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Chapter 9: Architectural Historic Resources

A. INTRODUCTION

This chapter considers the potential of the Proposed Action to affect architectural historic resources. It has been prepared in accordance with CEQR, SEQRA, and the New York State Historic Preservation Act of 1980 (SHPA). These laws and regulations require that City and State agencies, respectively, consider the effects of their actions on historic properties. This technical analysis follows the guidance of the *CEQR Technical Manual*.

In accordance with both CEQR and SEQRA guidelines, this analysis identifies all architectural resources that have been designated or determined to meet the eligibility requirements for local, State, or national designation. This analysis assesses potential project impacts on architectural resources.

The *CEQR Technical Manual* recommends that an architectural resources assessment be performed if a proposed action would result in any of the following actions (even if no known architectural resources are located nearby)—new construction; physical alteration of any building; the change in scale, visual context, or visual setting of any building, structure, object, or landscape feature; or the screening or elimination of publicly accessible views. Since the Proposed Action is expected to generate these results, a full analysis under CEQR and SEQRA was undertaken.

B. PRINCIPAL CONCLUSIONS

As discussed in Chapter 11, "Urban Design and Visual Resources," the Proposed Action aims to beneficially transform the largely underutilized Project Area into an area characterized by significant open spaces, an improved pedestrian environment, and a mix of uses, densities, and building forms. The proposed zoning changes would encourage new development that would be compatible with the existing scale of areas such as the Garment Center and Hell's Kitchen, while allowing design flexibility and promoting architectural excellence throughout the rezoning area. Although the Proposed Action would positively transform the urban design of the Project Area, new development would occur on or near sites containing designated and eligible architectural resources, potentially causing adverse physical and contextual impacts, as discussed below.

By 2010, construction of the Multi-Use Facility between Eleventh and Twelfth Avenues would partially remove sections of the High Line viaduct north of West 30th Street and west of Eleventh Avenue. This would constitute a significant adverse impact. Construction of a deck to accommodate development on the eastern portion of Caemmerer Yard between Tenth and Eleventh Avenues by 2010, in accordance with the proposed rezoning of that site, and/or relocation of the Quill Bus Depot to Caemmerer Yard immediately north of West 30th Street to accommodate the Convention Center Expansion also would remove a section of the High Line along West 30th Street, which would constitute a significant adverse impact. Letters of Resolution (LORs) with the New York State Office of Parks, Recreation and Historic Preservation (OPRHP) stipulate mitigation for the adverse impacts to the High Line that include photographic documentation and salvage. Although construction of the proposed No. 7 Subway Extension would occur adjacent to ten architectural resources, there would be no adverse construction-related impacts to them, because NYCT would take protection measures to avoid inadvertent damage, as stipulated in the MTA LOR.

However, construction on the projected development sites could cause inadvertent construction damage to six architectural resources, because development would occur as-of-right on these sites, and thus, the neighboring eligible (but not designated) resources would not be afforded any special protections, except the basic structural protections provided by the New York City Department of Buildings (DOB) regulations.

By 2025, one eligible architectural resource would be removed for construction of the proposed open space corridor; this would constitute an unavoidable adverse impact. Although four architectural resources are adjacent to the open space corridor, close enough to be affected by construction-related activities, the City would implement protection measures to avoid inadvertent damage to them.

By 2025, construction on the projected development sites could remove or significantly alter six eligible architectural resources, potentially causing significant adverse impacts. An additional 18 architectural resources could experience accidental damage from construction on adjacent projected development sites.

If development were to occur on potential development sites, four architectural resources could be removed or significantly altered. Since it is unlikely that more than a few of the potential sites, if any, would be developed, significant adverse impacts from potential development would be less likely to occur. Up to 30 architectural resources could experience accidental damage from construction on adjacent potential development sites, but, as previously mentioned, direct impacts to architectural resources from potential development would be less likely to occur.

The Proposed Action would have adverse indirect effects on the above-ground features of the Lincoln Tunnel. The Convention Center Expansion would envelop the Ventilation Structure at 491 Eleventh Avenue and the Ventilation Structure on the southeast corner of West 39th Street and Twelfth Avenue within the new building, altering the resources' visual prominence. The Convention Center Expansion would also block views on West 39th Street, eliminating publicly accessible views along the street of the Lincoln Tunnel North Ventilator at the foot of West 39th Street. The visual relationship between the three freestanding structures and the tunnel entrance plaza would also be eliminated.

The Proposed Action would change the context of the area's architectural resources, for the most part improving their settings by replacing the existing incoherent mix of parking lots, transportation facilities, and non-descript buildings with new structures and open space in a consistent urban form. However, new development on some of the projected and potential development sites (if they are developed) would block views of two visually prominent architectural resources. For two other resources, the alteration of their context would be considered adverse, although not significant.

C. METHODOLOGY

1. Overview

In general, potential impacts on architectural resources can include both direct physical impacts and indirect impacts. Direct impacts could include demolition of a resource, alterations to a resource that cause it to become a different visual entity, damage from vibration (e.g., from train movements underground or from construction blasting or pile driving), and additional damage from adjacent construction that could occur from falling objects, subsidence, collapse, or damage from construction machinery.

Indirect impacts are contextual or visual impacts that could result from project construction or operation. As described in the *CEQR Technical Manual*, indirect impacts could result from blocking significant views of a resource; isolating a resource from its setting or relationship to the streetscape; altering the setting of a resource; introducing incompatible visual, audible, or atmospheric elements to a resource's setting; or introducing shadows over a historic landscape or an architectural resource with sun-sensitive features that contribute to that resource's significance, such as a church with notable stained-glass windows.

Significant adverse direct or indirect impacts can occur if a project would cause a change in the quality of a property that qualifies it for listing on the State and National Registers of Historic Places (S/NR) or for designation as a New York City Landmark (NYCL). To assess the potential impacts of

the Proposed Action, an inventory of historic architectural resources in areas that could be affected by the project was compiled based on the methodology described below.

2. Area of Potential Effect (APE)

The first step in identifying potential impacts was to define the area of potential effect (APE). Since there are numerous locations spread across the Project Area that could potentially be affected by construction or that could be affected once construction is completed and the various project components are operational, the APE is defined as the entirety of the Project Area, as well as the area within 400 feet around the Project Area, to account for visual and contextual impacts (Figures 9-1 and 9-2).

Although the Proposed Action would also affect the Corona Yard in Queens, it is not included in the APE, as there are no designated or potential architectural resources located at Corona Yard or within 400 feet.

3. Criteria and Regulations

Once the APE was determined, an inventory of officially recognized ("designated and eligible") architectural resources was compiled. These resources include properties or districts listed on the S/NR or determined eligible for such listing; National Historic Landmarks (NHLs); NYCLs and Historic Districts; and properties that have been found by the New York City Landmarks Preservation Commission (LPC) to appear eligible for designation, considered for designation ("heard") by the LPC at a public hearing, or calendared for consideration at such a hearing (these are "pending" NYCLs).

Criteria for listing on the National Register are in the Code of Federal Regulations, Title 36, Part 63, and the LPC and the OPRHP have adopted these criteria for use in identifying architectural resources for CEQR and SEQRA review. Following these criteria, districts, sites, buildings, structures, and objects are eligible for the National Register if they possess integrity of location, design, setting, materials, workmanship, feeling, and association, and: 1) are associated with events that have made a significant contribution to the broad patterns of history (Criterion A); 2) are associated with significant people (Criterion B); 3) embody distinctive characteristics of a type, period, or method of construction, represent the work of a master, possess high artistic value, or that represent a significant and distinguishable entity whose components may lack individual distinction (Criterion C); or 4) may yield [archaeological] information important in prehistory or history. Properties that are younger than 50 years of age are ordinarily not eligible, unless they have achieved exceptional significance. Determinations of eligibility are made by the OPRHP.

In addition, the LPC designates historically significant properties in the City as NYCLs and/or Historic Districts, following the criteria provided in the Local Laws of the City of New York, New York City Charter, Administrative Code, Title 25, Chapter 3. Buildings, properties, or objects are eligible for landmark status when a part is at least 30 years old. Landmarks have a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of the City, State, or nation. There are four types of landmarks: individual landmark, interior landmark, scenic landmark, and historic district.

In addition to identifying architectural resources officially recognized in the APE, an inventory was compiled of other buildings that could warrant recognition as architectural resources (i.e., properties that could be eligible for S/NR listing or NYCL designation) in compliance with CEQR and SEQRA guidelines. For this project, potential architectural resources were those that appeared to meet one or more of the National Register criteria (described above), and were identified based on a field survey of the APE and by using historical sources, such as documents at the New York Public Library and Avery Architectural Library at Columbia University, the Municipal Archives, and the DOB archives.

The inventory of 98 potential resources was submitted to the OPRHP and to the LPC for their evaluation and determination of eligibility. The OPRHP, in a letter dated October 30, 2003, found the majority of potential resources to be eligible for S/NR listing. The OPRHP organized many of the eligible resources into related groups (discussed below) according to National Park Service Guidelines, as described in *National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form*. Further, the OPRHP requested additional information on the section of the High Line that runs through the Project APE. The High Line was subsequently mapped and photographed, and, in a letter dated February 20, 2004, the OPRHP found the High Line between Gansevoort Street and West 34th Street to be eligible for NR listing. In an Environmental Review letter dated November 18, 2003, the LPC identified resources that may warrant designation as NYCLs. Copies of all correspondence are included in Appendix J.

Once the historic resources in the APE were identified, the Proposed Action was assessed for both direct physical impacts and indirect contextual impacts (as described above) on architectural resources.

D. EXISTING CONDITIONS

1. Background

The Project Area contains numerous architectural resources that relate to multiple periods of development. In the late 19th and early 20th centuries, pier development along the Hudson River waterfront spurred industrial construction in the vicinity of Tenth and Eleventh Avenues. These facilities mixed with existing residential areas in Hell's Kitchen and Chelsea while fostering additional residential development. Between 1910 and 1918, the construction of Pennsylvania Station, the U.S. General Post Office, and the Seventh Avenue subway sparked development from Seventh to Eleventh Avenues, from the upper 20s to the 30s. One major trend was the relocation between 1912 and 1915 of printing and publishing businesses from the City Hall area to the Pennsylvania Station area. These businesses selected the area especially because of the new post office and the presence of rail lines and shipping piers.

The most significant early 20th century development trend in the Project Area was the creation of the garment district. In 1919, after discussions with the "Save New York Committee" (a committee of private citizens allied with Fifth and Madison Avenue shop and department store owners), an association of 34 garment manufacturers decided to relocate the cloak and suit trade from the Fifth Avenue retail area. The garment manufacturers selected Seventh Avenue and West 36th Street because of the area's low rents and availability of land. The relocation of the garment trades solved three problems: the periodic dislocation of garment manufacturers as they followed lower rents and the retail trade, the prevention of the further construction of tall manufacturing buildings in the vicinity of Fifth Avenue, and the removal of garment workers from the upscale Fifth Avenue retail district. The first major relocation project was the construction in 1920–1921 of the Garment Center Capitol, two large, NYCL-eligible buildings on the west side of Seventh Avenue between West 36th and West 38th Streets (outside of the Project APE). Built by the Garment Center Realty Corporation, a cooperative of needle trade manufacturers, these 24- and 17-story buildings totaled 1.5 million square feet.

By the late 1930s, the garment district had rapidly expanded to cover an area bounded by Sixth and Ninth Avenues between West 30th and West 42nd Streets. The related fur district was located between Sixth and Eighth Avenues from West 25th to West 30th Streets. The garment loft buildings of the 1920s and the 1930s tended to be tall, brick loft buildings with a variety of ornamentation and multiple setbacks on their upper floors; they were the first significant, large-scale architectural response to the 1916 zoning law. Between World Wars I and II, the garment trade was the City's largest industry in terms of employees and output, and the garment district was the country's capital

of garment production.[1] The expansion of the garment district in turn fostered the redevelopment of Seventh Avenue with hotels and office buildings, the creation of a banking center along Eighth Avenue, and the construction of apartment buildings on West 34th Street between Ninth and Tenth Avenues.

