bracketed hood.

NORTHERN ELEVATION

The northern elevation is in two main parts, along the northern end of the building at the property line, and behind the East 18th Street wing of the building. On the western end, the limestone decoration of the Fifth Avenue facade turns the corner on the exposed five upper floors. The remainder of this wall and the rear of the East 18th Street wing are of light colored, light-reflecting brick. These walls have double-hung windows with wood sash and frames except on the third and eleventh floors where there are new anodized aluminum windows.

The eastern elevation is in two main parts, along the eastern end of the building at the property line, and behind the Fifth Avenue wing of the building. On the eastern end, the limestone decoration of the East 18th Street facade turns the corner on the exposed five upper floors. The remainder of this wall and the rear of the Fifth Avenue wing are of light colored, light-reflecting brick. These walls have double-hung windows with wood sash and frames except on the third and eleventh floors where there are new anodized aluminum windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1894: NB 72-1894 [Source: New Building Application]

1955: Alt 190-1955 [Source: Alteration Docket]

Entranceway altered, public lobby modernized.

Architect -- Nathan R. Ginsburg Owner -- Rothclo Corporation

Builder -- Herbert Construction Co.

Fifth Avenue Between East 18th Street and East 19th Street (East Side)
continuation of . . . No. 109-111 Fifth Avenue

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Club Men of New York (New York, 1898), 5.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 67.
History of Real Estate Building and Architecture (New York, 1967), passim.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Moses King, Notable New Yorkers of 1896-99 (New York, 1899), 402.
Moses King, King's Photographic Views of New York (Boston, 1895), 188, 528-9
Moses King, King's Views of New York 1896-1915 and Brooklyn 1905 (1896-1915, rpt. New York, 1980), [1896] 23.
Landmarks Preservation Commission, Research Files.
Manhattan Land Book (New York: G. W. Bromley, 1934), pl. 43.
Manhattan Land Book (New York: G. W. Bromley, 1955), pl. 43.
Margaret Moore, End of the Road for Ladies Mile (New York, 1986), 47, 63.
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Trow's Business Directory, 1898-1910.
Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 539-540.

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113-115 FIFTH AVENUE between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lot: 847/62]

See listing under 881-887 Broadway

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FIFTH AVENUE
Between West 18th Street and West 19th Street
WEST SIDE

130-132 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/38]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1902-03

SUMMARY

This eleven-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located at the corner of Fifth Avenue and West 18th Street, extending seventy-nine feet along Fifth Avenue and one hundred thirty-five feet along West 18th Street. Designed by the prolific architect, Robert Maynicke, for real estate developer Henry Corn, the building was constructed in 1902-03. The rusticated brick facade, deeply carved stone, and heavy corner piers give it an appearance of masonry load-bearing construction, belying its modern steel frame skeleton. Although the building's windows are replacements, the store-fronts maintain their original configuration, despite replacement glass, and the West 18th Street show windows retain an antefix cresting over the roofline.

HISTORY

The present building replaced Chickering Hall, famous as a musical and social center in the district before its change from a residential to a commercial district. Built in 1872 by the Chickering Piano Company, Chickering Hall was designed primarily as a showroom and demonstration auditorium, but due to its location and its fine acoustics it soon became an important New York City auditorium. A large, boldly designed brick building, it featured an arcaded second story.

The current building was entirely leased from plans. Characteristic of the district, tenants in the present building have included lace, millinery, suit and cloak businesses, and other general fashion concerns.

Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 130-132 Fifth Avenue

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is organized in three sections. Four strongly rusticated piers on massive granite bases create three bays and support a cornice over the two-story base. Original, arched, hooded entrances remains at both end bays. The northern bay entrance projects from the facade and the hood rests on polished granite doric columns. The southern bay entrance has a similar hood, but is set flush against the facade, resting on carved brackets. The original ground-story show window frame has recent glass and metal sign infill. At the second story, colonettes divide the windows in the bays. The midsection is of coursed brick accented by deeply rusticated stone quoins which continue the three-bay organization seen on the base. The ninth and tenth stories contain three bays in an arcade under variegated stone arches, with decorated spandrels and carved pilasters serving as mullions to separate the windows. At the tenth story a cartouche caps each pier flanking the bays and a console sits over the center window in each bay. A bracketed and dented cornice surmounts the facade.

WEST 18TH STREET FACADE

This facade is organized in five bays treated identically to the Fifth Avenue facade. The shop fronts have new glass in the show windows and transoms, but the early form and antefix cresting remains. The ground story of the western bay has a service entrance, with replacement doors.

NORTHERN ELEVATION

This elevation has no applied architectural detail. There are no windows. A faint painted sign advertising shirts is barely visible.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-02: NB 176-1902 [Source: New Building Docket]

REFERENCES

- Theodore James, Jr., Fifth Avenue (New York, 1971), 120.
Landmarks Preservation Commission, Research Files.
Maxwell F. Marcuse, This Was New York! (New York, 1969), 355.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 9.
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Phillips Elite Directory, 1905, 1910, 1913.
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Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 130-132 Fifth Avenue

Trow's Business Directory, 1897.

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134 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/44]

TYPE	STYLE
Converted Dwelling	Late 19th c. Commercial

ARCHITECT	ORIGINAL OWNER
Unknown/Charles R. Behrens	Henry Beadel

DATE OF CONSTRUCTION: 1853/1895

DESCRIPTION

This five-story, converted dwelling, is located in the middle of the block. Twenty-five feet wide, it has a cast-iron facade designed in a late nineteenth-century commercial style. There are aluminum replacement windows at the second story and a modern glass and aluminum storefront with signs, glass entrance doors, and metal security gate at the ground story. Between the first two stories is recent brick infill. Remnants of the cast-iron pilasters may be seen at the second story. The third through fifth stories still retain their original window configuration, of eight vertically-oriented, wood casements under transoms, and most of the original decorative iron detailing. There are simple cornices at the third and fourth-story levels and at the roof. The fascia under the terminating cornice has a repeated pattern of garlands and swags.

HISTORY

Built around 1853 for Henry Beadel, this building was originally a brownstone-faced dwelling of four stories with a basement. It was altered for commercial use in 1888 by the important New York architectural firm of D. & J. Jardine. An 1895 alteration replaced the facade with the current cast-iron front. A notable tenant at 134 Fifth Avenue was the "School of Industrial Art and Design for Women" from about 1881 through 1893.

Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 134 Fifth Avenue

DEPARTMENT OF BUILDINGS INFORMATION

1888: Alt 1169-1888 [Source: Alteration Docket]
Basement and first stories opened into a single story, and given a new storefront.
Architect -- D. & J. Jardine Owner -- Henry Beadel (Estate of)

*1895: Alt 954-1895 [Source: Alteration Docket]
Front walls of building above the second story replaced with a cast-iron front.
Architect -- Charles R. Behrens Owner -- Henry Beadel

1949: Alt 2027-1949 [Source: Alteration Docket]
New storefront installed at first story.
Architect -- Gustave Goldman Owner -- 134 Fifth Avenue Corp.
Tenant -- Tower Luncheonette Inc.

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337 B5.
Phillips Elite Directory, 1874, 1882, 1890.
Trow's Business Directory, 1897.

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136 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/45]

ANDREWS COFFEE SHOP

TYPE	STYLE
Taxpayer	Does Not Apply
ARCHITECT	ORIGINAL OWNER
Unknown/Maurice Intrator	Joseph Paine

DATE OF CONSTRUCTION: 1850/1960

DESCRIPTION

This two-story, twenty-five foot wide taxpayer, located at the middle of the block, has a recent aluminum facade, featuring a large sign with the name "Andrews Coffee Shop" over a modern plate-glass storefront.

HISTORY

Constructed in 1850 for Joseph Paine, this building was originally a brownstone-faced residence of four stories with a basement. The front of the building was entirely rebuilt in 1894, and presumably given a commercial facade. After a fire in 1960 the upper stories were removed, and in 1982 the building was resurfaced. Early commercial tenants of the building included piano merchants, importers of Japanese goods, and apparel businesses.

DEPARTMENT OF BUILDINGS INFORMATION

*1894: Alt 251-1894 [Source: Alteration Docket]

Entire facade replaced.

Architect -- Van Auken & Forbes Owner -- David Steiner, Esq.

1920: Alt 35-1920 [Source: Alteration Docket]

Existing cast-iron columns replaced by steel beams. New storefront installed.

Architect -- J. Odell Whitenack Owner -- Stel. Markantonis

*1960: Alt 260-1960 [Source: Alteration Docket]

As the result of fire damage, upper stories were removed and a new roof installed.

Owner -- Harvard Realty Co. Engineer -- Maurice Intrator

Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 136 Fifth Avenue

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
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New York City, Tax Assessment Records, Ward 18, 1849, 1851, 1853, Municipal Archives and Records Center.
Phillips Elite Directory, 1911, 1913.

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138 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
{Tax Map Block/Lot: 820/46}

TYPE	STYLE
Converted Dwelling	20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Lorenz Weiher, Jr.	William H. Paine

DATE OF CONSTRUCTION: 1847/1919

DESCRIPTION

This four-story, converted dwelling, is located at the middle of the block. It is twenty-seven feet wide, and has a stuccoed facade designed in a twentieth-century commercial style. Despite the recent restuccoing, and wood replacement windows, the building retains its previous configuration of four windows in a band at each story, except for the second story where a mullion has been added to a double-width center window to match the upper stories. The first story glass and aluminum storefront is a recent alteration. The modillioned roof cornice survives from an early alteration.

HISTORY

Built about 1847-48 for William H. Paine as a dwelling of four stories with a basement, the building's appearance was significantly changed in 1886 when it was given a commercial facade, in a typical alteration for the district. Tenants, characteristic of historical trends in this area, have included a Japanese and Chinese goods business in 1884; Hardman Peck & Co., and Harrington, piano merchants, around 1897-1911; Wheeler Vander, art publishers, around 1905; and two cloak and suit merchants around 1911. In a 1919 alteration, a "penthouse" was removed, which may account for the

Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 138 Fifth Avenue

discrepancy between the original number of stories and what appears today.

DEPARTMENT OF BUILDINGS INFORMATION

*1886: Alt 2265-1886 [Source: Alteration Docket]
Facade removed and replaced with an iron front.
Architect -- Robert Napier Anderson
Owner -- Countess Emily Chouteau Sanford Sala

1911: Alt 2965-1911 [Source: Alteration Docket]
Show window with plate glass, cast-iron mullions and galvanized iron
cornice rebuilt within building line.
Architect -- H. C. Meader Owner -- Hardman Peck and Co.

*1919: Alt 2499-1919 [Source: Alteration Docket]
Ornamental iron work above the first story replaced with galvanized iron
panels and window frames. Penthouse removed.
Architect -- Lorenz Weiher, Jr. Owner -- M & S Bakery and Lunch Co.

REFERENCES

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation
Report," presented to the Landmarks Preservation Commission,
Dec. 15, 1987 (unpublished printout), 12.
New York City, Tax Assessment Records, Ward 18, 1845, 1847, 1848,
Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1911.
Trow's Business Directory, 1897.

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140 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/47]

CORN EXCHANGE BANK BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1899-1901

SUMMARY

This twelve-story, neo-Renaissance style, store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Fifth Avenue and West 19th Street, extending twenty-eight feet along Fifth Avenue and one hundred sixty feet along West 19th Street. Designed by the prolific Ladies' Mile district architect, Robert Maynicke, for his frequent client, real estate developer, Henry Corn, to house the Corn Exchange Bank on the ground floor, it was built in 1899-1901. Faced in limestone, brick and terra cotta, the building has strongly articulated vertical bays which are repeated six times on West 19th Street and once on Fifth Avenue. The majority of the two-story metal and glass show window units in the base are intact. The windows throughout the building above the second story have one-over-one wood sash and appear to be original.

HISTORY

The Corn Exchange Bank Building replaced a brownstone townhouse with a rear yard and stable. The Corn Exchange Bank was in business until about 1912. Tenants on the upper floors of the building were characteristic of the district and included upholsterers, around 1905-11; a lace merchant, and a cloak and suit business, around 1905-1906; and Hardman Pianos, around 1911.

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is organized in a tripartite scheme. The two-story base is articulated by heavily rusticated limestone piers on granite bases. These support a segmental arch with voussoirs and a keystone above the recessed, two-story show window opening. A recent aluminum and glass storefront with sign now appears at the first story under the original show window unit's metal spandrel. The entrance has the original three-tiered, multi-lite transom over a glass and metal door of recent date. All the windows above the first story are early or original, wood-framed. The second-story show window is shaped to fit the arch and has one-over-one, double-hung, windows flanking a single-pane stationary window with cast-iron colonettes as mullions. The third story is bracketed by two cornices and has three windows framed with carved limestone molding. The fourth

Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 140 Fifth Avenue

through the tenth stories are expressed as a tall segmental arch in terra cotta; the archivolt having alternating carved and uncarved voussoirs and a keystone flanked by banded brick piers. Three windows per story are set in the arch. Alternating between the stories are decorative terra-cotta spandrels and a single pediment over the middle window; a triangular pediment at the fifth and ninth stories and a segmental arched pediment at the seventh story; the edges of the arched pediments on both facades have been removed. Large double consoles surmounting the piers support the modillioned cornice over the tenth story. The eleventh and twelfth stories' windows are framed with a continuous terra-cotta molding similar to the third story, and have a molded spandrel between. A narrow parapet with antefix which surrounded the roofline has been removed. A tall columnar water tower rises above the Fifth Avenue facade.

WEST 19TH STREET FACADE

This facade repeats the bay treatment established on the Fifth Avenue facade, for a total of six bays. Although the seventh bay has a very simplified treatment of two windows at each story under a single lintel, and has no ornate cornice, it is original. A fire escape located at the third bay from the eastern corner, cuts through the cornice at this point. The first, third and fifth bay, first-story show windows are mostly intact, with projecting standing-seam metal roofs, rounded glass corners, and original metal baseboards. The first bay show window is wood-framed with decorated cast-iron mullions, and has two rows of transoms instead of one row as found on the third and fifth bays. The second bay has the original configuration but has been mostly clad in plywood and aluminum, the fourth bay show window is a recent glass and corrugated aluminum replacement. The sixth bay show window is original, but does not project from the facade; it has a cast-iron pilaster separating a show window and transom from early, glazed double doors. The seventh bay is a service entrance and has a wrought-iron, double-door gate.

SOUTHERN ELEVATION

Visible over the roof of number 135 Fifth Avenue, the southern elevation is red brick and has irregularly spaced and sized windows. There is no applied architectural detail. A water tower is at the rear of the roof.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1901: NB 2124-1899 [Source: New Building Docket]

Fifth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 140 Fifth Avenue

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FIFTH AVENUE
Between East 19th Street and East 20th Street
EAST SIDE

119-121 FIFTH AVENUE between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/1]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John H. Duncan	City Investing Company

DATE OF CONSTRUCTION: 1905-06

SUMMARY

This richly ornamented eight-story neo-Renaissance L-shaped store and loft building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and 19th Street extending forty-six feet along Fifth Avenue and 125 feet along East 19th Street. Designed by the prominent architect John H. Duncan it was built in 1905-06 as an annex to the Lord & Taylor department store which occupied most of the block bounded by Broadway, Fifth Avenue, 19th, and 20th Streets. Notable features of this Italian Renaissance-inspired design include four-story arches with console keystones, an attic frieze decorated with trophy panels and swags, and a strongly projected galvanized iron cornice.

HISTORY

This building was erected by the City Investing Company, a real estate investment firm, although it was designed specifically for Lord & Taylor and was connected by a bridge to their recently completed annexes at 4 East 20th Street and 129-131 Fifth Avenue. In 1906-07 it was joined to the adjacent 5 East 19th Street when Duncan remodeled that building for the firm. Although 119-121 Fifth was planned for department store purposes, it was similar in type to a number of loft buildings then going up on Fifth Avenue. A 1905 Real Estate Record and Guide article cited it as one of five loft buildings "of exceptional dimensions and finish" in the course of construction on "successive corners" (the others were the Stuyvesant at 98-100 Fifth, the Knickerbocker at 79-85 Fifth, 118 Fifth, and 126-128 Fifth) which exemplified the speculatively built structures that were fueling the northward migration of the wholesale trade by providing first class lofts and offices in the area north of Union Square.

Following the Lord & Taylor department store's move uptown in 1914, the firm seems to have continued to lease this building for storage. In 1916-17 it was taken over by a wholesale notions house which made a number of interior alterations. In 1924 it was acquired by Nathan Straus & Sons, one of the country's leading importers and manufacturers of china and glassware. From 1938 to 1951 Philip Morris & Company leased the third through eighth floors for their New York offices. At present the building

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 119-121 Fifth Avenue

houses a mix of commercial tenants including architects, a trade school, and a fashionable boutique.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue and 20th Street facades of this L-shaped limestone, brick, and terra-cotta faced building are painted a light cream color. The two facades share a common decorative scheme and are linked by a series of unbroken cornices. These create a tripartite story grouping comprising a two story base, five story mid-section, and an unusually tall attic which reads as one-and a-half-stories.

On Fifth Avenue, the forty-six feet wide facade is arranged in a three bay composition which focuses on the slightly wider center bay. On the ground story the bays are set off by limestone piers articulated as banded pilasters. The northern bay is now given over to a modern metal and glass entrance while the center and southern bay are occupied by contemporary glass storefronts. Originally the center bay contained the main entrance to the building while the outer bays were used for show windows. The ground story is crowned by a dentilled entablature which has a long molding-edged frieze that was originally used for signage.

On the second story deeply channeled smooth-faced rustication is employed. Large segmental arches with faceted keystones enframe original wooden window frames. In the narrower outer bays cross bars divide the windows into three sections: an inward opening bottom casement, a pivoting central light, and an arched transom. In the center bay these horizontal divisions are repeated but the windows are further sub-divided by mullions so that the center light is flanked by sash windows. In all three bays iron railings screen-off the bottom casements.

Above a wide entablature, the third through seventh stories are faced with alternating bands of brick and terra-cotta rustication. Rectangular window openings are disposed around a central arch which is embellished with a stone balustrade and a console keystone decorated with a lion's head. The rectangular openings have wooden frames and one-over-one sash. In the arch, the mullions and spandrels are metal, the window frames and sash are wood. The arrangement of windows is similar to that of the center bay of the second story.

The attic is set off by a richly decorated torus molding. Here the number of window openings per story has been increased to five and the areas between the openings have been enriched with terra cotta trophy panels and swags. On the eighth story the windows have flat-arch surrounds with console keystones. Instead of windows there are pairs of French doors fronted by iron railings. Above is a false half story with small blind

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 119-121 Fifth Avenue

windows. The building is crowned by a prominent galvanized iron cornice which has lost its original antefixae.

EAST 19TH STREET FACADE

The articulation of the seven bay, 125 feet wide, 19th Street facade duplicates that of the Fifth Avenue facade with some slight modifications. On the ground story the banded pilaster articulation of the Fifth Avenue facade is continued on the two westernmost bays on 19th Street. These are balanced by a pair of pilastered bays at the east end of the facade. The three center bays are faced with rusticated limestone. Both the center and eastern bays are divided into basement and mezzanine stories. The basement shop windows, storefront, and entrance are all of very recent date. On the other hand, the wood framed windows on the mezzanine story appear to be original in all but the easternmost bay. In the center bays a pivoting center light is flanked by a pair of narrower sidelights that are shaped to accommodate L-shaped brackets. On the second floor the rusticated coursings and segmental arched openings of the Fifth Avenue facade are repeated. In all but the easternmost bay the large openings and tripartite window frames are identical with those of the center bay on Fifth Avenue. The slightly narrower eastern bay has a pair of double-hung wood sash windows surmounted by an arched transom. On floors three through seven the decorative scheme of the Fifth Avenue facade is expanded with three giant arches flanked by double rows of rectangular windows. The articulation of the attic is identical to that on Fifth Avenue.

EASTERN ELEVATION

Visible from a parking lot on 20th Street, the ninety-two-foot-wide brick eastern elevation has an irregular roofline punctuated by a small stair tower at the southern end of the building and by a large penthouse at the northern end of the building. Although this elevation has no architectural ornament, its three rows of windows are set within recessed panels which once provided pockets for single-leaf steel shutters. (A similar arrangement is employed on the southern elevation of the former Lord & Taylor building at 129-131 Fifth Avenue.) The two-over-two sash (topped by transoms on the eighth story) used for these windows appears to be original.

NORTHERN ELEVATION

The 100 feet wide brick northern elevation is visible from Fifth Avenue. This wall has an irregular roofline and three irregularly spaced projections. As on the eastern and western elevations the three rows of windows have pocketed surrounds. On the western end of the elevation towards Fifth Avenue there is an old mural advertising Philip Morris Cigarettes, recalling the years when the company was a major tenant in the building. Unfortunately this mural has been damaged by the recent insertion of a glass block window.

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 119-121 Fifth Avenue

WESTERN ELEVATION

Partially visible above the five story buildings on Fifth Avenue, the forty-six foot wide brick western elevation is punctuated by two rows of windows set within the same sort of pocket surrounds that are used on the eastern elevation.

REAR WALL

The building's twenty-five foot wide brick rear wall, visible from a parking lot on 20th Street, is the most altered of the building's elevations bearing the scars of the bridges which once connected it to other buildings in the Lord & Taylor complex. Currently, it has two rows of window openings. Up to the sixth floor these windows contain pairs of sash windows; the seventh story openings have been bricked-in; the tall eighth story has large two-over-two sash windows topped by transoms. One set of shutters survives on the eastern second story window.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 1117-1905 [Source: New Building Application]

1912: Alt 2475-1912 [Source: Alteration Application]

Railings and iron stairs on Fifth Avenue removed for street widening.

Architect -- Starrett & Van Vleck Tenant -- Lord & Taylor

Owners -- James & Alfred P. Gardiner

1914: Alt 1218-1914 [Source: Alteration Application]

Openings closed between this building and adjacent buildings on 19th and 20th Streets.

Architect -- John H. Duncan Owner -- Gardiner Estate

Tenant -- Lord & Taylor

1916-17: Alt 2815-1916 [Source: Alteration Application]

Vacant former mercantile building converted to wholesale notions house; interior alterations.

Architect -- Starrett & Van Vleck Owner -- Charles A. Gardiner

1986-: Alt 763-1986 [Source: Alteration Application]

Occupancy changed to trade school and offices, interior alterations, new storefronts.

Architect -- Marlo & De Chiara Owner -- Fifth Avenue Corporation

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 119-121 Fifth Avenue

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Guide, June 17, 1905, 1325.
National Cyclopedia of American Biography, vol. B, p. 144-146.
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Real Estate Record & Guide, Jan. 26, 1907, 195.

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123 FIFTH AVENUE between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/3]

TYPE	STYLE
Converted Dwelling	19th/20th c. Commercial
ARCHITECTS	OWNER
Henry J. Hardenbergh A. L. Seiden	Joseph Sandford

DATE OF CONSTRUCTION: 1850/1886/1926

DESCRIPTION

This five-story converted dwelling is located near the 19th Street end of the block. Extensively altered in the late 19th and early 20th centuries, its twenty-two foot wide facade combines a handsome two-story cast-iron storefront (1886) by the noted architect Henry Janeway Hardenbergh with a 1920s limestone loft front that is characteristic of the later development phase of the district. Hardenbergh's design makes use of a Beaux-Arts motif, a giant cast-iron arch with openwork spandrels that was also employed by Richard Morris Hunt for the Roosevelt Building at 472-482 Broadway (1874), and by Ernest Flagg for the Scribner Building at 157 Fifth Avenue (1894), and the Singer Loft Building at 561 Broadway (1902-04). Here, however, he unites the form with Northern Renaissance ornament. Especially noteworthy are the grotesque masks and griffins comparable to those employed for the iron railing surrounding his Dakota Apartments of 1880-84. The wood-framed shopfronts contained within the arch at the second story level date from 1926. At the north end of the ground story there are a pair of wood and glass doors topped by a square transom; the rest of the story is given over to a 1950s metal and glass shopfront. On the second floor there is a fixed central window flanked by pivoting lights. Above are five transoms with small leaded panes. The building's upper stories are faced with limestone which has been painted a light cream color. The large horizontal window openings are divided into a wood-framed central light, pivoting

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 123 Fifth Avenue

sidelights, and transoms similar in arrangement to those used on the second story. The building is crowned by a shaped parapet decorated with a vermicated rondel.

HISTORY

Originally one of a group of five four-and-a-half-story brownstone-fronted rowhouses erected by mason Joseph Sandford, this building was first occupied by furrier John Randall in December 1850. In 1853 it was acquired by Samuel Holmes, a dry-goods merchant with stores on John Street and Broadway near Washington Place. Holmes lived at 123 Fifth for twenty years, moving to Connecticut when his business was dissolved in 1873. The house was then let to Joseph Curtis, a dealer in photographic materials. In 1880 it was acquired by shipping heiress Elizabeth Floyd. In 1883 her agents had the basement remodeled and extended at the rear to accommodate retail tenants. The first lessees were Bein Brothers & Company, dealers in "fine furniture," and Jacob B. Woolley, importer of bric-a-brac. In 1886 the parlor floor was remodeled for retail use, the upper floors were converted to offices, and a new two-story cast-iron storefront was erected. When the alterations were completed, the Belcher Mosaic Glass Company, "workers in every kind of leaded and mosaic glass," moved into the store at the first story. William Sittenham, a portrait artist and restorer of old masters became a tenant in 1893. Four years later he opted for a career in real estate and took a lease on the entire building which became known as the Sittenham Building. This was the beginning of an extremely lucrative career which enabled him to become a patron of the arts, notably of the sculptor George Gray Barnard. During the twenty years Sittenham controlled 123 Fifth, its retail spaces were sublet to tenants characteristic of the district including dressmakers, milliners, and furriers, while its upper floors were frequently occupied by artists. In 1926, when the building was acquired by a new owner, it underwent a series of major alterations: the first two stories were raised, new shop fronts were installed behind Hardenbergh's arch which was left intact, the front stoop and basement stairs were removed, and the upper stories were converted to lofts and given a new limestone front. Subsequent tenants included chinaware dealers and clothing manufacturers. Currently the building houses wholesalers, a photocopy service, and a photography lab.

DEPARTMENT OF BUILDINGS INFORMATION

1883: Alt 172-1883 [Source: Alteration Application]
Basement converted to retail use, storefront installed.
Architect -- William H. Day Owner -- Elizabeth Floyd

1883: Alt 371-1883 [Source: Alteration Application]
Basement extended at rear for drafting room.
Architect -- William H. Day Owner -- Elizabeth Floyd

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 123 Fifth Avenue

*1886-87: Alt 2378-1886 [Source: Alteration Application]
Store installed on parlor floor, new two-story cast-iron storefront, upper
floors converted to offices.

Architect -- Henry J. Hardenbergh Owner -- Elizabeth Floyd (Estate of)

*1926-27: Alt 2408-1926 [Source: Alteration Application]
First two stories raised, new wood-framed store fronts, upper floors
converted to lofts for manufacturing purposes, new limestone front.

Architect -- A. L. Seiden Owner -- Edflo Realty Corporation

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Robinson, 1879), pl. 12.

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"William Sittenham, Connoisseur of Art," New York Times, Sept. 30, 1938,
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125 FIFTH AVENUE between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/4]

TYPE	STYLE
Converted Dwellings	Neo-Gothic
ARCHITECT	ORIGINAL OWNER
Unknown/Irving Margon	Joseph Sandford
BUILDER	
Joseph Sandford	

DATE OF CONSTRUCTION: 1850-51/1921-23

DESCRIPTION

Two converted dwellings, located at the middle of the block between 19th and 20th Streets, were joined in 1921-23 to form the present five-story, forty-five foot wide store and office building. Dating from the 1921-23 alteration, its brown terra-cotta Neo-Gothic facade features such elements as quattrefoil tracery, angled piers, and pinnacles. On the ground story a central flat arched entrance is flanked by shopfronts. The shopfronts and metal and glass entrance door and transom are modern; the terra-cotta cladding is largely intact but has been painted black around the northern storefront at 127 Fifth. This story is crowned by a simple cornice framed by flat finialed brackets. Above the ground story, the facade is divided into two units by flat piers: angled piers separate each unit into a wide central bay and narrower flanking bays. A foliate molding outlines the windows and spandrel panels adorned with quattrefoils are set between the stories. At the roofline, the facade is enriched by a pair of string courses and a frieze of recessed rondels and arches with inset fleur-de-lis. Finialed pinnacles are set above the piers.

Originally this facade had large single-pane wood-framed pivoting windows. While most of the center lights survive, only the southern fourth story unit retains its original pivoting sidelights.

HISTORY

Nos. 125 and 127 Fifth Avenue were part of a group of five brownstone-fronted houses erected in 1850-51 by mason Joseph Sandford. In 1850, 127 Fifth was sold to John B. Murray, a wealthy businessman who headed the commercial banking firm John B. Murray & Company at 40 Wall Street. Murray lived at 127 Fifth until 1873, losing his property in a foreclosure in 1878. The house was subsequently acquired by Robert Livingston. No. 125 Fifth was purchased by Thomas S. Cummings in 1851. A leading portrait painter and miniaturist, Cummings held a professorship in design at the University of the City of New York (now New York University) and was vice-president and treasurer of the National Academy of Design. He lived at 125 Fifth with his wife Rebecca, an amateur artist, and their two artist sons, Charles and Thomas Augustus until 1857 when the house was sold to James Chilton. Various listed in directories of the period as a physician and chemist, Chilton resided at 125 Fifth until his death in

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 125 Fifth Avenue

1869. The property then passed to his wife Mary who continued living there until 1880. In the early 1880s the ground stories of both buildings were converted to commercial uses. At first their upper stories continued to be used as dwellings (the fashionable dressmaker T.W. Lanouette lived above his shop at 125 Fifth from 1881 to 1890), but by the 1890s the buildings appear to have been completely occupied by such businesses as dressmakers and milliners among them the well known firm of Bergdorf & Voight, later Bergdorf Goodman (1894-1904). In addition, a number of artists had studios at 125 Fifth. Lord & Taylor leased space at 127 Fifth from 1906 to 1914. In 1921 the two buildings were joined and converted to stores and offices. In 1929, its upper floors were further altered to permit manufacturing. At present the building is used as a store and office building.

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 1405-1882 [Source: Alteration Application]
Basemet of 127 Fifth converted to business and office use.
Architect -- James J. Spearing Owner -- Agnes O'Connor

1883: Alt 285-1883 [Source: Alteration Application]
Basement of 125 Fifth converted to commercial use, cast iron storefront installed.
Architect -- William H. Hume Owner -- E. & G. H. Hume

1906: Alt 1215-1906 [Source: Alteration Application]
Alterations at rear, 127 Fifth connected to Lord & Taylor building at 129 Fifth Avenue.
Architect -- John Hemenway Duncan Owner -- Susan Livingston
Tenant -- Lord & Taylor

*1921-23: Alt 936-1921 [Source: Alteration Application]
Nos. 125 and 127 Fifth Avenue joined, new terra cotta facade, extensive interior alterations, new five story extension at the rear of the building.
Architect -- Irving Margon Owner -- Edward and Goodhue Livingston
Tenant -- Shepanka Realty Company

1929-30: Alt 450-1929 [Source: Alteration Application]
Converted to manufacturing, new fire escape, interior alterations.
Architect -- Cohen & Siegel Owner -- Edward D. Livingston
Tenant -- Schapanka Realty Company

Fifth Avenue Between East 19th Street and East 20th Street (East Side)
continuation of . . . No. 125 Fifth Avenue

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FIFTH AVENUE
Between West 19th Street and West 20th Street
WEST SIDE

142 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/38]

BRADBURY BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1898-99

SUMMARY

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is an L-shaped structure located at the northwest corner of Fifth Avenue and West 19th Street, extending twenty-eight feet along Fifth Avenue and 170 feet along West 19th Street. Wrapping around 144 and 146 Fifth Avenue, the structure is faced in limestone, brick and terra cotta. Designed by the prolific architect Robert Maynicke, it was built in 1898-99 for real estate developer Henry Corn. The large pilasters, Beaux-Arts style ornament, and cornice are prominent features of the building. Many of the original one-over-one wood sash windows have been replaced with one-over-one or single-pane aluminum sash windows.

HISTORY

The western part of this lot contained a structure at 5 West 19th Street, built before 1879, that was occupied by Congregation Shearith Israel, the oldest Jewish congregation in New York City. Its classical facade composed of two very high stories and surmounted by a Moorish dome was a prominent feature of the streetscape. Features of the synagogue were incorporated into the present commercial building including several columns and what may have been the synagogue's cornice. The congregation was listed as occupying the adjacent property at 7 West 19th Street in 1892.

The present building replaced the synagogue and a dwelling of four stories with a basement. The publisher Rand McNally was a tenant here, listed in 1902 and 1905. Other tenants included milliners, upholsterers and a piano manufacturer, all characteristic of those found in the district.

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 142 Fifth Avenue

ARCHITECTURE

FIFTH AVENUE FACADE

This neo-Renaissance facade contains four zones. The three-story base is flanked by large three-story stone pilasters which support a dentiled cornice. The first-story storefront is recent. At the second and third stories the three-window bay is slightly recessed with metal spandrel panels between the two stories. The second-story windows are one-over-one aluminum sash; the third story has aluminum storm windows.

Flanking the fourth story are smoothly rusticated buff-colored brick blocks which support an ornamented cornice with terra-cotta swags. The three windows have one-over-one wood sash separated by brick mullions, crowned by consoles. A frieze with a wave motif completes this story.

Buff-colored brick pilasters on stone pedestals flank stories five through nine. The windows are separated by brick mullions and rest on dentiled sills. The mullions of the ninth story are crowned by consoles which, with the decorative pilaster capitals, support a cornice spanning the facade. Single-pane windows replace the original one-over-one wood sash at the seventh and ninth stories.

The three windows of the tenth story are separated by pilasters, crowned by continuous arches, and flanked by decorative terra-cotta panels. A heavy bracketed cornice completes the composition.

WEST 19TH STREET FACADE

The West 19th Street facade repeats the pattern of the Fifth Avenue facade with slight differences. The seven-bay facade includes two fire escapes, and several older projecting show windows at the shopfront level. In addition, a cornice supported by columns at 5 West 19th Street projects slightly over the entrance. These appear to be the remnants from the synagogue building. Paired pilasters mark the division between the third and fourth bays from the western edge of the building. In many cases the original one-over-one wood sash windows have been replaced by one-over-one or single-pane aluminum sash windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1898: NB 511-1898 [Source: New Building Docket]

1963: BN 2445-1963 [Source: Building Notice Application]

Installation of a new storefront

Architect -- Sydney Goldhammer Owner -- North Nineteenth Street Co.

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 142 Fifth Avenue

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Phillips Elite Directory, 1902, 1905, 1911.

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144 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/39]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Isaac Meeks

DATE OF CONSTRUCTION: 1851

DESCRIPTION

This four-story Italianate altered dwelling, located near the West 19th Street end of the block, is constructed of brick faced in brownstone, now painted over. A three-story storefront, a typical alteration within the district, has been added for commercial use at the basement, first and second stories. The first story shopfront is of recent date, but that at the second and third stories appears to retain many of its early twentieth-century metal elements: paneled pilasters, spandrels and cornices. The spaces between the third-story windows read "Fifth Avenue New York" in sinuous Art Nouveau style lettering.

The window openings on the fourth and fifth stories have aluminum sash. Those on the fifth story retain their corbeled projecting sills. The original bracketed metal cornice, though extant, is damaged. A fire escape covering the two southern bays has been added from the second story to the fourth.

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 144 Fifth Avenue

HISTORY

Constructed in 1851, this building was originally a dwelling of four stories with a basement and entered from a stoop. In 1872 the building was altered for commercial use. As early as 1874 the building was occupied by Cottier & Co. Daniel Cottier (1838-1891), born in Scotland, was a notable stained-glass artist and colorist who played an important part in introducing aesthetic taste to America. Other tenants included the Ernest Seton Home in 1899.

DEPARTMENT OF BUILDINGS INFORMATION

*1872: Alt 157-1872 [Source: Alteration Application]
Extension added to rear of building. First story and basement removed, replaced with cast iron columns.
Architect -- S. D. Hatch Owner -- J. R. Franklin

*1901: Alt 368-1901 [Source: Alteration Application]
New storefront erected, stoop removed.
Architect -- Danforth N. B. Sturgis Owner -- Adrienne A. Edgar

1913: Alt 1945-1913 [Source: Alteration Application]
Storefront removed and replaced with new front of copper, marble and plate glass.
Architect -- Leonidas E. Denslow Owner -- Adrienne A. Edgar

*1946: BN 2643-1946 [Source: Building Notice Application]
Storefront altered.
Owner -- Adrienne Edgar (Estate of)

*1963: BN 1777-1963 [Source: Building Notice Application]
Storefront altered.
Owner -- John Liggin Builder -- Continental Store Front

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
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New York City, Tax Assessment Records, Ward 18, 1857, Municipal Archives and Records Center.

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 144 Fifth Avenue

Phillips Elite Directory, 1874, 1882, 1887, 1902.

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146 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/40]

TYPE	STYLE
Converted dwelling	None
ARCHITECT	ORIGINAL OWNER
Unknown	J. Walker

DATE OF CONSTRUCTION: 1851/?

DESCRIPTION

This seven-story converted dwelling, located in the middle of the block, was altered for commercial use in the late 19th Century. Stories two through seven are identical; two bays in width with fenestration composed of Chicago style windows with fixed single panes in the center and one-over-one steel sash windows to each side. A fire escape descends from the seventh story to the second in the facade's center. The ground story contains a recent shopfront. The brick facade is composed of various shades of brown in a random pattern. Above the first story the building is residential.

HISTORY

Constructed in 1851, the building on this site was a originally a four-story dwelling. The owner of the house was listed as Walker in 1855. The New York City Buildings Department records are incomplete after 1968; it has not been determined when the structure assumed its present appearance, presumably in the 1970s. Among the early commercial tenants were publishers, artists, piano merchants and the Phoenix Club.

DEPARTMENT OF BUILDINGS INFORMATION

1896: Alt 1926-1896 [Source: Alteration Application]
A two-story extension was added to the rear of the building.
Architect -- E.G. Mackusick Owner -- William Littenham

1907: Alt 1856-1907 [Source: Alteration Application]
Install new show window on front of basement, build new stairs to first story.
Architect -- Sommerfeld & Steckler Owner -- Anne E. Gawtry

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 146 Fifth Avenue

1912: Alt 725-1912 [Source: Alteration Application]

Removal of stoop and pilasters around entrance.

Architect -- William Boyd Owner -- David C. Cook

1914: Alt 1459-1914 [Source: Alteration Application]

Remove show window on first story, add doors across entire store opening.

Architect -- Louis A. Sheinhart Owner -- David C. Cook

1921: Alt 1200-1921 [Source: Alteration Application]

First and second tiers of beams raised so the new first floor would be level with sidewalk.

Architect -- Henry von der Lieth Owner -- Edward S. Atwater

Tenant -- Louis Lipschitz

REFERENCES

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Phillips Elite Directory, 1890, 1905, 1913, 1924.

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148-152 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/41]

METHODIST BOOK CONCERN

TYPE	STYLE
Store and Loft	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Edward Hale Kendall	Methodist Book Concern

DATE OF CONSTRUCTION: 1888-90

SUMMARY

This nine-story, Romanesque Revival store-and-loft building, characteristic of the later development phase of the district, is located at the southwestern corner of Fifth Avenue and West 20th Street, extending 104 feet along Fifth Avenue and 170 feet along West 20th Street. Designed by the noted architect Edward H. Kendall, the Methodist Book Concern was built in 1888-90. A small three-story attic section was added to the rear of the West 20th Street facade in 1909. Faced in contrasting white stone and red brick, the building is distinguished by a heavily rusticated base, four-story arcades, and the texture of its ornament.

HISTORY

The Methodist Book Concern erected this building to house offices for its board of education and a printing press for the "Christian Advocate," the official organ of the Methodist Episcopal Church. A chapel on the third floor housed religious services. At the turn of the century, this section of Fifth Avenue was sometimes called "Paternoster (Lord's Prayer) Row" because of the number of religious institutions, including the Methodist Book Concern and the Presbyterian Building just to the north, that lined it.

Established in 1779, the first office of the Concern was located in New York City on Church Street. The business later transferred, first to offices on Mulberry Street, then to Broadway and 11th Street, prior to its move to Fifth Avenue. The profits of the Concern were paid to the Methodist Church for the support of old and disabled ministers, widows and orphans.

The building's architect had his office here, and other tenants included noted architect Bruce Price, and several publishers including the Abingdon Press.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade, organized in a tripartite scheme, is five bays in width and composed of white stone and red brick. The first and second stories are heavily rusticated stone. In an alteration typical of the district, the two northern windows on the first story have been replaced by plate glass with aluminum sash and a new entrance cut into each bay. The arch surrounding the entrance has been recently clad in pink marble. The window to the south has been replaced with plate glass framed by bronze-tinted aluminum panels, while the southernmost bay retains its wood-frame projecting display window.

At the second story deeply recessed tripartite windows in arched openings have one-over-one wood sash. The central bay is flanked by a pair of engaged Ionic pilasters on each side. These support an entablature crowned by a frieze containing roundels.

Stories three through six have red brick facing, with stone window surrounds. The three central bays are united by an arcade encompassing all four stories. Projecting tripartite window bays are set in the arcades on the third, fourth and fifth stories. The outer bays contain paired windows with stone surrounds and mullions, with the exception of the sixth story, which contains Venetian windows. All windows retain their original wood sash.

Stories seven through nine are faced with stone. The outer bays of the seventh story are flanked by simple rectilinear rustication, while the panels flanking the central bay are low-relief sculpture framed by smooth stone. Engaged Tuscan columns on plinths separate the windows, which rest on a finely dentiled cornice.

A much heavier bracketed cornice with copper cresting surmounts the seventh story. The spandrel panels and dividing pilasters of the three arched central bays of the eighth story are also faced in brick. The engaged pilasters that divide the bays on the eighth story, terminated by a balustrade and globes, are continued in the ninth story.

The slightly later attic story is clad in copper. The larger central bay is framed by huge Jacobethan chimneys with relief sculpture and a bracketed segmental arch with "MBC" sculpted over the windows, surrounded by sinuous foliate ornament.

WEST 20TH STREET FACADE

This facade is similar to the Fifth Avenue facade with a few exceptions. It is nine bays wide, including an additional bay at the west end of the building. The facade replicates the pattern of the central bays in the Fifth Avenue facade in six bays rather than three. The flanking bays are like those on Fifth Avenue. A full stone portico with paired columns

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 148-152 Fifth Avenue

and wood doors surmounted by a balustrade marks the center bay of the ground story. The display windows of the first story have been modernized in a similar fashion to the eastern windows of the Fifth Avenue facade, with remnants of original cast-iron detail adjacent to the recent metal doors and aluminum sash windows of the second and third bays from the west. The entrance at 2 West 20th Street contains two pairs of new doors recessed in a wood-paneled opening. A tripartite window set in an arch marks the center bay on the second story, flanked by circular two-over-two wood sash windows.

A three-story attic was added over the western bays of this facade. The penthouse is divided into three bays by giant Corinthian half-columns. The corners are articulated by thick piers decorated in the style of the Jacobethan dormer on the Fifth Avenue facade. This addition is crowned by a heavy copper cornice.

The westernmost bay of the West 20th Street facade, used as a service entrance and completed in 1900, is a simplified version of the building's other bays. The two lower stories are rusticated, with the second story windows divided into three narrow openings. This window treatment is continued with stories three through six. The seventh story, though including the heavy cornice, does not include the rectilinear rustication seen elsewhere on the building. The eighth story continues the motifs of the neighboring bays. The entire bay is slightly recessed.

REAR WALL

The rear wall (facing south) of the Methodist Book Concern can be seen above neighboring buildings on Fifth Avenue. It contains two wings. The eastern wing has an exposed brick wall punctuated by two closely windows per story. Directly west of this wing is a light well, followed by another similar wing.

DEPARTMENT OF BUILDINGS INFORMATION

*1888-1890: NB 343-1888 [Source: New Building Application]

*1899: Alt 320-1899 [Source: Alteration Application]

Bay windows with iron frame-work, wooden sash and plate glass built and a bridge constructed connecting easterly and westerly wings of building.
Architect -- Edward Hale Kendall Owner -- Methodist Book Concern

*1909: Alt 1716-1909 [Source: Alteration Application]

One story raised on Fifth Avenue, three stories on West 20th Street.
Architect -- Milton See & Sons Owner -- Methodist Book Concern

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 148-152 Fifth Avenue

1913: Alt 858-1913 [Source: Alteration Application]
Removal of portions of two non-supporting pilasters

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FIFTH AVENUE
Between East 20th Street and East 21st Street
EAST SIDE

129-131 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 848/74 in part]

TYPE	STYLE
Department Store	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Israels & Harder	James A. Roosevelt (Estate of)
BUILDER	TENANT/LESSEE
R. H. Macdonald Company	Lord & Taylor

DATE OF CONSTRUCTION: 1902-03

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located near the 20th Street end of the block. Forty-five feet wide, it is faced in brick, limestone, and terra cotta. Sharing a common roofline with Robert Maynicke's 133 Fifth Avenue of 1898-99, the top three stories of 129-131 Fifth's facade seem to have been designed to harmonize with that building.

No. 129-131 Fifth Avenue's ground story is faced with limestone and framed by simple piers. The disposition of the facade with a central entrance flanked by shopfronts and a northern entrance providing access to the upper floors dates to 1915 when the building was converted to manufacturing uses; however, both the current doors and shopfronts are modern. Above, a limestone lintel supports metal panels that cover an area formerly occupied by transom windows. Crowning this story is a full entablature with a wide frieze that was presumably used for signage.

The upper stories are faced with orange brick. The second through seventh stories are articulated by pairs of superimposed giant segmental arches with keyed terra-cotta surrounds, each rising two stories. As the arches ascend they diminish in height, and their enframements become less elaborate. The enframements for the second and third story-grouping have limestone pedestals, long narrow keyed blocks, and elaborate console keystones. Within the arches, steel mullions and iron spandrels provide a three-bay frame for wood-framed windows. These create a tripartite arrangement with paired sash windows in the wider center bays and single sash windows in the outer bays. At the second floor the top sashes are extended by horizontal panes held in place by wood cross bars. All the windows are topped by wood-framed transoms--on the second story and in the center bays of the third story these are side-pivoting; the curved transoms are butted at the bottom. This story is topped by a dentiled terra-cotta molding resting on a dentiled brick course.

In the fourth-fifth story grouping the arches have console keystones and

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 129-131 Fifth Avenue

square keyed blocks with a vermiculated finish. The arrangement of windows is identical to that on the second and third floor save for the loss of the second row of lights on the lower story. The dentiled terra-cotta molding topping the story aligns with the seventh story sill course at 133 Fifth.

In the sixth-seventh story grouping, the arches have cartouches in place of keystones and square key blocks with paneled faces. The arrangement of windows is identical to that of the fourth-fifth stories. The terra-cotta molding crowning this story aligns with the eighth-story cornice at 133 Fifth.

On the eighth story the attempt to relate to Maynicke's design seems apparent both in the placement of cornices and in the use of similar arched window openings. Here the arches have flat buff-colored terra-cotta surrounds. One-over-one wood-framed window sash are employed. The building is crowned by a galvanized iron Corinthian cornice resting on a terra-cotta molding.

A detailed drawing filed with the New Building Application (copy available in LPC files) provides information regarding the colors to be used for this facade. While the drawing varies somewhat from the design as executed, it probably reflects original conditions in specifying that the crowning cornice was to be painted to match the limestone trim, that the terra-cotta moldings were to be a limestone-colored-buff, that the wood window frames and sash were to be painted black, and that all the metal except the main cornice and ground story bronze fittings were to be painted vertigris green. The drawing also indicates that there were elaborate wrought and hammered iron railings shielding the second-story windows.

The building's 100-foot wide brick eastern elevation steps back over a one-story extension measuring about thirty feet by seven feet that adjoins the rear yard of 125-127 Fifth Avenue. Towards Fifth Avenue this wall is punctuated by three rows of double-hung sash windows with single-leaf metal shutters; a faded mural advertises Justin Tharaud China and Earthenware, a long-time tenant in the building. Over the court there are two rows of triple-sash windows. A recent stuccoed one-story addition above this section of the building is topped by a roof garden.

The building's T-shaped rear wall is partially visible from 20th Street. Thirty-eight feet wide, it is faced with brick which has been painted a light gray. This wall has no windows and no applied architectural decoration.

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 129-131 Fifth Avenue

HISTORY

This building occupies the site of two converted dwellings which housed fashionable dressmakers in the 1880s and 1890s. In 1902 the site was acquired by the Estate of James A. Roosevelt for an extension to the Lord & Taylor department store. This was the third expansion of the store on to Roosevelt property; in 1890 it had leased a commercial building on the site of the James A. Roosevelt house at 6 East 20th Street, and in 1900 it had an addition to that building erected on the site of the S. Weir Roosevelt house at 4 East 20th Street. No. 129-131 Fifth opened directly into 4 East 20th and its first five stories were built on the same level with the 20th Street buildings. This new addition seems to have been spurred by the firm's decision to close the old Lord & Taylor store building at Grand and Chrystie Streets which had continued to operate long after that neighborhood ceased to be fashionable. In commenting on the new building, the New York Press called Lord & Taylor "a pioneer" that enjoyed "the distinction of being the first in its line of trade to have an entrance in Fifth Avenue-- a street that experts say will be eventually 'the' shopping street of this city." (An earlier addition on Fifth Avenue to the Arnold Constable store to the south was used for that firm's wholesale trade and business offices.)

In 1915, following Lord & Taylor's move uptown, the building's upper floors were converted to showrooms and lofts. Still linked to 4 East 20th Street, it was sold to importer Ernst Koscherak in 1923. From the 1920s through the 1940s most of the tenants of the two buildings were dealers in china and glass. In 1979, the buildings were converted to residential use with the entrance to the apartments located at 4 East 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-03: NB 536-1902 [Source: New Building Application]

1915-16: Alt 2394-1915 [Source: Alteration Application]
Alterations to convert upper stories to showrooms and lofts; new entrances and storefronts, new penthouse on roof, fireproof shutters on south wall.
Architect -- Harry N. Paradies Owner -- James A. Roosevelt (Estate of)

1964-65: Alt 4005-1964 [Source: Alteration Application]
Storefront altered.
Architect -- M. Fetner & Co. Owner -- Lester Sperling

1979-80: Alt 152-1979 [Source: Alteration Application]
Upper stories converted to apartments.
Architect -- Wechsler-Grasso Menziuso PC Owner -- Jack Rosenthal

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 129-131 Fifth Avenue

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133 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 848/73]

TYPE	STYLE
Store and Lofts	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Richard Williamson

DATE OF CONSTRUCTION: 1898-99

DESCRIPTION

This nine story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located on the southeast corner of 20th Street and Fifth Avenue. Faced with limestone, its two facades share a common decorative scheme and are linked by a series of unbroken cornices. These create a tripartite composition comprising a two-story base, a six-story midsection, and a one-story attic.

On Fifth Avenue, the twenty-five foot wide facade is divided into three bays. Giant rusticated piers frame the two-story base which still retains its original ground story storefront and second-story windows. Partially concealed by modern signage, a roll-down gate, and a canopy, the ground story features a bowed wood and glass shopwindow resting on a cast-iron bulkhead and topped by a curved iron lintel. Flanking the window are wood and glass doors with molded surrounds and elaborate wood overdoors. On the second story, iron columns and crossbars support single-pane wood-framed

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 133 Fifth Avenue

pivoting lights and transoms. Decoration on the smooth-faced upper stories is confined to cornices above the third and eighth stories, projecting sill courses beneath the fifth, seventh, and eighth story windows, and an iron and stone sixth-story balcony. Square-headed windows are used on the third through seventh stories, segmental-arch windows on the eighth story, and round-arched windows on the ninth story. The windows retain their original one-over-one wood sash. Crowning the building is a galvanized iron Corinthian cornice.

The articulation of the five-bay, 100 foot wide 20th Street facade is similar to that of the Fifth Avenue facade, but here the windows are arranged in pairs set off by heavy piers. Original bowed shopfronts survive in all but the easternmost bay though they are largely concealed by metal roll-down gates.

HISTORY

This site was formerly occupied by a dwelling erected for Richard Williamson around 1851. Subsequently converted to commercial use, that building's tenants included Roux & Company, an important Aesthetic Movement decorating firm. In 1898-99, Richard Williamson of Newport, Rhode Island, had the present eight-story store and loft building constructed. Its early tenants were characteristic of district and included milliners, upholsterers, and publishers. By the 1920s most of the building's tenants were connected with the garment industry.

DEPARTMENT OF BUILDINGS INFORMATION

*1898-99: NB 424-1898 [Source: New Building Application]

1922: Alt 954-1922 [Source: Alteration Application]

New fire escape installed on 20th Street, window sills cut down, new fire-proof windows installed.

Architect -- Thomas A. Williams Owner -- B. Williamson (Estate of)

REFERENCES

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Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 133 Fifth Avenue

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pl. 56.

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135 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/1]

CENTURY BANK

TYPE	STYLE
Bank and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
David W. King	John Ferguson

DATE OF CONSTRUCTION: 1898-99

SUMMARY

This ten-story neo-Renaissance bank and loft building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and East 20th Street, extending almost twenty-nine feet on Fifth Avenue and 113 feet on East 20th Street. Designed by David W. King, it is faced in brick and limestone. Its frontage on two streets, deeply coursed pilasters at the base, and quoining at the upper stories give this structure a prominent position in the streetscape. Modern storefronts have been inserted at the first story, but original windows remain throughout the upper stories.

HISTORY

John W. Ferguson, a successful builder and Paterson, New Jersey, resident, erected this structure in 1898-99. Designed by architect David W. King to replace one masonry structure and one stable, the new building contained the Century Bank, which was founded in 1895 and merged with the Chase Manhattan Bank during the 1920s. Other tenants, who were characteristic of the district, were publishers, clothiers, milliners, and companies which sold Japanese silk tea gowns, lace, and embroidery.

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 135 Fifth Avenue

ARCHITECTURE

FIFTH AVENUE FACADE

The three-bay wide facade is divided into three distinct sections united by the vertical alignment of rectangular window openings.

Articulated by two coursed piers supporting an entablature which is decorated with consoles, the base contains a recent bank front at street level and original tripartite metal show window at the second level. Above the bank front remains the original stone cornice. The second story features three metal-framed fixed-pane windows above a metal band decorated with shields depicting the date of construction.

The six-story, central section has intermediate coursing which divides (1) a heavily-banded lowest story, (2) quoined-and-banded two-story segment in brick and limestone with a prominent segmentally-pedimented window surround, and (3) a three-story span of brick wall with limestone quoining, several flat-arch window lintels, and one window surround with cornice. The terra-cotta cornice which caps the central section is emphasized by paired brackets.

The two-story uppermost section contrasts the brick wall with smooth limestone quoining and very simple window treatment. A less prominent terra-cotta cornice separates the bulk of the building from the limestone balustrade along the roof.

EAST 20TH STREET FACADE

The three western bays of this eight-bay facade duplicate the Fifth Avenue facade. The five eastern bays are vertically ordered in a similar fashion due to common cornices and string courses; however, fenestration in four of the five bays differs from the remainder of the building in its paired window openings. On the lowest section, coursed piers, identical to those of the Fifth Avenue side, separate the bays, which have segmentally-arched openings at street level. The only other significant differences on this facade are the window enframements at the seventh and eighth stories at the uppermost segment of the central section. At the first story of the eastern bay there is an original service door surround, in metal, with elaborate lintel and glass side lights.

EASTERN ELEVATION

This is a red brick wall with fire escape doors, windows, and a metal fire escape. Along the southern edge, there are orange brick and limestone returns.

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 135 Fifth Avenue

DEPARTMENT OF BUILDINGS INFORMATION

*1898-99: NB 383-1898 [Source: New Building Application]

1963-64: BN 2051-1963 [Source: Building Notice Application]
New metal storefront installed.

REFERENCES

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A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 334,699ff.

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Phillips Elite Directory, 1902, 1905, 1911.

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John Donald Wilson, The Chase: The Chase Manhattan Bank, N.A. 1945-85 (Boston, 1986), 12.

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137 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/2]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1902

SUMMARY

This twelve-story neo-Renaissance store-and-loft structure, characteristic of the later development phase of the district, is almost twenty-nine feet wide and situated near the East 20th Street end of the block. A limestone-faced building designed by architect Robert Maynicke for builder Henry Corn, it was built in 1902 and retains some of its original windows and part of its original storefront, located at the second story.

HISTORY

Designed by Robert Maynicke and erected in 1902, this building is one of the many loft structures built by Henry Corn, who was called "one of the pioneer builders of Fifth Avenue in the modern period" and who eventually became the president of the Improved Property Holding Company. Having replaced a masonry structure of the same width, this building housed many industries typical of those which gave Ladies' Mile its fame; among them were: J.N. Collins, furrier; lacemakers; and clothiers.

ARCHITECTURE

FIFTH AVENUE FACADE

The limestone base is composed of coursed pilasters, with cartouche-encrusted capitals, which flank the two-story storefront and support the entablature which, in turn, supports window openings embellished with swags and consoles. The metal-and-glass storefront (including the entrance to the stories above) is a recent addition. Above the original metal storefront hood, the original second-story wood-framed windows and metal fluted Ionic colonnettes remain.

The six-story limestone midsection features console-like keystones above the uppermost windows, and a modest dentiled cornice. Above the storefront, all window openings accommodate pairs of recent one-over-one double-hung metal sash.

The topmost, three-story limestone segment, edged with wreath-embellished pilasters, has spandrels decorated with circles and rectangles, a decorative band which unites the keystones above the uppermost windows, and a boldly projecting metal entablature with modillions and dentils.

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 137 Fifth Avenue

NORTHERN ELEVATION

This elevation is an exposed red-brick wall with windows and a limestone return.

SOUTHERN ELEVATION

This elevation is a red-brick wall with a limestone return. Two roof-top water tanks are visible from the street.

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 18-1902 [Source: New Building Application]

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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139 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/3]

CORNDIAC BUILDING

TYPE	STYLE
Store and Office	Renaissance Revival

ARCHITECT	ORIGINAL OWNER
Alfred Zucker	Henry Corn

DATE OF CONSTRUCTION: 1893-94

DESCRIPTION

This six-story Renaissance Revival store and office building, characteristic of the middle development phase of the district, is thirty-two-and-one-half feet wide; located at the middle of the block between East 20th and 21st streets, it is faced in brick and stone. The first-story shopfront, a recent addition, has a wide central window flanked by doorways. In front stand two original columns with broad acanthus-leaf capitals surmounted by a decorative band. A second band, of diminutive corbels, supports the second-story windows which align with the openings below. The wide, central metal-framed window replaces what originally were three one-over-one sash windows and is flanked by recent one-over-one double-hung metal sash windows. The intermediate piers are encrusted with acanthus leaves.

A tall and relatively shallow cornice separates the lower section of the facade from the four stories above, where coarsely textured bricks create a quoining effect in contrast to the remainder of the smooth brick surface. The four bays of rectangular, beveled openings are spanned by flat, brick arches, except at the sixth floor where round-arched openings are used. A metal balcony extends from the fourth story and displays the words "THE CORNDIAC." A bracketed and dented cornice caps the facade. Windows on the third through sixth stories have been replaced with one-over-one metal sash with transoms.

HISTORY

Prominent New York architect Alfred Zucker designed the Corndiac Building for Henry Corn, who was called "one of the pioneer builders on Fifth Avenue in the modern period"; the building was erected in 1893-1894 and replaced one stone-faced building. As originally envisioned, the building resembled two other designs by Zucker's firm--the Decker Building, a designated New York City Landmark, and 256 Fifth Avenue--with its two largely glazed stories subdivided by colonnettes and a loggia-like sixth story with continuous balcony. Above this would have been a pitched roof edged with stepped gables and crowned with a lantern supporting an onion dome and flagpole. (See Stroh, fig. 3.) Among the most notable tenants were Mason & Hamlin, Gordon Hamilton, and Cable Co., piano manufacturers, as well as clothiers. All were characteristic of those found in the district during the late nineteenth century.

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 139 Fifth Avenue

DEPARTMENT OF BUILDINGS INFORMATION

*1893-94: NB 1334-1893 [Source: New Building Application]

REFERENCES

- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
- 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, 1899-1909), vol. 2, pl. 9.
- Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 85.
- Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
- Landmarks Preservation Commission, Research Files.
- Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 54.
- New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337, C4-C5.
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- New York Times, June 17, 1934, p.29.
- Phillips Elite Directory, 1902, 1905.
- Real Estate Record & Guide, Aug. 5, 1893, 369.
- Real Estate Record & Guide, Nov. 25, 1893, 657.
- Real Estate Record & Guide, May 12, 1894, 754.
- Mary Kathryn Stroh, "The Commercial Architecture of Alfred Zucker in Manhattan," Thesis, Art History. University Park, Penn., 1973, fig. 23.

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141-147 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/75]

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECTS
Robert Maynicke
Henry Edwards Ficken

OWNERS
Henry Corn
N. L. McCready

DATE OF CONSTRUCTION: 1896-1900

SUMMARY

This eleven- and twelve-story Beaux-Arts store and loft structure, characteristic of the later development phase of the district, is located on a prominent corner site. Ninety-four feet wide and ninety feet deep, the structure is faced in limestone and terra cotta. The original three southern bays on the avenue were designed by prominent architect Robert Maynicke for Henry Corn. In 1899, two years after its completion, Henry Edwards Ficken was hired by N.L. McCready to design an addition to the north which would aggrandize the original structure. The addition continued the richly embellished facade and supplemented it with a twelve-story, curved corner bay which is crowned by a dome. The building's conspicuous corner, highlighted by the cupola, and richly ornamented facades on Broadway and East 21st Street make it particularly notable in the district. The storefronts have been altered.

HISTORY

Henry Corn hired architect Robert Maynicke to design the original store and loft building at number 141-143, which was constructed in 1896-97 and replaced two stone-fronted structures. In 1899-1900 the cast-iron-fronted structure, adjacent to the north and owned by N.L. McCready, was replaced by a structure designed by Henry Edwards Ficken to be of the "same character" as its southern neighbor. Among the building's tenants, characteristic of the district, were Park & Tilford Fancy Groceries, Art Lithographic Publishing, and companies which sold hats, bonnets, pianos, curtains, bedding, and jewelry.

ARCHITECTURE

FIFTH AVENUE FACADE

The almost identical five-bay facades on Fifth Avenue and East 21st Street--divided into a base, surmounted by a modillioned cornice, a midsection, also surmounted by a modillioned cornice, and a top--are united by a curved corner bay which supports a dome.

The two-story base contains an entrance bay, flanked by double-height Corinthian pilasters, with a molded, arched entrance (with shield-like keystone, cornucopias, and recent metal-and-glass doors and transom) beneath a wreath-surrounded oculus with swags and fruit boughs surrounding

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 141-147 Fifth Avenue

paired double-hung metal-framed windows. The remaining four bays have, on the first story, recent stuccoed storefronts with large show windows and, on the second story, recent paired double-hung metal-framed windows with transoms and embellished metal pilasters. The curved bay has a central entrance with recent paired doors flanked by recent show windows. At the second story, windows are metal-framed; the central opening has paired double-hung windows with transoms and is flanked by single double-hung metal-framed windows with transoms.

The eight-story midsection is divided into three segments; all windows have wood sash and paired sets are divided by embellished metal pilasters. The lowest segment, two stories in height, has Corinthian pilasters flanking the bays, elaborately carved foliate spandrels, and an uninterrupted cornice. At the corner bay, the pilasters are replaced by simpler piers. The middle segment, four stories in height is articulated by Corinthian white brick half-columns and pilasters, their limestone lower portions embellished with carved ornament, which rest on story-high adorned bases. The spandrels repeat the motif from below. The eighth-story window opening nearest the corner bay is circular, and festooned with garlands. The corner bay is slightly more embellished than its neighbors: the wide central windows have curved sashes; the sixth story openings are arched. The half-columns adjacent to the corner bay have carved ornament on their lowest portions and banding on the upper brick portions. A prominent, bracketed cornice separates the middle segment from the two-story, highest segment of the midsection. Here pilasters divide bays with paired, rectangular window openings on the ninth story and paired, arched window openings and sashes on the tenth story. The midsection is surmounted by a simple cornice.

The top section, limited to the corner bay and the two immediately flanking bays, has paired brick half-columns defining the bays and garlanded bands separating the stories. Colonnets divide the individual windows. Set back behind another cornice is an oval drum with windows and piers, supporting a band pierced by oculi resting on garlands, which in turn supports the dome. The remaining bays have sloped and skylighted surfaces with decorated metal cornices at the eleventh and twelfth stories.

EAST 21ST STREET FACADE

This facade is almost the mirror image of the four corresponding bays of the Fifth Avenue facade, except that it lacks the elaborate entrance bay and concludes with a "half-bay" of the service entrance surmounted on each story by a single window opening with simple surround.

Fifth Avenue Between East 20th Street and East 21st Street (East Side)
continuation of . . . No. 141-147 Fifth Avenue

SOUTHERN ELEVATION

The southern elevation is a red brick wall with limestone return and double-hung windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1896-97: NB 949-1896 [Source: New Building Application]

*1899-1900: NB 927-1898 [Source: New Building Application]

REFERENCES

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Phillips Elite Directory, 1904, 1905, 1911.

Trow's Business Directory, 1897, 1909.

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FIFTH AVENUE
Between West 20th Street and West 21st Street
WEST SIDE

154-158 FIFTH AVENUE between West 20th Street and West 21st Street (West Side)
[Tax Map Block/Lot: 822/31]

PRESBYTERIAN BUILDING

TYPE
Office Building

STYLE
neo-Romanesque

ARCHITECT
Rowe & Baker

ORIGINAL OWNER
Presbyterian Church of America

BUILDER
Rowe & Baker

DATE OF CONSTRUCTION: 1894-95

SUMMARY

This twelve-story neo-Romanesque style office building, characteristic of the later development phase of the district, is located at the northwest corner of Fifth Avenue and West 20th Street, extending ninety-two feet on Fifth Avenue and 192 feet along West 20th Street. Designed by the firm of Rowe & Baker, the Presbyterian Building was constructed in 1894-95. Clad in Indiana limestone, the building is distinguished by arcaded bays, a prominent hipped roof with triangular gabled dormers, and Romanesque style carved details. Rowe & Baker's design recalls two earlier buildings constructed for the Ames wholesale store in Boston, Massachusetts. The first, designed by H.H. Richardson and built in 1882-83, featured similar, picturesque dormers. The second building, (erected after the first was destroyed by fire in 1889 and now demolished), designed by the firm of Shepley, Rutan & Coolidge, was a more direct prototype for the Presbyterian Building, with its planar, arcaded facades accented by elaborate ornament reserved for areas of emphasis in the design.