2. Designated and Eligible Architectural Resources

There are 110 officially recognized architectural resources located in the Project Area and the surrounding 400-foot study area (see Table 9-1 and Figures 9-1 and 9-2). The majority of these resources are organized into thematic groups of properties that share relationships of theme, place, and time. The historic contexts that relate the properties in each group are "patterns or trends in history by which a specific occurrence, property, or site is understood and its meaning (and ultimately its significance) within" history is illuminated (*National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form*, p. 11). In the evaluation letter dated October 30, 2003, the OPRHP organized many of the resources into the following historic contexts: the Garment Industry; the Printing Industry; the Residential, Institutional, Industrial, and Commercial Development of Hell's Kitchen; the Industrial History of Chelsea; and the Commercial Development around Penn Station.

TABLE 9-1
DESIGNATED AND ELIGIBLE ARCHITECTURAL RESOURCES WITHIN THE PROJECT STUDY AREA

Map and Photo Ref. No.	Name or Building Type	Address	NYCL	NYCL-eligible	NHL	S/NR	S/NR-eligible
1	Times Square Subway Station	Broadway and W. 42nd St.					X
2	R.H. Macy and Co. Store	Block bounded by Seventh Ave., Broadway, and W. 33rd and 34th Sts.		X	X	X	
3	St. Francis RC Church Complex	129-143 W. 31st St.		X			X
4	New Amsterdam Theater	214 W. 42nd St.	X[1]			X	
5	Candler Building	220 W. 42nd St. and 221 W. 41st St.		X		X	
6	St. John the Baptist RC Church and Convent	207-215 W. 30th St.		X			X
7	Penn Station Service Building	236-248 W. 31st St.		X			X
8	Times Square Hotel	255 W. 43rd St.		X		X	
9	Holy Cross RC Church Complex	329-333 W. 42nd St. and 334 W. 43rd St.		X			X
10	McGraw-Hill Building	330 W. 42nd St.	X		X	X	
11	Commercial Building	300 W. 38th St.		X			
12	U.S. General Post Office	Block bounded by Eighth and Ninth Aves., and W. 31st and 33rd Sts.	X			X	
13	Former French Hospital	326-330 W. 30th St.					X
14	Film Center Building	630 Ninth Ave.	X[2]			X	
15	State Bank and Trust Co.	681-685 Eighth Ave.		X			
16	Actors Studio	432 W. 44th St.	X				X

[1] Stern, Robert A.M., Gregory Gilmartin, and Thomas Mellins. *New York 1930. Architecture and Urbanism Between the Two World Wars*. (New York: Rizzoli, 1994), 517.

TABLE 9-1 (CONTINUED)
DESIGNATED AND ELIGIBLE ARCHITECTURAL RESOURCES WITHIN THE PROJECT STUDY AREA

Map and Photo Ref. No.	Name or Building Type	Address	NYCL	NYCL-eligible	NHL	S/NR	S/NR-eligible
17	Morgan General Mail Facility	Block bounded by Ninth and Tenth Aves., and W. 29th and 30th Sts.				X	
18	Public School 51	520 W. 45th St.					X
19a	Lincoln Tunnel Entrance	Eleventh Ave. and W. 39th St.					X
19b	Lincoln Tunnel Ventilation Structure	491 Eleventh Ave.					X
19c	1950s Lincoln Tunnel Ventilation Structure	W. 39th St. and Twelfth Ave.					X
19d	Lincoln Tunnel North Ventilator	Twelfth Ave. at W. 39th St.					X
20	U.S.S. Intrepid	Pier 86			X	X	
21	U.S.S. Edson	Pier 86			X	X	
22	Hudson River Bulkhead						X
23	New York Terminal Warehouse Company	Block bounded by Eleventh and Twelfth Aves. And W. 28th and 27th Sts.					X
24	Starrett-Lehigh Building	Block bounded by Eleventh and Twelfth Aves., and W. 27th and 26th Sts.	X			X	
25	Baltimore & Ohio Railroad Warehouse	Eleventh Ave. at W. 26th St.		X			X
26	Terminal Hotel	563-565 W. 23rd St.					X
27	High Line	Along 30th St. between Tenth and Twelfth Aves., and Twelfth Ave. between 30th and 34th Streets					X
Garment Industry Resources							
28	Loft building	345-353 Seventh Ave.					X
29	Seventh Ave. Building	323-335 Seventh Ave.					X
30	Kheel Tower	311-315 Seventh Ave.					X
31	Shampan Eighth Ave. Building	553-555 Eighth Ave.					X
32	American Union Bank Building	540-552 Eighth Ave.					X
33	36th-37th St. Arcade	520-528 Eighth Ave.					X
34	Loft building	509-519 Eighth Ave.					X
35	Hoover Building	501-507 Eighth Ave.					X
36	Loft building	322-326 Eighth Ave.					X
37	Harding Building	440-448 Ninth Ave.					X
38	Loft building	263-267 W. 40th St.					X
39	Loft building	251-255 W. 39th St.					X
40	Former Kermacoe Building	257-267 W. 39th St.					X
41	Loft building	323-327 W. 39th St.					X
42	Shampan Building	252-258 W. 37th St.					X
43	Garment Wear Arcade	306 W. 37th St.					X
44	Loft building	315-325 W. 36th St.					X
45	Loft building	144-154 W. 30th St.					X
46	Fur Craft Building	242-246 W. 30th St.					X
47	Loft building	214-222 W. 29th St.					X
48	Loft building	231-239 W. 29th St.					X
49	Loft building	241-245 W. 29th St.					X
50	Loft building	249-251 W. 29th St.					X

TABLE 9-1 (CONTINUED)
DESIGNATED AND ELIGIBLE ARCHITECTURAL RESOURCES WITHIN THE PROJECT STUDY AREA

Map and Photo Ref. No.	Name or Building Type	Address	NYCL	NYCL-eligible	NHL	S/NR	S/NR-eligible
Garment Industry Resources (continued)							
51	Industrial Building	150-154 W. 28th St.					X
52	Fur Towers	156-160 W. 28th St.					X
53	Fur Art Building	236-240 W. 27th St.					X
54	Nelson Tower	446-456 Seventh Ave.		X			X
55	Fairmont Building	239-241 W. 30th St.					X
Printing Industry Resources							
56	Hill Building	469-475 Tenth Ave.					X
57	Master Printers Building	406-416 Tenth Ave.		X			X
58	Zinn Building	210 Eleventh Ave.					X
59	United Publishers Building	231-249 W. 39th St.		X			X
60	Finck Building	316-326 W. 39th St.					X
61	Loft building	344-348 W. 38th St.					X
62	Underhill Building	438-448 W. 37th St.					X
63	Loft building	424 W. 33rd St.					X
64	Loft building	406-426 W. 31st St.					X
Hell's Kitchen Residential Resources							
65	Blockfront of tenements	523-539 Ninth Ave.					X
66	Tenements	347-353 W. 44th St.					X
67	Rowhouses	446-448 W. 44th St.					X
68	Rowhouse	454 W. 44th St.					X
69	Tenement	309 W. 43rd St.					X
70	Tenements	417-419 and 421 W. 43rd St.					X
71	Tenement	435 W. 43rd St.					X
72	Model tenements	500-506 W. 42nd St.		X			X
73	Tenement	274 W. 40th St.					X
74	Tenement	408 W. 39th St.					X
75	Former Barbour Dormitory	330 W. 36th St.					X
76	Tenement	346 W. 36th St.					X
77	Apartment building	367 W. 35th St.					X
78	Tenement	463 W. 35th St.					X
79	William F. Sloan Memorial YMCA	360 W. 34th St.		X			X
80	Webster Apartments	419 W. 34th St.					X
Hell's Kitchen Institutional Resources							
81	Former Second German Baptist Church	407 W. 43rd St.					X
82	St. Raphael's RC Church and Rectory	502 W. 41st St.		X			X
83	Christ Church Memorial	334-344 W. 36th St.					X
84	West Side Jewish Center	347 W. 34th St.					X
85	St. Michael's RC Church	414-424 W. 34th St.		X			X
86	Glad Tidings Tabernacle	325-329 W. 33rd St.		X			X
87	Former New York Public Library Branch	457 W. 40th St.		X			X
88	Former Manhattan Opera House	311 W. 34th St.		X			X
Hell's Kitchen Industrial Resources							
89	Otis Elevator Company	246-260 Eleventh Ave.		X			X

TABLE 9-1 (CONTINUED)
DESIGNATED AND ELIGIBLE ARCHITECTURAL RESOURCES WITHIN THE PROJECT STUDY AREA

Map and Photo Ref. No.	Name or Building Type	Address	NYCL	NYCL-eligible	NHL	S/NR	S/NR-eligible
Hell's Kitchen Industrial Resources (continued)							
90	Former NY Edison Co.	308-312 W. 36th St.					X
91	Warehouse	343-345 W. 39th St.					X
92	Former Franco-American Baking Company	509-517 W. 38th St.					X
93	Warehouse	500 W. 37th St.					X
94	Former Pinehill Crystal Spring Water Company	500-504 W. 36th St.					X
95	Former Gledhill Wall Paper Company	541-545 W. 34th St.					X
Hell's Kitchen Commercial Resources							
96	Cheyenne Diner	411 Ninth Ave.					X
Chelsea Industrial Resources							
97	Former Hess Brothers Confectionary Factory	502-504 W. 30th St.					X
98	Charles P. Rodgers & Company Building	517-523 W. 29th St.					X
99	Former W&J Sloane Warehouse and Garage	541-561 W. 29th St. and 306 Eleventh Ave.					X
100	Manufacturing building	550 W. 29th St.					X
101	Former Berlin & Jones Envelope Company	547-553 W. 27th St.					X
102	Garage	241-245 W. 26th St.					X
103	Garage	537-547 W. 26th St.					X
104	Standard Oil Offices	551-555 W. 25th St.					X
Commercial Resources Near Penn Station							
105	Hotel Pennsylvania	401 Seventh Ave.		X			X
106	Equitable Life Assurance	383-399 Seventh Ave.		X			X
107	Governor Clinton Hotel	371-377 Seventh Ave.		X			X
108	New Yorker Hotel	481-497 Eighth Ave.		X			X
109	Pennsylvania Building	225 W. 34th St.					X
110	Former J.C. Penney Co.	330 W. 34th St.					X

Notes:
1 The New Amsterdam Theater is also a New York City Interior Landmark.
2 The Film Center Building is a New York City Interior Landmark.
NYCL: New York City Landmark.
NYCL-eligible: Appears eligible for NYCL designation.
NHL: National Historic Landmark.
S/NR: Listed on the State and National Registers of Historic Places.
S/NR-eligible: Eligible for S/NR listing.

In the following discussion, resources that are individually designated, listed, or eligible outside of the thematic groups are described first, in general from east to west in the APE. The thematic groups are described second. Within each thematic group, resources on the avenues are discussed first, with the avenues organized east to west through the study area, and resources along the avenues discussed from north to south. Next, resources on the side streets are discussed, with the streets organized north to south and the resources on each street arranged east to west.

a) Individually Designated, Listed, or Eligible Resources

Times Square Subway Station (#1)

Located beneath Broadway at West 42nd Street, the original Times Square Subway Station opened in 1904 as a local stop on the Interborough Rapid Transit Company (IRT) Line. The station is S/NR-eligible under Criterion A for its association with the development of Times Square and the City's first subway line and under Criterion C for its architectural and engineering design. The original station now serves as the station for the 42nd Street shuttle. Designed by the architects Heins & LaFarge and Chief Engineer William B. Parsons, the original configuration of the station consisted of four tracks in a Z-shaped pattern located below the original New York Times Building, built at the same time, to which it was integrated. Much of the original station and its brick, tile, and mosaic ornamentation remains, although one wall was demolished for an expansion in 1914. Additional features include a paneled door with a marble sign from 1906 that originally connected to the Knickerbocker Hotel, doors to the Fitzgerald and Longacre Buildings (demolished), cast-iron columns, the original Trackman's House, and four concrete columns beneath the Times Building. Contributing features of the station include the station of the Broadway/Seventh Avenue IRT Line (Number 1, 2, and 3 Trains), the station of the Brooklyn and Manhattan Transit (BMT) Broadway Line (N and R Trains), the Flushing Line (No. 7 Train) Station, and a series of connecting spaces. Opened in 1917 and designed by S. J. Vickers (architect) and Alfred Craven and Daniel Turner (engineers), the Broadway/Seventh Avenue IRT Station is located below Seventh Avenue between West 40th and West 42nd Streets. The Broadway BMT Line Station was also designed by Vickers, Craven and Turner. It opened in 1918 and is located beneath Broadway between West 40th and West 42nd Streets. The Flushing Line Station opened in 1927. Designed by Vickers and Turner, it is located beneath West 41st Street between Seventh Avenue and Broadway. The various components of the Times Square Station are connected by a series of mezzanines, stairways, escalators, corridors, and ramps.