HISTORY

Erected in 1895 by the Presbyterian Church of America, the Presbyterian Building was one of two national headquarters for the operations of the church, (the other location was the Witherspoon Building in Philadelphia, Pennsylvania). At the turn of the century, Fifth Avenue between 16th and 23rd Streets was called the "Paternoster (the Lord's Prayer) Row" due to the presence of several churches and important religious organizations on the avenue. This presence was highlighted by the Presbyterian Building and the Methodist Book Concern, located just to the south.

The Presbyterian Building contained the offices of the Presbyterian Boards of Home and Foreign Missions. The function of the Boards was to send out missionaries in order to disseminate the faith and to establish congre-

Fifth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 154-158 Fifth Avenue

gations in expanding communities. By 1895 when the building opened, the Home Missions Board had changed the focus of their commitment from the American frontier to the growing immigrant population in this country. The Foreign Missions Board was also very active during this period and continued to prosper until just after World War II, enlarging the church's efforts in China, India, Latin America, and to a lesser extent, in Africa. The Presbyterian Church was also at the forefront of the growing modern ecumenical movement, which promoted religious unity among the Christian faiths. The church's ecumenical involvement culminated in the late 1950s when the offices were moved from this address to the newly established Interchurch Center on Riverside Drive. [Based on a phone conversation with Gerald Gillette, Presbyterian Historical Society, Philadelphia, Pennsylvania.]

The Presbyterian Building is located on the site of the former residence of Robert L. Stuart, a prominent New York businessman, known for the donation of his impressive art collection to the Lenox Library. In the 1880s, the town house was occupied by Herter Brothers, makers of beautifully designed fine furniture, which had been located previously at 18-22 East 18th Street. Prior to the erection of the Presbyterian Building, the Boards of Home and Foreign Missions were located at the former Lenox Mansion at 58 Fifth Avenue, which the heirs of the Lenox Estate had sold to the Presbyterian Church in 1888. After the construction of the Presbyterian Building, the church expanded its quarters while leasing the additional office space to generate income needed to carry out its operations.

William Knabe & Company, piano manufacturers, were early occupants of the ground-level store; Knabe Pianos was just one of many music-related businesses located in the district. The publishing industry also played an integral part in the history of the district, and was well-represented in this building at the beginning of the twentieth century. In addition to Presbyterian Publishing, other publishers included Lippincott; Little, Brown & Company; Alfred Scott; Hardy, Pratt & Company; Vogue; and The Interior, a weekly periodical. Booksellers, such as the Caxton Society, C.W. Clark, and the Library Book Concern, were also tenants in the Presbyterian Building.

Several architects maintained offices in the Presbyterian Building during the first decade of the century: James Baker (of the firm that designed the building), Albert Gottlieb, and the prominent firm of York & Sawyer. In the first few years following the opening of the building, the New York Chapter of the American Institute of Architects was also located there, making this important professional organization convenient to the many architects who had their practices in the neighborhood.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade, clad in limestone, is composed of a three-story base surmounted by a carved stone cornice, above which a seven-story arcade articulates the midsection of the building, which is capped by a picturesque hipped roof. At the center of the base, an entranceway is formed by a large, round-arched portal set into a square enframing cornice. The portal features jamb capitals and archivolt intricately carved with geometric and foliated interlacing moldings, reminiscent of the Romanesque style. Behind the portal is an open, recessed vestibule which forms an angled niche containing three arched openings separated by paired columns. The central arch contains modern glass entrance doors and the others contain aluminum shop windows. The tympanum above the doors is elaborately carved, and has an oval medallion at the center to which the number "156" is appended. A floriated frieze runs above the arches, surmounted by modern aluminum-framed windows. At either side of the portal on Fifth Avenue is a storefront; each retains its original configuration but has modern glass and metal infill. These storefronts and the bays of the second story are framed by reverse zigzag moldings. The second-story windows have six-pane aluminum sash. The windows at the third story, which have metal-clad one-over-one sash, are separated by colonnettes.

The midsection of the building is defined by molded piers from which arches spring at the tenth story, forming a tall arcade of three bays on the Fifth Avenue facade. The original windows have metal-clad one-over-one sash and are grouped in threes. These have molded sills and are separated by stone mullions. The arches at the tenth story and a continuous frieze which wraps around the tops of the piers are ornamented with stone carving. At the eleventh story, each bay has six narrow windows fronted by short colonnettes; this forms a clerestory which is capped by a modillioned cornice.

The hipped roof is metal-clad and painted to match the stone finish of the building. It is highlighted by tall, triangular gabled dormers, each with a foliated finial at its peak. The dormers are joined by an open arcade. The dormer over the central bay of the Fifth Avenue facade has an arch inscribed within an elongated gable, and is set into an enframing flanked by engaged piers topped with finials. Each dormer contains windows separated by paired colonnettes.

WEST 20TH STREET FACADE

The facade on West 20th Street features the same overall composition and articulation of detail as the Fifth Avenue facade, but it is six bays wide instead of three. The two central bays are slightly recessed, this forming two shallow end pavilions and dividing the facade into three vertical sections. The hipped roof conforms to the end pavilions, and has dormers in groups of three above each section. Located on the roof are several skylights which have been installed since the building was erected. A polygonal smokestack is situated at the southwest corner of the roof. At

Fifth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 154-158 Fifth Avenue

the ground story, the third bay from the left has a low, round-arched portal with short jambs that serves as a side entrance to the building; glass doors are located behind the arch and reached by shallow granite steps. The jambs have foliated capitals and the archivolts are ornamented with foliated and geometric moldings. Three of the original iron store-fronts are extant.

NORTHERN ELEVATION

The northern elevation, which is visible from a parking lot on West 21st Street, forms a U-shaped light court. It is constructed of brick with simple window openings and has no significant architectural features.

REAR WALL

The rear wall, which is visible above the adjacent four-story building on West 20th Street, is constructed of brick and has simple window openings. It has no significant architectural details.

DEPARTMENT OF BUILDINGS INFORMATION

*1894-95: NB 832-1894 [Source: New Building Application]

1912-13: Alt 1561-1912 [Source: Alteration Application]

Openings cut in roof for installation of three dormers clad in copper and glazed with wire glass.

Architect -- David Scott

Owner -- Presbyterian Church Board of Home and Foreign Missions

Builder -- David Morison

1912-13: Alt 2525-1912 [Source: Alteration Application]

Curb moved 7 feet 6 inches to comply with city ordinances when Fifth Avenue was widened. Entrance step cut down to 18 inches beyond building line.

Architect -- James Barnes Baker

Owner -- Presbyterian Church Board of Home and Foreign Missions

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Fifth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 154-158 Fifth Avenue

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160 FIFTH AVENUE between West 20th Street and West 21st Street (West Side)
[Tax Map Block/Lot: 822/39]

MOHAWK BUILDING

TYPE	STYLE
Offices/Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Henderson Robertson	E.H. Van Ingen & Company
BUILDER	TENANT/LESSEE
McCabe Brothers	E.H. Van Ingen & Company

DATE OF CONSTRUCTION: 1891-92

Fifth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 160 Fifth Avenue

SUMMARY

This nine-story neo-Renaissance style office/store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Fifth Avenue and West 21st Street, extending ninety-two feet on Fifth Avenue and approximately 142 feet on West 21st Street. Designed by the prolific New York architect, R.H. Robertson, and erected in 1891-92, the Mohawk Building served as the headquarters for E.H. Van Ingen & Company, a large importer of woolen goods. Clad in red brick with contrasting sandstone trim, the exterior is now painted light grey. The building was designed to contain large showrooms on the lower floors and office space above. The rectilinear composition of the facades features restrained, classical details and clearly displays the building's original mixed-use design through variations in the window treatment.

HISTORY

The Mohawk Building was erected in 1891-92 as the headquarters for E.H. Van Ingen & Company, importers of woolen goods, and once one of the largest firms in the wool trade worldwide. The company was founded in 1863 by Edward Hook Van Ingen, who remained in control of the business until his death in 1920. It is said that Mr. Van Ingen made 178 transatlantic crossings during his career. For more than twenty years prior to the erection of the Mohawk Building, E.H. Van Ingen & Company was located at Broadway and Broome Streets. It was among the first companies in the wool trade to relocate from the downtown wholesale dry goods district to the vicinity of Ladies' Mile. The site of the Mohawk Building, which takes its name from the Indian tribe, was previously occupied by the Gothic Revival style South Dutch Reformed Church, built in 1850.

E.H. Van Ingen & Company transacted their wholesale business in the showrooms on the lower floors. New York City directories from 1911 indicate that the firm had also opened a retail store in the building. (In 1919, E. H. Van Ingen also owned a storefront at 7 West 20th Street, around the corner from the Mohawk Building). Office space on the upper floors of the Mohawk Building was leased to architects, decorators, publishers, and cloak and suit merchants, all representative of the type of tenants which populated the district. Among the architects who at one time had offices in the building were R.H. Robertson (the architect of the building), McKim, Mead & White, Grosvenor Atterbury, Cyrus Eidlitz, Hoppin & Koen, Lord & Burnham, Whitney Warren, and Henry Bacon.

Fifth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 160 Fifth Avenue

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade of the Mohawk Building is divided into four horizontal sections, distinguished by variations in window treatment. The rectilinear design of the facade, articulated by brick piers and horizontal bands of sandstone, emphasizes the structural frame of the building. Restrained classical details highlight the geometric composition. The contrast in color between the red brick and the sandstone is no longer visible under the light grey paint on the exterior, although the textural qualities of the materials are still apparent.

Stone piers divide the ground story into four bays containing storefronts with modern glass and metal infill. The original Ionic entrance portico, once located at the southernmost bay, is no longer extant. It has been replaced by a granite doorway. The ground story is capped by a stone cornice ornamented with dentils and an egg and dart molding.

The second, third, and fourth stories have paired windows with one-over-one metal-clad sash set in stone surrounds that are slightly recessed behind broad, brick piers. Between each story in each of the four bays is a key-pattern frieze dotted with rosettes. The slender stone mullions which separate the windows are topped at the fourth story with scrolled brackets. A simple, stone cornice surmounts the fourth story, projecting slightly above the window bays where it is ornamented with dentils and egg and dart moldings.

The fifth, sixth and seventh stories feature single windows with two-over-two metal-clad sash set in simple stone surrounds, which are slightly recessed behind alternating broad and narrow brick piers. The molded surrounds have small scrolls turned in at the lower corners of the windows. Narrow stone bands bisect the piers at each story, and wide, continuous stone bands wrap around each story above the window lintels. The seventh story is capped by a stringcourse.

The eighth and ninth stories are clad in stone and joined by a double-height colonnade of engaged Ionic columns, forming eight bays with two-over-two metal-clad window sash. Above the ninth story is a plain parapet wall where the copper cornice was once located.

WEST 21ST STREET FACADE

The facade on West 21st Street features the same overall design and articulation of detail as the Fifth Avenue facade, but it is six bays wide instead of four. The copper cornice is extant. At the fifth, sixth and seventh stories, the two windows at each end have shallow brackets set in the reveals. The storefronts have the original iron frames at the top and bottom, but the infill has been replaced with plate glass. The westernmost bay is a driveway.

Fifth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 160 Fifth Avenue

REAR WALL

The rear wall of the Mohawk Building, which is visible from the parking lot at 4-10 West 21st Street is constructed of brick and has no significant architectural features. A shallow return at the northern edge of the wall reveals the original finish of the materials on the building's principal facades. The silhouette of the roofline of a dwelling which once stood at 4 West 21st Street is also visible on the rear wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1891-92: NB 700-1891 [Source: New Building Application]

1897-98: Alt 985-1897 [Source: Alteration Application]

Copper cornice raised seventeen inches. Two courses of stone inserted between window lintels and cornice.

Architect -- Robert Henderson Robertson Owner -- E.H. Van Ingen

Tenant -- E.H. Van Ingen & Company

REFERENCES

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FIFTH AVENUE
Between East 21st Street and East 22th Street
EAST SIDE

149-151 FIFTH AVENUE between East 21st Street and East 22th Street (East Side)
[Tax Map Block/Lot: 850/1]

BRADISH JOHNSON BUILDING

TYPE
Store and Loft

STYLE
neo-Renaissance

ARCHITECT
Maynicke & Franke

ORIGINAL OWNER
Bradish Johnson (Estate of)

DATE OF CONSTRUCTION: 1917-18

SUMMARY

This sixteen-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located on the southern portion of the narrow block bounded by Fifth Avenue and Broadway, East 21st and East 22nd Street. The building extends sixty-two feet on Fifth Avenue, sixty-five feet on Broadway, and 195 feet on East 21st Street. Designed by the prolific architects Maynicke & Franke, it was built in 1917-18. It is faced in limestone, brick, and terra cotta. Because of its height and location, it occupies a prominent position in the streetscape.

HISTORY

Designed by Maynicke & Franke for the Estate of Bradish Johnson, this store and loft building was constructed in 1917-1918. By this time, the architects had been active in the design of such buildings throughout the area for some twenty years. The height and scale of this structure reflects the intensified change in the area from retail to wholesale and manufacturing use. It replaced four brick buildings, including one on the Broadway corner where Bell Telephone had had offices. Early tenants of the Bradish Johnson Building included a lace curtain merchant, a characteristic enterprise for the district.

ARCHITECTURE

FIFTH AVENUE FACADE

This facade is organized with a three-story base, a ten-story midsection, and a three-story top. In the base, three-story limestone piers with capitals create three bays. The ground-story entranceway and storefronts are of modern design. Limestone spandrel panels set off the tripartite replacement windows at the second and third stories. The buff-brick midsection, rising above a decorative terra-cotta cornice, is regularly punctuated by window openings which contain one-over-one replacement sash. A decorative cornice separates the midsection from the top in which pilasters

Fifth Avenue Between East 21st Street and East 22th Street (East Side)
continuation of . . . No. 149-151 Fifth Avenue

topped by Corinthian capitals flank three bays. The bays contain tripartite window groups which may be original. Ornamental spandrel panels appear between the stories. Above the sixteenth story a decorative band with applied escutcheons sets off the projecting dentiled cornice.

BROADWAY FACADE

The Broadway facade is virtually identical to that on Fifth Avenue. Portions of an original storefront appear to survive in the northern bay at the ground story. The northernmost row of openings is not filled with window sash, but opens onto a shaftway. Windows in the base and midsection have replacement sash.

EAST 21ST STREET FACADE

This facade repeats the organization and motifs of the avenue facade, but modified to its longer expanse. The base contains nine bays. In the midsection four vertical rows of openings with single double-hung sash flank five central bays with tripartite window groups consisting of paired double-hung sash flanked by single double-hung sash. In the base and midsection the sash appears to be largely replacements. That in the top may be original.

REAR WALL

The exposed rear wall is irregularly configured and wraps around the building at 927 Broadway and rises above the former Scribner Building at 153 Fifth Avenue. It is faced in buff and brown brick and has a large painted sign near the Broadway side. The recessed midsection is regularly punctuated with window openings containing four-over-four sash. The mechanical penthouse is visible on the roof.

DEPARTMENT OF BUILDINGS INFORMATION

*1917-1918: NB 446-1916 [Source: New Building Application]

1953: Alt 1310-1953 [Source: Alteration Application]

Existing entrance doors replaced, cast-iron trim at entrance covered with stainless steel, stainless steel projecting band erected at entrance.
Architect -- Sydney Goldstone Owner -- 149 Fifth Avenue Corp.

1956-1957: Alt 62-1956 [Source: Alteration Application]

New doors and jamb added, existing show window platforms refaced.
Architect -- Samuel Greenberg Owner -- 149 Fifth Avenue Corp.

Fifth Avenue Between East 21st Street and East 22th Street (East Side)
continuation of . . . No. 149-151 Fifth Avenue

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153-157 FIFTH AVENUE between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/4]

SCRIBNER BUILDING

TYPE
Store and Office

STYLE
Beaux-Arts

ARCHITECT
Ernest Flagg

ORIGINAL OWNER
Charles Scribner's Sons

BUILDER
Charles T. Wills

TENANT/LESSEE
Charles Scribner's Sons

DATE OF CONSTRUCTION: 1893-94

SUMMARY

This six-story Beaux-Arts style store and office building, characteristic of the middle development phase of the district, is located on Fifth Avenue in the middle of the block. Fifty-nine feet wide, it is faced in Indiana limestone. Designed by the noted architect Ernest Flagg, it was constructed in 1893-94 to house the distinguished publishing firm of Charles Scribner's Sons. The building combined the functions of offices and bookstore, and Flagg skillfully designed the facade in accordance with Beaux-Arts principles to express those functions. The result is one of the most architecturally distinguished buildings within the district.

Fifth Avenue Between East 21st Street and East 22th Street (East Side)
continuation of . . . No. 153-157 Fifth Avenue

HISTORY

Built in 1893-94, this store and office building was Flagg's first commercial structure. The corporate home of Charles Scribner's Sons, the building was designed with a bookstore at the first story and offices above. It has been termed "the first in America built from ground to top distinctly for the uses of a publishing house."

The noted publishing firm was originally founded in 1846 as Scribner & Baker by Charles Scribner (1821-1871) and Isaac Baker (d. 1850). The firm published books on theological and philosophical subjects (reflecting Scribner's Presbyterian background) as well as early bestsellers which guaranteed its financial success. Eventually Scribner's sons, John Blair and Charles Scribner II, gained control of the successor firms, and in 1878, they changed the name of the publishing house to Charles Scribner's Sons. Continued success led them to purchase the site of the Glenham Hotel at 155 Fifth Avenue and commission a design from Flagg. By the early 1890s many publishing firms were located nearby on Fifth Avenue and the adjacent side street blocks. The Presbyterian Building and the Methodist Book Concern on the west side of Fifth Avenue at 20th Street housed several publishers. Scribner's relocated its headquarters further uptown on Fifth Avenue in 1913, and at that time converted the building for other commercial uses. Bardwell Brothers Laces was listed as a tenant in 1924. Today, the building houses the United Synagogue of America, which has recently undertaken renovation of the ground story storefront. The building was designated a New York City Landmark in 1976.

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is organized with a ground-story base, a four-story midsection, and capped by a slate mansard roof, all symmetrically arranged around a central core. A projecting bay on each side frames a central section of three bays. The design employs such elegant details as broken pediments with cartouches, lion-headed console brackets, a projecting pierced balcony, and wrought-iron work. The window sash appear to be original to the building.

The ground story, which serves as a base for the four-story midsection, is of rusticated limestone and has a wide store front at the center (originally with a glass marquee which gave the store prominence and provided shelter). This storefront is flanked on either side by a single doorway (each of which contains a modern metal and glass door and permits access to the building) topped by an entablature with cornice supported by brackets. Above each doorway is a small, square window. At the center of the plain frieze, two cherubs hold a garland that formerly bore the inscription "Charles Scribner's Sons."

The middle four stories (the lowest of which is of rusticated limestone)

Fifth Avenue Between East 21st Street and East 22th Street (East Side)
continuation of . . . No. 153-157 Fifth Avenue

have a tripartite organization. At the second story, the three middle tripartite windows are divided by slender limestone colonnettes. Above this, a wide stone bandcourse is decoratively pierced at the center to form balustrades (the center one of which protrudes and is supported by lion-headed console brackets), beneath the third story windows. In the third and fourth stories, which are treated as a single unit, the central windows have metal colonnettes and are separated vertically by metal balconies. The three center bays are separated from one another by limestone pilasters and are flanked by half-pilasters.

From the second through the fifth story, each side bay contains a single window; those at the third story are capped by entablatures with cornices supported by console brackets, reminiscent of the treatment of the entrance doorways beneath them. A bandcourse with pellet-molding crowns the fourth story. At the fifth story, the tripartite central windows (themselves divided by slender stone colonnettes) are separated by broad fluted pilasters, and the central section is flanked by fluted half-pilasters. The single windows in the side bays are flanked by stone colonnettes which are in turn flanked by broad stone piers. A prominent cornice separates this fifth-story band of windows from the mansard roof which houses the sixth story and crowns the structure.

At the sixth story, a low parapet is broken by a central dormer and is terminated by panels which each bear an inscription; above these panels, curved pediments broken by cartouches appear. Rising behind the parapet is the slate mansard roof which is broken by skylight windows at either side and at the center by a stone dormer. Joined to the parapet by a console at either side, the dormer contains a tripartite window with stone transom bar and mullions. A pilaster on each side of the window supports the entablature above it; this turn, is crowned by a pediment broken by an ornate cartouche.

DEPARTMENT OF BUILDINGS INFORMATION

*1893-1894: NB 1385-1893 [Source: New Building Application]

1933-1934: Alt 2135-1933 [Source: Alteration Application]

New show windows installed.

Architect -- Arthur Weiger Owner -- Arthur Scribner

Fifth Avenue Between East 21st Street and East 22th Street (East Side)
continuation of . . . No. 153-157 Fifth Avenue

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- Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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159-161 FIFTH AVENUE between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/75]

See listing under 935-939 Broadway

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FIFTH AVENUE
Between West 21st Street and West 22nd Street
WEST SIDE

162 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/37]

UNION EXCHANGE BANK

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	Hudson Realty

DATE OF CONSTRUCTION: 1903

SUMMARY

This eleven-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is an L-shaped structure located at the northwest corner of Fifth Avenue and West 21st Street, extending sixty-four feet along Fifth Avenue and 145 feet along West 20th Street. The structure is faced in stone, white brick, and terra cotta. Designed by Buchman & Fox, noted for their commercial and residential designs, it was built for Hudson Realty in 1903. The large pilasters, boldly scaled metal cornice, and extensive stone and brick banding are prominent features of the building. The original one-over-one wood sash windows are extant above the second story.

HISTORY

This building occupies the site of the Union Club, which stood at the northwest corner of Fifth Avenue and West 21st Street, and a stone-fronted dwelling of four stories with a basement located at 3 West 21st Street. Founded in 1836, the Union Club was one of New York City's oldest and most exclusive clubs, listing such patrician leaders of society as the Astors, Van Burens, and Griswolds on its membership rolls. The three-story Italianate building, dedicated in 1855, was the organization's fourth clubhouse.

The present building takes its name from the Union Exchange Bank, which was an early tenant. Other tenants typical of the district included fur and lace merchants.

ARCHITECTURE

FIFTH AVENUE FACADE

The two-story base of this Beaux-Arts facade is articulated by rusticated double-height stone pilasters supporting a dentiled stone cornice. The first-story storefront is recent. The second story contains a single-pane window with a transom at each end flanking two pairs of windows with transoms; these are set above metal sills and separated by a metal mullion with a console supporting the stone cornice. The transitional third story has stone bands applied over white brick flanking six window openings; the opening at each end has a classically-inspired surround with Beaux-Arts ornament above while the four center openings are topped with raised keystones supporting a raised stone belt course.

Stories four through eight are faced in white brick with raised brick banding. The window openings of stories four, six, and eight are crowned with scrolled stone keystones; stories five and seven with stone lintels. Each opening rests on a bracketed stone sill. The eighth story is capped by a terra-cotta frieze containing roundels. Raised brick in a quoin pattern flanks the end bays of the ninth and tenth stories. At each end the ninth-story openings are capped by triangular stone pediments supported by consoles; the tenth-story openings are crowned by scrolled keystones like those on stories four, six, and eight. The four center openings are articulated by double-height pilasters crowned with arches with keystones at the tenth story, separated from the ninth story by stone spandrel panels. Above a dentiled terra-cotta cornice the eleventh-story windows are smaller; the center openings are flanked by Ionic pilasters with the openings at each end flanked by large stone consoles which support a heavy, bracketed metal cornice surmounted by cresting and acroteria.

WEST 21ST STREET FACADE

The West 21st Street facade repeats the pattern of the Fifth Avenue facade with slight differences. The motifs of the Fifth Avenue facade form pavilions at each end of the facade, each containing four window openings above the second story. The first and second stories are articulated by double-height rusticated stone pilasters at each end with undecorated pilasters containing bezzant ornament in the center section. The western end of the first story contains a large metal canopy supported by iron rods, with two additional service entrances to the east separated by a stone mullion supporting a metal frieze. The second story contains paired windows like those seen on the Fifth Avenue facade, except in the two western bays which have tripartite window groups. The tenth story contains carved ornament in the spandrel panels below the center windows of the corner pavilions.

Fifth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 162 Fifth Avenue

NORTHERN ELEVATION

The northern elevation of the Union Exchange Bank Building can be seen above neighboring buildings on Fifth Avenue. It is of exposed brick punctuated by rows of multi-pane steel sash windows at the rear, with remnants of painted signs adjacent to the Fifth Avenue facade.

REAR WALL

The rear wall (facing west) can be seen above neighboring buildings on West 21st Street. It is of exposed brick with remnants of painted signs adjacent to the West 21st Street facade. Each story contains three two-over-two steel sash windows protected by sliding steel shutters.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 27-1903 [Source: New Building Docket]

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164 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/41]

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECT
Starrett & Van Vleck

ORIGINAL OWNER
Markham Realty Corp.

DATE OF CONSTRUCTION: 1918

DESCRIPTION

This four-story Beaux-Arts store and loft building is located near the West 21st Street end of the block. Twenty-seven feet wide, it is faced in stone and brick. The base of the building is flanked by triple-height pilasters supporting a stone entablature with a projecting cornice. The frieze reads "KNIGHTS OF PYTHIAS" in applied metal letters, flanked by roundels containing sculpted lion's heads. On the first story a plaque south of the entrance reads "Pythian Camp/Associated Health/Foundation Inc./National/Rare Blood Club Inc." A plaque to the north of the entrance reads "Grand Lodge/Knights of Pythias/of the/State of New York." North of this plaque is a small single-pane display widow. The rest of the first story has been filled in with stone blocks.

The second story contains a large tripartite metal-framed window separated by metal mullions. Each multi-pane window is covered in a grid of metal squares and diamonds. Above a metal spandrel panel, the third story contains four windows separated by metal mullions, each containing five panes with two casement windows flanking a fixed pane in the center. Resting on a cornice, the fourth story contains three window openings, each with four panes. Behind a narrow stone parapet with green copper coping, a skylight slopes away from the facade. Faced in buff-colored brick, an addition containing a band of multi-pane steel sash windows is set further back from the building line.

HISTORY

Designed by Starrett & Van Vleck, this building was constructed in 1918. It replaced a dwelling of four stories constructed in 1851. At that time a forge was located at the rear of the property. The present tenant is the Knights of Pythias, an organization founded in 1864 and active in charity work, that took occupancy of the building in the late 1970s.

Fifth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 164 Fifth Avenue

DEPARTMENT OF BUILDINGS INFORMATION

1918: Demo 13-1918 [Source: Demolition Application]
Demolition of one building.
Contractor -- Wharton Green & Co.

*1918: NB 18-1918 [Source: New Building Docket]

1921: Alt 645-1921 [Source: Alteration Application]
Penthouse added.
Architect -- F.H. Dewey & Co., Inc. Owner -- Titus Blatter & Co.

1922: Alt 1497-1922 [Source: Alteration Application]
Third story extended to cover entire building.
Architect -- F.H. Dewey & Co., Inc. Owner -- Titus Blatter & Co.

*1941: Alt 2545-1941 [Source: Alteration Application]
An additional story added.
Architect -- Stephen L. Heidrich Owner -- Whitby Realty Corp.

1950: Alt 1613-1950 [Source: Alteration Application]
Mezzanine floor extended.
Architect -- Daniel D. Merrill
Owner -- American Baptist Home Mission Soc.

1956: BN 3721-1956 [Source: Building Notice Application]
Hole cut in wall to 166 Fifth Avenue.
Architect -- Daniel D. Merrill
Owner -- American Baptist Home Mission Soc.

REFERENCES

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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 21.
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Phillips Elite Directory, 1890.

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Fifth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 166 Fifth Avenue

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1900: NB 1839-1899 [Source: New Building Docket]

1956: BN 3721-1956 [Source: Building Notice Application]

Hole cut in wall to 164 Fifth Avenue.

Architect -- Daniel D. Merrill

Owner -- American Baptist Home Mission Soc.

REFERENCES

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

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Landmarks Preservation Commission, Research Files.

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168 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/43]

GERTNER BUILDING

TYPE	STYLE
Converted Dwellings	Early 20c. Commercial

ARCHITECT	ORIGINAL OWNER
Unknown/Rudolph C.B. Boehler	Peter McMartin

DATE OF CONSTRUCTION: 1851/1921

DESCRIPTION

Consisting of two five-story converted dwellings, located near the West 22nd Street end of the block, this building received its present early twentieth century commercial facade in 1921. Such a conversion to facilitate commercial use was a frequent occurrence during this period. Double-height limestone pilasters supporting a dentiled cornice divide the facade in half. Above the recent storefront the second story contains two paired double pane aluminum sash flanked by single pane windows and topped by transoms. The facade above the second story is faced in yellow brick. Stories three through five each contain windows like those seen on the second story set above stone sills and decorative

Fifth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 168 Fifth Avenue

brick spandrel panels. Triple-height brick mullions mark the window divisions. A gabel decorated with stone swags in the center caps the parapet of this building.

HISTORY

The site of this building was occupied by two dwellings of four stories with basements. The dwelling at 168 Fifth Avenue included a three-story stable to the rear. The dwellings were converted and received their present appearance when the floor beams over the basement and first story were raised and the facades rebuilt to create a unified five-story building in 1921. Subsequent commercial tenants included a restaurant and an ice cream and candy factory.

DEPARTMENT OF BUILDINGS INFORMATION

1912: Alt 2089-1912 [Source: Alteration Application]
Front stoop removed and basement window changed to a door. Building to continue in residential use.

Architect -- A.P.F. Adenaw Owner -- Malcolm McMartin

*1921: Alt 2677-1921 [Source: Alteration Application]
Floor beams over basement and first story raised. Front wall removed and new wall erected.

Architect -- Rudolph C.B. Boehler Owner -- Harriet Richards

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, 1899-1909), vol. 2, pl. 9.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 23.

New York City, Tax Assessment Records, Ward 18, 1851, 1852, Municipal Archives and Records Center.

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170 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/45]

SOHMER BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1897-98

SUMMARY

This twelve-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located at the southwestern corner of Fifth Avenue and West 22nd Street, extending twenty-nine feet along Fifth Avenue and 120 feet along West 22nd Street. Faced in stone and brick (now painted), the building is distinguished by its double-height rusticated piers and octagonal dome resting on a two-story base crowning the Fifth Avenue facade.

HISTORY

Designed by the prolific New York City architect Robert Maynicke, whose work is well represented in the district, for real estate developer Henry Corn, this striking store and loft building was constructed in 1897-98. It replaced a stone-fronted dwelling of four stories with a basement. This building takes its name from the Sohmer Piano Company, a major early tenant which had its offices and showroom here. Other tenants included the nationally known architectural firm of Cram, Goodhue & Ferguson, listed in 1905 and 1911, as well as Robert Kohn, architect of the nearby Spero Building on the same block. Other tenants included Goupil of Paris, Art Publishers (1905, 1911), Kraus & Deitsch, Fancy Leather Goods (1906), and others characteristic of the district such as upholsterers, hat merchants and a perfumery.

ARCHITECTURE

FIFTH AVENUE FACADE

The two-story base of this building is flanked by double-height rusticated pilasters on marble bases supporting a dentiled stone cornice. Above the recently altered storefront the second story contains three single-pane wood sash windows separated by stone mullions capped with brackets. The transitional third story is faced in stone with three unadorned window openings containing one-over-one wood sash. This story is surmounted by a projecting geometric frieze.

Stories four through ten are faced in brick, rusticated at the corners, with stone belt courses acting as sills for stories five, seven, and nine. Each story contains three window openings with one-over-one

Fifth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 170 Fifth Avenue

wood sash; stories five, seven, and nine contain elaborate stone triangular pediments resting on consoles above the windows, while stories four, six, and eight have surrounds of stone with bead molding. A modillioned stone cornice above the tenth story completes this section of the building.

The eleventh story is faced in stone with three arched window openings containing one-over-one sash flanked by pilasters and engaged Ionic columns that support a projecting stone cornice surmounted by engaged urns. The twelfth story contains three window surrounds with bezant ornament; these are crowned by a semicircular pediment in the center and flanking triangular pediments. This section is also crowned by a projecting stone cornice.

The Fifth Avenue facade is surmounted by a Renaissance-inspired octagonal dome resting on two one-story octagonal drums. The lower of the two stories contains window openings on each face with paired casements crowned with alternating dentiled cornices and dentiled triangular pediments. The upper story is smaller; each face contains one arched opening crowned with a keystone with one one-over-one wood sash window. The corners are marked by free-standing Corinthian columns supporting projecting portions of the entablature. The ribbed dome completes the composition.

WEST 22ND STREET FACADE

The three-bay eastern section of the West 22nd Street facade is a projecting pavilion that forms an exact return of the Fifth Avenue facade. The ten-bay western section of this facade is simpler. The first story of this section contains display windows only half as wide as the pavilion to the east, with the three western openings sealed. The second story repeats the window pattern of the eastern pavilion with two windows rather than three.

The center section also repeats the motifs of the eastern pavilion, but with simple projecting lintels in place of triangular pediments on stories five, seven, and nine. The eleventh-story window openings are flanked by pilasters rather than engaged columns. The western section of the twelfth story is crowned by a shingled mansard roof with dormer windows containing one-over-one sash flanked by stone pilasters supporting pediments containing projecting anthemion ornament.

Fifth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 170 Fifth Avenue

SOUTHERN ELEVATION

The southern elevation, seen above neighboring buildings on Fifth Avenue, is of painted brick punctuated by four-over-four or two-over-two steel sash or one-over-one wood sash windows.

REAR WALL

The rear wall, visible from a narrow alleyway adjacent to a neighboring building on West 22nd Street, is of exposed brick containing window openings closed behind steel shutters and a fire escape that traverses the height of the building.

DEPARTMENT OF BUILDINGS INFORMATION

*1897: NB 378-1897 [Source: New Building Docket]

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, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Theodore James, Jr., Fifth Avenue (New York, 1971), 186.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 24.
Phillips Elite Directory, 1874, 1879, 1904, 1905.

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FIFTH AVENUE
Between East 22nd Street and East 23rd Street
EAST SIDE

173-185 FIFTH AVENUE between East 22nd Street and East 23rd Street (East Side)
[Tax Map Block/Lot: 851/1]

FLATIRON BUILDING

TYPE	STYLE
Office and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
D. H. Burnham & Co.	Cumberland Realty Co.
BUILDER	
George A. Fuller Co.	

DATE OF CONSTRUCTION: 1902-03

SUMMARY

This twenty-one story Beaux-Arts office and loft building, characteristic of the later development phase of the district, occupies an unusual triangular site between Broadway, Fifth Avenue, East 22nd Street, and East 23rd Street, extending 197-1/2 feet along Fifth Avenue, 86 feet along East 22nd Street, and 214-1/2 feet along Broadway. The structure is faced in limestone, terra cotta, and buff-colored brick. The original one-over-one kalamein sash windows are extant above the first story. Designed by the noted Chicago firm of D.H. Burnham & Co., it was one of the earliest steel-framed skyscrapers in New York City. Originally named the Fuller Building, it became popularly known as the Flatiron Building because its shape resembled a laundress' flat-iron. Because of its height, unusual shape, prominent location, and distinguished design, the Flatiron Building is the best-known building in the district.

HISTORY

This building occupies the site of the Hotel Saint Germain, located at the southern end of the block, as well as three smaller commercial structures. Constructed in 1853-54, the hotel was demolished in 1901 to make way for the Flatiron Building.

The building's architect, Daniel Hudson Burnham (1848-1912) was instrumental in the technological and stylistic development of skyscraper design. Working with his partner John Wellborn Root (1850-91), the firm of Burnham & Root was responsible for some of Chicago's most innovative skyscraper designs such as the Monadnock Building (1889-91). After Root's early death Burnham formed D.H. Burnham & Company (1896-1912). The firm was responsible for some notable city planning efforts, including the Chicago Plan of 1909, as well as important individual

Fifth Avenue Between East 22nd Street and East 23rd Street (East Side)
continuation of . . . No. 173-185 Fifth Avenue

buildings such as the Flatiron.

The original name of the present building was the Fuller Building, constructed and financed by the Fuller Construction Company. The firm's founder, George Fuller, began his professional career as a contractor with Burnham & Root in Chicago. By 1902, Henry Black, Fuller's son-in-law, had become president of the company, which had moved to New York.

Above the third story, the Flatiron Building is faced in terra cotta panels manufactured in the Tottenville plant of the Atlantic Terra Cotta Company located in Staten Island. Other notable buildings employing terra cotta made by this company included the Plaza Hotel, the Whitehall Building, and various subway stations.

The Flatiron Building captured the imagination of many artists, and it figured prominently in many paintings, drawings, and photographs of the period, including those by Alfred Stieglitz and Edward Steichen.

The Flatiron Building is also associated with the development of a once common American phrase. Since it was located on a particularly windy corner of Manhattan, it became a popular male pastime to gather in front of this building with the hope of catching a glimpse of a feminine ankle exposed by the wind. As crowds of men tended to congregate on 23rd Street, in front of the Flatiron Building, the policeman's call became "Twenty-three skidoo."

Tenants of the Flatiron Building, typical of the district, included the Graduate Club (1905), Alfred Campbell Art Co., publishers (1906), the Club-Fellow Magazine (1905), Cuttrell & Dyer, shoes (1906), and furriers, shirtwaist merchants, and haberdashers.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade, organized in a tripartite scheme, is eighteen window openings wide above the third story and composed of terra cotta, limestone, and buff-colored brick. The three-story base of the building is faced in limestone. The first story contains an entrance in the center flanked by four show windows on each side. Except for the second show window from the north end, all are projecting with original metal detail. The second window from the southern end is topped by its original metal cresting. The windows are flanked by piers with alternating smooth and vermiculated bands of differing relief. The arched and vermiculated entrance contains a recent door and transom flanked by engaged, fluted columns covered in banding with foliate ornament supporting a projecting entablature with a frieze containing triglyphs and roundels. The projecting cornice is continued around the building. Above the entrance

Fifth Avenue Between East 22nd Street and East 23rd Street (East Side)
continuation of . . . No. 173-185 Fifth Avenue

the second story contains a large oculus with a stylized Gibbs surround flanked by large consoles. Four window openings on each side flank the center opening containing paired one-over-one sash. The third story continues this pattern with paired windows over the oculus and is crowned by a projecting dentiled cornice with a frieze containing bezant ornament.

The transitional and elaborately ornamented fourth story contains eighteen window openings with one-over-one sash. The flanking piers alternate between wide and narrow and are ornamented with terra-cotta panels containing foliate ornament, wreaths, lozenges, and masks on each end. The piers support an elaborate terra-cotta cornice with a roundel frieze.

The fifth and sixth stories form the base of the midsection of the facade. Continuing the window pattern of the fourth story, the flanking piers are faced in less elaborately ornamented terra cotta, with spandrel panels of alternating depth. Above the sixth story is a frieze illustrating a Greek key motif. Stories seven through fourteen contain piers faced in rusticated buff-colored brick and three projecting bays of three window openings each, faced in terra cotta. The bays are formed from the third, fourth, and fifth window openings from each end as well as the three center openings. The fifteenth story is faced in simple rusticated brick; the sixteenth story continues this pattern with arched window openings with voussoirs supporting a projecting terra-cotta cornice.

The transitional seventeenth story contains eighteen window openings flanked by richly decorated piers of alternating width, containing lion's head masks and roundels supporting a projecting dentiled cornice.

The upper stories of the facade are boldly articulated on stories eighteen and nineteen with nine double-height window openings crowned by arches containing multi-pane windows with metal frames and spandrel panels. Each opening is flanked by elaborately decorated terra-cotta piers with wreaths and masks over the capitals. Above a projecting cornice the twentieth story contains eighteen window openings flanked by stylized triglyphs supporting a dentiled and bracketed terra-cotta cornice. The building is surmounted by a penthouse and balustrade.

BROADWAY FACADE

This facade is similar to the Fifth Avenue facade with a few exceptions. One of the projecting show windows on the first story near the southern end is set flush with the building line. There are two banded columns where the Broadway facade turns to join the Fifth Avenue facade, partially obscured by a one-story kiosk with many extant original metal details. The "prow" of the building is six feet wide and contains three windows; a central one-over-one sash flanked by two narrow openings containing one-over-one sash.

Fifth Avenue Between East 22nd Street and East 23rd Street (East Side)
continuation of . . . No. 173-185 Fifth Avenue

EAST 22ND STREET FACADE

The narrow East 22nd Street facade contains eight window openings above the fourth story. The four show windows on the first story are flush with the buildig line; the two western openings covered with wooden slats. Each corner of this facade contains early revolving doors; the door to the west is enhanced by classically-inspired ornament. Each corner of the building contains a single opening per story containing rounded glass panes.

DEPARTMENT OF BUILDINGS INFORMATION

1901: NB 1356-1901 [Source: New Building Application]

*1902: Alt 0-1902 [Source: Alteration Application]

One-story extension with bay windows extending 14 feet above the sidewalk at the front (northern) line of the building about 25 feet.

Architect -- D. H. Burnham & Co. Owner -- George A. Fuller Co.

1905: Alt 470-1905 [Source: Alteration Application]

Penthouse built on flat roof.

Architect -- Jay H. Morgan Owner -- Fifth Avenue Building Co.

*1912: Alt 2966-1912 [Source: Alteration Application]

Encroachments removed on Broadway and Fifth Avenue; columns taken down and reattached; sidewalk encumbrances removed, show windows pushed back.

Architect -- Starrett & Van Vleck Owner -- VS Realty & Improvement Co.

REFERENCES

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continuation of . . . No. 173-185 Fifth Avenue

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- Charles L. Sachs, Made on Staten Island (New York, 1988), 80.
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- Winston Weisman, edited by Henry Russell Hitchcock et al, "A New View of Skyscraper History," The Rise of an American Architecture (New York) 1970, 43.
- Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 115.
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FIFTH AVENUE
Between West 22nd Street and West 23rd Street
WEST SIDE

172 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/36]

TYPE	STYLE
Apartment Building	neo-Romanesque
ARCHITECT	ORIGINAL OWNER
Aaronson & Heidrich	Neverfail Realty Co.

DATE OF CONSTRUCTION: 1928-30

SUMMARY

This six-story neo-Romanesque style apartment building, is located at the northwest corner of Fifth Avenue and West 22nd Street. Extending 100 feet on West 22nd Street and twenty-four feet on Fifth Avenue, the building is faced in red brick with recent shopfronts set into a cast stone first story along both facades.

HISTORY

This small apartment building with stores at the first story was erected in 1928-30 for the Neverfail Realty Company. It was designed by Aaronson & Heidrich. On this site originally stood a house and a stable, which, according to early map research, were probably joined prior to 1879 to create a full lot frontage on West 22nd Street.

ARCHITECTURE

FIFTH AVENUE FACADE

The first story contains recent shopfronts. At the corner the shop entrance is recessed behind a corner pier. A dentiled cast-stone belt-course is visible above the recent first story shopfronts. Above the first story the facade is organized into two bays between slightly projecting brick corner piers. Each bay has one eight-over-eight double-hung wood-framed window at each story. The second story windows have masonry lintels and wrought-iron balconies. Over the third story is a small arcade set on white impost blocks. The fourth story is unembellished. The fifth story is similar to the third story, and is surmounted by a dentiled cast-stone beltcourse, with straps descending at the corners piers. Over the sixth story is an arcaded and corbelled brick band, with white cast-stone blocks at the corner piers, under a brick parapet. A water tower is barely visible on the roof near the front of the building.

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 172 Fifth Avenue

WEST 22ND STREET FACADE

This facade is faced in red brick with brick corner piers and a similar arrangement of cast-stone detailing as on the Fifth Avenue facade. This facade, however, has a complex pattern of narrow one-over-one bathroom windows among the building's common eight-over-eight windows. There are also two fire escapes at this facade.

At the first story are small shopfronts of a recent date. The entrance to the apartments is through an arched entrance in the one-story cast-stone western end bay. The entrance has a decorated molding, a transom with a fanlight, and multi-pane door with sidelight. A small service entrance is adjacent to the east. Over the first story is the dentiled cast-stone beltcourse which wraps the building. The larger windows at the second story have cast-stone sills. At the third story, the two windows at the corners have an arcaded lintel, similar to those in the Fifth Avenue facade. The fourth story is unembellished. The fifth story is similar to the third story, and has a dentiled beltcourse with straps at the corner piers. The sixth story is unembellished and has over it the arcaded and corbelled brick band as found at the Fifth Avenue side.

REAR WALL

The rear wall is visible from West 22nd Street and is in the same red brick as the main facades. It has a fire escape and one bay of eight-over-eight windows. The top story is painted white.

DEPARTMENT OF BUILDINGS INFORMATION

*1928-30: NB 509-1928 [Source: New Building Docket]

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New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library
(Ann Arbor, Mich., 1981), microfiche nos. 470-C4.

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174-176 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/37]

TYPE
Store and Loft

STYLE
Early 20th c. Commercial

ARCHITECT
J. Eckmann

ORIGINAL OWNER
Connell Holding Co.

DATE OF CONSTRUCTION: 1927-28

DESCRIPTION

This six-story early twentieth century commercial style store and loft building, characteristic of the last, twentieth century development phase of the district, is located near the West 22nd Street end of the block. Forty-three feet wide, it is organized into three bays, and faced in a light-colored cast stone. Parts of the first-story storefront, especially the reflective tiles and the ventilation grills in the northern bay, date from the storefront alteration of 1940. The windows in each bay are wood-framed single-pane sash in a tripartite format with wood mullions. Paneled cast-stone spandrels separate the stories within each bay. Four piers rise from the beltcourse under the second story terminating in small capitals at the sixth story, supporting a simple projecting cornice, surmounted by a paneled parapet.

HISTORY

Built in 1927-28 for the Connell Holding Company, as offices and showrooms, this store and loft building was designed by J. Eckmann. Early tenants included the Emigrant Industrial Savings Bank. This building replaced two brownstone-fronted dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1927-28: NB 277-1927 [Source: New Building Docket]

1940: Alt 441-1940 [Source: Alteration Docket]
New stainless steel and glass storefront installed.
Owner -- Emigrant Industrial Savings Bank

REFERENCES

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Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Landmarks Preservation Commission, Research Files.

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 174-176 Fifth Avenue

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Edward B. Watson, Edmund V. Gillan, Jr., New York Then and Now (New York, 1976), 46-47.

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178-180 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/39]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	C. A. Pepoon

DATE OF CONSTRUCTION: c.1862

DESCRIPTION

This four-story Italianate building, formerly two dwellings, is characteristic of the first development phase of the district. Thirty-seven feet wide, it is faced in brownstone ashlar above the first story. It has an early first- and second-story shopfront alteration typical of the district. The two halves of the building (numbers 178 and 180 Fifth Avenue) still resemble separate eighteen-foot wide, two-bay dwellings, above the second story; number 180 Fifth Avenue, the northern half, is slightly recessed and features a simpler window and roofline treatment than that of the southern half at number 178 Fifth Avenue.

A continuous dentiled and modillioned cornice caps the first story. The second story has identical bay windows under transoms; the eared surrounds with raised pediments date from an 1872 alteration. The windows in the third and fourth stories are all two-over-two wood-framed double-hung sash. In 180 Fifth Avenue, at the third story, the windows have stone enframements with flat projecting hoods, and bracketed sills. The windows at the third story of number 178 Fifth Avenue have bracketed and pedimented window enframements with carved fascias. The windows at the fourth story on both halves of the building are shorter; the northern bays have simple window enframements, the southern window enframements have bracketed hoods. There are continuous beltcourses which follow the contours of the facade at the sill levels of the third and fourth stories. Over the fourth story is a small cornice above which are two one-by-one wood-framed windows set in the

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 178-180 Fifth Avenue

frieze in each half of the building. A dentiled cornice follows the contours of the facade at the roofline; number 178 Fifth Avenue is surmounted by a dentiled pediment.

HISTORY

The two altered dwellings at number 178-180 Fifth Avenue were built about 1862 and owned by C. A. Pepoon, who also owned an earlier house at number 182 Fifth Avenue. The buildings were joined in 1872 and the facades were altered for commercial use at the first and second stories. Referred to as the "Fifth Avenue Building" in the 1882 Lains' Elite Directory, this building's most notable early tenant, R. Dunlop & Co., hats, from around 1885-1906, was typical for the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1872: Alt 944-1872 [Source: Alteration Docket]
Numbers 178 and 180 Fifth Avenue joined internally and given continuous first story. Galvanized iron bay windows installed at second story.
Architect -- Carl Pfeiffer Owner -- C.P. Fisher

*1902: Alt 794-1902 [Source: Alteration Docket]
First story shopfront and second story bay windows replaced with similar types in copper.
Architect -- Ralph Samuel Townsend Owner -- Fisher (Estate of)

REFERENCES

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Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 182 Fifth Avenue

1953: BN 2274-1953 [Source: Building Notice Docket]
New stainless steel and structural glass storefront built flush with
building line.
Owner -- Ravart Realty Corp. Builder -- Herschenfeld & Sons Cons.

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184 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/42]

TYPE	STYLE
Store and Loft	Early 20th c. Commercial
ARCHITECTS	OWNER
Unknown	Livingston
John Corley Westervelt	

DATE OF CONSTRUCTION: 1873/1911

DESCRIPTION

This eight-story early twentieth-century commercial style store and loft building, characteristic of the later development phase of the district, is located near the West 23rd Street end of the block. Thirty-seven feet wide, it is faced in white terra cotta and has window bands at each story above the first. The first story has recent shopfronts in the middle and northern bays, under a paneled frieze; a modern building entrance in the southern bay covers the frieze. A terra-cotta cornice separates the first story from the upper stories. Two terra-cotta piers rise from the second

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 184 Fifth Avenue

story to the roofline. Flanked by the piers, the window bands hold five one-over-one double-hung wood-framed sash with wood mullions. Decorated terra-cotta spandrels separate the stories. The cornice has been removed.

The southern elevation is visible from Fifth Avenue over the roof of number 182 Fifth Avenue. This brick wall has no applied architectural detail.

The northern elevation is barely visible from Fifth Avenue. It is red brick and has no windows or applied architectural detail.

HISTORY

Apparently built around 1873 for the Livingston family (early records on this building are incomplete) as a seven-story cast-iron fronted store and loft building, this structure received an additional story during the 1911 alteration in which the front was refaced in terra cotta. Early tax records indicate that this was the location of a house built by Christopher Milderberger, who owned considerable property in this area. The property was sold to John R. Livingston in 1860; an alteration in 1886 states a Robert Livingston as the owner, thereby establishing the Livingston ownership through the 1870s. The 1879 Bromley Atlas indicates a cast-iron building at this location.

A longtime and early tenant were Gunther & Sons, furriers, from about 1879 to 1910. Other tenants were also characteristic of the district and included a restaurant around 1912, and a china and glass importer, around 1924.

DEPARTMENT OF BUILDINGS INFORMATION

*1911: Alt 1615-1911 [Source: Alteration Docket]
Internal alterations to achieve insertion of an additional story. Cast-iron facade replaced with terra-cotta facade.
Architect -- John Corley Westervelt Owner -- Louisa M. Gerry

1966: BN 1306-1966 [Source: Building Notice Docket]
Storefront alteration.
Architect -- Joseph Lau Owner -- 184 Realty Corp.

1969: BN 1980-1969 [Source: Building Notice Docket]
New entrance installed.
Architect -- Joseph B. Schwartz Owner -- 184 Fifth Avenue Co.

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 184 Fifth Avenue

REFERENCES

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186 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/44]

WESTERN UNION BUILDING

TYPE
Office Building

STYLE
Queen Anne

ARCHITECT
Henry J. Hardenbergh

ORIGINAL OWNER
Western Union Telegraph Company

BUILDER
Jas. G. Smith & D. Rogers

DATE OF CONSTRUCTION: 1883-83

SUMMARY

This seven-story Queen Anne style office building, located at the southwest corner of Fifth Avenue and West 23rd Street, was constructed during the middle development phase of the district. It is a very fine example of an early office building within the district. Twenty-seven and a half feet wide on Fifth Avenue and 100 feet wide on West 23rd Street, it is faced in painted red brick, with painted white stone, and red terra-cotta details. Built for the Western Union Telegraph Company in 1883-84, this office building was designed by the famous architect, Henry J. Hardenbergh. Although now painted, it is mostly intact above the first story. There is an early cast and wrought-iron double-globed street lamp at the corner in front of the Fifth Avenue facade.

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 186 Fifth Avenue

HISTORY

Built in 1883-84 for the Western Union Telegraph Company, this office building was designed by Henry J. Hardenbergh, the notable New York architect, responsible for such buildings as the Plaza Hotel and the Dakota apartment building, both designated New York City Landmarks. Organized in 1851 as the New York and Mississippi Valley Printing Telegraph Company, Western Union changed its name to Western Union Telegraph Company in 1856. The company had the largest telegraph system ever established, with cables to Ireland, France and South America. Their building at 186 Fifth Avenue was one of the company's main branch offices, of which there were 137 in the city. A pneumatic tube system extended from this address to the Western Union headquarters at Broadway and Dey Street. The prestigious location at Fifth Avenue and 23rd Street and a building commissioned by an important architect were evidence of the importance of the telegraph technology and specifically of the commercial success of this company.

This building replaced a brownstone-fronted dwelling. Subsequent tenants, after Western Union, were characteristic of the district and included: Sommer's, cloaks and suits, who leased the building in 1905 for twenty years; and Chilian White Topas, jewelry, about 1905.

ARCHITECTURE

FIFTH AVENUE FACADE

The first story has a glass and metal shopfront of a recent date that has removed the lower portion of the arched two-story main entrance on Fifth Avenue. The upper portion of the stone-trimmed arch remains at the second story under a decorated terra-cotta beltcourse. The window in the arch is a replacement. The windows in the third through the fifth stories have one-over-one double-hung wood-framed sash. The third story establishes the two-bay organization which carries through to the seventh story. A fire escape runs down the facade in the southern bay. In each bay of the third story is one pair of segmentally-arched windows with a wide stone mullion and quoins. The fourth story has paired square-headed windows with stone quoins and patterned brick mullions which rise above the window to frame a semi-circular raised-brick decoration, which rests on the window lintels. The fifth story is similar to the fourth, except that there is no patterned brick above. A narrow stone beltcourse caps the fifth story. The sixth story has one arched replacement window with a stone enframing in each bay. Below the stone beltcourse between the sixth and the seventh stories are molded naturalistic friezes. The seventh story is within the gable end of the peaked roof. There is a stone surround enframing paired windows in each bay. The building date, 1883, is written in a white tablet above the windows.

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 186 Fifth Avenue

WEST 23RD STREET FACADE

This facade has shopfronts from a recent date along the first story, with a modern canopied entrance near the western end of the facade. At the second story the six bays which characterize this facade are established in the large arched windows with stone surrounds holding replacement windows. There is a recessed seventh bay in the far western end of the building. A decorative terra-cotta beltcourse wraps the building above the second story. Five slightly projecting brick piers, rising from between the windows of the second story up to the level of the lintels of the third story windows, have panels with human visages. The windows of the third story are paired and similar to those on the Fifth Avenue facade. The fourth and fifth stories have windows like those on the Fifth Avenue facade. There are decorated metal anchors over the brick piers at the third, fourth, and fifth stories. Over the fifth story a white beltcourse wraps the building. The sixth story is similar to the Fifth Avenue facade, but there are white decorated panels between the windows and additional panels above the windows, creating a frieze below the cornice. The seventh story has a gabled dormer with patterned brick and stone lintels at each bay.

The western end bay is slightly recessed and has a pictorial limestone panel under three small windows. At the second story is a single segmental arched window with stone surround. The third story holds a square-headed window with stone surround. There is a narrow coping over this story, above which the bay again recesses. The fifth- and sixth-story windows are similar to the fourth-story window. A patterned brick and terra-cotta cornice caps this bay. There is a penthouse structure over the seventh bay, attached to the chimney which forms a blank brick bay at the far western end of the building. It rises a story above the foofline.

WESTERN ELEVATION

This blank brick wall, visible from West 23rd Street, rises approximately one story above the building's main 23rd Street roofline. There is no applied architectural detail.

DEPARTMENT OF BUILDINGS INFORMATION

*1883-84: NB 782-1883 [Source: New Building Application]

1905: Alt 975-1905 [Source: Alteration Application]

Brick piers removed at first story and replaced with cast iron.

Architect -- John B. Snook Sons Owner -- Union Trust of New York

Tenant -- The Sommers

Fifth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 186 Fifth Avenue

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- Phillips Elite Directory, 1905.
- Montgomery Schuyler, "Henry Janeway Hardenbergh," Architectural Record 6 (Jan., 1897), 340-341.
- I.N. Phelps Stokes, Iconography of Manhattan Island (New York, 1915-28), vol. 6, p. 668.

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FIFTH AVENUE
Between West 23rd Street and West 24th Street
WEST SIDE

200 FIFTH AVENUE between West 23rd Street and West 24th Street (West Side)
[Tax Map Block/Lot: 825/31]

FIFTH AVENUE BUILDING

TYPE	STYLE
Store and Office	neo-Renaissance

ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	H.C. & H.L. End

BUILDER
Hedden Constr. Co. (masons)

DATE OF CONSTRUCTION: 1908-09

SUMMARY

This fourteen-story neo-Renaissance store-and-loft building, characteristic of the later development phase of the district, occupies the eastern quarter of its block. Its eastern facade, slightly splayed where Fifth Avenue and Broadway meet, spans over 202 feet. Facades on West 23rd and West 24th streets are roughly 240 and 266 feet, respectively. Designed by the notable architectural firm of Maynicke & Franke, the limestone facades are characterized by a base articulated with double-height pilasters, a shaft section pierced by paired window openings, and a top organized within a continuous arcade. The latest of a series of significant structures to stand on the site, the Fifth Avenue Building has accommodated, since its erection in 1908-09, many tenants who were characteristic of the district, including most recently the Toy Center.

HISTORY

By 1839 the farmhouse of Christopher Mildeberger was located on this site. After the extension of Fifth Avenue, the building was converted into a tavern, called Madison Cottage, and operated by Corporal Thompson. In 1852-53 this was replaced by Franconi's Hippodrome, an open arena and wood-and-canvas-covered auditorium supported on a circuit of crenellated towers and walls which was 700 feet in circumference. It seated over ten thousand people, with standing room for another three thousand visitors.

Amos R. Eno envisioned a great hotel at the city's northern limit and he realized this dream with the legendary Fifth Avenue Hotel, erected in 1856-58. Designed by Griffith Thomas & Son, the six-story palazzo-style structure was clad in white marble and had a colonnaded entrance facing Madison Square. It established a new pattern of hotel accommodation for the city, by virtue of its novelties such as an Otis passenger elevator, service of a fourth meal ("late supper"), fireplaces in every bedroom, and lavishly

Fifth Avenue Between West 23rd Street and West 24th Street (West Side)
continuation of . . . No. 200 Fifth Avenue

decorated public rooms. Managed by Colonel Paran Stevens for many years, the hotel was always described in superlative terms; for example, "King's Photographic Views" called it "The Largest, Best Appointed and Most Liberally Managed Hotel in New York, with the Most Central and Delightful Location." It housed eight hundred guests at a time; among them were presidents (every one from Buchanan to McKinley,) generals, emperors, princes, and foreign ambassadors. For over fifty years it played a large role in the social and political life of New York, thereby encouraging the social center of the city to follow it uptown. Located in the building was the Second National Bank, noted for its banking room and trend-setting parlor which was built to lure wealthy women as customers.

At the northwest corner of the present site stood the Madison Square Theatre. Replacing Chrystie's Minstrel Hall (built 1865), the three-story theater opened in 1880 and was noted for: its technical innovations, which included electric footlights installed by Thomas Edison, primitive air-conditioning, folding auditorium chairs, and a movable stage; an embroidered drop curtain created by Louis C. Tiffany and Candace Wheeler; and an orchestra balcony above the proscenium arch.

The Fifth Avenue Hotel and Madison Square Theatre were replaced by the Fifth Avenue Building, erected in 1908-09 according to the designs of Maynicke & Franke for H.C. and H.L. End of Saugatuck, Connecticut. With a floor coverage of over 56,000 square feet, it was one of the largest buildings in the city at that time and a catalyst for the commercial redevelopment of the area. Praised for its unusual plan, which included a T-shaped marble-clad arcade with barrel-vaulted sections and richly embellished neo-Renaissance detailing at the first story, the building featured a stepped-back terra-cotta-clad central court with skylights of prismatic glass to provide "inner" offices with ample air and natural light. Critics also lauded the fireproof design for its high quality materials, and its inclusion of the latest construction methods and conveniences.

The building's tenants, who were characteristic of the district, included merchants of woolen goods, hosiery, and cloaks and suits; merchants of china and glass (including Theodore Haviland); restaurants; a doll company; and Redding & Company, sellers of Masonic goods. In recent years it has been the home of the Toy Center. Many storefront alterations have taken place; however, several, are original, or retain original elements. The revolving doors on the Broadway facade and some windows on the East 24th Street facade have been replaced.

The current double-faced sidewalk clock, installed in 1909, replaced an earlier timepiece which stood in front of the hotel as early as 1880.

ARCHITECTURE

FIFTH AVENUE FACADE

The eastern facade has a central three-bay projection flanked by three-bay segments. The two-story base is articulated by simple pilasters, flanking the storefronts, and granite half-columns, framing the arched entrance, which support a Doric entablature. On this facade, all the storefronts have been replaced. The main entrance arch has been filled in with glass doors surmounted by a metal-and-glass transom. At the second story each bay contains three metal-framed windows which are separated by engaged Tuscan colonnettes supporting brackets. (See DeLeeuw, 338, for photographs of the original storefronts.)

The nine-story shaft section is unified by the paired one-over-one double-hung metal sash windows. Except at the transitional (third and eleventh) stories, the edges of the shaft are embellished with quoining.

The three-story top has, at each bay, double-height piers surmounted by round arches. On the twelfth and thirteenth stories, the trebled one-over-one double-hung metal windows are capped by molded spandrels; on the fourteenth story, the windows are fit within the superimposed arch. A dentiled and modillioned cornice surmounts the facade and, in turn, is topped by a balustrade.

The sidewalk clock which stands outside the Fifth Avenue entrance is an individually designated New York City Landmark. (See LPC, Sidewalk Clock, 200 Fifth Avenue, Designation Report.)

WEST 23RD STREET FACADE

This eleven-bay facade resembles its Fifth Avenue counterpart in details, but lacks a central projection and replaces the entrance columns with pilasters. Several of the protruding storefronts retain most of their original elements: gridded bulkheads, central doors flanked by large show windows, and dentiled and paneled entablatures. The arched building entrance has been filled in with glass doors surmounted by a multi-paned glass-and-metal transom. Immediately behind this decorative metal gates are visible.

WEST 24TH STREET FACADE

This thirteen-bay facade has a narrow, one window-wide, western bay and a bridge of recent date which connects the ninth story to the building across West 24th Street; otherwise, it is similar to the facade on West 23rd Street. The seven westernmost storefronts are mostly intact. The building entrance features decorative metal gates.

Fifth Avenue Between West 23rd Street and West 24th Street (West Side)
continuation of . . . No. 200 Fifth Avenue

WESTERN ELEVATION

This is a brick wall with limestone returns and double-hung windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1908-09: NB 723-1907 [Source: New Building Docket]

1934: Alt 1411-1934 [Source: Alteration Application]

Some of the double-hung wood sash and frames replaced with plate glass and cast-iron sash bars on West 24th Street facade.

Architect -- Crow, Lewis & Wick Owner -- Fifth Avenue Building Company

1968: Alt 1132-1968 [Source: Alteration Application]

Enclosed pedestrian bridge connected to building to north at ninth floor.

Architect -- Lama, Prostauer & Vassalotti

Owner -- 200 Fifth Avenue Assoc.

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Fifth Avenue Between West 23rd Street and West 24th Street (West Side)
continuation of . . . No. 200 Fifth Avenue

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SIXTH AVENUE
Between West 17th Street and West 24th Street

Sixth Avenue is dominated by the large department stores which do so much to give the district its character. These five and six-story buildings occupy six full blockfronts on Sixth Avenue; a seventh is occupied by two related retail structures. All of these buildings share certain characteristics; among them are a common building line, organization of the facades into three major divisions consisting of a base, a large layered midsection arranged in bays, and a top, often surmounted by a dome or tower. Two of the eastern blockfronts on the avenue retain a concentration of five-story residences, altered for commercial use in the 1870s and 1880s with the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

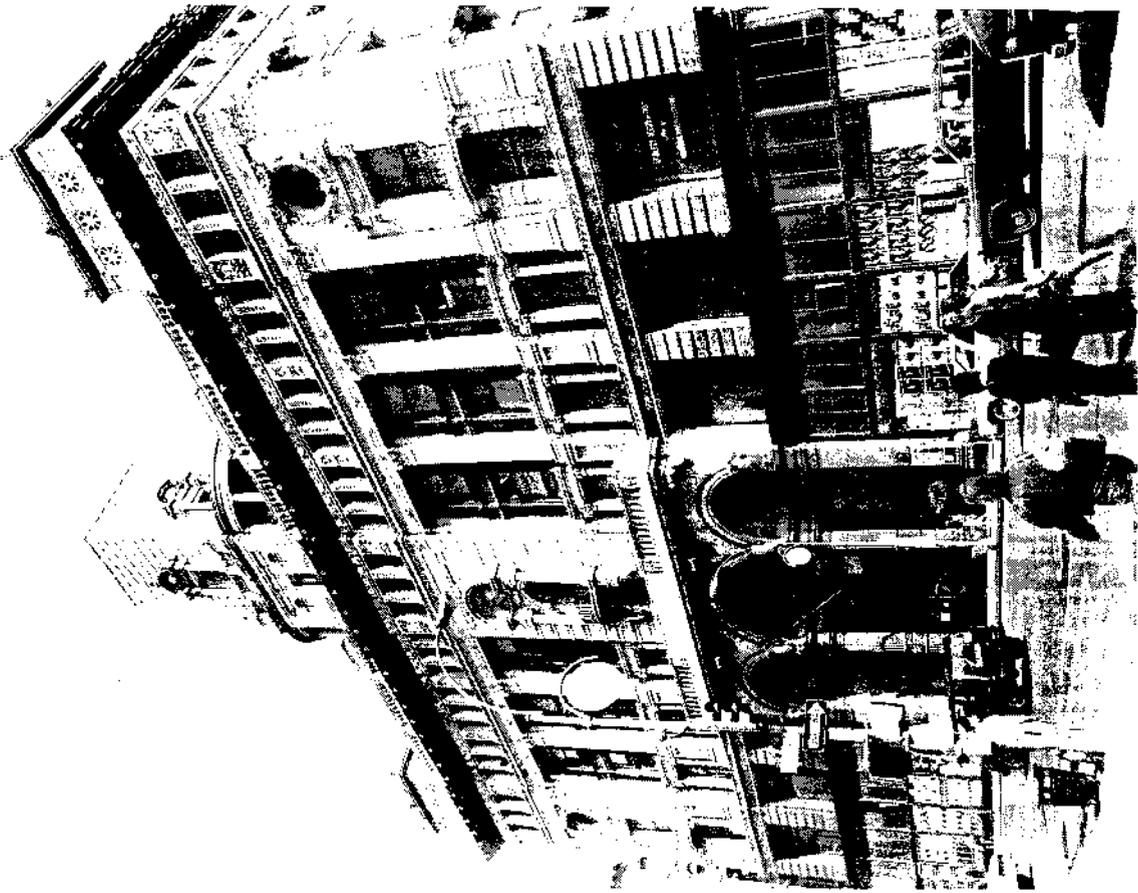
Like other streets and avenues within the district, Sixth Avenue was first developed with brick and stone-fronted dwellings of four stories with basements. This era is most significantly marked by the Church of the Holy Communion complex (Richard Upjohn, 1844) at West 20th Street. As the character of Sixth Avenue changed from residential to commercial in the years following the Civil War, once-private residences were adapted to the needs of commerce. Also surviving from this period are a small hotel (Julius Munckwitz, 1870) at number 680 and a French flats dwelling (John G. Prague, 1871) at number 678.