R. H. Macy Department Store (#2)

The R. H. Macy and Company Store (S/NR, NHL, NYCL-eligible) is located on the full block bounded by Broadway, Seventh Avenue, and West 34th and West 35th Streets (excluding two small buildings on the northwest and southeast corners of the block). It is significant under Criterion A in the area of American retail history as well as under Criterion C in the area of architecture. Rowland H. Macy founded the store in 1858. It moved to its current location in 1902, becoming the first large store north of 23rd Street. Today, Macy's remains the largest department store in the world. It was constructed in five phases. The Broadway building, designed by DeLemos & Cordes, was constructed in 1901–1902. An additional story was added to this section in 1910. Successive additions were made to the west on the remainder of the block in 1922–1924, 1928, and 1931, all designed by Robert D. Kohn. The 1902/1910 section occupies the entire Broadway frontage and approximately 60 percent of the West 34th Street frontage between Broadway and Seventh Avenue. Architecturally, it is the most elaborate and ornamental portion of the complex, with details generally inspired by English Palladian design, especially the four-story pilasters on the Broadway façade, the pedimented windows at the corners, the arcaded top story, and the crowning balustrade (Figure 9-3). Other details in this section include the delicately modeled ornament of the store windows, canopy, clock, and caryatid sculptures on West 34th Street. Besides its greater level of detail, the original section is the most significant in the development of the department store type. The later sections on the western portion of the block are simpler in design and respond to the setback requirements of the zoning law. Stylistically, these sections are typical of the stripped classicism sometimes found in commercial and department store architecture of the period. The components of the complex share a grayish-colored concrete-and-stone base, with red brick, gray brick, and stone above. Stone cornices mark the transitions of the wall materials. An electronic LED sign marks the Seventh Avenue and West 34th Street corner, while large billboards adorn the Broadway and West 34th Street corner. The

West 35th Street façade is the building's rear façade with loading docks along the street and venting louvers in many of the windows. In a letter dated November 18, 2003, the LPC determined that Macy's department store also appears to be eligible for LPC designation.

In 1911, at the time of the department store's first addition, the west half of the block consisted of mid-rise hotels and low-rise residential buildings, and the surrounding area contained movie theaters, hotels, an arsenal, churches, the Gimbel Brothers department store at Sixth Avenue between West 33rd and West 32nd Streets, and the original Saks & Company department store on the block to the north. Macy's is now largely surrounded by tall garment loft buildings, modern office buildings including 1 Penn Plaza, and the new parks at Herald and Greeley Squares. In the 1980s, the Gimbel Brothers department store was heavily altered with new cladding and a new interior, and the former Saks department store was replaced by the glass Herald Center building.

St. Francis RC Church Complex (#3)

Built in phases between 1891 and 1912, the St. Francis Roman Catholic Church Complex (S/NR-eligible, NYCL-eligible) at 129-143 West 31st Street replaced an earlier church on the same site that dated from the end of the 1840s. The new church was built in 1891–1892; Henry Ehrhardt designed it in a Renaissance Revival style. It is set back from the street and raised on a tall plinth (whose facing has been modernized). The plan consists of a nave and side aisles, with the nave represented on the façade by a central tower that projects well in front of the side aisles (see Figure 9-4). The church is faced in yellowish brick with red stone trim. A pedimented, temple front porch marks the entrance; stone columns support the brick-and-stone entablature and the stone pediment that contains a mosaic tympanum. Above the pediment is a recessed arched mosaic of St. Francis. The upper portion of the tower is ornately decorated with stone courses, a bracketed cornice, and a molded frame for a mosaic roundel. Crowning the tower is a spire surrounded by a partially detached entablature supported on freestanding corner columns. One-story, three-sided chapels with peaked roofs mark the transition of the tower to the side aisles, which are also trimmed in stone. Each side aisle has a pair of arched stained glass windows, and the side aisles' parapets are scrolled in typical early Renaissance fashion. The five-story brick Franciscan Fathers monastery is located on the east side of the church. Built in 1908–1909, it was designed by Thomas J. Duff in a subdued Renaissance Revival style (Figure 9-4). The monastery has two distinct façades: the primary street façade and the lesser façade facing the forecourt of the church. A stone cornice running above the first floor and arched windows on the same floor unite the two façades. The street façade is raised above a rusticated stone basement. The central section of the façade is three bays wide and characterized by a round-arched entrance flanking round-arched windows, round-arched windows on the upper floors, and a stone gable with a carved quatrefoil. A recessed side bay is located next to the building adjacent to the east. An angled corner pavilion with a peaked roof transitions the street façade to the simply designed forecourt façade. Thomas J. Duff also designed the three-story School of St. Francis of Assisi on the west side of the church. Built in 1911-1912, it does not have much street frontage, but mirrors the monastery with an angled corner tower. The church complex meets Criterion C as an intact example of Renaissance Revival style architecture. There are later, non-contributing additions to the complex at 129 West 31st Street and to the rear of the church on West 32nd Street. In a letter dated November 18, 2003, the LPC determined that the church complex also appears to be eligible for LPC designation.

In 1911, around the time of the school and monastery's completion, the immediately surrounding area included the Gimbel Brothers department store, a post office, Penn Station, low-rise residential buildings, some factories and warehouses, and a police station across the street. Located in the Garment District, the church is now largely surrounded by loft buildings and is adjacent to the east of the large, former Equitable Life Assurance Company building (described below).

New Amsterdam Theater (#4)

Herts & Tallant designed the New Amsterdam Theater (NYCL, S/NR) at 214 West 42nd Street, which was built in 1902–03 for the theater producers Klaw and Erlanger. It also served as a home for the Ziegfeld Follies. The theater has a nine-story, Beaux Arts façade fronting on West 42nd Street and a NYCL interior that is one of only a few publicly accessible structures in the country designed entirely in the Art Nouveau style. The West 42nd Street façade is clad in terra cotta and ornamented with window tympanums containing sculptural figures, pilasters, and entablature, and a dormer (image 4 of Figure 9-5). Attached to the façade is a vertical, Moderne sign dating from 1937, when the building was converted to a movie theater. The rear portion of the building on West 41st Street has a utilitarian brick façade. The theater was restored in 1995–97. The theater is significant under Criterion A in the area of American theater history, under Criterion B for its association with Florenz Ziegfeld, and under Criterion C in the area of architecture.

In 1902, the theater's context was developing into the distinctive Times Square neighborhood of numerous theaters, hotels, other entertainment-related uses, and some remaining low-rise residential buildings. Since 1997, 42nd Street has been transformed with new entertainment developments and tall steel and glass office towers.

Candler Building (#5)

The Candler Building (S/NR, NYCL-eligible) at 220 West 42nd Street and 221 West 41st Street is a 24-story office building constructed between 1912 and 1914 for Asa G. Candler, the founder of the Coca-Cola Company. Designed by Willauer, Shape & Brady, it is clad in white terra cotta and ornamented on all four sides with Renaissance Revival-style details (image 5 of Figure 9-5). Once the tallest building in Midtown, it is one of the City's few early freestanding skyscrapers. The West 42nd Street façade is notable for the three central, arched window bays that rise for most of the building's height. The upper floors are ornamented with pilasters, cornices, and sculptural details. The crown of the building is designed as a pavilion with cut-out corners, and is detailed with arched windows and an entablature. The Candler Building is significant under Criterion C in the area of architecture. In a letter dated November 18, 2003, the LPC determined that the Candler Building also appears to be eligible for LPC designation.

At the time of its construction, the immediately surrounding area consisted of theaters, low-rise residential buildings, hotels, and other entertainment and office uses. Since 1997, 42nd Street has been transformed with new entertainment developments and tall steel and glass office towers.

St. John the Baptist RC Church and Convent (#6)

Napoleon LeBrun designed the St. John the Baptist RC Church and Convent (S/NR-eligible, NYCL-eligible) at 207-215 West 30th Street. Built in 1872, with the spire completed in 1890 by William Schickel, the sandstone church is Gothic in style. Set back from the street and raised above it on a base, the nave is marked by a central tower with a Gothic-arch porch. Recessed side aisles flank the tower (image 6a of Figure 9-6). The tower is embellished with Gothic elements that include a spire, windows with trefoil tracery, a rose window, double-lancet windows with colonnette enframements, a round-arched blind arcade, double-lancet louvered belfry openings, gablets with rose windows, and columned pinnacles. The aisles are designed with Gothic-arched entrances and windows, quatrefoil tracery at the parapets, and buttresses at the outer ends. The convent is adjacent to the west. Although the ground floor has been altered by extending it out to the lot line with a modern brick addition, the convent retains much of its integrity. Also Gothic in style, the convent is a four-story brick-and-bluestone building (image 6b of Figure 9-6). The second floor contains Gothic-arched windows and an entrance with stone trim. A slight projection in the wall surface creates a pavilion that marks the entrance and is crowned with a gable. The window openings on the second floor have stained glass lights in quatrefoil tracery. A small rose window is set in the entrance arch, which rests

on stone colonnettes. The upper floor window openings are Tudor-arched and also have stained glass transoms. The slate roof contains two dormer windows with Gothic tracery. The original rectory to the rear of the church on West 31st Street was replaced in 1975. The church meets Criterion C as an example of Gothic-inspired ecclesiastical architecture. In a letter dated November 18, 2003, the LPC determined that the church and convent also appear to be eligible for LPC designation.

The church and monastery were constructed in a residential district that also included some low-rise factories. The immediately surrounding area now largely consists of tall garment loft buildings that overshadow the church. A parking lot and a six-story parking garage are adjacent to the west.

Penn Station Service Building (#7)

Located at 236-248 West 31st Street, the Penn Station Service Building (S/NR-eligible, NYCL-eligible) was built in 1908, two years before the completion of the old Penn Station, which was located to the north across West 31st Street. McKim, Mead & White designed the structure to supply electricity to the engines going in and out of the station and compressed air for braking and signaling mechanisms. It also generated heat and light for the station. The five-story building is a simple Classical structure clad in the same granite of which the station had been constructed (image 7 of Figure 9-7). The façade is divided into a large three-story section set on a plinth and capped with a projecting stone cornice, and an attic story with windows. Across the main portion of the façade, double-height Doric pilasters alternate with windows secured with iron grills. The attic story is surmounted by a stone cornice that is smaller and less elaborately molded than the one above the base. The building meets Criterion C in the areas of architecture and engineering. In a letter dated November 18, 2003, the LPC determined that it also appears to be eligible for LPC designation.

At the time of its construction, the building's immediate surroundings consisted of adjacent low-rise residential buildings, churches, and Penn Station under construction. Demolition of Penn Station in 1965 and its replacement with Madison Square Garden and the 30-story 2 Penn Plaza office building dramatically altered this resource's historic context.

Times Square Hotel (#8)

Gronenberg & Leuchtag designed the Times Square Hotel (S/NR, NYCL-eligible) at 255 West 43rd Street. Built in 1922–1923 by the real estate developer Henry Claman, it was originally named the Claman Hotel. The 15-story, brick-and-limestone building was the first hotel built in Times Square after the First World War. Set on a two-story, rusticated limestone base, the Renaissance-inspired hotel consists of four wings separated by light courts that front on West 43rd Street (image 8 of Figure 9-7). Renaissance-style ornamental details include metal spandrel panels on the base with urn and foliate reliefs, the rusticated base, Doric pilasters framing arched windows on the ground-floor and on the upper two floors, quoining on the corners of the wings, and balustrades on the parapet. The Times Square Hotel is significant under Criterion A for its connection to the development of Times Square and under Criterion C in the area of architecture. In a letter dated November 18, 2003, the LPC determined that the hotel also appears to be eligible for LPC designation.