B. Altman's cast-iron palace (D. & J. Jardine, 1876, 1880) was the first major department store on the avenue, but others soon followed, spurred on by the construction of the El, which opened in 1878. Other surviving cast-iron palaces are the department stores of Hugh O'Neill (Mortimer Merritt, 1887) and Ehrich Brothers (William Schickel, 1889). The predecessor of Simpson, Crawford & Simpson initially located on Sixth Avenue in the 1860s, and after that firm was established in 1879, it opened a new store on the site of the present one (William Hume, 1900-02). Adams & Co., established in 1885, expanded southward along the blockfront between West 21st and West 22nd Street, then replaced that agglomeration of smaller buildings with the present structure (DeLemos & Cordes, 1900-02). At the end of the century, Siegel-Cooper (DeLemos & Cordes, 1896) sought to gain the title of the city's grandest department store, locating on the east side of the avenue at 18th Street to take advantage of the El station. Following its opening, the New York Daily Tribune (Sept. 13, 1896) noted: "The increase of trade in the Sixth-ave. shopping district . . . in recent years has been so remarkable as to upset the calculations of many merchants in other parts of the city, and to cause dismay to many small tradesmen. As a result of the flocking of thousands of shoppers to that region every day, there have sprung up great department stores." The Cammeyer Building (Hubert, Pirsson & Hoddick, 1894), which specialized in the sale of shoes, and the Alexander Building (Buchman & Deisler, 1896) were smaller retail store buildings that took advantage of a favorable Sixth Avenue location.

SIXTH AVENUE

Between West 17th Street and West 24th Street (continued)

The large vacant site on the east side of the avenue at 23rd Street was occupied by McCreery's Department Store (demolished 1975), which because of its location was able to take advantage of the confluence of shoppers at that intersection.



616-32 Sixth Avenue - Siegel-Cooper Building



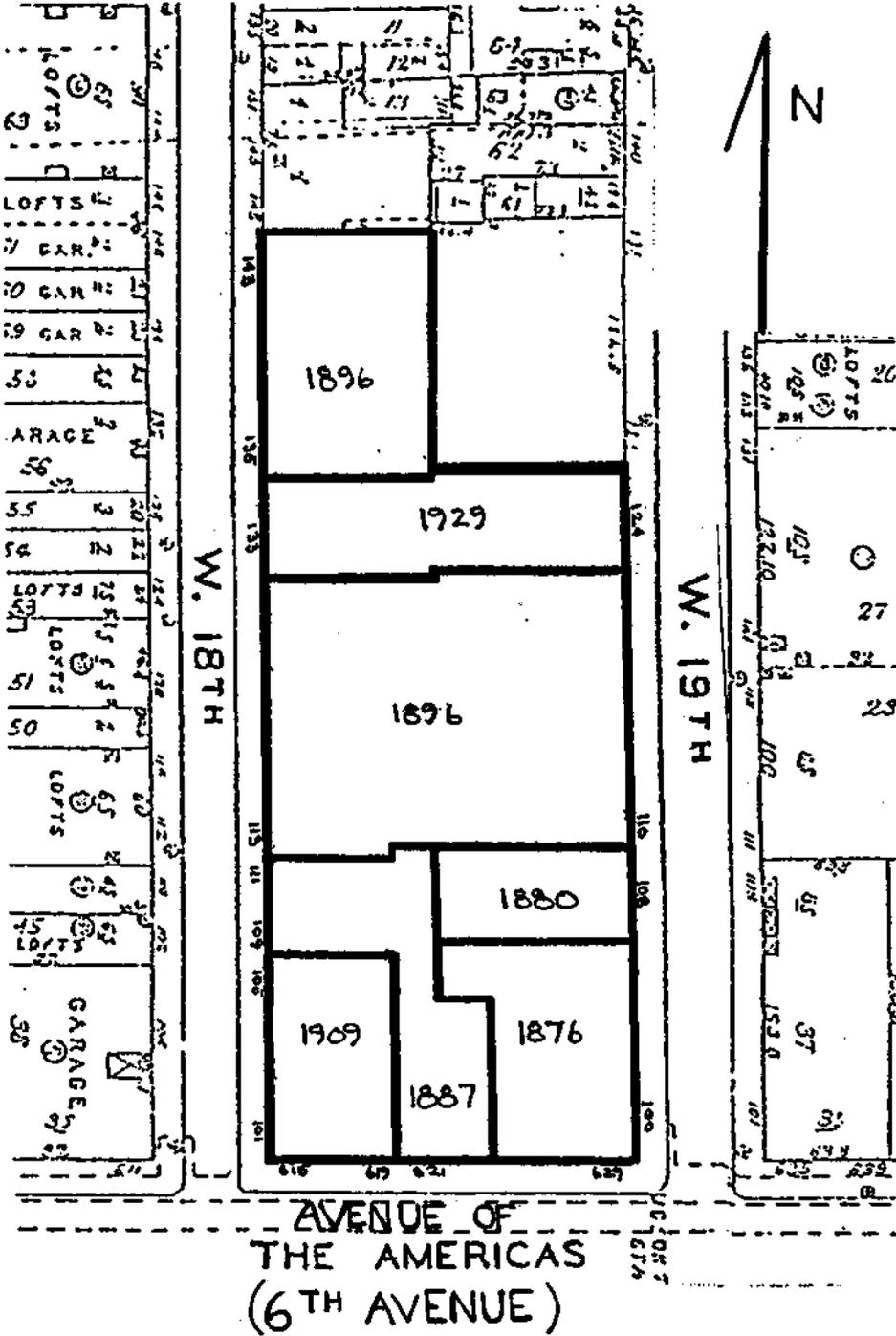
604-12 Sixth Avenue - Price Building



642-50 Sixth Avenue - Cammeyer Building



615-29 Sixth Avenue - B. Altman Store Building



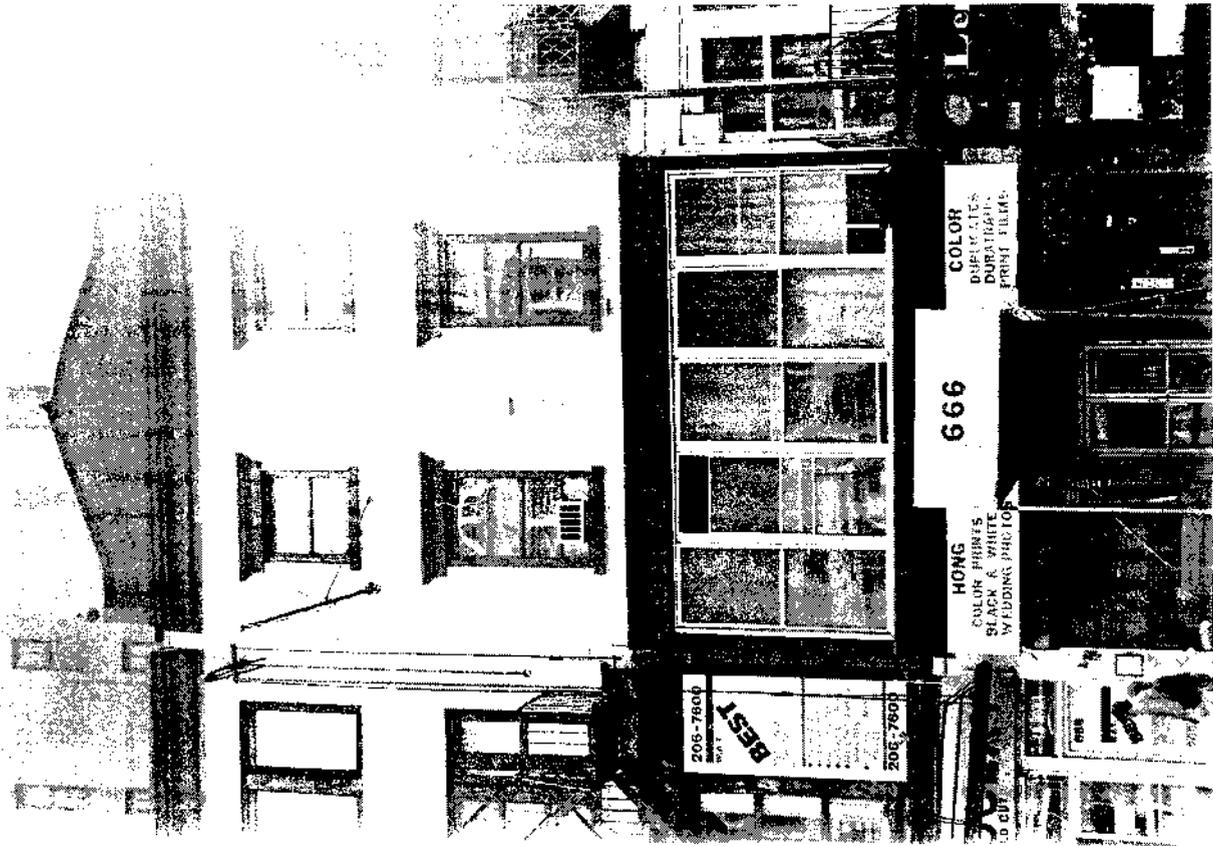
Chronology of the B. Altman Store Complex



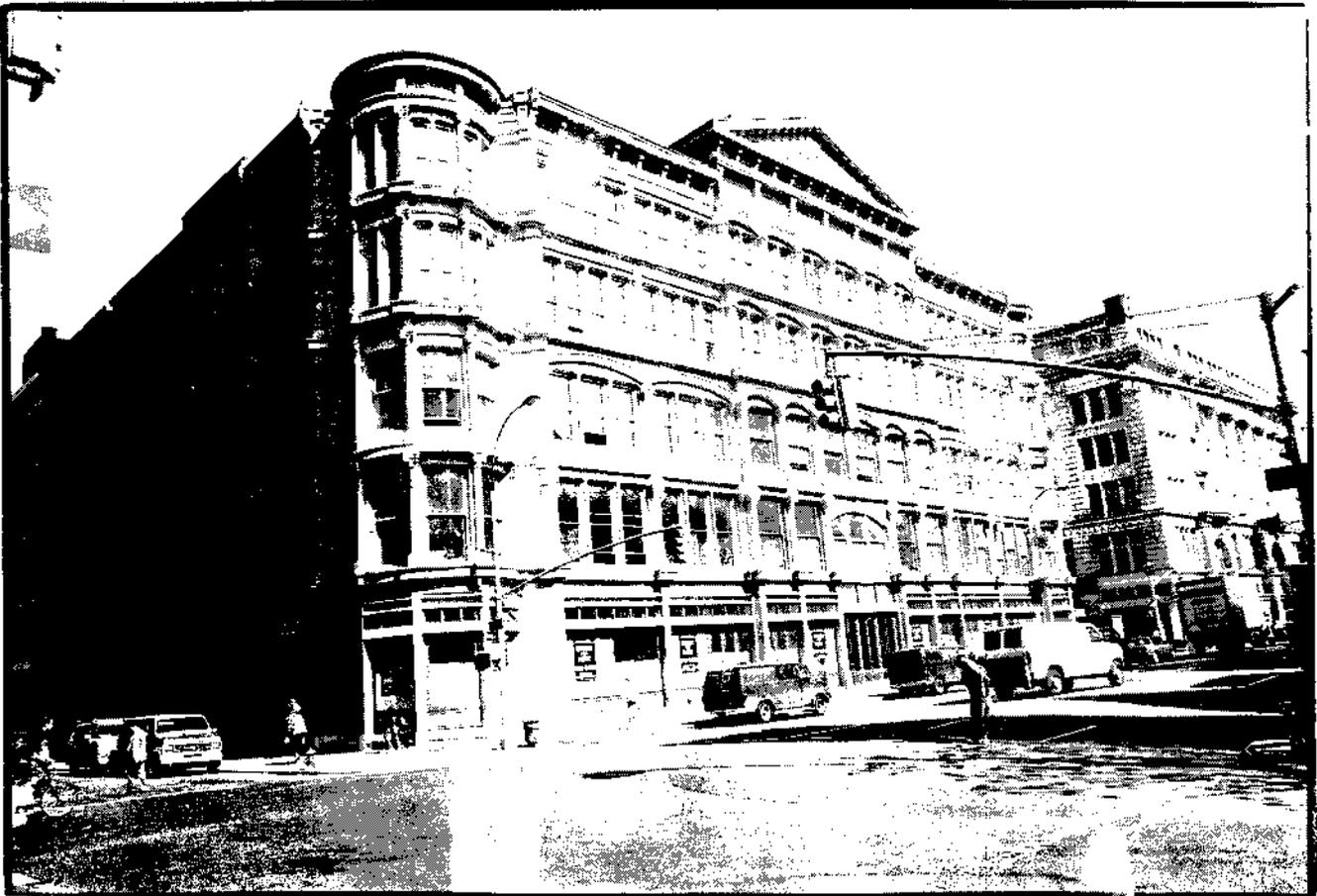
656-62 Sixth Avenue - Church of the Holy Communion Complex



635-49 Sixth Avenue - Simpson, Crawford & Simpson Building



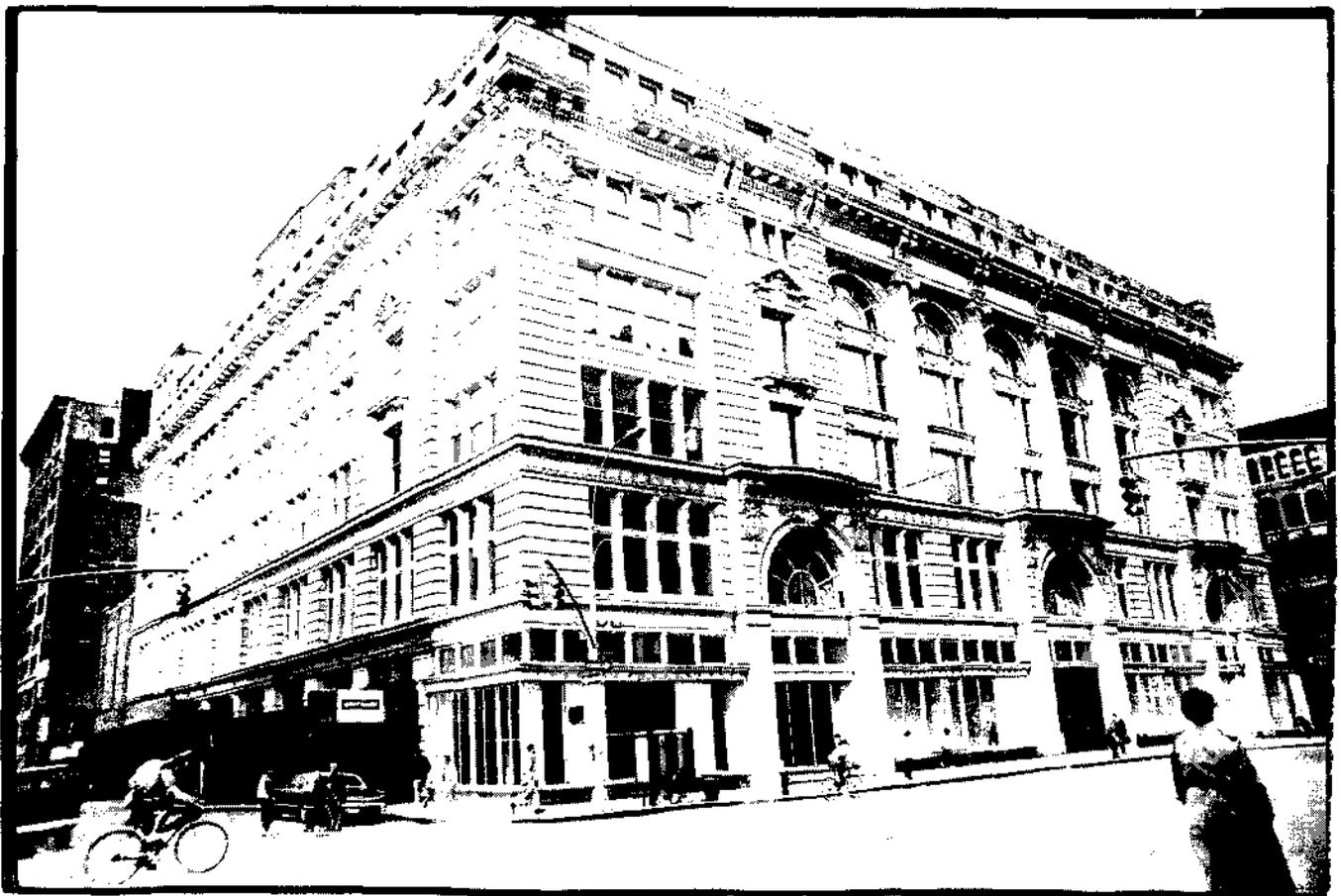
666 Sixth Avenue



655-71 Sixth Avenue - Hugh O'Neill Building



695 Sixth Avenue - Ehrich Brothers Store - and 711 Sixth Avenue



675-91 Sixth Avenue - Adam's Dry Goods Building

SIXTH AVENUE
Between West 17th Street and West 18th Street
East Side

604-612 SIXTH AVENUE between West 17th Street and West 18th Street (East Side)
[Tax Map Block/Lot: 819/77]

PRICE BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	David Price

DATE OF CONSTRUCTION: 1910-1912

SUMMARY

This four-story Beaux-Arts inspired store and loft building, characteristic of the later development phase of the district, is located at the southeast corner of Sixth Avenue and West 18th Street. Designed by the New York architects Buchman & Fox, the Price Building copies the basic form, materials, and some of the details found in the Siegel-Cooper Building, just to the north at 616-632 Sixth Avenue. Eighty-two feet wide on Sixth Avenue, and seventy-two feet wide on West 18th Street, it is faced in terra cotta above the altered first story. Designed in a format that echoes that of the commercial palace, it has a one-story base, a two-story midsection, and a one-story attic, and is capped by a modillioned metal cornice.

HISTORY

Designed by the New York firm of Buchman and Fox, the Price Building was built in 1910-12 for David Price. The McCrorey Building, at number 50-56 West 18th Street, was added with an amendment to the Price Building's New Building application. The two buildings were not internally connected as initially planned, however, because of a disagreement between the lessees. In 1949, the two buildings were internally joined by Knickerbocker Motors to serve as an auto showroom and service garage. Early tenants included a first story saloon and restaurant, and a loft at the second story, as indicated in a 1914 alteration permit. The current building replaced five buildings.

Sixth Avenue Between West 17th Street and West 18th Street (East Side)
continuation of . . . No. 604-612 Sixth Avenue

ARCHITECTURE

SIXTH AVENUE FACADE

The first story has a tile, glass and aluminum storefront of recent date, with massive plastic signs, which replaces the lower sill of the second story windows and a beltcourse in the form of a terra-cotta cable. The second and third stories have eight, one-over-one, double-hung, wood-framed windows at each story. Raised moldings between the windows create stylized pilasters with carved lion's heads superimposed over the capitals at the third story. A paneled spandrel with a center rosette joins the windows at each bay into a two-story window unit. A fretted beltcourse separates the attic from the midsection with "Price Building" written in terra cotta spanning the center bays. The eight bays of the fourth story each holds two, one-over-one, double-hung, wood-framed windows with a cast-iron column as a mullion. Raised decorative panels separate the bays. A dentiled and modillioned metal cornice caps the building.

WEST 18TH STREET FACADE

The West 18th Street facade is similar to the Sixth Avenue facade, except that it is seven bays wide and has a fire escape at the sixth bay from the western corner. The windows at the second and third stories, in the fifth bay, the second story in the sixth bay, and the third story in the seventh bay have had a vertical mullion added.

REAR WALL

This is a red brick wall with no applied architectural detail. A chimney of white terra-cotta and red brick rises near the West 18th Street facade.

DEPARTMENT OF BUILDINGS INFORMATION

1910-1912: NB 692-1910 [Source: New Building Docket]

1948-49: Alt 587-1948 [Source: Alteration Application]

Storefronts replaced in both 604-612 Sixth Avenue and 50-56 West 18th Street. Interior altered to accommodate auto showroom and repair service. Architect -- Mortimer E. Freehof Owner -- Knickerbocker Motors

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Sixth Avenue Between West 17th Street and West 18th Street (East Side)
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SIXTH AVENUE
Between West 18th Street and West 19th Street
EAST SIDE

616-632 SIXTH AVENUE between West 18th Street and West 19th Street (East Side)
[Tax Map Block/Lot: 820/1]

SIEGEL-COOPER BUILDING

TYPE
Department Store

STYLE
Beaux-Arts

ARCHITECT
DeLemos & Cordes

ORIGINAL OWNER
Siegel Construction Co.

BUILDER
Siegel Construction Co.

DATE OF CONSTRUCTION: 1895-97

SUMMARY

This six-story Beaux-Arts style department store building is situated on the full eastern block front of Sixth Avenue between West 18th and West 19th Streets. One hundred eighty-four feet wide on Sixth Avenue, 510 feet along West 18th Street and 460 feet along West 19th Street, it is faced in white brick and terra cotta, and ornately detailed above the first story. It features two-story triple-arched entrances on West 18th Street and Sixth Avenue; terminating pavilions at the building corners; and a center pavilion, surmounted by a tower, on axis with the Sixth Avenue entrance. Designed as the largest store building in the world, by the New York architectural firm of DeLemos & Cordes, it was built in 1895-97, for Henry Siegel, president of the successful Chicago department store, Siegel, Cooper & Co. It is one of the distinguished department stores which help to established the historical and architectural character of the district.

HISTORY

Built in 1895-97 for Siegel, Cooper & Co., this department store was designed by DeLemos & Cordes, the architectural firm that later designed the Adams Dry Goods Store and Macy's. The firm of Siegel, Cooper & Co. had one of the most successful department store businesses in Chicago, dating from about 1876. The New York venture was primarily the strategy of the president, Henry Siegel, and represented the crowning achievement of the firm's East Coast expansion. At the time it was built, Siegel-Cooper was the second costliest building ever constructed in New York City, and several of its contracts were the largest ever awarded, including those for elevators, iron work, and electrical work. The first large department store in New York built with steel frame construction, it was advertised as "the only and absolutely fire-proof and perfectly safe store in New York City." The largest department store built in New York to that time, it set the standards for construction and management of all department stores

Sixth Avenue Between West 18th Street and West 19th Street (East Side)
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which followed.

The site on Sixth Avenue was chosen because it was at the 18th Street station of the Sixth Avenue Elevated Railroad. This decision had a significant effect on Manhattan land values as the eastern side of an avenue had traditionally been considered the less lucrative location for stores because of less favorable natural lighting conditions. It took agents of Siegel, Cooper & Co. nearly two years to secretly acquire all the property for the building site. The Siegel-Cooper Building replaced forty buildings; of these there were six stables at numbers 45-57 West 18th Street, a large livery at number 54-56 West 19th Street, and seventeen brownstone-fronted dwellings. John J. Astor was among the former property owners.

Henry Siegel was a master of advertising. Free food samples were first used as an advertising gimmick at Siegel-Cooper. The business became synonymous with the slogans "The Big Store, A City in Itself"; "Everything Under the Sun"; "Meet Me at the Fountain"; and with the image of the Daniel Chester French sculpture of The Republic, located in the fountain in the first floor court.

The Siegel, Cooper & Co. store opened to wide and popular patronage on Sept. 12, 1896, and continued to do good business for many years. In 1899 a fifty-foot annex, designed by DeLemos & Cordes, primarily for storage, was added to the rear of the building at West 18th Street. In 1902 Henry Siegel sold the business to a major stock holder, Capt. Joseph B. Greenhut and his son Benedict J. Greenhut. Siegel went on to own and manage numerous stores in New York and Boston, in addition to his Chicago concerns; he went bankrupt in 1914.

The Greenhuts merged the Siegel, Cooper Store and the former B. Altman's across Sixth Avenue, into the largest store in the world. Sixth Avenue as a shopping center collapsed around World War I, The Big Store, as it was then called, lasted until 1917. The building has since been used primarily for warehouse space.

ARCHITECTURE

SIXTH AVENUE FACADE

In the center of the facade is a monumental two-story arcaded entrance, surmounted by a balcony, with coffered soffits in each of the three barrel vaults. Two marble pilasters and two large fluted bronze columns, inscribed with "Executed by Paul E. Cabaret, New York City," support the imposts. Entry is through a small projecting wood shed which is early though not original; there are show windows to each side of the door in the center vault, and in each of the flanking vaults. The first story retains, on both sides of the center entrance, the show windows from a 1924

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alteration in nearly intact condition; only the lower portions are filled in. At the second story, rusticated brick piers rising from the cast-iron cornice over the show windows flank the center pavilion. A terra-cotta molding of bundled rods, under a running dog motif, separates the base from the midsection.

The midsection is brick-faced with terra-cotta and marble embellishments. The two end pavilions have two two-over-two double-hung wood-framed windows, the top one framed by two engaged columns and a garlanded portico, surmounted by a four-light oculus with an elaborate bound laurel molding. The banded brick center pavilion is accented by an aedicular motif framing the windows. This consists of a balcony supported on consoles which in turn support columns carrying an arched hood. Three bays at each side of the center pavilion are separated by monumental pilasters and have three-story window units in a tripartite configuration; the mullion and spandrels at the third story are of brick and terra cotta, and resemble a portico; the fourth and fifth stories have cast-iron mullions and spandrels. The windows are primarily one-over-one double-hung wood-framed sash, although there are some random double-paned and multi-paned sash and some sash filled in with ventilating equipment.

A narrow dentiled cornice with rosettes in the fascia divides the midsection from the sixth-story attic section. The attic has three double-hung one-over-one wood-framed windows in each bay in each of the three pavilions. Terra-cotta foliate design decorates the mullions and the piers which separate the bays. The piers at each pavilion corner hold a terra-cotta shield inscribed with the Siegel-Cooper monogram. Above a frieze with rosettes is the modillioned metal cornice, decorated with regularly spaced lion's heads. The center bay continues as a two-story tower base; the dome was removed in 1937. The first story of the tower is rusticated brick with a window and two recessed panels flanked by semi-circular covered porches. The second story is banded brick with a window under an arched portico at the three visible facades. The end pavilions are raised above the roof. Faced in brick with terra-cotta open work, they are capped by a metal cornice with antefixae at the corners and large lion's head in the center.

WEST 18TH STREET FACADE

Extending 510 feet along West 18th Street towards Fifth Avenue, this facade is twenty-three bays wide. Similar to the Sixth Avenue facade, it has a two-story base, three-story midsection and a single-story attic. There are pavilions at the Sixth Avenue corner and adjacent to the 1899 Annex addition, fifty feet from the building's eastern edge. Above the first story this facade is treated similarly to the Sixth Avenue facade. There is a two-story entrance, similar to the main entrance on Sixth Avenue, except the two center columns are granite instead of bronze. Its recessed openings are glass and aluminum of a recent date.

In the western end bay, the first story is a continuation of the Sixth

Sixth Avenue Between West 18th Street and West 19th Street (East Side)
continuation of . . . No. 616-632 Sixth Avenue

Avenue show window style, dating from around 1924. The next three bays of the first story, flanked by cast-iron pilasters, retain an earlier show window configuration and have four rows of transoms. The sixth through the ninth bays are flanked by rusticated brick piers and have brick panels with doors and window openings below elongated one-over-one sash in a tripartite format. Three bays are devoted to the entrance, the four bays following the entrance (numbers 13-16), are similar to the preceding bays. The 17th through the 21st bays have metal spandrels below transoms, with the lower portion filled with windows and doors, some early. The first story of the two-bay Annex addition has a large garage entrance in the eastern bay and two rows of three, four-over-two pivoting windows in the western bay. A narrow transition bay between the Annex and the earlier building has a small window with a latticed iron grating at each story above the first. Above the first story, the two bays of the Annex are treated similarly to those found in the earlier building, with the exception that the mullions are not decorated in the attic story.

WEST 19TH STREET FACADE

Extending 460 feet along West 19th Street towards Fifth Avenue, this facade is twenty-one bays wide. Above the first story, this facade is similar to the West 18th Street facade, although it lacks a monumental entrance and center pavilion. (The Annex faces only West 18th Street.) The facade is unbroken between the building's western and eastern terminating pavilions.

At the first story there are four bays of cast-iron framed show windows from the western corner. The fifth through the ninth bays, from the corner, are flanked by rusticated brick piers and have brick panels below elongated one-over-one sash in a tripartite format. The fifth bay has a door below the windows. The tenth bay is framed by granite pilasters with a decorated door hood and the Siegel-Cooper monogram. The eleventh through the fifteenth bays are flanked by rusticated brick piers and have tripartite windows except that the eleventh, twelfth, and thirteenth bays have corrugated garage doors and the fifteenth bay has a small service door. The sixteenth through the nineteenth bays have cast-iron pilasters rather than piers, and a continuous metal spandrel under transoms; the transoms of the fifteenth bay contain panes in a latticework pattern. Below the transoms all but the eighteenth bay has been severely altered. Brick piers frame the twentieth bay, which has metal spandrel and transoms over a service entrance. The twenty-first bay is the transition bay following the terminating pavilion; it is flanked by a brick pier to the west and a cast-iron pilaster to the east.

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continuation of . . . No. 616-632 Sixth Avenue

EASTERN ELEVATION

This elevation, visible from the mostly vacant lot at number 32 West 19th Street, is a red brick wall with no applied architectural detail and no windows. A large, faded, painted sign for the Greenhut-Siegel, Cooper & Co., The Big Store, with the image of the statue of The Republic, is still visible at the roof line.

A two or three-story white brick tower is visible in the middle of the roof along this elevation. The tower has corbeled brick bands and two arched openings facing West 19th Street and four facing Fifth Avenue.

REAR WALL

Visible from the mostly vacant lot at number 32 West 19th Street, this red brick wall has no applied architectural detail. The ground story is open and used as a loading dock. The upper six stories have six bays of primarily one-over-one double-hung wood-framed windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1895-97: NB 545-1895 [Source: New Building Application]

*1899-1900: Alt 151-1899 [Source: Alteration Application]
A 50 foot by 92 foot extension attached to eastern rear wall at West 18th Street.
Architect -- DeLemos & Cordes Owner -- Siegel, Cooper & Co.

1924: Alt 534-1924 [Source: Alteration Application]
Some of existing Sixth Avenue storefronts altered, with changes to the structural cast-iron frames.
Architect -- Irving M. Fenichel Owner -- Big Store Realty Corp.

*1937: Demo 232-1937 [Source: Demolition Application]
Removal of upper two stories of brick tower on roof facing Sixth Avenue.
Owner -- Mutual Life Insurance Co. Builder -- Reliance Tower and Steel

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SIXTH AVENUE
Between West 18th Street and West 19th Street
WEST SIDE

615-629 SIXTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 794/30]

B. ALTMAN STORE

TYPE	STYLE
Department Store	neo-Grec
ARCHITECTS	OWNERS
D. & J. Jardine	Jacob Dodge
William H. Hume	B. Altman & Co.
Buchman & Fox	

DATE OF CONSTRUCTION: 1876-1909

SUMMARY

The B. Altman Store complex, begun during the middle development phase of the district, consists of four related buildings, located on the full western block front of Sixth Avenue between West 18th and West 19th Streets and extending almost half the length of the block towards Seventh Avenue. Together they constitute one of the distinguished department stores which help to establish the historical and architectural character of the district.

615-629 Sixth Avenue, is a four-story neo-Grec department store, built in four major building campaigns: the first in 1876-77, at the southwest corner of Sixth Avenue (625-629) and West 19th Street (100), designed by D. & J. Jardine; the second in 1880, facing West 19th Street (108), also designed by D. & J. Jardine; the third in 1887, facing Sixth Avenue (621-623) and West 18th Street (111), designed by William Hume; and the fourth in 1909-10, at the northwest corner of Sixth Avenue (615-619) and West 18th Street (101-105), designed by Buchman & Fox. This building ultimately extended 184 feet on Sixth Avenue and 150 feet along both streets, with a unified cast-iron front on Sixth Avenue, a brick and brownstone facade on West 18th Street, and a brick and cast-iron facade on West 19th Street.

The six-story neo-Renaissance addition to B. Altman at 113 West 18th Street and 110 West 19th Street, extends through the block. One hundred fifty two feet wide, with brick and limestone facades on both streets, it was built in 1896 for B. Altman & Co. and designed by the well-known firm of Kimball & Thompson. It featured an elegant skylit interior court.

The eight-story factory and loft building at 133 West 18th Street and 124 West 19th Street, extends through the block. Fifty feet wide and clad in terra-cotta tiles on both street facades, it was built as an addition to 113 West 18th Street in 1929-31 for the Warner-Hudnut Corporation and designed by George A. Boehm.

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continuation of . . . No. 615-629 Sixth Avenue

Altman's five-story Renaissance-Revival stable building at 135-143 West 18th Street, is located in the middle of the block. One hundred twenty-four feet wide, it is faced in limestone and granite. Built as a stable and powerhouse for B. Altman & Co. in 1896, it was designed by Kimball & Thompson.

The various buildings are clearly apparent along the West 18th and West 19th Street facades, because of the differences in their styles, although they are now interconnected within their three different tax lots. Differences are more subtle among the stylistically similar building sections at 615-629 Sixth Avenue, 101-111 West 18th Street, and 100-108 West 19th Street, built in four campaigns.

For a description and further information on each of the buildings see the entries under their individual addresses.

HISTORY

Benjamin Altman was born in Manhattan in 1840 to immigrant parents. He and his brother Morris worked in successive family stores on the Lower East Side, eventually locating to 38 Third Avenue in 1863. After the Civil War, their father's death, and their mother's retirement, the sons took over the business, calling the store Altman Brothers. After 1868, Altman Brothers relocated to Sixth Avenue near 21st Street. Morris withdrew from the partnership after the 1873 panic. But under Benjamin's sole management, B. Altman & Co. had recouped well enough by 1876 to build a new store at the southwest corner of Sixth Avenue (number 625-629) and West 19th Street. The building was designed by the respected New York architectural firm, D. & J. Jardine, and its cast-iron facade on Sixth Avenue served as the design standard for the subsequent additions. Altman's store was the first of the large dry goods and department stores built on Sixth Avenue and was considered notable for such amenities as high ceilings, wide aisles, and central heating. In 1880, a fifty-foot wide brick-faced extension, also designed by D. & J. Jardine, was added to the rear of the building at 108 West 19th Street. An "L" shaped addition was built in 1887 with discontinuous facades, fifty-three feet wide on Sixth Avenue (number 621-623), and fifty feet wide on West 18th Street (number 109-111). Designed by William Hume with cast-iron fronts, the addition has details similar to those of the Jardines' 1876 building. In 1896 a limestone-faced neo-Renaissance block-through building (113 West 18th Street, and 110 West 19th Street), designed by Kimball & Thompson, was added as an extension to the rear of the building. Altman's Renaissance-Revival stable and powerhouse building, at 135-143 West 18th Street, was also built in 1896 and designed by Kimball & Thompson.

After B. Altman's relocated uptown in 1906, construction was continued on the property. In 1909-10, the northwest corner of Sixth Avenue and West

Sixth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 615-629 Sixth Avenue

18th Street was filled with an addition to the original Altman store, then called Greenhut-Siegel, Cooper. The addition by the well-known architects Buchman & Fox, imitated the 1876 cast-iron store facade and replaced three brick structures. Greenhut-Siegel, Cooper, the successor to the Siegel-Cooper Department Store directly across Sixth Avenue, took over Altman's property after the move uptown, and merged the two into the largest store in the world. The tile-clad factory and loft building at 133 West 18th Street and 124 West 19th Street was built in 1929 as an addition to 113 West 18th Street after that building had been converted to loft use.

In 1895 Benjamin Altman began acquiring property uptown at Fifth Avenue and 34th Street for a new store. He relocated to his new store in 1906, and added to it in 1913 to create the full-block department store which exists today as a designated New York City landmark. Benjamin Altman died in 1913 without a family, leaving his \$15 million art collection to the Metropolitan Museum of Art, and the balance of his estate to charity. The store continued under the management of his distant relative Michael V. Friedsam.

ARCHITECTURE

SIXTH AVENUE FACADE

The nine bays which compose the Sixth Avenue facade are established at the first story, where cast-iron pilasters with incised neo-Grec detailing on the shaft frame the show window openings, which are now filled with stucco panels and replacement windows; the pilasters at each side of the third bay from the northeast corner are cast-iron in a rusticated design. A recent wood double door with transoms and side lights is placed in the center bay of the building. A recent entrance with an aluminum-framed door is located in the adjacent bay to the south. A narrow cornice caps the first story and supports small balustered balconies at the third bay from each street corner. Above the first story, the three bays in the two end sections, dating from 1876 and 1909, each contain three windows with two attached columns as mullions, creating an arcade. The three bays in the center section, dating from 1887, each have two windows creating an arcade with wider spanning arches, also with columns as mullions. The windows have two over-two double-hung wood-framed sash, shaped to fit the arched openings. Pilasters flank the bays; beltcourses mark the divisions between the stories. The third story is similar to the second story, with the exception of the balconies. The fourth story has square-headed windows with rounded corners that fit their openings. A modillioned galvanized-iron cornice supported on brackets resting upon the pilasters and over the mullions surmounts the first two sections in the northeast half of the building.

A fifth story was erected on the 1909 section of Altman's in 1924 for Richard Hudnut by the architects G. & H. Boehm. This story maintains the

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windows and bay division seen at the lower stories, but it is unembellished. The cornice over the fourth story was removed in this section for the addition; there is no cornice over the fifth story.

WEST 18TH STREET FACADE

The West 18th Street facade was built in two stages: the fifty-foot section at 109-111 West 18th Street, (part of the "L" which also faces Sixth Avenue,) one hundred feet from the corner of Sixth Avenue, was finished in 1887; and the building's southeast corner was completed in 1909. Two bays of the 1909 addition are practically indistinguishable from the 1887 section; both are faced with painted brick and brownstone. The eastern end bay is of cast iron and continues the design of the Sixth Avenue facade. At the first story, the first bay from the corner is a continuation of the cast-iron facade on Sixth Avenue. The second bay is filled in with brick and has a ventilation louver and an early entrance. The third bay is brick-filled with three recessed panels, and appears to have its original fabric. The fourth and fifth bays are similar cast-iron storefronts each with heavily altered show windows under transoms, framed by three cast-iron pilasters. The eastern pilaster is a typical incised neo-Grec design; the two western pilasters are rusticated and resemble those under the northern balcony on Sixth Avenue. The sixth bay has a tripartite division separated by cast-iron pilasters, with a door in the eastern opening, and the other two bricked-in. Rising from the dentiled cast-iron cornice that separates the first and second stories are two-story brick and brownstone pilasters, rusticated at the second story. Placed above the pilasters of the first story, these pilasters support a brownstone cornice over the third story. The second and third stories have two-over-two double-hung wood-framed windows, arranged three to a bay and separated by brick mullions. The mullions all have bases and capitals, except at the two western end bays at the second story which have only bases. The fourth story is similar to the lower two stories except that the mullions have neither bases or capitals, and the piers situated above the pilasters have traces of brackets or capitals, lost presumably when the fifth story was added in 1924. A molding with a stylized floral decoration runs between the piers over the bays of the fourth story. The fifth story maintains the same tripartite window configuration with one-over-one sash; there are no embellishments, except for a raised molding which runs below the parapet. There are some single pane sash randomly mixed in below the fifth story.

WEST 19TH STREET FACADE

This facade has a significantly different design from its counterpart at 101-111 West 18th Street. It is fifteen bays wide and is designed in a neo-Grec style. The northeast corner (nine bays) of the building dates from 1876, and the remainder (six bays) from 1880, but again, the facade has a common design. The first bay, from the Sixth Avenue corner, is a two-window cast-iron continuation from the Sixth Avenue facade. The first story contains a show window in the corner bay within the original cast-

Sixth Avenue Between West 18th Street and West 19th Street (West Side)
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iron surround. The next five bays are filled in or hold service entrances in replacement materials, each capped by a cast-iron lintel with incised decoration. The seventh bay has a cast-iron door enframingent with a replacement door under an intricate wrought-iron filled transom. The eighth bay has a cast-iron lintel. The break between the 1876 and the 1880 sections of the building is apparent as a slightly projecting pavilion at the ninth and tenth bays. Spanning the width of the pavilion, in the ninth and tenth bays, is a decorated cast-iron entrance with an attached column separating it from a similar space holding a window. The balance of the first story of this facade is filled in with brick and has four deeply recessed service entrances. A simple brownstone beltcourse separates the first and second stories. The remainder of the bays above the first story contain single two-over-two double-hung wood-framed windows. The second and third stories have arched cast-iron window hoods with incised neo-Grec detailing; the fourth story has similar, though square-headed, window hoods. The third and fourth stories have bracketed cast-iron sills. The cornice is a continuation of the cornice over Sixth Avenue, and follows the contours of the building facade. A penthouse structure with a chimney is visible at the roofline.

DEPARTMENT OF BUILDINGS INFORMATION

*1876-77: NB 651-1876 [Source: New Building Application]

*1880: Alt 676-1880 [Source: Alteration Application]

Four-story brick extension added to the rear of the store building on West 19th Street (number 108).

Architect -- D. & J. Jardine Owner -- B. Altman & Co.

Builder -- Samuel Lowden

*1887: Alt 21-1887 [Source: Alteration Application]

"L" shaped extension added to the store building on Sixth Avenue (number 621-623) and West 18th Street (number 109-111).

Architect -- William H. Hume Owner -- B. Altman & Co.

1907: Alt 1611-1907 [Source: Alteration Application]

New entrance on Sixth Avenue.

Architect -- James T. Garrigan Builder -- Amman Mfg & Const. Co.

Tenant -- Greenhut & Co.

*1909-10: Alt 1817-1909 [Source: Alteration Application]

Extension of the store building at northwest corner of Sixth Avenue (number 615-619) and West 18th Street (number 101-105).

Architect -- Buchman & Fox Tenant -- Greenhut & Co.

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1916-17: Alt 2280-1916 [Source: Alteration Application]
Convert department store to store and loft building.
[SEE ENTRY FOR 111 WEST 18TH STREET; SEE ALSO ALT. 2610-1916]
Architect -- Buchman & Fox
Owners -- Vincent Dept. Stores Realty Co. & Astor

1916-17: Alt 2610-1916 [Source: Alteration Application]
Interior alterations in conjunction with conversion from department store
to store and loft, at 621-629 Sixth Avenue. [See Alteration 2280-1916]
Architect -- Charles A. Platt Owner -- Vincent Astor

1919: Alt 1142-1919 [Source: Alteration Application]
Replace show windows at 621-629 Sixth Avenue.
Architect -- Maurice Courland Owner -- Vincent Astor

*1924: Alt 775-1924 [Source: Alteration Application]
Remove existing penthouse at 101-111 West 18th Street and add a one-story
addition to roof.
Architect -- George A. & Henry Boehm Owner -- Richard Hudnut

1950: Alt 245-1950 [Source: Alteration Application]
Install new show windows and entrance doors (at northwest corner of Sixth
Avenue and West 18th Street.)
Architect -- Fellheimer & Wagner
Owner -- William R. Warner & Co., Inc.

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Sixth Avenue Between West 18th Street and West 19th Street (West Side)
continuation of . . . No. 615-629 Sixth Avenue

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SIXTH AVENUE
Between West 19th Street and West 20th Street
EAST SIDE

636-640 SIXTH AVENUE between West 19th Street and West 20th Street (East Side)
[Tax Map Block/Lot: 821/1]

ALEXANDER BUILDING

TYPE	STYLE
Store	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Buchman & Deisler	Lachman, Morgenthau & Goldsmith

DATE OF CONSTRUCTION: 1896

SUMMARY

This six-story neo-Renaissance store building, characteristic of the later development phase of the district, is located at the northeast corner of West 19th Street and Sixth Avenue, extending sixty-eight feet along Sixth Avenue and 152 feet along West 19th Street. Faced in limestone and brick, the building is distinguished by its graceful forms and handsome ornamental detail. The original wood sash windows are extant above the first story storefronts.

HISTORY

Designed by Buchman & Deisler, it was built in 1896. It replaced a row of seven brick-faced rowhouses of five stories between 57 and 69 West 19th Street. This building takes its name from A. Alexander, who acquired the building the year after its construction and altered it for use as a shoe store.

ARCHITECTURE

SIXTH AVENUE FACADE

Above the extensively altered ground story this building retains much of its detail. The second story consists of three bays separated by rusticated piers with elaborate cartouches in place of capitals. These support a narrow dentiled cornice. The windows are three-pane plate glass with steel muntins, the side windows slightly canted to form bays.

Pilasters rise above the piers from the third story to the fifth, creating three bays. Each bay consists of three windows that retain their original one-over-one configuration, separated by slender mullions. The spandrel panels feature rectilinear ornament, with cartouches in the center of the panels between the third and fourth stories. The fifth story is marked by arched windows.

A wide belt course sets off the sixth story; the short half-columns

Sixth Avenue Between West 19th Street and West 20th Street (East Side)
continuation of . . . No. 636-640 Sixth Avenue

flank each window. An ornamental frieze with swags and garlands lies below the dentiled and bracketed metal cornice surmounting the facade.

WEST 19TH STREET FACADE

This facade is similar to the Sixth Avenue facade, but it is longer and more elaborate and can be read as a large central section flanked by pavilions. The western bay is a return of the Sixth Avenue facade, and is identical to it except that the middle window of the second story bay contains a transom. This bay is brought forward to form a pavilion. Next to it a fire escape has been installed over the following three bays. In this central section the bays are single windows rather than groups of three, as in the corner pavilions. The cornice has been removed over the fire escape, which stretches from the roof to the second story.

The central section consists of eleven bays of deeply recessed single windows. The second-story windows are single-pane or one-over-one with transoms. The central two bays are paired, separated by a thin mullion. The third story is dominated by an arch in the center containing seven windows, flanked by masonry balconies on each side as well as above. In place of balusters the balconies contain metal infill.

The third and fourth stories both are distinguished by elaborate Renaissance-style window surrounds, while the fifth story contains simple arched window. The facing material for stories three through five is white brick.

The sixth story continues the pattern of the Sixth Avenue facade, but with rustication between the bays. The eastern pavilion of this facade is virtually identical to the western pavilion. The crowning cornice is a continuation of that on Sixth Avenue.

DEPARTMENT OF BUILDINGS INFORMATION

*1896: NB 199-1896 [Source: New Building Application]

1897: Alt 159-1897 [Source: Alteration Application]

Internal alterations for use as a shoe store.

Architect -- S.K. McGuire Owner -- A. Alexander

*1916: Alt 928-1916 [Source: Alteration Application]

Fire escape added to 19th Street side of building.

Architect -- Alfred Freeman Owner -- Isabel Alexander Robey

1924: Alt 2088-1924 [Source: Alteration Application]

New show windows added to storefront.

Architect -- Herman Wolf Owner -- Sixth Avenue Leasing Corp.

Sixth Avenue Between West 19th Street and West 20th Street (East Side)
continuation of . . . No. 636-640 Sixth Avenue

*1937: Alt 15-1937 [Source: Alteration Application]
Alexander and Cammeyer buildings joined.
Architect -- George Dress Owner -- Rhineland Real Estate Co.

REFERENCES

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642-650 SIXTH AVENUE between West 19th Street and West 20th Street (East Side)
[Tax Map Block/Lot: 821/72]

CAMMEYER BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Hubert, Pirsson & Hoddick	Wm. C. Rhineland (Estate of)

DATE OF CONSTRUCTION: 1892

SUMMARY

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Sixth Avenue and West 20th Street, extending 116 feet along Sixth Avenue and 167 feet along West 20th Street. Designed by Hubert, Pirsson & Hoddick, the building was constructed in 1892. Faced in contrasting white stone and red brick, it is distinguished by the striking articulation of its forms and classically inspired detail. The original one-over-one wood sash windows are extant above the shopfront level.

Sixth Avenue Between West 19th Street and West 20th Street (East Side)
continuation of . . . No. 642-650 Sixth Avenue

HISTORY

This building was named after A.J. Cammeyer, an early lessee listed in 1897 and 1899, who operated a shoe store here. In 1937 it was joined internally with the Alexander Building to its south. It replaced eight brick-faced rowhouses of four stories each between 50 and 64 West 20th Street.

ARCHITECTURE

SIXTH AVENUE FACADE

The two-story base of the building is articulated by giant order white stone pilasters supporting an entablature. The pilasters divide the facade into five bays. In an alteration typical within the district, the first story has been altered to contain new doorways in the middle and southern bays, while the windows contain new four-pane plate glass with metal sash. Above the first-story shopfront is a metal panel with pressed swags supporting three one-over-one wood sash windows with metal mullions. The red brick facing begins at the third story. The windows are smaller, and the bays divided by pedestals which support pilasters above.

Stories four and five are framed by giant order Corinthian pilasters, while stubby Ionic pilasters frame each window. The spandrels are faced in ornamental metal panels. Sinuous wrought-iron balconies are placed in the center bays of the fourth and fifth stories, with raised corbels supporting a dentiled cornice over the fifth story.

The sixth story windows are arched rather than flat. Rounded Corinthian colonnettes divide the windows. A stone belt course supports a heavy, bracketed, green copper cornice that completes the composition.

WEST 20TH STREET FACADE

This facade is virtually identical to that on Sixth Avenue, except that it is seven bays wide rather than five. The first-story storefront changes are similar to those on Sixth Avenue, with three-pane plate glass instead of four-pane. A new entrance has been cut into the fourth bay from the east. The eastern bay contains a service entrance with a glass block-paneled transom.

DEPARTMENT OF BUILDINGS INFORMATION

*1892: NB 750-1892 [Source: New Building Application]

*1913: Alt 1943-1913 [Source: Alteration Application]

Copper kalamein show windows set back to building line.

Architect -- Clinton & Russell Owner -- Rhinelander Real Estate Co.

Sixth Avenue Between West 19th Street and West 20th Street (East Side)
continuation of . . . No. 642-650 Sixth Avenue

*1922: Alt 3041-1922 [Source: Alteration Application]
New store front.
Architect -- Jacob Fisher Owner -- Rhineland (Estate of)

*1937: Alt 15-1937 [Source: Alteration Application]
Alexander and Cammeyer buildings joined.
Architect -- George Dress
Owners -- Waldorf Astor (Estate) & Rhineland Co.

*1939: Alt 1099-1939 [Source: Alteration Application]
New freight door with glass block panels, new store fronts installed.
Architect -- George Dress Owner -- Rhineland Real Estate Co.

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SIXTH AVENUE
Between West 19th Street and West 20th Street
WEST SIDE

635-649 SIXTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lots: 795/37 & 44]

SIMPSON, CRAWFORD & SIMPSON BUILDING

TYPE
Department Store

STYLE
Beaux-Arts

ARCHITECT
William H. Hume & Son

OWNERS
William Crawford
Simpson-Crawford Company

DATE OF CONSTRUCTION: 1900-02

SUMMARY

This seven-story Beaux-Arts style department store building, characteristic of the later development phase of the district, extends 184 feet along the entire blockfront on the west side of Sixth Avenue between West 19th and West 20th Streets, and 154 feet along the side streets, to the western boundary line of the district. (An additional 100-foot wide section extending through the block from West 19th Street to West 20th Street and the 122-foot wide annex section on West 19th Street are located west of the district boundary). Designed by the notable firm of William H. Hume & Son and erected in 1900-02 for William Crawford, the Simpson, Crawford & Simpson building takes its name from the venerable dry goods emporium it housed. Clad in limestone and brick with a granite base, Simpson, Crawford & Simpson was one of the several grand department stores to be constructed along Sixth Avenue between West 14th and West 23rd Streets around the turn of the century, and is representative of a time when that area was a fashionable shopping district.

HISTORY

The Simpson-Crawford Company was already a well-established retail dry goods firm by the time the existing department store building was erected in 1900-02. In the 1860s, Richard Meares began a small but successful dry goods store in a brick dwelling converted for commercial use, a typical alteration within the district, at the northwest corner of Sixth Avenue and 19th Street on part of the site which the present building occupies. In 1878, William Crawford became a partner in Richard Meares & Company; one year later, Crawford took over the store when Meares left the retail business to own and operate a hotel. In that same year, 1879, Crawford was joined by the brothers Thomas and James Simpson who were retailers of fancy goods. A native of Scotland, Thomas Simpson immigrated to Boston, Mass., in the 1860s and began working in the dry goods firm of Hart Brothers & Taylor. In the early 1870s, Thomas and his younger brother, James, opened a small New York shop on Eighth Avenue by the name of T. & J. Simpson.

Sixth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 635-649 Sixth Avenue

When the Simpsons joined Crawford in 1879, the firm of Simpson, Crawford & Simpson was formed.

Soon after the partnership was established in 1879, Simpson, Crawford & Simpson opened its first luxury dry goods store on the site of the original Richard Meares & Company store. The store was expanded into two adjoining buildings on Sixth Avenue creating a frontage of sixty-six feet; through substantial interior and exterior alterations to these existing buildings, Simpson, Crawford & Simpson almost erected an entirely new structure. Designed by Thomas Stent, the new four-story facade in the commercial palace mode featured such Renaissance style details as pedimented lintels and a deep modillioned cornice. Resembling an elegant clubhouse, the new quarters created a venerable image for the store, while the altered interior provided larger floor spaces more suitable to the complex needs of retailing than an agglomeration of converted residential buildings. However, the building did not extend along the entire blockfront; in the mid-1880s, the northern end of the block (the southwest corner of Sixth Avenue and West 20th Street) was occupied by another dry goods firm, H.C.F. Koch & Son.

Among the earliest of the department stores to be established along Sixth Avenue, Simpson, Crawford & Simpson gained and maintained a reputation for quiet elegance, conservative business practices, and high-priced high-quality merchandise. The store appealed to the carriage trade, accustomed to shopping in the exclusive stores along Broadway. It is often noted that Simpson, Crawford & Simpson had a policy against displaying price tags which was thought to be in poor taste. In its conservatism, the firm differed from some of its Sixth Avenue neighbors, especially Hugh O'Neill and later Siegel-Cooper, which catered to a broader middle-class clientele who arrived to shop on Sixth Avenue on the elevated railway. (Opened in 1878, the "El" was a significant catalyst in the commercial development of Sixth Avenue during this period). Although Simpson, Crawford & Simpson sold a wide selection of goods, the firm was noted for being among the first to introduce "tailor-made" dresses to department store retailing, a service usually reserved for small dressmakers. In addition, the store specialized in furs, hosiery, and gloves.

When Thomas Simpson died in 1885, the company was officially renamed Simpson-Crawford, the name which it retained even after James Simpson's death in 1897 when William Crawford took full control of the business. The store, however, was always known as Simpson, Crawford & Simpson. In 1899, William H. Hume & Son was commissioned to design a larger and more up-to-date store for Simpson-Crawford. At that time, the immense Beaux-Arts style Siegel-Cooper building on the east side of Sixth Avenue between West 18th and West 19th Streets had been erected few years earlier, the Hugh O'Neill store was located just to the north, and plans were underway for the new Adams Dry Goods building on the west side of Sixth Avenue between West 21st and West 22nd Streets. In addition to being taller than Simpson,

Sixth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 635-649 Sixth Avenue

Crawford & Simpson, these other stores all occupied entire blockfronts, a factor which was important to the image of the retailer. The new Simpson, Crawford & Simpson building replaced several small buildings to the west of Sixth Avenue on the side streets as well as the existing store to the north, thus gaining the entire block frontage. Crawford owned a portion of the site outright and leased the remainder. So as to not disrupt business, the building was erected in three parts, beginning with the rear at the western end of the site (now 111-119 West 19th Street and 118 West 20th Street), then the northern end of the Sixth Avenue block (now 641-649 Sixth Avenue), and finally the southern end of the block (now 635-639 Sixth Avenue) where the original store was located.

The Simpson, Crawford & Simpson building is designed in a restrained Beaux-Arts style using limestone and granite to evoke richness, in contrast to the highly-ornamented Siegel-Cooper building (designed by Delemos & Cordes) clad in brick and terra cotta. The French Beaux-Arts style, based on the classical vocabulary of ancient Roman and Renaissance architecture taught at the prestigious Parisian Ecole des Beaux-Arts, was popularized in this country by the 1893 World's Columbian Exposition held in Chicago. Characterized by axial planning, rich classical ornamentation, and a formal system of displaying the function of a building, the Beaux-Arts style was adapted to the design of many public and commercial buildings erected in this country during the 1890s and early twentieth century.

The interior of the Simpson, Crawford & Simpson building also incorporated French architectural styles. The large rectangular interior court, planned on axis with the building's large entrance portico and vestibule, rose six stories and was covered by a glass dome. It was designed in the Francois I style. The interior court was a common feature among the Sixth Avenue department stores; in addition to letting natural light into the interior, the courts added an important element of grandeur to the space. Simpson, Crawford & Simpson also had women's rooms furnished in the Empire style and an eighth-story penthouse restaurant and palm garden designed in the Louis XVI style. While the interior evoked several historical styles, the building was modern in its steel-skeleton construction, fully fireproof, and featured one of the first escalators ever installed in a department store. A carriage entrance was located on the West 19th Street side of the building and deliveries were made on the West 20th Street side of the building. It is also noted that the store had unusually large plate glass show windows.

In 1902, a ten-story annex, designed by William H. Hume and clad in brick with stone trim, was erected at 121-131 West 19th Street, adjoining the original building and extending 122 feet to the west. In the same year, the Henry Siegel Corporation, headed by Henry Siegel, a successful Chicago businessman who owned the Siegel-Cooper department store, purchased and reorganized the Simpson-Crawford Company. Siegel merged the European buying operations of Simpson-Crawford with those of the Schlesinger & Mayer

Sixth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 635-649 Sixth Avenue

department store of Chicago, which he also owned. When the Henry Siegel Corporation folded in 1914, the Simpson-Crawford Corporation was reformed, but lasted only a year before its stock was liquidated.

In 1916, the building was converted to a mail-order warehouse and a post office used by the U.S. Navy. The court was covered over by floors at that time. In the same year, the building was divided among separate owners (with the divisions reflecting the various sections of the building as they were constructed) and a portion of it was used for manufacturing. In the 1940s and 1950s, the building was used as an automobile showroom, and large ramps were installed in the interior.

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade, 184 feet wide, is clad in limestone above a one-story base of dark polished granite. Broad piers divide the facade into seven wide bays; the center bay is flanked by one single narrow bay at each side. At the center of the base is a slightly projecting entrance portico which conforms to the 1-3-1 bay configuration of the center portion of the facade. The portico is formed by pairs of smooth square pillars with egg-and-dart capitals at the ends and two pairs of fluted Ionic columns at the center supporting an entablature, which is ornamented by an elaborately carved foliated frieze and a modillioned cornice topped by a balustrade with cartouche panels. The southern bay of the portico has modern glass and aluminum doors and paneled infill while the other two bays have double-height molded iron-framed show windows; the tripartite center bay has wood and glass doors. The remaining ground-story bays are framed by granite pilasters with egg-and-dart capitals. The three southern bays have modern glass, aluminum and brick infill while the northern bays have the original paired, iron-framed show windows with paired transoms (except the southern bay of the group in which brick infill has replaced the show windows). The base is capped by a plain frieze and a modillioned cornice which intersects the entablature of the portico.

Above the base, the limestone facade rises six stories; it is characterized by large window openings accented by restrained, finely-carved ornament. The second-story bays, separated by pilasters, contain the original, paired show windows with glazed transoms set in iron enframements. The three southern bays have wood-framed plate glass windows while the three northern bays have one-over-one wood sash. The center bay has a tripartite show window with a stone enframement containing wood-framed plate glass show windows, flanked by single bays; the southern bay has six-over-six metal-framed sash (as do the windows above in this bay), while the northern bay has a wood-framed single-pane window.

The second story is surmounted by a frieze; the frieze above the end bays

Sixth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 635-649 Sixth Avenue

and the center portion of the facade (which slightly project) is carved with a foliated pattern that repeats the design of the portico frieze. The tripartite bays at the third through the seventh stories have molded stone mullions separating one-over-one wood sash windows. The third-story bays have molded stone surrounds; this story is surmounted by a continuous frieze of carved festoons and wreaths. Smooth pilasters topped with Corinthian capitals rising from the fourth story to the sixth story flank the end bays and are paired at the center of the facade. Foliated spandrels topped by sill courses ornamented with egg-and-dart moldings separate the stories. The center bay culminates at the sixth story in a molded arch topped by a scrolled acanthus keystone accented by wreaths in the spandrels. A molded cornice tops the sixth story. The seventh-story bays have simple surrounds. The piers are ornamented with carved lion's-head medallions, festoons, pendants, and ribbons. A deep dentiled and modillioned iron cornice caps the facade. A remodeled portion of the eighth-story brick penthouse is visible above the Sixth Avenue facade.

WEST 19TH STREET FACADE

The West 19th Street facade, 154 feet wide and divided into eight bays, has the same overall design and articulation of detail as the Sixth Avenue facade, although somewhat simplified. The four bays to the west of this are located west of the district boundary. The base (which is painted) retains its molded piers, plain frieze, and cornice. The seven eastern bays have modern glass, aluminum and brick infill with four-part windows in the transom area. The western bay retains the original double-height configuration; the lower half of the bay has modern infill, the upper half of the bay has a tripartite iron-framed window with an iron grille. The iron mullions are ornamented with brackets and bellflower moldings. Above the base, the tripartite bays have similar iron mullions separating the windows. The majority of the windows have one-over-one wood sash, although some have been replaced by metal louvers. Only the second and third stories are clad in limestone, with the exception of the one-bay return of the Sixth Avenue facade at the eastern end. The rest of the facade is clad in buff-colored brick trimmed with stone sill and lintel courses. The eastern end bay and the four western bays slightly project and are accented with the same carved ornamental elements employed in the design of the Sixth Avenue facade. The eighth-story brick penthouse, ornamented with paired pilasters, is visible above the four western bays.

A ten-story annex, 123 feet wide and divided into six bays, adjoins the West 19th Street facade. (This annex is located west of the boundaries of the historic district).

WEST 20TH STREET FACADE

The eight-bay West 20th Street facade is identical to the West 19th Street facade. Most of the ground-story bays retain the original double-height configuration, with the original tripartite windows in the upper portion of each bay. The fourth and eighth bays from Sixth Avenue have been altered.

Sixth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 635-649 Sixth Avenue

The majority of the windows have one-over-one wood sash; a few have been replaced by two- or four-part sash. Windows in the seventh bay from Sixth Avenue have four-over-four metal sash. Some windows are fitted with metal louvers.

DEPARTMENT OF BUILDINGS INFORMATION

*1900-02: NB 1170-1899 [Source: New Building Application]

1916-18: Alt 101-1916 [Source: Alteration Application]
Interior alterations to convert building for loft and mercantile purposes, including erection of fire walls. Interior court filled in with floors.
Architect -- Maynicke & Franke
Owner -- Equitable Life Assurance Society

1935-36: Alt 2980-1935 [Source: Alteration Application]
Installation of entrance door on West 20th Street, and removal of northerly door on Sixth Avenue, replaced by show window to match adjoining windows.
Owner -- George Chisholm Builder -- Richard L. Senior

1941: Alt 2505-1940 [Source: Alteration Application]
Interior alterations for conversion of building to automobile showroom and garage.
Architect -- Abraham Landow Owner -- George Chisholm (Estate of)

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SIXTH AVENUE
Between West 20th Street and West 21st Street
EAST SIDE

656-662 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
{Tax Map Block/Lot: 822/1}

CHURCH OF THE HOLY COMMUNION COMPLEX

TYPE	STYLE
Church Complex	Gothic Revival
ARCHITECT	ORIGINAL OWNER
Richard Upjohn	Church of the Holy Communion

DATE OF CONSTRUCTION: 1844-53

SUMMARY

The Church of the Holy Communion complex, (a designated New York City Landmark), is among the finest and most influential examples of the Gothic Revival style in this country. Designed by the noted ecclesiological architect, Richard Upjohn, and built between 1844 and 1853 (with a chapel of 1879 designed by Charles C. Haight), the complex consists of four buildings: the church, sisters' house, parish house, and rectory. Constructed of brownstone laid in random ashlar, the group forms a picturesque ensemble at the corner of Sixth Avenue and West 20th Street. The asymmetrically-planned church, reminiscent of an English country parish church, was the first ecclesiological church in America and became a model for many other Episcopal churches. The Church of the Holy Communion complex is representative of the era when the district was a fashionable residential neighborhood.

HISTORY

The Church of the Holy Communion, begun in 1844 and consecrated in 1846, was built by Mary A.C. Rogers to fulfill the dream of her late husband, John Rogers, of an Episcopal church in which the pews were free to all worshippers. Plans for the new church were overseen by its first rector and Mary Rogers's brother-in-law, the Reverend William Augustus Muhlenberg, one of the most prominent Episcopal ministers of the period. Muhlenberg was the founder of the New York Ecclesiological Society, which based its doctrine in part on the English theological movement begun in the 1830s. The movement looked to medieval precedent for the establishment of religious principles, as well as for the appropriate form and style of religious architecture, which was the prototype of the English country parish church. Richard Upjohn, one of the most noted ecclesiological architects of the nineteenth century, designed the Church of the Holy Communion as the first American church to reflect the rural English model, with its asymmetrical massing, high pitched roof, stone construction, and simple Gothic Revival style detail. Upjohn's picturesque design became very influential in American church architecture of the nineteenth century.

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 656-662 Sixth Avenue

In addition to being the first important "free church" of the Episcopal faith in the United States, the Church of the Holy Communion in 1852 also organized the first Episcopal sisterhood in the country. The sisters' house was completed in 1854, and at sometime prior to 1853, the parish house and rectory were built, all according to Upjohn's designs. Reverend Muhlenberg and the Holy Communion congregation were also instrumental in the founding of St. Luke's Hospital, which was first located in the sisters' house. By 1858, enough money was raised to build the first St. Luke's Hospital building on Fifth Avenue and 54th Street; Muhlenberg left Holy Communion to work there (the hospital is now located in Morningside Heights). The Church also operated a Home for the Aged and the Blind at 664 Sixth Avenue, adjacent to the Sisters' House, in the 1880s.