At the time of the hotel's construction, the immediate area consisted of theaters, low-rise residential buildings, and other entertainment and office uses. Although many of the buildings that originally surrounded the hotel remain, the area has changed somewhat with the recent redevelopment of 42nd Street.

Holy Cross RC Church Complex (#9)

The Holy Cross RC Church Complex (S/NR-eligible, NYCL-eligible) at 329-333 West 42nd Street and 334 West 43rd Street consists of a church, rectory, and school. Designed by Henry Englebert and built in 1870, the brick-and-stone, Romanesque Revival-style church at 333 West 42nd Street consists of a central peaked-roof nave separated from corner towers by recessed side-aisle entrances (image 9a

of Figure 9-8). The central nave entrance is a round-arched opening set within a buttressed stone entrance porch with a peaked roof. A large arched window fills the center of the nave façade. Other decorative features include stone trim, decorative corbels, arched windows, and an ornate bracketed cornice below the nave eave. Lawrence J. O'Connor designed the rectory (built in 1885) at 329 West 42nd Street and the school (built in 1887) at 334 West 43rd Street. The four-story-with-basement, brick-and-stone rectory is an Italianate townhouse. Raised above the street, the entrance is placed in a stone frame with a peaked roof. Stylistic elements include stone window archivolts, bracketed stone window sills, a cornice of corbelled brackets between the first and second floors, and a bracketed cornice that caps the building. The six-story school is a brick, Romanesque Revival-style building (image 9b of Figure 9-8). The façade consists of a six-story central pavilion flanked by two narrow and recessed five-story side bays. There are separate entrance porches for boys and girls on the ground floor of the pavilion. The porches are arranged with arched entrances with stone archivolts, single rows of rectangular windows, and rough-hewn stone cornices that extend across the entire building façade as belt courses. The central pavilion has arched windows on its upper floors, while the side bays contain rectangular windows and ox-eye windows with stained glass lights. The roofline of the central pavilion is marked with a corbelled cornice and a parapet. Mansard roofs cap the side bays. The church complex meets Criterion C as an example of Romanesque Revival-style ecclesiastical architecture. In a letter dated November 18, 2003, the LPC determined that the church complex also appears to be eligible for LPC designation.

The church complex was constructed in a largely residential district that included some factories and warehouses by 1911. In 1930, the McGraw-Hill Building was constructed across the street. The 43-story Ivy Tower residential building was recently completed adjacent to the west of the church. In addition, most of the low-rise buildings along West 43rd and West 42nd Streets in the church's vicinity have since been demolished and replaced with parking lots, playgrounds, and the Port Authority Bus Terminal Annex (constructed in 1980).

McGraw-Hill Building (#10)

Located at 330 West 42nd Street, the McGraw-Hill Building (NYCL, S/NR, NHL) is a 35-story, International-style skyscraper with some Art Deco decorative details (image 10 of Figure 9-9). Designed by Raymond Hood, Godley & Fouilhoux, it was constructed in 1930–1931 as the offices and printing plant of the McGraw-Hill Publishing Company. It is significant under Criterion C in the areas of architecture and engineering. The building's horizontal massing on the north and south façades responded to the zoning requirements and created large floors on the base for printing, smaller loft spaces above the first setback, and a central tower slab of offices above a second setback. Horizontal strip windows further emphasize the building's rectilinear quality, while responding to the structure of the industrial floors and their need for light. The building is clad in distinctive blue-green glazed terra cotta. At the time of construction, this was the largest application of terra cotta cladding on a building. Art Deco characteristics include the importance of color to the design, the blue-and-green metal bands at the ground floor and entranceway, and the ornamental penthouse with the McGraw-Hill sign. Largely surrounded by low-rise buildings, the iconic skyscraper is visible for long distances on 42nd Street and from multiple locations in the Project Area.

In 1930, the surrounding area was primarily a residential district. The Holy Cross RC Church Complex (discussed above) was located across the street, and the McGraw-Hill Building itself was constructed on a block occupied by low-rise tenements, a few factories, and a movie theater. The four-story Port Authority Bus Terminal Annex is now located adjacent to the east of the McGraw-Hill Building, and the recently completed, 43-story Ivy Tower is located across the street.

300 West 38th Street (#11)

The three-story building (NYCL-eligible) at 300 West 38th Street and 557 Eighth Avenue is a unique, brick-and-terra-cotta, Beaux Arts structure built in 1902-1903 that originally housed offices on the

ground floor and dwellings on the upper floors. Stein, Cohen & Roth designed the small rectangular building with a profusion of ornamentation. Although the ground floor has been altered with modern storefronts, the upper two floors retain their original features. Filling the majority of the east and north façades are two rows of windows with terra cotta architraves (image 11 of Figure 9-9). The windows are also carried across the angled northeast corner of the building. On the second floor, the window architraves have cornices and friezes decorated with floral reliefs. On the third floor, the architraves lack cornices, but are more elaborately molded. At each end of the north façade, there are two double-height, metal bay windows. Brick piers articulate the spaces between the windows. Except at the corners, the piers are only the height of the second floor, but are capped with terra cotta heads set on a base of floral reliefs that, with the sills of the adjacent windows, create a terra cotta course across the base of the third floor. A deeply projecting, sheet metal cornice caps the building. Supported on brackets that are attached to the double-height corner piers, the cornice has a frieze with panels of geometric reliefs and a parapet decorated with roundels, cartouches, and relief panels. In a letter dated November 18, 2003, the LPC determined that this building appears to be eligible for LPC designation.

This small commercial and residential building was constructed in a primarily residential district composed of buildings of comparable height. Several movie theaters and factories were also located nearby. It is now completely surrounded by tall garment loft buildings.

U.S. General Post Office (#12)

Significant under Criterion C in the area of architecture, the U.S. General Post Office (NYCL, S/NR), now the James A. Farley Building, occupies a superblock between Eighth and Ninth Avenues from West 31st to West 33rd Streets. It was constructed between 1910 and 1913, and enlarged in 1934. Constructed over the Penn Station Rail Yard, the original portion of the building covered only the east half of the block. Having won the commission in a competition, the firm of McKim, Mead & White designed this monumental granite building as a companion to the former Penn Station (completed in 1910 and demolished in 1963–1964), which was located directly across Eighth Avenue. The four-story, Classical Roman building is freestanding, and McKim, Meade & White designed it to be seen from all sides. The building's form is that of a monumental Corinthian temple with a peristyle set on a high podium (Figure 9-10). Each façade is articulated with a central colonnade framed by heavy corner pavilions. An entablature that encircles the building below an attic story further unifies the design. Once corresponding to the main façade of the old Penn Station across Eighth Avenue, the Eighth Avenue façade (the primary façade) is a portico reached by a wide flight of stairs. The portico consists of twenty 53-foot-tall Corinthian columns supporting an entablature with a frieze. An inscription in the frieze reads, "Neither snow nor rain nor heat nor gloom of night stays these couriers from the swift completion of their appointed rounds." The corner pavilions have half-domed niches on the piano nobile level and inscriptions on the attic story. The 1934 expansion extended the building to Ninth Avenue. On the other three façades, the colonnades are formed by alternating Corinthian pilasters and window bays, and the corner pavilions have arched windows that mimic the niches on the Eighth Avenue façade. On Ninth Avenue, three large attached arches mark the center of the façade. These arches have elaborately molded archivolts, and the openings are filled with metal grills. Truck entrances are located in two of the openings. Loading docks are located along the West 31st Street frontage off Ninth Avenue.

At the time of the completion of the first building in 1913, the immediate surroundings consisted of the rail yard for Penn Station adjacent to the west, Penn Station, the large Gothic campus of the New York Institute for the Blind across West 33rd Street (demolished in 1924-25), low-rise residential buildings, and churches. Demolition of Penn Station in 1964 and its replacement by Madison Square Garden and 2 Penn Plaza significantly altered the Farley Building's historic context. The 57-story 1 Penn Plaza office building is located to the northeast across Eighth Avenue, and the recently

constructed, 35-story metal and glass Pennmark residential building is located on the block to the north.

French Hospital (#13)

The brick, stone, and terra cotta French Apartment building at 326-330 West 30th Street and 329 West 29th Street was formerly the French Hospital (S/NR-eligible) designed by Crow, Lewis & Wickenhaefer. The George A. Fuller Company constructed the 12-story, Classical Revival building in 1928–1929 for the French Benevolent Society, founders of the hospital. The French Benevolent Society was founded in 1809 by French residents of the City, and the society originally operated a small hospital for those of French nationality. In 1881, the society opened a non-sectarian hospital at 131 West 14th Street that catered to all nationalities and ethnicities. The hospital moved to a larger building at 230 West 34th Street in 1888 and then to another building at 450 West 34th Street in 1904. Serving the Chelsea and Hell's Kitchen neighborhoods, which were underserviced at the time by hospital facilities, the new hospital on West 30th Street had beds for 225 patients, whereas the older building on West 34th Street could only accommodate 106 patients. The hospital performed outpatient work and provided children's and maternity services. On West 29th Street, the new hospital also contained a residence and training school for nurses. Set on a two-story stone base, the hospital's primary façade is on West 30th Street and is composed of a central portion set back from the street and two corner pavilions (image 13 of Figure 9-11). There is a two-story projecting entrance pavilion in the center of the façade. The entrance pavilion is ornately designed with fluted Corinthian pilasters, windows with segmental pediments and tympanums carved with foliate designs, ornamental balconies below the second-floor windows, carved swags above the entrance arch, and a balustrade with urns. The words "Societe Française De Bienfaisance" are engraved in the frieze. On the ground floor of the corner pavilions, there are recessed arched entrances framed with voussoirs and containing tympanums. The tympanum on the east pavilion reads "Clinic Entrance" and the tympanum on the west pavilion is carved with a mortar and pestle set in a wreath. Stone balustrades surround part of the West 30th Street forecourt. Other Classical Revival details include stone panels and window lintels, pediments above some of the third-floor windows, stone courses and roundels, ground-floor windows set in slightly recessed arched niches, and a modillioned cornice. The West 29th Street façade is similar in design. The hospital is now an apartment building. The former hospital building meets Criterion C as an example of Classical Revival-style institutional architecture. It may also meet Criterion A in the areas of health, medicine, and social history.

At the time of the hospital's construction, the immediately surrounding area primarily consisted of low-rise residential buildings. The area also contained some tall printing loft buildings. The former French Hospital is still largely surrounded by low-rise residential buildings along West 30th Street. However, the Penn Station South housing complex of free-standing, 22-story brick towers (built in 1962) is located to the south across West 29th Street.

Film Center (#14)

Significant under Criterion C in the area of architecture, the Film Center building (NYCL-interior, S/NR) at 630 Ninth Avenue is an Art Deco loft building designed by Ely Jacques Kahn and built in 1928–1929. The exterior of the 13-story, brick and terra cotta building resembles many of the loft buildings in the Garment District to the southeast, in that the façades are articulated with large industrial windows spaced with brick piers (image 14 of Figure 9-11). Decorative exterior elements include banded molding on the base and paneled brick spandrels below the windows. The ground-floor vestibule, lobby, and hallway, however, constitute an exuberant Art Deco interior, with polychromatic wall mosaics, terrazzo floors, decorative metalwork, and angular stepped plaster ceilings.

In 1930, the Film Center's surroundings consisted of low-rise residential buildings, theaters, printing lofts, and churches. Its context is still largely the same.