The congregation of the Church of the Holy Communion also organized what is thought to be the first boys' choir in America. Reverend Muhlenberg promoted the general education of his parish by gathering a large library, which became the basis of the Muhlenberg Branch of the New York Public Library, located on West 23rd Street. In 1879, a Sunday school chapel was added to the rear of the complex, designed by Charles C. Haight.

The Church of the Holy Communion is located in what once was one of New York's wealthiest and most fashionable residential neighborhoods, before the commercial development of the district in the late nineteenth century. John Jacob Astor, Cornelius Vanderbilt, and Jay Gould were among the members of its parish. The church remained a house of worship until 1975 when the congregation merged with two nearby parishes to form the Parish of Calvary, Holy Communion, and St. George.

ARCHITECTURE

SIXTH AVENUE FACADE

The Gothic Revival style Church of the Holy Communion complex includes the church, sisters' house, parish house, and rectory, all constructed of brownstone laid in random ashlar, with high-pitched roofs covered with modern shingles. The complex is surrounded by a simple mid-nineteenth-century iron fence.

The Church is cruciform in plan, with a long nave, a shorter chancel, and transepts, all of the same height. The Sixth Avenue facade originally had a pointed-arch entrance flush with the front wall, which was replaced in 1910 by a projecting, peak-roofed, brownstone vestibule, designed by Satterlee & Boyd. The pointed-arch doorway has oak doors with iron fittings. Above the doorway is a carved rondel. The vestibule is flanked by lancet windows with drip moldings. In the tall gable is a rose window with quatrefoil tracery. A stone cornice runs along the roofline. A slender buttress marks the north corner of the Church, and stepped corner but-

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 656-662 Sixth Avenue

tresses set off the tall crenelated tower at the corner of Sixth Avenue and West 20th Street, which is placed off the axis of the nave and lends the Church its asymmetrical picturesque quality. The tower has a small pointed-arch entrance, surmounted by two lancet windows, all with drip moldings. The top portion of the tower has large, pointed-arch openings fitted with slats.

The northern facade of the church, visible from the walkway between the church and the sisters' house, has three pointed-arch nave windows separated by buttresses.

The sisters' house, located at the north side of the complex on Sixth Avenue, is a three-story peak-roofed building set back from the street behind a crenelated corner tower. The building is articulated by pairs of rectangular windows at the first and second stories, pairs of pointed-arch windows at the third story, and lancet windows at the third story of the tower. All of the window openings have projecting sills and one-over-one wood sash containing small, diamond-shaped panes separated by wood muntins. At the south side of the corner tower is a gabled entrance porch. A quatrefoil frieze runs below a small stone cornice supporting the crenelated parapet of the tower. Only the Sixth Avenue facade and the first bay of the southern elevation is faced in brick. The roof of the southern elevation has small gabled dormers. The rear of the building connects to the rest of the church complex.

WEST 20TH STREET FACADE

On West 20th Street, the Church has two pointed-arch nave windows with Gothic style tracery, separated by a buttress. The south transept, flanked by corner buttresses, features a shallow entrance portal with molded archivolts and recessed oak doors set into a gabled entranceway. The east and west sides of the transept and the south side of the chancel all have single pointed-arch windows with Gothic style tracery. A large pointed-arch window divided into three lancets and three foils is located at the eastern end of the church, visible from West 20th Street.

The parish house, set back behind the garden on West 20th Street, is three stories tall and four bays wide. At the ground story, each bay has paired, rectangular leaded- and colored-glass windows with square and diamond patterns, topped by drip moldings. The second story has paired rectangular wood-framed casement windows with leaded transoms set below drip moldings. The third story is articulated by four peaked gables, each with paired one-over-one leaded- and colored-glass windows and transoms, divided by stone mullions. The parish house is connected to the rectory by a two-story section with a pointed-arch entrance porch. [The rectory, located at 47 West 20th Street, is listed in this report under its address].

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 656-662

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664 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/80]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Johnson

DATE OF CONSTRUCTION: 1850

DESCRIPTION

This four-story Italianate brick rowhouse, now painted, is located near the West 20th Street end of the block, adjacent to the Church of the Holy Communion. It was first partially converted to commercial use in 1898 with the installation of storefronts at the first two stories, a typical alteration within the district. A multi-pane, tripartite, wood-framed window group, (with a fire door at the southern bay), is extant at the second story from an early alteration. This slightly angled bay window has a

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 664 Sixth Avenue

molded enframement with a shallow cornice. Windows at the third and fourth stories have flush lintels; those at the third story have two-over-two wood sash, and the fourth story has one-over-one wood sash. The facade is capped by a shallow, molded cornice. The ground story has a modern glass and aluminum storefront. A fire escape is suspended from the facade.

HISTORY

This brick rowhouse was built in 1850 for William Johnson, who owned the row between 664 and 672 Sixth Avenue. The same owner also built 64 West 21st Street, which was probably one of a row located between 54 and 64 West 21st Street, around the corner. In the mid-1880s, the building was owned by the trustees of the Home for Aged Women of the adjacent Church of the Holy Communion. A rear extension was added in 1885; at this time, the Home had extended its services to the blind. In a change which reflected the development of the district, storefronts were installed in 1898, and the building was partially converted to commercial use. Oppenheim's, a cloak and suit business, was one early commercial tenant. Further storefront alterations were made in 1904, and in 1909 the Hygrade Lunch Company added restaurant facilities. The fire escape and fire door were added in 1920-21 while the building was in use as a factory. A restaurant occupied the building in the early 1960s.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 1521-1885 [Source: Alteration Application]
Addition of rear extension.
Architect -- Henry Marshall
Owner -- Home for Aged Women, Church of the Holy Communion

*1898: Alt 388-1898 [Source: Alteration Application]
Installation of wood storefronts at first and second stories. Upper stories to be carried on steel beams.
Architect -- Patrick F. Brogan Owner -- Josephine Geenen

*1904: Alt 1531-1904 [Source: Alteration Application]
Existing wood show windows removed and new iron front with plate glass installed.
Architect -- Thomas H. Styles Owner -- Josephine Geenen
Tenant -- The Williams Company

1920-21: Alt 3339-1920 [Source: Alteration Application]
Addition of fire escape and fire door; conversion of building to store and factory.
Architect -- Max Muller Owner -- Charles H. Hastings
Tenant -- Wolf Fish

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 664 Sixth Avenue

REFERENCES

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New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1882.

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666 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/79]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Johnson

DATE OF CONSTRUCTION: 1850-51

DESCRIPTION

This four-story Italianate rowhouse, located at the middle of the block, is constructed of brick which is now painted. It was partially converted to commercial use in 1900 with the construction of a double-height storefront, still extant at the second story, which is a typical alteration within the district. The ground story, now altered by a modern glass and metal storefront, is surmounted by an iron-framed, four-part show window with transoms at the ends. These windows are now fronted by movable storm windows. An inscription panel above the windows reads "666 Bazar Francais," and one below the window reads "Charles R. Ruegger" (now covered with heavy fabric). The third- and fourth-story windows have projecting sills and molded lintels. One-over-one wood sash windows have replaced the original two-over-two sash. A shallow cornice is capped by a sloped, metal parapet with the inscription "Charles R. Ruegger 1929"; the finial at the southern end is missing.

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 666 Sixth Avenue

HISTORY

This brick rowhouse was built in 1850-51 for William Johnson, who owned the row between 664 and 672 Sixth Avenue, all constructed at this time. The same owner also built 64 West 21st Street, which was probably one of a row located between 54 and 64 West 21st Street, around the corner. Edwin P. Smith, the owner in the early 1880s, altered the building for use as a hotel and added a rear extension. In a change which reflected the development of the district, the building was converted to commercial use in 1900, with the installation of storefronts at the first two stories. Early tenants included Hardings Plaiting Establishment and C.J. Brodil, fancy leather goods. In 1922, while the building was in use as a store and factory, the wood-framed storefronts were clad in metal, and a fire escape was added to the facade. Charles R. Ruegger, who owned the building in 1929, had the fire escape relocated to the rear, and added signage bearing his name on the parapet and storefront. The "Bazar Francais" was probably his business; a painted black-and-white sign advertising the store remains on the northern elevation of 668 Sixth Avenue.

DEPARTMENT OF BUILDINGS INFORMATION

1880: Alt 782-1880 [Source: Alteration Application]
Rear extension added to expand hotel sitting room.
Architect -- James Parker Owner -- Edwin P. Smith

*1900: Alt 737-1900 [Source: Alteration Application]
Installation of show windows at first and second stories. First floor entrance lowered to sidewalk.
Architect -- Julius Franke Owner -- Edwin P. Smith (Estate of)
Tenant -- Henry W. Brodil

*1922: Alt 823-1922 [Source: Alteration Application]
Existing wood show windows reinstalled and clad with metal. Fire escape added to facade.
Architect -- Otto Reissman Owner -- Nellie A. Cramer
Tenant -- Herman Gruskin

1929: Alt 771-1929 [Source: Alteration Application]
New fire escape erected at rear, leading to yard and adjoining 64 West 21st Street. Signage added to facade.
Architect -- Herman Wolff Owner -- Charles R. Ruegger

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 666 Sixth Avenue

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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668 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/78]

TYPE
Altered Rowhouse

STYLE
Commercial

ARCHITECT
Unknown

ORIGINAL OWNER
William Johnson

DATE OF CONSTRUCTION: 1850-51

DESCRIPTION

This altered rowhouse, located near the West 21st Street end of the block, is constructed of brick (now painted). It was converted to commercial use with the addition of a double-height storefront, still extant at the second story, and a change in the configuration of the windows, a typical alteration within the district. The ground story has a modern glass and metal storefront. The second story has a tripartite, multi-pane, metal-framed show window with a molded enframing, which bears the inscription "M. Rowan" across the lintel. The third and fourth stories have broad, tripartite metal-framed windows; at the third story, the windows have multiple panes. A shallow metal cornice caps the facade. A fire escape is suspended from the facade. The northern elevation, clad in brick, has a black and white painted sign which reads "Bazar Francais," a merchant once located next door at 666 Sixth Avenue.

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 668 Sixth Avenue

HISTORY

This brick rowhouse was built in 1850-51 for William Johnson, who owned the row between 664 and 672 Sixth Avenue, all constructed at this time. The same owner also built 64 West 21st Street, just around the corner, which was probably one of a row located between 54 and 64 West 21st Street. In a change which reflected the early commercial development of the district, storefronts at the first and second stories were installed in 1869, and the building was partially converted for business purposes. Directories list Mr. and Mrs. Michael Rowan as tenants in the early 1880s. In 1897, new storefronts were constructed and a rear extension was added to expand the existing store. Michael Rowan was the lessee; the name "M. Rowan" appears above the second-story show window. Commercial tenants located in the building just after the turn of the century included the Fifth Avenue Bookshop, and Frank Brothers, shoes. In 1913, the existing storefronts were clad in metal. L. Getz, toys, was located in the building at this time. In 1920, the window openings at the third and fourth stories were enlarged while the building was in use as showrooms. In 1922, the fire escape was added. A new Certificate of Occupancy from 1922 indicates the presence of an ice cream manufacturer, a restaurant, and a dressmaker in the building.

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 482-1869 [Source: Alteration Application]

Installation of storefronts at first two stories.

Owner -- Mary McKenna Builder -- John Hankerson

*1897: Alt 1115-1897 [Source: Alteration Application]

Two-story rear extension and installation of new storefront at second story in the front; upper stories supported on cast-iron columns set on stone.

Architect -- Patrick F. Brogan Owner -- Mary McKenna (Estate of)

Tenant -- Michael Rowan

*1913: Alt 2319-1913 [Source: Alteration Application]

Existing storefronts reset flush with building line and metal cladding added to the enframements.

Architect -- Otto Reissman Owner -- Mary Pettibone

Tenant -- Marten Rowan (Estate of)

*1920: Alt 837-1920 [Source: Alteration Application]

Remove center piers at the third and fourth stories of the facade and enlarge window openings.

Architect -- Gronenberg & Leuchtag Owner -- Harry Siegel

*1922: Alt 845-1922 [Source: Alteration Application]

Addition of fire escape and interior alterations.

Architect -- Otto Reissman Owner -- Miss Isabel Pettibone

Tenant -- Edmund Rowan

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 668 Sixth Avenue

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670-672 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/76]

TYPE	STYLE
Commercial	Modern
ARCHITECT	ORIGINAL OWNER
J.N.B. Contracting Corp.	William Johnson

DATE OF CONSTRUCTION: 1851/1963

DESCRIPTION

This two-story modern building, located at the corner of Sixth Avenue and West 21st Street, extends forty feet along Sixth Avenue and fifty-five feet along West 21st Street. It is clad in steel-framed panels of black and white opaque glass. The second story has a band of Chicago-style windows. White glass panels above the second-story windows extend above the roofline, forming a raised parapet. There is a double metal door on Sixth Avenue and a side door at the eastern end of the West 21st Street facade.

HISTORY

The site of this building was previously occupied by two narrow, four-story brick rowhouses; 670 Sixth Avenue was built in 1851, and 672 Sixth Avenue was built in 1852. The owner of both properties, William Johnson, built all of the rowhouses along the Sixth Avenue block (from 664 to 672 Sixth Avenue), 64 West 21st Street, and probably 54 to 62 West 21st Street at this time. The rowhouses at 670 and 672 appear to have been adapted to commercial use in the 1880s. Tenants from this period include a tailor, H. Oesterling, and Jacob Wall & Son, bakers and confectioners. Jacob Wall also owned the property at 64 West 21st Street, just around the corner. Tenants at the turn of the century were representative of those in the dis-

Sixth Avenue Between West 20th Street and West 21st Street (East Side)
continuation of . . . No. 670-672 Sixth Avenue

trict: Bertha Kiltz, a dressmaker; The Regal Shoe Company; Frank Brothers, a shoe company which had moved from 668 Sixth Avenue; and Conrad & Brooks, women's clothing. In 1946-47, the three upper stories of both rowhouses were demolished and the buildings were joined and converted to a one-story showroom for electrical fixtures. In the 1950s, the building was used as an automobile showroom. In 1962-63, the Glaziers Union added an additional story, constructed the present glass facades, and made interior alterations to accommodate an auditorium and meeting rooms.

DEPARTMENT OF BUILDINGS INFORMATION

1946-47: Alt 558-1946 [Source: Alteration Application]
Demolition of the upper three stories of two, four-story brick buildings, 670 and 672 Sixth Avenue, to construct one-story showroom.
Architect -- H. Herbert Lilien
Owner -- Kossuth Construction Corporation

1954: Alt 235-1954 [Source: Alteration Application]
Installation of garage doors and conversion of building to automobile showroom.
Architect -- Alan Bradley Bates Owner -- Krause Petroleum Company

1962-63: Alt 1253-1962 [Source: Alteration Application]
Addition of one story, construction of new, glass and steel facade, and alterations to the interior for auditorium and meeting rooms.
Owner -- Glaziers Union Building Fund Corp.
Contractor -- J.N.B. Contracting Corporation

REFERENCES

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New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1880, 1882, 1913.
Trow's Business Directory, 1900.

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SIXTH AVENUE
Between West 20th Street and West 21st Street
WEST SIDE

655-671 SIXTH AVENUE between West 20th Street and West 21st Street (West Side)
[Tax Map Block/Lot: 796/36]

HUGH O'NEILL BUILDING

TYPE	STYLE
Department Store	neo-Grec
ARCHITECT	ORIGINAL OWNER
Mortimer C. Merritt	Hugh O'Neill

DATE OF CONSTRUCTION: 1887

SUMMARY

This five-story, "C"-shaped, neo-Grec, cast-iron-fronted department store, characteristic of the middle development phase of the district, extends from 20th to 21st streets along Sixth Avenue. Designed by Mortimer C. Merritt, it was built as a four-story building in two stages between 1887 and 1890. The fifth story was added in 1895 by repeating the design of the fourth story and raising the pediment. This large pediment, inscribed with "Hugh O'Neill," and rounded corner bays give the building special prominence on this avenue of many large, ornate buildings.

Because of its architecture and history, the Hugh O'Neill Building is one of the department store buildings which give the Ladies Mile Historic District its special character.

HISTORY

Hugh O'Neill, the original owner of the Hugh O'Neill Building, was born in Belfast in 1844 and immigrated to New York City with his family in 1857. He attended the public schools here and at sixteen joined Charles Rogers & Co., dealers in notions, as a clerk. He distinguished himself in the business and by the end of the Civil War he had advanced from clerk to salesman to buyer.

O'Neill opened a millinery and notions shop with his brother Henry on Hudson near Broome street. In 1867 they moved to Broadway near 20th Street. While the business was successful, Hugh felt the opportunities were better on Sixth Avenue, so in 1870 the brothers acquired two houses, mid-block on the west side of Sixth Avenue between 20th and 21st Streets, and opened a small dry goods store. As business prospered, the store was expanded into neighboring houses.

The O'Neills continued to accumulate real estate on this block and by 1880, Hugh O'Neill had acquired both the full frontage of nine lots on Sixth Avenue, and sole ownership of the business upon Henry's retirement

Sixth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 655-671 Sixth Avenue

the year before. However, it was not until 1886 that all the tenant leases expired on the properties along Sixth Avenue giving O'Neill the opportunity to erect a department store building. Until then he remained in converted dwellings on the northwest corner of 20th Street and Sixth Avenue.

"Anyone who has shopped in the yellow-faced brick buildings...will remember the low ceilings and sloping floors of the old, made-over houses, the dense crowding and pressure everywhere of a retail trade squeezed into half its rightful compass" [NY Daily Tribune 5/22/1887]

In 1887 in six short months, O'Neill's cast iron-fronted building was erected on Sixth Avenue fronting the full block between 20th and 21st Streets. Built on an alteration application to his original store buildings, the Hugh O'Neill Building was erected sequentially in two sections, to allow the retail business to continue during construction. The store extended back one hundred fifty-four feet on West 20th Street and seventy-five feet to the Third Shearith Israel Cemetery on West 21st Street. Its size and appearance were impressive. Painted a "dazzling white" [New York Times, 9/18/1887] and sporting five-story turrets with bulbous domes on the corners and his signature pediment, topped by a banner, O'Neill's visually expressed the atmosphere of a bazaar, giving testimony to Hugh O'Neill's philosophy that shopping should be an entertaining and pleasurable experience.

Continued prosperity demanded the expansion of the store. In 1890, a four-story, 117 foot extension was added to the rear on 20th Street. Finally, in 1895, the domes and pediment were temporarily removed and replaced onto a fifth story which was added to the whole building.

Hugh O'Neill himself was the driving force behind the store. His extensive knowledge of the dry goods business, his long experience with the public, and his accessibility to his employees and customers alike, accounted for his success. After his death in March 1902, his heirs were unable to maintain this dynamic control. The business and property were sold in December of that year to an outside company who kept the O'Neill name and merged the store in 1907 with Adams Dry Goods just to the north on Sixth Avenue. But despite the efforts to maintain the business, the O'Neill-Adams Company disappeared with all the other Sixth Avenue department stores by the First World War.

After its closing as a retail store, the Hugh O'Neill building was purchased by the U.S. Realty & Improvement Co. The building was converted to lofts initially for manufacturing United States Army uniforms. It is currently undergoing alterations to adapt it for offices, and exterior alterations are attempting to restore the ground floor to a nineteenth-century appearance.

Sixth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 655-671 Sixth Avenue

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade is composed of a central pavilion with flanking wings, and rounded corner bays. The slightly projecting central pavilion is capped by a large pediment inscribed with "Hugh O'Neill" in the tympanum. An arcade in the second and third stories of the pavilion creates an a-a-B-a-a rhythm of narrow and wide window openings. On the fourth and fifth stories, are six identical arched double windows. The first story, a recent alteration, is an attempt to recreate the effect of nineteenth-century show windows. This alteration has returned the building's main entrance from an off-center location to one directly under the center bay of the pavilion. The new show window units are one bay wide with a transom above.

Flanking the central pavilion are wings of two bays, each with three windows per bay at the second and third stories and four windows at the fourth and fifth stories. Two low arched arcades in each wing unite the second and third stories; fixing an undulating rhythm across the whole facade at A-A-a-a-B-a-a-A-A. Attached fluted columns separate the bays at the second and third stories, fluted pilasters separate the bays at the fourth and fifth stories. At the transition between the pavilion and the adjacent wings the columns and pilasters are multi-shafted. The columns are not continuous between the stories but stop and start at the cornices at each floor level. An understated bracketed cornice caps the wings. Over the the pavilion low squat columns support the freestanding inscribed pediment. The corners are treated as rounded bays, although the effect before the 1895 addition of the fifth story over the balance of the building was that of corner towers.

WEST 20TH STREET FACADE

The cast-iron facade from Sixth Avenue wraps around to 20th Street, repeating one full bay of the design established on the wings. West of the cast-iron bay the brick facade has windows with bracketed sills and incised block pediments repeated across each story above the ground story. At the roofline the pressed metal cornice has brackets and dentils. The ground story from the corner to the facade's midpoint, has recent plate glass panels with transoms, like those installed recently on Sixth Avenue. The western half of the ground story is primarily vertical seam aluminum siding with doors and loading docks randomly punched along its expanse. One original door remains at 121 West 20th Street and is distinguished by a pedimented portico.

WEST 21ST STREET FACADE

The Sixth Avenue cast-iron facade wraps around to 21st Street, repeating one four-bay section of the design established on the wings. Just west of this seventy-five foot long section is the Third Shearith Israel Cemetery around which the building was constructed in a roughly "C"-shaped configuration. The three brick elevations which flank the cemetery

Sixth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 655-671 Sixth Avenue

have no applied decoration. The wall surfaces are punctuated by rectangular window openings at regular intervals at each story.

The recent alterations to the building have changed the shopfronts, removed the original metal shutters and have enlarged some of the window openings.

REAR WALL

Visible on 21st Street from the Shearith Israel Cemetery, is the rearwall of the Hugh O'Neill building's 1890 extension along 20th Street. Identical in appearance to the elevations facing the cemetery, there is no applied architectural detail. Current alterations to the building have removed many of the original iron shutters and are enlarging some of the window openings.

DEPARTMENT OF BUILDINGS INFORMATION

*1887: Alt 140-1887 [Source: Alteration Application]

Building extended at Sixth Avenue and West 21st Street. This was actually the construction of half of the current structure.

Architect -- Mortimer C. Merritt Owner -- Hugh O'Neill

*1890: Alt 670-1890 [Source: Alteration Application]

Building extended at rear one hundred seventeen feet along West 20th Street

Architect -- Mortimer C. Merritt Owner -- Hugh O'Neill

Builder -- McGuire & Sloan

*1895: Alt 23-1895 [Source: Alteration Application]

Building to be raised one story to total five stories in height. Pediment was removed and replaced on top of new roof.

Architect -- Mortimer C. Merritt Owner -- Hugh O'Neill

1903: Alt 1353-1903 [Source: Alteration Application]

Storefronts replaced on Sixth Avenue and around the corner onto West 20th and West 21st Streets. New galvanized metal cornice added.

Architect -- Thomas H. Styles Owner -- Hugh O'Neill & Co.

Builder -- John Jordan & Son

REFERENCES

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Oct. 15, 1893.

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Sixth Avenue Between West 20th Street and West 21st Street (West Side)
continuation of . . . No. 655-671 Sixth Avenue

- "Funeral of Hugh O'Neill," New York Daily Tribune, Mar. 20, 1902, p.9.
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(New York, 1974), 108-111.
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"Hugh O'Neill's Will Filed," New York Daily Tribune, Mar. 21, 1902, p.9.
"Hugh O'Neill's Will," New York Times, Mar. 21, 1902, p.9.
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Margaret Moore, "Ladies Mile Historic District Research for the Designation
Report," presented to the Landmarks Preservation Commission,
Dec. 15, 1987 (unpublished printout), 82.
"The New O'Neill's," New York Times, Sept. 18, 1887, p.9.
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Liber 1354, p. 433; Liber 1412, p. 225; Liber 1174, p. 576; Liber
1506, p. 201, 203.
New York Public Library, Photographic Views of New York City
1870's-1970's from the Collections of the New York Public Library
(Ann Arbor, Mich., 1981), microfiche nos. 0468, A4.
"O'Neill & Co. Store Sold," New York Times, Dec. 24, 1902, p.14.
"O'Neill & Co.'s New Building," New York Daily Tribune, May. 22, 1887,
p.5.
"Sixth Avenue is Fast Becoming...", New York Daily Tribune sec. 2,
(May. 4, 1902), p.4.
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(1921) 128.
Elliot Willensky and Norval White, AIA Guide to New York City,
3rd Edition (New York, 1988), 179.

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Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 676 Sixth Avenue

HISTORY

New York City Tax Assessment records indicate that a house existed on the northeast corner of Sixth Avenue and West 21st Street as early as 1834. In 1851 a stable was listed on the site at 676 Sixth Avenue. In 1861 a dwelling of four stories with a basement appeared at 65 West 21st Street, approximately sixty-five feet from the avenue. By 1899 a three-story wood frame dwelling, twenty-five feet wide on Sixth Avenue, was located at the northeast corner of Sixth Avenue and West 21st Street, with a one-story brick structure (possibly a stable), approximately forty feet wide, at 67 West 21st Street, and a four-story dwelling with a basement, thirty feet wide, to the east at 65 West 21st Street (now 59 West 21st Street).

The present building replaced the frame dwelling and stable in 1900. The dwelling at 59 West 21st Street was altered to two stories in 1963. Subsequent tenants have included a restaurant and a dance studio.

DEPARTMENT OF BUILDINGS INFORMATION

*1900: NB 664-1900 [Source: New Building Docket]

1908: Alt 1517-1908 [Source: Alteration Application]
Part of the west wall in the basement and first story removed.
Architect -- J.E. Jersy (?) Owner -- William E. Ward

1913: Alt 2291-1913 [Source: Alteration Application]
Installation of a new storefront on Sixth Avenue.
Architect -- Lee Samenfeld Owner -- William E. Adamson

1919: Alt 2138-1919 [Source: Alteration Application]
Openings on 21st Street side bricked up, new show window installed.
Architect -- Gronenberg & Leuchtag Tenant -- Exchange Restaurant Co.

1944: BN 1830-1944 [Source: Building Notice Application]
Storefront altered.
Architect -- Irving Kudroff Owner -- William E. Adamson (Estate of)

*1963: Alt 1385-1963 [Source: Alteration Application]
Two buildings altered: one two-story and one four-story, both now two stories.
Architect -- Anthony T. Nappi Owner -- Agnes Broche
Builder -- Karl Bauer Const. Co.

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 676 Sixth Avenue

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, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 70.
New York City, Tax Assessment Records, Ward 18, 1834, 1851, 1861, Municipal Archives and Records Center.
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 178, 179.

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678 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/2]

TYPE	STYLE
Multiple Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
John G. Prague	Mrs. Moritz Weitzfelder

DATE OF CONSTRUCTION: 1870

DESCRIPTION

This five-story Italianate multiple dwelling, an unusual surviving building type within the district, is located near the West 21st Street end of the block. A narrow twenty-two feet wide, it is faced in brick and stone (now painted). Although the first story has been converted to service entrances, a metal bracket survives at the northern end, supporting a damaged modillioned metal cornice. The second story has a single bay containing a Chicago-style wood sash window with paired panes in the center and single-pane side windows with transoms overall, surrounded by stone molding. The third and fourth stories contain three window openings each with classically-inspired stone surrounds containing one-over-one wood sash windows and molding flanking the sills. The fifth story continues the pattern seen below with the exception that the windows are arched rather than flat. The original bracketed and modillioned cornice completes the composition. The north wall, seen above the neighboring building on Sixth Avenue, contains four segmental-arched one-over-one aluminum sash windows per story. A painted sign on the fourth and fifth stories advertises the current tenant.

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 678 Sixth Avenue

HISTORY

Designed by John G. Prague, active in the design of rowhouses and multiple dwellings, and constructed for Mrs. Moritz Weitzfelder in 1870, this building originally served as a multiple dwelling for four families. It later became a hotel and a saloon. The cornice above the first story and the second story window treatment appear to date from the late 19th Century and probably reflect that change in use.

DEPARTMENT OF BUILDINGS INFORMATION

*1870: NB 648-1870 [Source: New Building Docket]

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, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 71.
Phillips Elite Directory, 1882, 1905.

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680 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/3]

TYPE	STYLE
Hotel	Italianate/neo-Grec
ARCHITECT	ORIGINAL OWNER
Julius F. Munckwitz	J.G. Torrilhon
BUILDER	
Vanderbuilt & Ackerman	

DATE OF CONSTRUCTION: 1870

DESCRIPTION

This four-story Italianate/neo-Grec hotel, an unusual surviving building type within the district, is located near the West 21st Street end of the block. Twenty-seven feet wide, it is faced in Ohio stone (now painted). The northern end of the first story contains a recent plate glass window set in metal-sheathed framing with original details. The southern end contains a recent service entrance. The second story contains four window openings with classically-inspired aedicules joined by a projecting belt course. The two northern openings contain one-over-one wood sash windows; the next window opening to the south has two-over-two wood sash, while the eastern bay contains a two-over-two casement door and transom with metal sheathing. The third story continues this pattern; here moldings link the lintels at impost block level. The two northern openings of the fourth story contain two-over-two steel sash, otherwise this story repeats the pattern seen below. A fire escape covers the two southern bays, extending from the cornice to the second story. The original bracketed cornice completes the composition.

HISTORY

Designed by Julius Munkwitz and constructed for J.G. Torrilhon in 1870, this building originally served as a hotel. In 1887 an existing storefront was removed and a new one installed, indicating commercial use in the building. Subsequent tenants were characteristic of those in the district and included dressmakers, embroiderers, and a china and glass merchant.

DEPARTMENT OF BUILDINGS INFORMATION

*1870: NB 709-1870 [Source: New Building Docket]

1871: Alt 625-1871 [Source: Alteration Application]
Addition of a two-story extension to the rear of the building.
Architect -- Julius F. Munkwitz Owner -- J.G. Torrilhon

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 680 Sixth Avenue

1887: Alt 1524-1887 [Source: Alteration Application]
Removal of the old storefront, installation of a new one.
Owner -- John Parke Contractor -- J. H. Fitzpatrick

1897: Alt 47-1897 [Source: Alteration Application]
Rear extension taken down to height of store ceiling.
Architect -- Axel Hedman Owner -- John Parke

1899: Alt 538-1899 [Source: Alteration Application]
Installation of new storefront.
Owner -- John Parke, (Estate of) Builder -- Brogan & Reid, cont.

1913: Alt 1977-1913 [Source: Alteration Application]
Sash and plate glass in show window set back to building line.
Architect -- John Cobban Owner -- William P. Parke
Tenant -- Abe Schwalbe

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, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 72.
Phillips Elite Directory, 1882, 1887, 1902, 1905.

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682 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/4]

HALL BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Stephenson & Greene	W.H. Hall

DATE OF CONSTRUCTION: 1897

DESCRIPTION

This eight-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-five feet wide, it is faced in stone and buff-colored brick. The two-story base is flanked by pilasters retaining their original capitals supporting a stone frieze and dentiled cornice. The recent storefront contains aluminum-framed plate glass windows and doors. The transitional second story contains a Chicago-style wood-framed window with fixed center pane and canted side windows, all below transoms; this is flanked by stone pilasters with decorative panels. The pilasters support a stone entablature with "Hall Building" applied to the frieze.

Stories three through six are flanked by buff-colored brick piers. Brick billet moldings frame stories three through five; each story contains four windows with one-over-one sash. The third story contains paired wood-framed windows in the center with stone pilasters separating single windows to each side. Stories four and five each contain recent aluminum sash windows set above continuous molded sills. The sixth story windows have a molded surround containing a stone sill, otherwise repeating the motifs seen below. A stone cornice supports double-height stone Corinthian pilasters that divide stories seven and eight into four bays, each containing one-over-one aluminum sash windows. The original dentiled and modillioned metal cornice surmounts the building.

The northern elevation is of exposed red brick punctuated by one-over-one aluminum sash windows. Above the second story a return, including both cornices, is continued on the northern elevation. Remnants of painted signs are visible on stories five through eight. The southern elevation has similar architectural features to those on the northern elevation.

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 682 Sixth Avenue

HISTORY

The Hall Building, which was designed by Stephenson & Greene, architects active in the design of churches and residential buildings, was erected in 1897 and named after the original owner, W.H. Hall. It housed furriers, a feather merchant, and embroiderers, all characteristic tenants of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1897: NB 328-1897 [Source: New Building Docket]

1904: Alt 172-1904 [Source: Alteration Application]

Installation of a new storefront.

Architect -- Ernest Greene Owner -- W.H. Hall

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, 1899-1909), vol. 2, pl. 9.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 73.

Phillips Elite Directory, 1887, 1917, 1924.

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Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 684 Sixth Avenue

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, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 74.
Phillips Elite Directory, 1917.
Trow's Business Directory, 1897.

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686 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/82]

TYPE	STYLE
Converted Dwelling	Early 20c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Schwartz & Gross	M.F. Metzger

DATE OF CONSTRUCTION: 1847/1912

DESCRIPTION

This three-story converted dwelling, located near the West 22nd Street end of the block and twenty-five feet wide, is faced in brick (now painted) and metal and has a 1912 facade designed in an early 20th century commercial style. Such a conversion to facilitate commercial use was a frequent occurrence in the later development phase of the district. The first story retains a sheet-metal pilaster on the south end supporting a metal frieze. The remaining portion of the first story contains a storefront with plate glass and two entrances on the south with recently installed aluminum frame doors. The second story contains a large bay flanked by painted brick piers containing four wood sash windows with transoms. The center window contains paired single panes, and the flanking windows have single panes. Supported by a metal spandrel panel, the third story repeats this pattern with the exception that the center window contains three panes. The facade is terminated by a bracketed metal cornice with Beaux-Arts swags in the frieze.