State Bank and Trust Company (#15)

Dennison & Hirons designed the three-story limestone State Bank and Trust Company building (NYCL-eligible) at 681-685 Eighth Avenue. The bank company was renamed the Manufacturers Trust Company in 1929. Built in 1927-1928, the Art Deco building has façades composed as flattened colonnades of fluted pilasters (image 15 of Figure 9-12). Deeply recessed metal windows and metal panels fill the intercolumniation. The window mullions are fluted and have raised floral patterns, and the spandrels have raised ornamentation in the form of floral patterns and roundels filled with galleons and the State Seal of New York. Resting on a one-story base, the pilasters support a stylized entablature and have capitals formed of polychrome terra cotta panels carved with floral patterns. Similar panels are set in the frieze at the building corners. The central sections of the frieze are filled with blank recessed panels (which may have originally been carved with the bank's name). A thin dentil band, formed by carved grooves, sits above the frieze. There is a slightly projecting cornice. The ground floor was originally faced in granite and contained stores, and a granite entrance with a clock pediment was originally located in the center of the Eighth Avenue façade. Most of the ground floor has been altered with new storefronts, and the original avenue entrance and clock have been removed. However, the granite cornice and dentil band above the base are intact on the West 43rd Street side and on portions of the Eighth Avenue façade, at least in parts. The building is now occupied by the Second Stage Theater, which renovated and redesigned the interiors in 1999. In a letter dated November 18, 2003, the LPC determined that this building appears to be eligible for LPC designation.

When this bank was constructed, the immediately surrounding area contained low-rise residential buildings, tall hotels that included the Times Square Hotel (described above) across the avenue, other banks, numerous movie and stage theaters, a printing loft on West 43rd Street, and multiple churches. Although many of the buildings that originally surrounded the bank remain, the area has changed somewhat with the recent redevelopment of 42nd Street.

Actors Studio (#16)

The Actors Studio (NYCL, S/NR-eligible) is housed in the former Seventh Associate Presbyterian Church at 432 West 44th Street. Built around 1858, the building is a one-story and basement, Greek Revival brick church (image 16 of Figure 9-12). A Greek temple front is represented with four brick pilasters with brownstone capitals and a pediment with deep molding and an unornamented brick pediment. The base of the temple front rests on a brownstone sill above the basement. Additional brownstone elements include a lintel over the entrance, and the lintels and sills of the single tall windows in the side bays and the small square basement windows. Founded in 1947 by former members of the Group Theater—Elia Kazan, Cheryl Crawford, and Robert Lewis—the Actors Studio sought to assist actors in developing their craft. Under the direction of Lee Strasberg (artistic director from 1951 to 1982), the studio became associated with the Method Acting technique developed by Konstantin Stanislavsky at the Moscow Art Theater. In 1955, the Actors Studio established a drama school in the former church at 432 West 44th Street. Designated in 1991 as a NYCL for its association with the Actors Studio, the building was also determined S/NR-eligible in October 2003 by the OPRHP as part of the Hell's Kitchen Institutional Resources historic context. It also meets Criterion C for its architectural design.

USPS Morgan General Mail Facility (#17)

The ten- and six-story USPS Morgan General Mail Facility (S/NR) occupies the entire block bounded by Ninth and Tenth Avenues and West 29th and West 30th Streets. Constructed in 1933 by the United States Postal Service, the building is significant under Criterion C as one of many postal facilities built under a New Deal-generated building program. James A. Wetmore, who was Acting Supervising Architect of the Public Works Branch of the U.S. Treasury Department at the time of the building's construction, is credited with its design. Set on a limestone base, the upper portion of the

building is faced in tan brick and articulated with alternating piers and window bays (image 17 of Figure 9-13). Art Deco details embellish the ten-story Ninth Avenue portion of the building. A frieze with a geometric relief pattern runs above the base, a belt course with a similar pattern runs above the eighth floor, and a cornice projects above the ninth floor. On the Ninth Avenue façade, the brick piers take the form of fluted pilasters. Sculpted eagles and carved floral blocks embellish the base. Over the main door is an ornamental bronze screen above a fixed transom window. On the Tenth Avenue façade is a broken connection to a rail spur from the High Line.

The Morgan General Mail Facility was constructed over part of the New York Central rail yards. The original context was comprised of printing lofts, low-rise residential buildings, and low- to mid-rise factories. Construction of entrance and exit ramps to Dyer Avenue transformed the block to the north, and in 1992 a three-story annex to the mail facility was built on the full block to the south.

Public School 51 (#18)

Built in 1905, Public School 51 (S/NR-eligible) is located at 520 West 45th Street. Designed by C.B.J. Snyder, the Superintendent of School Buildings from 1891 to 1923, the school is a five-story, Renaissance-style, brick-and-limestone structure that meets Criterion C as a representative work of C.B.J. Synder (image 18 of Figure 9-13). The façade has a tripartite division of base, shaft, and attic. The base contains three entrances with bracketed pediments. Resting on the base's stone cornice, the three-story shaft is divided into five window bays by bricks piers set on stone plinths. Two side bays of small windows flank three central bays of large loft-style windows. The cornice line of the fourth floor is faced in limestone with brackets placed at the capitals of the brick piers, archivolts with keystones placed above the three central-arched windows, and lintels located above the side bay windows. On the attic story, the three central bays are designed as stone loggias. It also meets Criterion A as one of many public school buildings constructed following the consolidation of greater New York City in 1898.

Six years after construction of the school, the immediately surrounding area consisted of low-rise residential buildings, factories and warehouses, and several storage yards. In the 1920s, a deep open rail cut (now operated as the Amtrak Empire Line) was constructed through the area, and it runs adjacent to the east of the school. The area immediately surrounding the school is now largely characterized by loft and warehouse buildings and parking lots. A large surface parking lot occupies the western half of the block on which the school is located.

Lincoln Tunnel (#19)

Constructed by the Port of New York Authority under the direction of Chief Engineer Othmar H. Ammann in consultation with Ole Singstad, the first (center) tube of the Lincoln Tunnel opened in 1937. The Port Authority enlarged the tunnel with a north tube in 1945 and a south tube in 1957. Aymar Embury II designed many of the tunnel's exterior architectural features, like the Manhattan-side ventilation structures and the entrance at Eleventh Avenue between West 39th and West 40th Streets. Determined eligible for S/NR listing on February 21, 2003, the Lincoln Tunnel is significant under Criterion A in the areas of automobile transportation and regional planning and under Criterion C in the areas of engineering and architectural design. It is also notable for its Art Deco detailing. Within the Project Area, contributing features of the Lincoln Tunnel include the tubes, the entrance plaza, and three above-ground ventilation structures. The above-ground features are visible together in views west on West 39th Street, and the entrance plaza and two of the ventilation structures, which date from completion of the first tube, form an aesthetically coherent, Art Deco-style composition.

Starting at grade and declining toward the avenue, the Lincoln Tunnel entrance plaza (19A) is framed by brick walls running along the side streets. These Art Deco walls are similar in design to two of the three nearby ventilation structures on West 39th Street. The walls are patterned with vertical, recessed brick bands with concave ridges (see Figure 9-14). Concrete coping caps the walls. Stylized

brick piers and abutments punctuate the length of the walls, and the tunnel portal is framed with two tall brick columns capped by Art Deco lanterns.

One of the Lincoln Tunnel ventilation structures is located at 491 Eleventh Avenue. Designed by Aymar Embury II, the ventilator (19B) was constructed as part of the original tube of the Lincoln Tunnel, completed in 1937. Set on a one-story base, it is a brick tower articulated with Art Deco detailing that takes the form of recessed, vertical brick bands and a parapet band set in an undulating, textile-like pattern (image 19c of Figure 9-15). An entrance with a stone enframement is located on the ground floor of the avenue façade. Above the entrance, a louvered grill is set in a recessed vertical band. A larger louvered grill is located on the south façade.

The Lincoln Tunnel North Ventilator (19D) at the foot of West 39th Street, west of Twelfth Avenue, is a brick structure of two towers on a one-story base (image 19e of Figure 9-16). This structure was determined to be S/NR-eligible in 1989. The ventilator's towers are articulated with subtle Art Deco detailing similar to that used on the Eleventh Avenue structure. On the façades of each tower, four vertical, recessed brick bands rise from the second floor for most of the height. Crowned by a parapet band set in an undulating, textile-like pattern, the towers are connected near the top by a bridge.

The third Manhattan-side ventilation structure (19C) is located at the southeast corner of the intersection of West 39th Street and Twelfth Avenue. Set back from the street on the site of the Jacob K. Javits Convention Center, it is surrounded by tall concrete walls that run along Twelfth Avenue and West 39th Street. Completed as part of the third tube, this structure is stylistically different from the two structures discussed above. Clad in concrete, it is largely unornamented (image 19d of Figure 9-15). Thin louvered strips are located on the east and west façades. A larger louvered opening is located on the south façade facing the Convention Center. Near the roofline on the blank north façade are five decorative relief panels that depict transportation means and engineering features.

Construction of the Lincoln Tunnel entrance plaza cleared a block composed of low-rise factories, warehouses, and residential buildings. The Eleventh Avenue ventilation structure was built on the site of an animal hide storage facility. Construction of Dyer Avenue and the complex of entrance/access ramps cleared large swaths through the residential and industrial neighborhoods of Hell's Kitchen, demolishing numerous buildings and altering the street pattern and streetscape. The 1950s ventilation building was constructed on the site of a cattle pen.

The immediate surroundings of the tunnel entrance and ventilation buildings did not change much between 1930 and 1950, when they consisted of a large Pennsylvania Railroad yard, slaughterhouses, cattle pens, and other butchering-related facilities, lumber yards, and warehouses. In the 1980s, the Jacob K. Javits Convention Center was built over five blocks that contained rail yards and industrial structures. Numerous parking lots and garages are now also located in the vicinity of the tunnel entrance.

U.S.S. Intrepid (#20)

One of a few naval vessels listed on the National Register, the aircraft carrier U.S.S. Intrepid (S/NR, NHL) is docked on the south side of Pier 86 between West 45th and West 46th Streets (image 20 of Figure 9-16). Constructed in 1941–1943, the Intrepid was a World War II *Essex* class aircraft carrier and the third of that class built to form the core of the fast carrier task forces that won the war in the Pacific. The Intrepid fought in the Pacific for two years and received five battle stars for her service during the war. She also served during the Cold War and the Vietnam War, and was retired in 1974. The Intrepid now houses the Intrepid Sea-Air-Space Museum.

U.S.S. Edson (#21)

Part of the Sea-Air-Space Museum, the U.S.S. Edson (S/NR, NHL) is docked on the north side of Pier 86. Launched in 1958, the vessel is one of two surviving *Forrest Sherman* class destroyers and

the only unmodified one of the original 18 built. The *Forrest Sherman* class was the first post-World War II class of destroyers, designed utilizing lessons learned during the war. The Edson's service included Vietnam War gun line duty between 1964 and 1974, and training duty from 1977 until 1989, when she was retired and placed on display at the Museum.

Hudson River Bulkhead (#22)

The Hudson River Bulkhead (S/NR-eligible) runs from the Battery to the south end of the New York Central Railroad's terminal at West 59th Street. Significant under Criterion C in the area of engineering and under Criterion A in the areas of commerce or industry, the bulkhead and its associated structural systems were constructed between 1871 and 1936 by the New York City Department of Docks. The majority of the construction consisted of masonry walls on a variety of foundation systems, with quarry-faced ashlar granite block forming the visible face along most of the armored frontage. Between West 27th and West 45th Streets, the bulkhead consists of four significant construction types. Built between 1876 and 1898, the bulkhead between approximately West 23rd and West 34th Streets consists of a granite wall on narrow concrete block with inclined bracing piles and timber binding frames around the piles. Sections at West 41st Street and between West 42nd and West 44th Streets are similar, consisting of a granite wall on wider concrete blocks, but without the timber binding frame; these sections were built between 1899 and 1915. A concrete bulkhead with a timber relieving platform built between 1920 and 1960 is located approximately between West 38th and West 41st Streets and between West 41st and West 42nd Streets. Buried approximately between West 35th and West 37th Streets is a section constructed of timber crib work between 1885 and 1890. A non-significant section of collapsed pile-supported platforms and/or riprap is located in the vicinity of West 34th Street.

Design of the bulkhead was the responsibility of George B. McClellan, a general during the Civil War who became the first Engineer-in-Chief of the Department of Docks. McClellan's plans contemplated the creation of a 250-foot-wide marginal street, from which 60- to 100-foot-wide piers with cargo sheds would project 400 to 500 feet around 150- to 200-foot-wide slips. Initiated to respond to the deteriorated, congested, and silt-filled condition of the waterfront, the carefully built granite walls created a consistent monumental surface to the waterfront that reinforced an image of the City's commercial prominence. As property was acquired and as commerce warranted, the City built the bulkheads, built or rebuilt pier substructures, and leased redeveloped areas to private companies that were usually responsible for piershed and headhouse construction.

New York Terminal Warehouse Company's Central Stores (#23)

Built in phases between 1890 and 1912, the New York Terminal Warehouse Company's Central Stores (S/NR-eligible) occupy the block between Eleventh and Twelfth Avenues and West 27th and West 28th Streets. The complex, designed separately by George B. Mallory and Otto M. Peck, comprises 25 storage buildings of the same design, forming a single, monolithic architectural composition (see Figure 9-17). The seven- and nine-story brick complex is simply articulated with arched window openings and corbelled cornices. The Eleventh Avenue façade contains a large, central-arched entrance, smaller entrances, and some terra cotta ornamentation. When it was constructed, the enormous complex was the only store complex in the City in which rail cars, steamships, and trucks could communicate. Trains entered the building through arches in the center of the avenue façades, trucks and wagons unloaded goods at loading docks along the base, and steamships docked across Twelfth Avenue. The stores were used for general storage, but included sections for particular goods and cold storage. The complex meets Criterion A for its association with the development of Manhattan's waterfront and Criterion C in the area of architecture.

The immediate context of the Central Stores building in 1911 included a Lehigh Valley Railroad rail yard to the south, factories, garages, and residential buildings to the east, and rail and lumber yards to the north. In 1931, construction of the 22-story Starrett-Lehigh Building (described below) changed

this resource's original setting. A large parking lot now occupies the entirety of the block to the north, and other smaller parking lots have replaced many of the buildings that once occupied the area.

Starrett-Lehigh Building (#24)

Occupying the full block between Eleventh and Twelfth Avenues and West 26th and West 27th Streets to the south of the Central Stores, the Starrett-Lehigh Building (NYCL, S/NR) was designed by Russell G. and Walter M. Cory in association with Yusao Matsui, as a cooperative venture of the Starrett Investing Corporation and the Lehigh Valley Railroad. Built in 1930–1931, it was one of a few American buildings featured in the Museum of Modern Art's 1932 exhibit, "Modern Architecture: International Exhibition." Originally a freight terminal and warehouse, trains could enter the building through the northernmost bays on the Twelfth Avenue frontage, and three interior elevators could each lift loaded rail cars. Purdy & Henderson designed the complex reinforced concrete structural system with floor slabs that are cantilevered beyond the outer columns. This structural system creates largely unobstructed floor spaces, and continuous strip windows provide a maximum amount of light to the interior. The dramatically massed brick and glass building rises through a series of setbacks to a height of 22 stories (see Figure 9-18). The first four floors are articulated with large window bays separated by brick piers. Beginning on the fifth floor, strips of multi-paned steel ribbon windows encircle most of the building, curving around the rounded corners. On each floor, the large windows are set above narrow brick spandrel bands and exposed concrete floor slabs. The continuity of the strip windows is broken only in the center of the north and south façades by rectilinear brick towers massed with setbacks and ornamented with Art Deco brick and concrete detailing. The building is significant under Criterion C for its architectural design and engineering.

The Starrett-Lehigh Building was constructed on a rail yard operated by the Lehigh Valley Railroad. At the time of the building's construction, the Central Stores complex was located to the north, the Baltimore & Ohio Railroad Warehouse (discussed below) and rail yard were located to the south, and the Otis Elevator Company building (discussed below) was located across Eleventh Avenue. These three architectural resources are still located facing the Starrett-Lehigh Building, but a modern, five-story United States Postal Service vehicle facility has replaced the B&O rail yard to the south. In addition, numerous parking lots have replaced many of the buildings that once occupied the area.

Baltimore & Ohio Railroad Warehouse (#25)

The Baltimore & Ohio Railroad Warehouse (S/NR-eligible, NYCL-eligible) is located to the south of the Starrett-Lehigh Building at the southwest corner of the intersection of West 26th Street and Eleventh Avenue, and it stretches almost 600 feet to the west along West 26th Street. Maurice Alvin Long, the chief architect of the railroad, designed the structure, which was built in 1912–14 on the former site of a corner of the railroad's yard between West 24th and West 26th Streets. When it was built, the eight-story warehouse was the largest concrete building in Manhattan, and the first to be built using flat slab construction with no interior beams. The façades are simply designed with alternating vertical bays of smooth-faced concrete and rusticated concrete (image 25 of Figure 9-19). At the seventh floor, pilasters and a cornice add classical detail to the design. Pedimented parapets articulate the roofline. At the northeast and northwest corners of the building, square elevator shafts rise nine stories, and the top floor of each shaft takes the form of a stout tower. The building originally served to store goods unloaded from railroad cars that arrived via barges docked at nearby piers, and the south façade, which originally faced the rail yard, contained open ground-floor bays used for loading docks. The warehouse meets Criterion A for its association with the development of Manhattan's waterfront and Criterion C for its architecture and engineering. In a letter dated November 18, 2003, the LPC determined that this building also appears to be eligible for LPC designation.

The immediate context of this building in 1911 included the Lehigh Valley Railroad rail yard to the north, factories, garages, and residential buildings to the east, and the B&O rail yard adjacent to the south. In 1930, construction of the Starrett-Lehigh Building transformed the warehouse's surroundings by replacing the Lehigh Valley rail yard with a large building. The warehouse is now no longer free-standing, because a modern United States Post Service vehicle facility occupies the former rail yard.

Terminal Hotel (#26)

Located at 563-565 West 23rd Street at the corner of Eleventh Avenue, the four-story brick and stone Terminal Hotel (S/NR-eligible) was constructed around 1860. It is architecturally significant under Criterion C as a largely intact, representative example of an Italianate hotel, typical of the hotels and other commercial buildings erected in the 19th century to serve the sailors whose ships docked along the Hudson River. The building corners are quoined, and projecting end pavilions on the street façade contain windows set within full brownstone enframenents with pediments (image 26 of Figure 9-19). The windows of the central bays have flat stone hoods. On the avenue façade, the windows of the central bay have stone keystones and voussoirs. A simple metal cornice runs along the roofline. The ground floor has been altered. As late as 1994, the building retained its original cast iron storefronts and an original bar interior, which appears to be no longer extant. The hotel is now largely surrounded by parking garages and low-rise warehouses.

High Line (#27)

The High Line (S/NR-eligible) is an unused, freight railroad viaduct on the west side of Manhattan. Completed in 1934 as part of the West Side Improvement Project, it replaced the New York Central freight railroad along West Street and Tenth Avenue to eliminate dangerous traffic conflicts at grade. The West Side Improvement Project also included construction of the West Side Highway. In the Project APE, the High Line runs in a loop track around Caemmerer Yard along West 34th Street, Twelfth Avenue, and West 30th Street, where it turns south to run along Tenth Avenue (Figures 9-20 through 9-24). In the 1980s, the northernmost existing section between West 33rd and West 34th Streets was reconstructed and a section between West 34th and West 35th Streets was removed. The OPRHP, in a letter dated February 20, 2004, found the full length of the High Line between West 34th Street and Gansevoort Street to meet National Register eligibility Criterion A as a significant transportation structure from the 20th-century industrial development of the City. In addition, the OPRHP found that the High Line retains much of its historic integrity, despite the removal of the section between West 35th and West 34th Streets (and the removal of the southernmost section outside the Project APE between Little West 12th and Bank Streets).

Between Gansevoort Street and West 29th Street, the High Line runs along Tenth Avenue (image 27a of Figure 9-20), occasionally passing through buildings or connecting to adjacent buildings with private rail sidings, which formerly allowed for the delivery of goods. At West 29th Street, the High Line begins to curve west to run along the north side of West 30th Street toward Twelfth Avenue, forming a loop track around the former 30th Street Freight Yard (now Caemmerer Yard). At West 30th Street, a spur runs east to Tenth Avenue, where there is a large, double-track platform over the avenue adjacent to the Morgan General Mail Facility (#17) (image 27b of Figure 9-20 and image 27c of Figure 9-21). The platform over Tenth Avenue originally connected to the Morgan General Mail Facility to allow mail trains to simultaneously enter and leave the building.

Along the north side of West 30th Street between Tenth and Eleventh Avenues, both the eastward spur and the loop track viaduct run above a connected series of one-story brick warehouses (image 27d of Figure 9-21 and image 27e of Figure 9-22). The loop track viaduct crosses over Eleventh Avenue on a trestle (image 27f of Figure 9-22) and then curves northward as it reaches Twelfth Avenue (Figure 9-23). It then runs north, crossing over West 33rd Street, at which point it declines on a ramp that curves eastward to parallel West 34th Street (Figure 9-24). The rail line eventually

runs at-grade on an embankment and then proceeds below-grade to Eleventh Avenue, which it passes under to connect to a north-bound rail cut—that runs between Eleventh and Tenth Avenues—that originally ran to the New York Central Railroad 60th Street Yard and that now serves as the Amtrak Empire Line.

Along West 30th Street, both the loop track and spur have a concrete parapet simply ornamented with recessed panels and a tubular steel railing broken up with square concrete posts. As it parallels Twelfth Avenue between West 30th and West 33rd Streets, the loop track viaduct has a decorative steel parapet and railing similar to those on the Tenth Avenue platform and the trestles south of West 30th Street, including the trestle over that street. On the north side of West 33rd Street, the High Line changes appearance due to an early 1980s reconstruction (discussed below). The portion of the loop track that curves northeastward from West 33rd Street to parallel West 34th Street has a modern, concrete and steel beam and girder form, and it is supported on concrete abutments.

The High Line loop track originally traversed West 34th Street and then curved northeastward to parallel West 35th Street, eventually passing under Eleventh Avenue and connecting to the north-bound rail cut. In the early 1980s, the section of the High Line between West 34th and West 35th Streets was demolished for construction of the Jacob K. Javits Convention Center, and the section between West 33rd and West 34th Streets was rebuilt to its current configuration that maintains the connection to the north-bound rail cut. Within the Project APE, other alterations to the High Line include the broken connection to the Morgan General Mail Facility, billboards attached to the Tenth Avenue platform, and rusting and spalling of some of the viaduct's steel and concrete elements.

b) Garment Industry Resources

The Garment District is located generally between Sixth and Ninth Avenues and West 25th and West 42nd Streets. The Fur District is located within the southern portion of that area. Within the Project APE, the OPRHP determined 28 Garment District properties to be S/NR-eligible under Criterion A in the areas of commerce and industry. As intact examples of garment lofts, all of these properties also meet Criterion C in the area of architecture.

Development of the Garment District dramatically transformed a low-rise neighborhood into one of tall masonry buildings massed with setbacks. For the most part, construction of the garment loft buildings discussed below replaced three- and four-story residential and factory buildings, and some school and church properties.

345-353 Seventh Avenue (#28)

John H. Knubel designed the Art Deco loft building (S/NR-eligible) at 345-353 Seventh Avenue in the fur district for businesses in the fur trade. Built in 1927–1928, the 15-story brick building is massed like many of the garment and fur lofts from the 1920s. It rises flush from the building line for 17 stories before it rises in a series of four setbacks (image 28 of Figure 9-25). A central pavilion form is carried through the setbacks. The five-story stone base is articulated with large showroom windows spaced vertically with stone piers and horizontally with decorative metal spandrel panels. Art Deco carvings are located on the entablatures above the second and fifth floors and on the capitals of the piers. On the upper floors, protruding brick piers and brick spandrels with recessed panels create texture and rhythm on the façade, which is divided into six bays of three window columns each. Geometric Art Deco motifs are located at the capitals of the piers and at the cornices of the setbacks.

Around the time of the building's construction, the immediately surrounding area consisted of other tall, modern garment loft buildings, low-rise residential buildings, and a few three- and four-story factories. This loft building's current context is similar, and there are several adjacent low-rise buildings on its north and south sides. The loft building at 144-154 West 30th Street (discussed

below) is adjacent to the northeast, and several garment loft buildings are located across Seventh Avenue.