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 686 Sixth Avenue

HISTORY

Constructed in 1847 for M.F. Metzger, this building was originally a brick-fronted dwelling of three stories. The building achieved its present appearance in 1912 when the second and third stories were reconstructed and the cornice replaced. Tenants characteristic of the district at this address have included embroiderers and photographers.

DEPARTMENT OF BUILDINGS INFORMATION

1886: Alt 1758-1886 [Source: Alteration Application]

Rear wall at first story and basement level rebuilt.

Owners -- Edward McCoy & Elizabeth Ritter

Builder -- Peter Tasterins & Sons

1889: Alt 698-1889 [Source: Alteration Application]

Iron and glass skylight installed.

Owners -- Edward McCoy & Elizabeth Ritter Builder -- H. Tietjen

1902: Alt 53-1902 [Source: Alteration Application]

Installation of a new store front.

Architect -- J.A. Hays Owners -- Edward McCoy & Elizabeth Ritter

*1905: Alt 567-1905 [Source: Alteration Application]

Installation of a new show window.

Architect -- Schwartz & Gross

Owners -- Edward McCoy & Elizabeth Ritter

*1912: Alt 775-1912 [Source: Alteration Application]

Existing front wall of the second and third stories removed and rebuilt in a similar manner, galvanized cornice replaced.

Architect -- Schwartz & Gross

Owners -- Elizabeth Ritter & C. & G. McCoy

1913: Alt 3069-1913 [Source: Alteration Application]

Store front set back to be flush with building line.

Owner -- Elizabeth Ritter (Estate of) Contractor -- Harry Paradise

1923: Alt 1861-1923 [Source: Alteration Application]

Installation of new show windows.

Architect -- Levy & Schreyer Owner -- Georgiana McCoy

1941: BN 741-1941 [Source: Building Notice Application]

Store front altered.

Owner -- Claire & Georgiana McCoy Builder -- A. Raucher & L. Benvenist

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 686 Sixth Avenue

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, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 75.

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688-692 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/79]

TYPE	STYLE
Converted Dwelling	Early 20c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown	John Walsh

DATE OF CONSTRUCTION: 1862/1915

DESCRIPTION

Consisting of five three-story converted dwellings located at the southeast corner of Sixth Avenue and West 22nd Street, extending forty feet and fifty-nine feet along West 22nd Street, this building has a buff-colored brick facade in an early 20th century commercial style. Such a conversion to facilitate commercial use was a frequent occurrence during this period. The recent shopfront of the Sixth Avenue facade contains plate glass framed in aluminum flanked and crowned by channeled aluminum panels. Paired single-pane aluminum sash windows with glass panels below are at each end of the second story, flanking three window openings containing similar single windows. Brick headers cap each window opening. The third story contains windows identical to those on the second story, with a continuous course of brick headers above the windows stretching across the facade. Decorative incised brickwork is found in the center of the facade below the crenellated parapet, which contains stone coping and a cartouche in the center. The West 22nd Street facade, containing a service entrance, is virtually identical to that on Sixth Avenue, with the addition of an extra set of paired windows on the east.

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 688-692 Sixth Avenue

HISTORY

The site of this building was previously occupied by five dwellings constructed in 1851: two of three stories with basements at 64 and 66 West 22nd Street and three of three stories listed at 352-356 Sixth Avenue (now 688-692 Sixth Avenue). All were faced in brick. The New York City Buildings Department records are incomplete; it has not been determined when the structure received its present facade. An important commercial tenant prior to the conversion in one of the Sixth Avenue buildings was Kaufman Hats.

DEPARTMENT OF BUILDINGS INFORMATION

1884: Alt 1979-1884 [Source: Alteration Application]

Opening cut between 64 and 66 West 22nd Street.

Owner -- L. Severini Mason -- E. Callahan

1892: Alt 443-1892 [Source: Alteration Application]

New storefront installed, new girders to support weight of upper stories.

Architect -- Richard A. Kramer

Owners -- Alfred C. Clark & Alfred C. Corning

1900: Alt 1405-1900 [Source: Alteration Application]

Roof covered by iron and glass skylight.

Architect -- Frederick Jacobsen Owner -- G.L. Morgenthau

1902: Alt 1191-1902 [Source: Alteration Application]

First-story wall of West 22nd Street side removed, new show windows installed.

Architect -- Pollard & Steinam Owner -- G.L. Morgenthau

1912: Alt 2376-1912 [Source: Alteration Application]

First-story show windows reconstructed and set flush with building line.

Architect -- Joseph Harrison Owner -- G.L. Morgenthau

1924: Alt 385-1924 [Source: Alteration Application]

West 22nd Street and Sixth Avenue buildings connected internally, rear extension added to 62 West 22nd Street.

Owner -- Sixth Avenue Development Corp.

Contractor -- Morris A. Levin

1948: BN 2879-1948 [Source: Building Notice Application]

Kalamein entrance door re-installed at 64-66 West 22nd Street and 352-356 Sixth Avenue.

Architect -- Not listed Owner -- Estol Realty Corp.

1965: BN 739-1965 [Source: Building Notice Application]

Storefront altered.

Owner -- W. Patterman Contractor -- Supreme Metal Storefront

Sixth Avenue Between West 21st Street and West 22nd Street (East Side)
continuation of . . . No. 688-692 Sixth Avenue

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, 1899-1909), vol. 2, pl. 9.
- Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
- Landmarks Preservation Commission, Research Files.
- Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 76.

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SIXTH AVENUE
Between West 21st Street and West 22nd Street
WEST SIDE

675-691 SIXTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 797/37]

ADAMS DRY GOODS BUILDING

TYPE	STYLE
Department Store	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
DeLemos & Cordes	Adams & Company

DATE OF CONSTRUCTION: 1900-02

SUMMARY

This six-story Beaux-Arts style department store building, characteristic of the later development phase of the district, extends 198 feet along the entire blockfront on the west side of Sixth Avenue between West 21st and West 22nd Streets, and 200 feet along the side streets. Designed by DeLemos & Cordes, the Adams Dry Goods building was erected in 1900-02 for the successful retail firm of Adams & Company. DeLemos & Cordes, who also designed the Siegel-Cooper building on the east side of Sixth Avenue between West 18th and West 19th Streets and R.H. Macy's on Greeley Square (now Herald Square), were specialists in commercial architecture and innovators in the design of the evolving department store type. Clad in buff-colored brick with limestone and terra-cotta trim, the highly-ornamented Adams Dry Goods building was one of the several grand department stores constructed along Sixth Avenue between West 14th and West 23rd Streets around the turn of the century, and is representative of a time when that area was a fashionable shopping district.

HISTORY

The retail dry goods firm of Adams & Company was established in 1885 by Samuel A. Adams and his partner, John Flanigan. The firm's first store was located on the southwest corner of Sixth Avenue and West 22nd Street in a brick dwelling converted for commercial use, a typical alteration within the district. That building once occupied a portion of the site on which the existing department store building is situated.

Little is known about Samuel Adams, a native of the Canadian province of New Brunswick, according to one source. Although Adams & Company first appears in the New York City directories in 1885, Samuel Adams is listed as a resident of "Col.[orado]" until 1888 when he resided at 114 West 74th Street. As business prospered and the demand for more space grew, Adams & Company expanded southward into the adjoining buildings along the Sixth Avenue blockfront; by 1889, the store had reached the southern end of the block, which is the northwest corner of Sixth Avenue and 21st Street. This

Sixth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 675-691 Sixth Avenue

pattern of development, a gradual agglomeration of three- and four-story dwellings converted for retail use, was characteristic of the evolution of many large retail firms in the late nineteenth century.

By 1899, Adams Dry Goods had several competitors along Sixth Avenue already established in large up-to-date department store buildings. Hugh O'Neill's was located directly to the south, Siegel-Cooper had recently been erected on the east side of the avenue between West 18th and West 19th Streets, and Simpson, Crawford & Simpson, located on the west side of the avenue between West 19th and West 20th Streets, had plans for expansion and modernization. Adams Dry Goods was conducting a substantial business and needed a building which would better accommodate the complex requirements of a large retail establishment.

Adams & Company commissioned DeLemos & Cordes, important innovators in the design of department store buildings, for its new store. DeLemos & Cordes had won recognition for their work on the immense and elaborate Siegel-Cooper building. Like Siegel-Cooper, Adams Dry Goods was designed in a robust, highly-ornamented Beaux-Arts style using buff-colored brick with limestone and terra-cotta trim. Based on the classical vocabulary of ancient Roman and Renaissance architecture taught at the prestigious Parisian Ecole des Beaux-Arts, the Beaux-Arts style was popularized in this country by the 1893 World's Columbian Exposition held in Chicago. Characterized by axial planning, rich classical ornamentation, and a formal system for displaying a building's function, this style was adapted for the design of many public and commercial buildings across the country during the 1890s and the early twentieth century.

The Adams Dry Goods building replaced all the small buildings on Sixth Avenue as well as those extending 200 feet to the west of the Sixth Avenue blockfront. Adams & Company owned a portion of the land and leased the rest; this accounts for the slight irregularity in the placement of the vertical supports of the building, some of which were arranged along property lines. So as to not disrupt business the building was erected in three sections, beginning with the rear through the block between West 21st and West 22nd Streets, then the southwest corner of Sixth Avenue and West 22nd Street where the first Adams & Company store was located, and finally the northwest corner of Sixth Avenue and West 21st Street.

The interior court, planned on axis with the large arched entrance, rises through the height of the building; it was originally covered by a stained glass dome. The interior court was a common feature among the Sixth Avenue department stores; in addition to letting natural light into the interior, the courts added a significant element of grandeur to the space. These large retailers created an image of splendor and opulence in the designs of their new department stores in order to impress and delight the broad middle-class clientele. Many shoppers arrived at the Sixth Avenue department stores on the elevated railway (opened 1878), which was an im-

Sixth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 675-691 Sixth Avenue

portant catalyst in the commercial development of the avenue. The Sixth Avenue facade of Adams Dry Goods features a colossal engaged colonnade above the second story which was specifically designed to be seen by the passengers on the "El." Early renderings of the facade also indicate that the building was to have two domed towers but these were later omitted from the design.

Although Adams Dry Goods carried a wide assortment of merchandise, the store conducted a larger business in men's clothing and accessories than other department stores, devoting most of the second floor to those items and offering both ready-made and custom-made suits. In 1907, Samuel A. Adams sold Adams & Company to the Hugh O'Neill Company which managed the department store directly to the south; the O'Neill-Adams Company was established, and Alexander MacLachlen was made president of the reorganized business. The new management had planned to connect the two buildings with an underground tunnel, but this was never carried out. According to one source, the O'Neill-Adams Company did "the largest business in New York in millinery, cloaks, suits, and furs" and devoted "three floors in the Adams building" to the sale of furniture. The new company was not prepared for the gradual decline of the area as a retail center during the first decade of the twentieth century and failed to relocate further uptown as several of the other large dry goods firms did. O'Neill-Adams was out of business by the beginning of World War I.

During World War I, the building was used by the U.S. Army for storage purposes. In the 1920s, the building was used by the Hershey Chocolate Company for candy manufacturing. In the 1930s, the building was converted for offices, a warehouse, and a factory.

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade, 198 feet wide and divided into nine bays, is clad in buff-colored brick with elaborate stone and terra-cotta trim. Seven of the ground-story bays retain the original iron-framed storefronts. Projecting slightly from the building line, these storefronts are supported from below by scrolled brackets and contain large plate-glass windows separated by slender Ionic mullions which support a frieze of paterae and a shallow molded cornice. Two bays do not have storefronts; the center bay contains a bank of four-part wood and glass entrance doors which replaces the original store entrance, and the second bay from the northern end has modern paneled infill. Each bay has glazed transoms set flush with the building line which are separated by short fluted mullions. The transoms are topped by a continuous frieze and a shallow cornice which caps the base.

The center bay and the second bay from each end of the facade are flanked

Sixth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 675-691 Sixth Avenue

by broad square piers which form the base of three double-height arched stone entranceways that project from the building line. The molded arch of the center entranceway is topped by a helmeted female head set in foliated sprays, while the arches of the other two entranceways are topped by lion's heads. Each entranceway is coursed at the second story and further accented by two carved medallions inscribed with the interlaced letters "ADG." Paired scrolled brackets support deep bowed cornices above each of the entranceways (originally surmounted by iron balcony railings). The arched openings contain large windows with curved iron mullions and delicate tracery in a circular pattern. The remaining second-story bays, separated by coursed brick piers that give the effect of rusticated stone, contain large tripartite wood-framed pivoting windows with glazed transoms set in molded iron enframements. The southern end bay is wider than the other bays; the window openings at each story of that bay are divided into four parts rather than three. The second story is capped by a terra-cotta frieze of bezants and acanthus bundles.

Coursed brick piers rise from the third to the fifth story and articulate the two-bay wide pavilions formed at each end of the facade. The end bays have four-part (at the southern end) and tripartite (at the northern end) windows at each story set in terra-cotta surrounds with molded mullions. Spandrels between the third and fourth stories are ornamented by a key-pattern frieze. The fifth-story bays contain arched window openings separated by ornate terra-cotta mullions. These windows all have one-over-one wood sash. The corner piers are highlighted at the fifth story by ornate overscaled cartouches surmounting plaques inscribed with "1900." The two bays which are second from each end of the facade have single molded terra-cotta window surrounds with flat keystones at the third and fourth stories. In each bay, the modillioned lintel of the third-story surround forms the sill of the fourth-story surround, which has a bracketed triangular pediment containing a cartouche. The northern bay has one-over-one wood sash, while the southern bay has single-pane windows. The fifth story of each of these bays has short tripartite window openings with flat terra-cotta mullions which contain single-pane windows.

Colossal engaged Ionic columns set on large pedestals rise from the third to the fifth story and separate the five center bays of the facade, distinguishing them from the end pavilions. Clad in terra cotta, the columns are smooth at the level of the third story and fluted above. The columns superimpose a recessed triple-height arcade formed by the five bays. The third and fourth stories of each bay have tripartite windows with slender Ionic mullions and have wide stationary panes at the center flanked by one-over-one wood sash. Paneled spandrels separate the third and fourth stories and festooned spandrels separate the fourth and fifth stories of the five center bays. The molded arch at the sixth story of each bay has a scrolled keystone and terra-cotta spandrels with rondels. Each arch contains large windows with curved iron mullions.

The fifth story is surmounted by a paneled terra-cotta frieze and paired

Sixth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 675-691 Sixth Avenue

brackets which support a dentiled and modillioned cornice. The cornice is accented by small lion's heads above each bracket and is scalloped at the top. The sixth story has coursed brick piers dividing the bays, and each bay has narrower piers separating three window openings with single-pane windows. The brick parapet wall has rough facing; ornamental brick and terra-cotta blocks topped by finials which once extended the piers above the roofline have been removed. A portion of each small corner turret is remaining.

WEST 21ST STREET FACADE

The West 21st Street facade, 200 feet wide and divided into nine bays, has a design similar to that of the Sixth Avenue facade, although the overall articulation of detail is somewhat simplified. There is a one-bay return of the Sixth Avenue storefront at the eastern end of the facade. The rest of the base (mostly hidden by a sidewalk bridge) has banded piers supporting a frieze and a shallow cornice. The second bay from the eastern end of the facade retains elements of the original iron storefront which matches the design of the Sixth Avenue storefronts. Most of the remaining ground-story bays retain the original iron-framed elongated transoms with altered brick infill below. The tripartite second-story windows have glazed transoms. The two eastern bays of the second story have wood-framed pivoting sash, while all the rest of the windows have one-over-one wood sash. The bezant frieze above the second story of the Sixth Avenue facade continues around the corner to the second bay from the eastern end of the West 21st Street facade; the rest of the second story is topped by a plain brick frieze and the continuous shallow cornice. Coursed brick pilasters with Ionic terra-cotta capitals rise from the third to the fifth story and separate the six center bays. These bays are given the same design treatment as the end bays of the Sixth Avenue facade. The bays which frame the six center bays are designed to relate to the corresponding bays on Sixth Avenue, although the brick wall surface is smooth rather than coursed and the pedimented lintels of the fifth story windows contain scallop shells rather than cartouches. The western end of the facade has a narrow bay with single-pane slit windows. The frieze, cornice and sixth story of the West 21st Street facade are identical in design to the Sixth Avenue facade. A portion of a seventh-story penthouse is visible above the western end of the facade and other brick roof structures are visible at the center of the facade.

WEST 22ND STREET FACADE

The West 22nd Street facade, 200 feet wide, is identical to the West 21st Street facade. A portion of the ground story is hidden behind a sidewalk bridge, although the banded piers and elongated transoms are visible. A few of the ground-story bays have brick infill below the transom level, the third bay from the western end has a garage opening with a metal door, and the westernmost bay has a glass and aluminum door.

Sixth Avenue Between West 21st Street and West 22nd Street (West Side)
continuation of . . . No. 675-691 Sixth Avenue

REAR WALL

The rear wall, visible above the adjacent three-story brick structure which extends through the block from West 21st Street to West 22nd Street, is clad in red brick and has no significant architectural features. There are several six-over-six metal sash windows near the center of the wall where a light shaft is located.

DEPARTMENT OF BUILDINGS INFORMATION

*1900-02: NB 1735-1899 [Source: New Building Application]

1916-17: Alt 1353-1916 [Source: Alteration Application]

Interior alterations to convert building into lofts and offices, and division of building ownership.

Architect -- John Corley Westervelt Owner -- Onaco Realty Company

1917-18: Alt 2328-1917 [Source: Alteration Application]

Installation of garage entrances on West 21st and West 22nd Streets.

Architect -- F. Livingston Pell Owner -- (several owners)

1919-20: Alt 2840-1919 [Source: Alteration Application]

Interior alterations to accommodate candy manufacturing.

Architect -- Timmis & Chapman

Owner -- Hershey Chocolate Company of N.Y.

Builder -- South Sixth Avenue Co.

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SIXTH AVENUE
Between West 22nd Street and West 23rd Street
EAST SIDE

696-712 SIXTH AVENUE between West 22nd Street and West 23rd Street (East Side)
[Tax Map Block/Lot: 824/1]

TYPE
Vacant Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This unpaved vacant lot is located at the full block front of Sixth Avenue between West 22nd and West 23rd Streets. One hundred ninety-eight feet wide on Sixth Avenue, 188 feet wide on West 22nd Street and 184 feet wide on West 23rd Street, the lot is surrounded by a ten-foot high chain link fence. A tall four-sided sign is at the northwest corner of the lot.

HISTORY

From 1869 to 1883, the northern half of this site was occupied by the Booth Theater, which was owned and operated by Edwin Booth, one of the foremost actors of his time, and brother of John Wilkes Booth, assassin of President Lincoln in 1865. The southern half of the site held ten brownstone-fronted dwellings. Following the demolition of the Booth Theater Building, and the dwellings, around 1894, the James McCreery Co., a fine old dry goods firm, erected a large department store at this site. McCreery's stayed until about 1907 when it moved uptown. The McCreery Building was converted to lofts and small shops, as happened to the other Sixth Avenue department stores, and was demolished in 1975.

DEPARTMENT OF BUILDINGS INFORMATION

*1974: Demo 312-1974 [Source: Demolition Docket]
Demolition of James McCreery Co. department store.
Owner -- Milton Schwartz

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SIXTH AVENUE
Between West 22nd Street and West 23rd Street
WEST SIDE

695-709 SIXTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 798/41]

EHRICH BROTHERS

TYPE	STYLE
Department Store	Commercial Palace
ARCHITECTS	OWNER
William Schickel & Co. Buchman & Deisler Buchman & Fox Taylor & Levi	Ehrich Brothers

DATE OF CONSTRUCTION: 1889-1911

SUMMARY

Ehrich Brothers Department Store, a five-story commercial palace characteristic of the middle development phase of the district designed by the notable firm of William Schickel & Company in 1889, was extended several times to create the present structure spanning almost the entire block between West 22nd and West 23rd Streets. Extending 170 feet along Sixth Avenue, 208 feet along West 22nd Street and ninety feet along West 23rd Street, the building is faced in cast iron, stucco, brick and granite with only two bays on Sixth Avenue and four bays on 23rd Street varying from Schickel's design. Erected as a grand emporium catering to a middle-class clientele, Ehrich Brothers was one of several grand department stores constructed along Sixth Avenue between West 14th and West 23rd Streets and is representative of a time when that area was a fashionable shopping district.

HISTORY

The firm of Ehrich Brothers was established at 279 Eighth Avenue in 1868 by William J. and Louis Ehrich who set the firm's policy of providing bargains to middle-class shoppers. According to an article in the New York Times, the Ehrich Brothers began planning for a move to Sixth Avenue in the 1870s when one day slightly before Christmas their stages carried 9,000 people from the elevated station at Sixth Avenue and 23rd Street to their Eighth Avenue store. Determined "to get where those people had come from as soon as possible," (NYT 9/8/89) the Ehrichs purchased the site of the old Stern Brothers store in 1878. Gradually they began to assemble a larger site and in 1886 they had Alfred Zucker file plans for a large T-shaped building with frontages on Sixth Avenue, West 22nd, and West 23rd Streets. However, construction could not begin until the Ehrichs acquired certain unexpired leases for the site. By 1889, they abandoned hope of attaining all the desired land and had William Schickel & Company file

Sixth Avenue Between West 22nd Street and West 23rd Street (West Side)
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an amended application to erect a slightly smaller building with frontages of ninety-one feet on Sixth Avenue (reading left to right bays 4-7), seventy-six feet on 22nd Street (bays 4-6) and forty-three feet on 23rd Street (bays 1-3). Because the Ehrich Brothers wished to be exempted from the requirements for fireproof construction for larger buildings which had been enacted in 1887, Schickel was to a degree limited in his planning since his design had to be viewed as an amendment to Zucker's plan--thus the choice of cast iron for a facade material was a given. Schickel's design followed in the tradition of commercial palace design in its use of large show windows to attract passersby, its organization into regular bays on a twenty-three foot module, and in its use of Italian Renaissance ornament with its associations with the palaces of the Merchant Princes thought to be a particular apt prototype for commercial buildings. It is somewhat forward-looking, however in the use of a giant order to group stories and in the arrangement of windows in an arithmetical progression.

A few weeks before their department store opened the New York Times proclaimed the Ehrich Brothers "public benefactors, so to speak for...[their] solid and picturesque addition to this district, the Mecca of shoppers." (9/8/89). The interior of Ehrich Brothers seems to have been particularly handsome featuring "paneling of quartered oak and countering of solid mahogany." The store was equipped with a number of novel features including a "darkroom on the fourth floor in which evening costumes [were] displayed and tried on, its walls and ceilings composed of panels of heavy French plate reflectors, enabling the purchaser to see her costume from every point of view" and a pneumatic tube system "to lessen the tedious moments when a purchaser is waiting for change." (NYT 9/22/89)

Soon after the store opened Julius and Samuel Ehrich took over the operation of the business. Under their control Ehrich Brothers specialized in bargain sales obtaining the entire stock of a mill or bankrupt store to offer their customers excellent value. The store was also known for its fabrics and laces and for its use of advertised specials including its Saturday special on chocolates at fifteen cents a pound. The success of the business necessitated a series of expansions. In 1894, Buchman & Deisler, specialists in department store design, were engaged to extend the store fifty-one feet to the south on Sixth Avenue and seventy-six feet to the west on 22nd Street. Adding two bays on Sixth Avenue and three bays on 22nd Street, their designs simply continued the articulation of the existing castiron and brick fronts. In 1902 Buchman and Fox were retained to expand the store forty-six feet to the west along 23rd Street. Here they repeated the major elements of Schickel's design in masonry but enlarged the size of the windows.

In 1911, as many of the large department stores in the district moved uptown Julius and Samuel Ehrich decided to retire from business. In April the Real Estate Record announced that a Chicagoan, J. L. Kesner, who had managed the Fair Store for a number of years, had taken a lease on the

Sixth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 695-709 Sixth Avenue

Ehrich Brothers Building. In addition to remodeling the interior, Kesner planned to erect new storefronts and construct an addition at the corner of Sixth and 22nd in the style of the existing building. By December 1913 Kesner had failed and the store was vacant. At that point members of the Ehrich family reapplied for permits to carry out the work Kesner had announced. Since the storefronts on the Ehrich Brothers building are marked with the initial K and a photograph of the building published in the Real Estate Record in 1913 shows the corner addition already completed, it seems likely that this permit was filed to legalize an already existing condition in the hope of obtaining new tenants. By 1916 when George and Edward Blum filed plans to alter the second story windows, the building's upper stories had been converted to lofts for manufacturing purposes. At present it still continues to function as a store and loft building.

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade is divided into seven bays by heavy piers. On the ground story several piers retain a 1911 art-tile facing embellished with the letter K for the Kesner Store. Above the tilework small brackets support panels decorated with cartouches and small triangular pediments. These elements originally framed transoms which are now largely covered by signage. However in the third bay (reading left to right) there are still five transoms set off by metal frames. This story is crowned by a granite lintel and an iron cornice that extends only across the cast-iron fronted portions of the building.

Above the first story the corner bay is faced with stucco while the older bays are faced with iron. The articulation in the two sections is similar but the projecting cornices on the older portion of the building are missing from the newer addition. In both portions of the facade the second story is trabeated with small piers subdividing the large bays into two units. The piers are articulated with pilasters--the cast-iron pilasters are decorated with cartouches, the stucco pilasters articulated by simple moldings. In the older portions of the facade there are a pair of double-hung sash windows separated by a wood mullion and a single transom supported by on a wood cross bar. In the end bays there are also paired sash windows but the mullion divides the transom into two lights.

The third and fourth stories are grouped together, joined by giant fluted pilasters on the major piers. The narrower piers separating the window bays are treated as minor orders embellished with guilloche moldings on the cast-iron portions of the facade and as pilaster strips in the end bay. Paired double-hung windows topped by transoms are used for both portions of the facade. The fourth story windows have arched surrounds and are underlined by a strongly projected sill course. In both sections these bays are lit by a pair of pivoting lights topped by segmental tran-

Sixth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 695-709 Sixth Avenue

soms. At the fifth story the bays are further subdivided into four small units each only one-window wide containing arched surrounds. In the cast-iron sections of the facade the piers are decorated with arabesques bearing Ehrich Brothers' initials and the columns are ornamented with diagonal flutes. The plainer stucco piers framing the end bays are decorated with recessed panels and a pair of columns flanking a narrow pier form a compound pier. One-over-one sash topped by arched transoms are used on this story. The entire facade is crowned by an elaborate cornice decorated with swags and lion heads.

WEST 23RD STREET FACADE

The West 23rd Street facade was built in two stages--the three eastern cast iron-fronted bays are original to the facade, the four stone-faced were added in 1902. The ground story of both sections is largely covered with modern storefronts but the triangular shape of the 1911 pedimented pier decoration is still discernable on several bays and on the west corner pier is completely visible. On the upper stories the cast-iron portion of the facade is identical to that of the Sixth Avenue facade except that the piers used to frame the middle bay are somewhat thinner than those used for the corner bearing walls.

The masonry portions of the facade echo the major divisions of the original design but lack the subdivisions and arches of the original. Decoration is much simpler, comprised primarily of an applied pilaster order and simple cornices. The large window openings in these bays contain single vertical-pivoting lights topped by transoms on the second story and one-over-one wood sash windows on the third and fourth stories. Pairs of one-over-one sash topped by transoms are employed on the fifth story.

WEST 22ND STREET FACADE

The nine-bay West 22nd Street facade was constructed in three sections: the three western bays in 1894, the three center bays in 1889, and the three eastern bays in 1911. On the older portions of the facade the ground story piers are cast iron and are articulated as banded pilasters. There are three openings per bay separated by thin iron piers. The bays are divided laterally by iron sills resting on concrete bulkeads and by transom bars supporting horizontally pivoting transoms. At present the lower windows are concealed by metal gates. Above a projecting iron cornice the older portions of the building are faced with brick. Following the basic composition of the Sixth Avenue facade in the arrangement of trabeated and arched window frames, these facades are articulated entirely through the carefully modulated use of projections and recessions in the brickwork. On the stuccoed corner bay an attempt has been made to follow the articulation of the older portions of the West 22nd Street facade but as on Sixth Avenue a number of the strong horizontal elements in the design have been eliminated. One-over-one wood sash windows topped by a transom were used for all the window openings on this facade which is crowned by a simplified version of the Sixth Avenue cornice. The facade is also

Sixth Avenue Between West 22nd Street and West 23rd Street (West Side)
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distinguished by a massive iron canopy spanning the fourth and fifth bays.

DEPARTMENT OF BUILDINGS INFORMATION

*1889: NB 8-1886 [Source: New Building Application]

*1894: Alt 434-1894 [Source: Alteration Application]
Building extended seventy-six feet west on West 22nd Street and fifty-one feet south on Sixth Avenue.
Architect -- Buchman & Deisler Owner -- Ehrich Brothers

*1902-04: Alt 724-1902 [Source: Alteration Application]
Building extended forty-six feet west along West 23rd Street.
Architect -- Buchman & Fox Owner -- Ehrich Brothers

*1911-15: Alt 1614-1911 [Source: Alteration Application]
Stuccoed brick extension at northwest corner Sixth Avenue and 22nd Street; new store fronts.
Architect -- Taylor & Levi Owner -- Evelyn Ehrich & etal

1916-17: Alt 2390-1916 [Source: Alteration Application]
Changed window columns on Sixth Avenue front at second story. Changed size of columns on 22nd Street front first floor.
Architect -- George and Edward Blum
Owner -- Sixth Avenue, 23rd Street Corp.

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711 SIXTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 798/49]

TYPE	STYLE
Store and Loft	Second Empire Commercial
ARCHITECT	ORIGINAL OWNER
Theodore A. Tribit	William Moir
BUILDER	
Freeman Bloodgood	

DATE OF CONSTRUCTION: 1871

DESCRIPTION

This five-story, much altered, Second Empire Commercial store building, characteristic of the early commercial development phase of the district, is located at the southwest corner of Sixth Avenue and West 23rd Street, extending twenty-six feet along Sixth Avenue and sixty feet along West 23rd Street. The facade is clad in stone or stuccoed brick and cast iron with a large amount of glass and a variety of modern materials on the ground story. All the windows have aluminum sashes and frames; the cornice has been removed; a decorative iron railing has been placed on the parapet; a modern fire escape drops down the West 23rd Street facade; and the entire building has been painted beige and green.

The ground floor has been remodeled more than once in very recent years, so that only a few older features survive: the iron frames around transom windows above the central and western store on West 23rd Street appear to be intact under signs and awnings, the cornice above these stores is exposed, and the main building entry, framed by a Doric order, itself altered, is in place. The columns of the order rise from marble pedestals and are framed by paneled pilasters surmounted with volutes that bracket the entablature. The capitals have been replaced by rings of wrought-iron volutes, a semicircular bronze marquee projects between the columns, and the door itself is bronze, partly covered by a modern metal security grate.

The second story, almost entirely glass, is articulated by iron transom bars and muntins, except over the entry on West 23rd Street, where there are embellished pilasters supporting a cartouche-adorned frieze.

The upper facades, three bays on Sixth Avenue and seven bays on West 23rd, are almost identical except for their size and the articulation of end bays on the longer facade. Each facade is in three virtually identical tiers. The end bays are framed by scored piers supporting an entablature which is the bulkhead of the next story. The piers enclose a cast-iron column order in antis with Corinthian-type capitals, and these in turn frame segmental arches with keystones.

Sixth Avenue Between West 22nd Street and West 23rd Street (West Side)
continuation of . . . No. 711 Sixth Avenue

HISTORY

This store building, on the site of farm land owned by John Horn in the early 19th century, was designed in 1871 by the architect Theodore A. Tribit for William Moir and was mostly occupied by a jewelery company, with some upstairs offices, until 1897.

In 1897 the building was extensively altered, with the original facades removed from the two lower floors and replaced by lightly framed iron and glass show windows. The upper walls were carried by new plate girders on iron columns. During the course of the alterations, the jewelry business moved out, and William B. Riker & Son Company established a drug store here, occupying most of the building for retail sales and storage, with one floor for a doctor's office. Riker's was the anchor store of a successful company which by 1905 had two Manhattan locations and five in Brooklyn; later it became the Liggett's chain. This store had a long marble soda fountain, tile floors, and stained glass windows. The single commercial space on the ground floor was divided into three stores in 1953. The building was badly damaged by fire in 1969 and again in 1971, after which the elaborate iron cornice was removed and the present windows were installed.

DEPARTMENT OF BUILDINGS INFORMATION

*1871: NB 857-1871 [Source: New Building Application]

*1897: Alt 184-1897 [Source: Alteration Application]
Street facades of lower two stories replaced with display windows by inserting new columns and plate girders to hold upper walls.
Architect -- Dehli & Howard Owner -- Eleanor Robinson
Tenant -- jewelry store

1953: Alt 196-1953 [Source: Alteration Application]
Ground floor store divided into three stores with new partitions, and two store fronts erected.
Architect -- Joseph J. Furman Owner -- Signet Realty Company

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SIXTH AVENUE
Between West 23rd Street and West 24th Street
EAST SIDE

716-722 SIXTH AVENUE between West 23rd Street and West 24th Street (East Side)
[Tax Map Block/Lot: 825/1]

See listing under 71 West 23rd Street

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