Seventh Avenue Building (#29)

Located in the original center of the fur district, the 20-story Seventh Avenue Building (S/NR-eligible) at 323-335 Seventh Avenue, designed by Schwartz & Gross, originally housed fur manufacturers and provided a club on the top floor when it was built in 1920. The building is designed in the Renaissance Revival style, clad in brick and stone, and massed above the 12th floor in a series of setbacks (image 29 of Figure 9-25). The ornamentation on the three-story, stone base includes Corinthian pilasters with recessed panels on their shafts, spandrel panels with roundels and recessed panels, an entablature, and piers with carved urns and foliate designs on the third floor. The unusual third floor is completely glazed, except for the decorative brick piers; the showroom windows are multi-paned metal windows. The upper floors contain large loft windows. Brick bands create the appearance of quoins above the base. On the upper floors, there are several stone cornices. Beginning at the 17th floor, the building's Seventh Avenue corners take the form of towers with projecting bracketed cornices. These corner towers are also ornamented with stone cartouches, roundels, and piers.

At the time of the building's construction, the immediately surrounding area primarily consisted of low-rise residential buildings and a few three- and four-story factories. It now primarily consists of similar tall garment loft buildings. The late-20th-century campus of the Fashion Institute of Technology is located across Seventh Avenue to the southwest. Filling the entire block bounded by Seventh and Eighth Avenues and West 28th and West 27th Streets, as well as a portion of the block to the south, the campus consists of idiosyncratic modern institutional buildings constructed in 1958, 1962, 1977, and 2001. Spanning over West 27th Street, a concrete megastructure forms the campus's Seventh Avenue façade and entrance.

Kheel Tower (#30)

The 21-story Kheel Tower (S/NR-eligible) at 311-315 Seventh Avenue is an office and loft building constructed in 1925–1926. William I. Hohauser designed the brick-and-stone building in a stylized Gothic manner. The four-story stone base is marked with a pointed-arch entrance and rectangular showroom windows. Angular brick piers divide the building's shaft into window bays while providing vertical thrust to the design (image 30 of Figure 9-26). Brick spandrels with recessed panels add texture to the office floors. Above the 17th floor, the building is asymmetrically massed with setbacks that create corner towers and angled penthouses. At the setbacks, stone parapets ornamented with pinnacles and textured cornices emphasize the massing and add a Gothicized design element. The building culminates in a central tower form with a steeply pitched roof. On the ground floor, the corner storefronts have been altered.

Around the time of the building's construction, the immediately surrounding area consisted of other tall, modern garment loft buildings and low-rise factories. Built a year later, the Fur Towers Building (discussed below) surrounds Kheel Tower on its south and east sides. The Fashion Institute of Technology is located across the avenue.

Shampan Eighth Avenue Building (#31)

The Shampan Eighth Avenue Building (S/NR-eligible) at 553-555 Eighth Avenue and 304 West 38th Street is one of five garment loft buildings in the study area designed by the firm of Shampan & Shampan. Built in 1926–1927, the building is a 23-story L-shaped structure with Renaissance Revival details (image 31 of Figure 9-26). The three-story base has a rusticated stone ground floor and two floors of large showroom windows flanked by fluted, Ionic stone pilasters that support a frieze. The southernmost entrance on Eighth Avenue is a recessed ogee-arch with an engraved archivolt. A stone course above the ground floor is engraved with a Greek key frieze and the building

name. Built around a three-story building, the north and east façades rise flush for 18 stories before they set back. Alternating brick piers and columns of windows articulate the shafts of the north and east street façades. Protruding brick headers and spandrels with recessed brick panels provide some ornamentation to the shafts. Stone pilasters supporting a cornice decorate the top two floors of each shaft façade below the first building setback. The wall surfaces of the north and east façades that abut the small corner building are simply clad in non-decorative face brick and articulated with rows of windows. Portions of the ground floors on Eighth Avenue and West 38th Street have been altered.

Around the time of the building's construction, the immediately surrounding area consisted of other tall, modern garment loft buildings and low-rise factories and residential buildings. The immediate context now largely consists of similar tall garment loft buildings. The small commercial building at 300 West 38th Street is adjacent to the north. Several parking lots and garages are located nearby.

American Union Bank Building (#32)

The Bricken Construction Company built the 23-story former American Union Bank Building (S/NR-eligible) at 540-552 Eighth Avenue in 1924–1925, as well as the adjacent 20-story building at 554 Eighth Avenue and the 18-story building at 249 West 37th Street. Designed by Schwartz & Gross, the building is named for the American Union Bank, which originally occupied the entire ground floor to be in the heart of the garment district. Accompanying the expansion of the garment district in the 1920s was the development of a banking center along Eighth Avenue. The upper floors of the American Union Bank Building contained garment lofts. The building is designed like many of the garment buildings in the area from the 1920s, with a multi-story base of showroom windows, a largely unornamented shaft composed of window bays spaced by brick piers, and upper floors massed with a series of setbacks (image 32 of Figure 9-27). Distinctive features of this building include the corners, which are designed as colonnaded stone balconies of prominent half columns, and the massing that creates central pavilions on the street façades. Colonnettes and cornices of corbelled brick arches mark the setbacks. Several of the ground-floor storefronts have been altered.

Soon after construction of the loft building, the surrounding area was primarily characterized by other tall, modern garment loft buildings. It remains largely the same.

Thirty-Sixth Thirty-Seventh Street Arcade (#33)

Like the former American Union Bank Building described above, the Thirty-Sixth Thirty-Seventh Street Arcade (S/NR-eligible) at 520-528 Eighth Avenue also housed a bank on the ground floor: the Chelsea Bank. Several garment trade arcade buildings were built in the garment district in the 1920s. Schwartz & Gross designed this 24-story arcade and garment loft building, as well as the adjacent 22-story building at 532 Eighth Avenue. Frank & Frank, who built several garment lofts in the district, built the structure in 1925–1926. The three-story stone base of this large Classical Revival loft building has large, fluted Corinthian pilasters supporting an entablature (image 33 of Figure 9-27). Showroom windows fill the intercolumniation. The floor above the base is also clad in stone and contains piers with elaborately carved Classical decorations. The upper floors are unornamented, except for recessed panels in the brick spandrels below the loft windows. At the first upper floor setback, stone half columns create loggias at the building corners; this motif is applied to the central pavilion forms on the upper setback floors. In contrast to the ornately Classical central pavilions, the flanking wall surfaces of the setback floors are faced in plain brick and unornamented. A tower form with arched windows and a cornice culminates the building's massing. Several of the ground-floor storefronts have been altered.

Soon after construction of the loft building, the surrounding area was primarily characterized by other tall, modern garment loft buildings. It remains largely the same.

509-519 Eighth Avenue (#34)

One of four garment loft buildings in the project study area designed by George and Edward Blum, the 25-story Art Deco building (S/NR-eligible) with stylized Gothic details at 509-519 Eighth Avenue was built in 1925–1926. Situated on a corner lot, its north and east façades rise flush for 16 stories before they rise in a series of four setbacks (image 34 of Figure 9-28). Set on a three-story base with large showroom windows, the shaft is divided into six bays of three windows columns. The bays are flanked by brick piers, as are the window columns. Decorative spandrels separate the windows in each column. Arched windows, a cornice of corbelled arches, and stone caps to the brick piers mark the parapet of the shaft. These details are repeated on the parapet at each setback. The second bay from the northeast corner does not set back above the 16th floor, but rises another four stories to create a pavilion. The building's northeast corner does set back and is angled. The mechanical penthouse forms an Art Deco Gothic-style corner tower at the northeast corner. The ground floor has been altered.

Around the time of the building's construction, other garment loft buildings, theaters, hotels, and a few remaining low-rise residential buildings characterized the surrounding area. Three years after construction of this loft building, the 43-story New Yorker Hotel (discussed below) was built a block to the south. The immediately surrounding area still consists of a mix of low-rise commercial and residential buildings and tall garment loft buildings.

Hoover Building (#35)

Adjacent to the south of the building at 509-519 Eighth Avenue, the Hoover Building (S/NR-eligible) at 501-507 Eighth Avenue is also a 25-story Art Deco garment loft building. Designed by Chester James Storm, it was built in 1929–1930. Most of the building is clad in light-colored brick and articulated with bays of three window columns flanked by brick piers (image 35 of Figure 9-28). Brick spandrel panels provide some ornamentation to the shaft. Above the modernized ground floor, the four-story showroom base is clad in richly patterned terra cotta. The upper floors rise in a series of setbacks and are ornamented with Art Deco stone details and cornices of corbelled brick arches.

Around the time of the building's construction, other garment loft buildings, theaters, hotels, and a few remaining low-rise residential buildings characterized the surrounding area. The Hoover Building was built at the same time as the Hotel New Yorker, which is across West 35th Street. The immediately surrounding area still consists of a mix of low-rise commercial and residential buildings and tall garment loft buildings.

322-326 Eighth Avenue (#36)

George and Edward Blum designed the 20-story Art Deco garment loft building (S/NR-eligible) at 322-326 Eighth Avenue in the former Fur District. In addition to originally housing garment manufacturers, it also provided space to the Penn Exchange Bank. Built in 1925–1926, it is clad in orange-colored brick above its stone base. On the loft floors, decorative panels provide ornamentation to the otherwise utilitarian façades. Above the 12th floor, the building is massed asymmetrically with a series of setbacks (image 36 of Figure 9-29). On the Eighth Avenue façade, the typical loft building motif of a central pavilion rising through the setbacks is given distinctiveness by being off-centered. On the West 26th Street façade, the setback floors are massed with multiple pavilion forms, some of which have angled sides. At the parapets of the setbacks, Art Deco pinnacles emphasize the vertical thrust of the building's brick piers. It appears that the ground-floor storefronts have been modernized.

Around the time of the building's construction, the surrounding area largely consisted of low-rise residential buildings. There were also some factories, a theater, and a few tall garment loft buildings. This resource's original context was dramatically altered in the mid-20th century by construction of

the Penn Station South housing complex across Eighth Avenue and by construction of the Fashion Institute of Technology.

Harding Building (#37)

The Harding Building (S/NR-eligible) at 440-448 Ninth Avenue and 370 West 35th Street is an 18-story garment loft building. Constructed in 1927–1928 by the builders Eisenberg & Settel and designed by Chester James Storm, it is a brick structure with Romanesque-style terra cotta details (image 37 of Figure 9-29). The building has a three-story base and it rises for 12 stories, above which it is massed with a series of three setbacks and angled pavilions. (The east end of the building on East 35th Street begins to set back at a lower height.) The base contains large showroom windows and richly detailed terra cotta ornament in the form of banding, a frieze, spandrels, colonettes, blocks carved as grotesque faces, pilaster capitals, and a cornice of corbelled arches. Much of the terra cotta ornamentation contains floral reliefs, and the brick pilasters on the base are banded with terra cotta. Corbelled arches also form cornices at each upper floor setback. Portions of the ground-floor storefronts have been altered.

Around the time of the building's construction, the surrounding area contained low-rise residential buildings and tall garment lofts. The Ninth Avenue elevated train—constructed between 1867 and 1878— was a defining feature of the area, and it ran adjacent to the Harding Building. The elevated was abandoned in 1940 and demolished soon after. Although there are a few remaining low-rise residential buildings in the immediately surrounding area, a 10-story brick building with strip windows is now adjacent to the east; a modern police station is across West 35th Street to the north; a parking lot is adjacent to the south; and a parking lot is located across Eighth Avenue to the northwest.

263-267 West 40th Street (#38)

Springsteen & Goldhammer designed the unusually detailed Art Deco garment loft building (S/NR-eligible) at 263-267 West 40th Street. The 20-story structure was built in 1926. Like many of the garment loft buildings described above, it has a stone base and brick loft floors articulated by piers and windows bays, but the detailing makes this building unique (image 38 of Figure 9-30). The stone entrance has ornamentation that has an Egyptian Revival feel. The door enframement is curved and boldly carved with accordion-like blocks and a stylized egg-and-dart band that resembles Egyptian Revival lotus leaf carving. A double lancet window sits above the entrance. Stylized pilasters are set at the corners of the base and the form of their capitals runs above the base as a cornice. In the window bays of the loft floors, there are unusual brick ornamentation, corbelled brackets, and panels with projecting shelf-like forms that create abstract geometric designs. Corbelled cornices and piers are found on the upper floors. Above the 10th floor, the building is massed with three rigid setbacks. A corner pavilion is carried up the west side through the setbacks. Projecting brick piers highlight the setbacks. The ground-floor storefronts have been altered.

This loft building was constructed adjacent to the west of the four-story Textile High School Annex. The immediately surrounding area contained the New York Tribune Building, tall garment loft buildings, and low-rise residential buildings. It now primarily consists of parking garages and surface parking lots, a few non-descript, low-rise commercial buildings, and the Port Authority Bus Terminal (built in 1950).

251-255 West 39th Street (#39)

In 1925–1926, the Halbaer Realty Company erected the 17-story garment loft building (S/NR-eligible) at 251-255 West 39th Street to the west of the United Publishers Building (described below). It was designed by Springsteen & Goldhammer. Although typical in design for a 1920s garment loft building, it helps create an interesting loft streetscape on West 39th Street with the Classical Revival publishing building to the east and the Renaissance Revival-style former Kermacoe Building to the

west (described below). Clad in brick with a stone base that contains showroom windows, the Art Deco building is massed on its upper floors with a series of setbacks that create narrow corner pavilions and a central tower form with angled façades (image 39 of Figure 9-30). Rounded brick piers on the façade and Art Deco geometric pinnacles at the setbacks emphasize verticality.

Around the time of the buildings construction, the immediately surrounding area on West 39th Street primarily consisted of similar loft buildings. The area remains the same, and this loft building is flanked by the former Kermacoe Building and the United Publishers Buildings, both of which are discussed below.

Kermacoe Building (#40)

Designed by George F. Pelham for the Kermacoe Realty Corporation, the former Kermacoe Building (S/NR-eligible) at 257-267 West 39th Street is an 18-story garment loft building with Renaissance Revival details (image 40 of Figure 9-31). Rather than emphasizing verticality with its massing and detailing, this building is strictly horizontal and solid in appearance. The upper floor setbacks are cleanly rectilinear and the façade is composed with wide window bays of strip windows that create a Moderne industrial appearance. The stone base is rusticated and the entrance is a double arch. Three sculptural forms flanking the arch entrances culminate in globes and provide the only vertical thrust to the design. Cornices of corbelled brick arches are placed at the setbacks and a square central pavilion is carried through the massing of the setbacks.

Around the time of the building's construction, the immediately surrounding area on West 39th Street primarily consisted of similar loft buildings. A few low-rise residential and commercial buildings were located adjacent to the west of the Kermacoe Building on Eighth Avenue. The area remains largely the same.

323-327 West 39th Street (#41)

The 12-story Art Deco loft building (S/NR-eligible) at 323-327 West 39th Street was designed by Parker & Sheaffer and built in 1925–1926. Above the seventh floor, it is massed in a series of bold setbacks (image 41 of Figure 9-31). It is clad in brick with stylized Gothic, terra cotta details. At each setback, terra cotta pinnacles mark the tops of the brick piers that divide the façade into bays, and terra cotta cornices of pointed-arches ornament the parapets between the piers. The building also has unusual metal sash windows.

When this loft building was constructed, the immediately surrounding area consisted of numerous low-rise theater warehouses and scenery studios, as well as some residential buildings. This building's context now largely consists of a few tall loft buildings and multiple parking lots and garages. The Finck Building (discussed below) is located across the street at 316-326 West 39th Street.

Shampan Building (#42)

The 17-story Shampan Building (S/NR-eligible) at 252-258 West 37th Street was designed by Shampan & Shampan. Built in 1923–1924, this garment loft building has Gothic details and is clad in brick, limestone, and terra cotta (image 42 of Figure 9-32). The entrances in the three-story stone base are arched and flanked by Gothic pinnacles, and the corner showroom windows are flanked by colonnettes. Cartouches are placed along the base's cornice line. On the loft floors, projecting brick panels in the spandrels below the loft windows and vertical bands of projecting brick headers on the piers provide texture to the façade. The building sets back from the street beginning at the 10th floor, and at this parapet there is a terra cotta cornice of half columns. Above the 10th floor, there is a central pavilion that does not set back and has an almost Dutch-style gable.

The Shampan Building was constructed in an area that was primarily characterized by other tall, modern garment loft buildings. The area remains largely the same.

Garment Wear Arcade (#43)

Built in 1925–1926, the Garment Wear Arcade (S/NR-eligible) at 306 West 37th Street and 307-313 West 36th Street is an 18-story Art Deco garment loft building. Designed by Shampan & Shampan, the through-block building has similarly designed street façades. The four-story stone-and-terra-cotta base contains large windows, decorative metal spandrel panels, entrance architraves with scrollwork above the entablatures, and elaborately carved piers at the fourth floor (image 43 of Figure 9-32). These piers project on brackets; their surfaces consist of panels with rosettes and geometric designs, and they have gabled capitals. A band of roundel panels runs between the piers. Similarly carved terra cotta ornamentation is located at the parapets of the series of setbacks that begin at the ninth floor. Corner pavilions emphasize the deepness of the first setback.

At the time of its completion, the Garment Wear Arcade's surroundings included other garment lofts, low-rise residential buildings, and a movie theater. Now, the Garment Wear Arcade's context consists of garment loft buildings, parking garages, and parking lots. A parking lot is adjacent to the west of the resource on West 37th Street.

315-325 West 36th Street (#44)

The Art Deco loft building (S/NR-eligible) at 315-325 West 36th Street was constructed in 1926–1927 and designed by George and Edward Blum. The 17-story building is massed above the seventh floor with a series of setbacks that form corner pavilions and a central tower (image 44 of Figure 9-33). Brick piers that divide the façade into bays provide vertical emphasis. The base is clad in sandstone and metal. The central stone portion of the base contains a triple-arched entrance with Romanesque-style arches. Carved stone details include foliate label stops on the archivolts of the arches, rosettes in the arch spandrels, and stylized palm designs in the spandrels between the windows above the entrance. Flanking the sandstone section of the base are rows of windows with metal spandrel panels with foliate designs. Decorative Art Deco brickwork enlivens the parapets of the setbacks. Portions of the ground-floor storefronts have been altered.

At the time of its completion adjacent to the west of the Garment Wear Arcade, this loft building's surroundings included other garment lofts mixed with low-rise residential buildings and the Christ Church Memorial across the street. The immediately surrounding area remains largely the same, although there are a few nearby parking garages.

144-154 West 30th Street (#45)

Sugarman & Berger, architects of the Hotel New Yorker (described below), designed the 20-story Art Deco garment loft building (S/NR-eligible) at 144-154 West 30th Street. It was built in 1925–1926 by the fur merchant William Platky, who occupied the store and basement, and leased the remainder of the building to other garment and fur firms. Stylized piers and pinnacles give a Gothic character to the brick-and-stone loft building (image 45 of Figure 9-33). The design is not centered, with the entrance placed at the building's west side. Above the first setback at the eleventh floor, the massing piles a series of pavilions on the west side in vertical line with the entrance. The three-story base is clad in stone, and instead of having large showroom windows above the ground-floor storefronts, the base contains larger office-type windows. Stone details on the base include an entrance enframement with a band of molding intricately carved with a foliate design, projecting panels below the third-floor windows, small rosette blocks at the outer corners of the third-floor window bays, a band of molding carved with a foliate pattern at the cornice line, two small stone foxheads above the entrance, and blocky buttresses between the third and fourth floors. On the loft floors, raised brick panels below the windows and angled piers break the monotony of what would be a typical loft façade of window bays and brick piers. Stone cornices with buttresses and projecting foxheads mark the setbacks.

At the time of its completion, this loft building's surroundings included other garment lofts mixed with low-rise factory buildings. The area still consists of a mix of tall loft buildings and low-rise commercial structures.

Fur Craft Building (#46)

One of three garment loft buildings in the project study area designed by the architect Henry I. Oser, the Fur Craft Building (S/NR-eligible) at 242-246 West 30th Street was built in 1925–1926 to house businesses in the fur industry. At the same time, the owners erected a two-story building with stores to the west as a means to protect the loft building's access to sunlight. Since reclad, the addition was also designed by Oser. The 14-story brick-and-stone Fur Craft Building has Classical design elements and is massed on its upper floors in a series of setbacks with a central angled pavilion (image 46 of Figure 9-34). A Corinthian temple front ornaments the pavilion above the first setback and a cupola with Palladian windows crowns the central pavilion. The rusticated stone base contains a central, double-height arched entrance opening with a large transom. Corinthian pilasters support pedestals upon which are large fox sculptures. The entrance infill is metal with decorative spandrel panels, a clock, urn reliefs on the jambs, and anthemia. A cartouche and swags are set in the parapet of the entrance. The storefronts on either side of the entrance appear to have been altered, but stone cartouches and the cornice above the base remain.

By 1930, the area surrounding the Fur Craft Building was dominated by garment loft buildings. Multiple garment loft buildings still remain nearby, but there are now several non-descript, low-rise commercial buildings in the vicinity.

214-222 West 29th Street (#47)

Henry I. Oser designed the 16-story loft building (S/NR-eligible) at 214-222 West 29th Street in the fur district. Built in 1925–1926, it is ornamented with Gothic elements and is asymmetrically massed above the seventh floor in a series of setbacks, pavilions, and a light court (image 47 of Figure 9-34). The façade is divided into nine recessed bays of three windows flanked by brick piers. The mottled stone base contains Gothic details that include pointed-arch entrances, grotesque figures supporting buttresses, pinnacles, and blind arcades of pointed arches in low relief. Similar Gothic details in mottled stone are placed at the setbacks. Across the street to the north are three adjacent loft buildings built for the fur trade (described below); together, these four buildings create a partial streetscape that reflects the area's past as the city's fur district.

At the time of this building's construction, the area immediately surrounding it was similar to the contexts of the other loft buildings in the garment district when they were built—a mix of other garment loft buildings and low-rise factories and residential structures. Two other S/NR-eligible loft buildings were constructed nearby in 1925 at 231-239 West 29th Street and 249-251 West 29th Street (both of which are discussed below). Although those buildings remain, West 29th Street between Seventh and Eighth Avenues is now largely characterized by parking lots and garages.

231-239 West 29th Street (#48)

George and Edward Blum designed the loft building (S/NR-eligible) for the fur trades at 231-239 West 29th Street. Built in 1925, the 15-story brick-and-stone structure is largely devoid of applied ornamentation. Instead, the design focuses on the setback massing and the ziggurat-like tower on the east side of the building. Although the façade is divided into window bays flanked by brick piers, the bays contain only one column of narrow windows, unlike many other loft buildings in the area that have several window columns within each bay (image 48 of Figure 9-35). The brick piers, wide in comparison to the window bays, break up the façade into a tight grid while emphasizing verticality, enhanced by pointed caps crowning the piers at the setbacks. The setbacks are also marked by spandrel panels with lancet-like forms. The stone base contains asymmetrical groupings of showroom and office windows. A simple cornice surmounts the base.

At the time of this building's construction, the area immediately surrounding it was similar to the contexts of the other loft buildings in the garment district when they were built—a mix of other garment loft buildings and low-rise factories and residential structures. Located across the street from 214-222 West 29th Street, this resource is part of a group of three loft buildings that create a partial streetscape that reflects the area's past as the city's fur district. However, the immediately surrounding area is also largely characterized by parking lots and garages.

241-245 West 29th Street (#49)

The 17-story loft building (S/NR-eligible) for the fur trades at 241-245 West 29th Street was designed in 1927 by J. Eckman in an austere utilitarian manner, with only minor applied ornamentation (image 49 of Figure 9-35). Above the seventh floor, the brick building rises in a series of setbacks with angled corner pavilions. Some Art Deco scrollwork and pinnacle forms are placed at the setback parapets. The façade is divided into three bays of strip windows. Cornice molding and recessed panels on the piers provide some texture to the three-story stone base. Portions of the ground floor storefronts appear to have been altered with new infill and windows.

Similar to the loft buildings described above, this resource was immediately surrounded by other loft buildings and low-rise factories and residential structures at the time of its construction. It is adjacent to and west of 231-239 West 29th Street and is located across the street from a large surface parking lot.

249-251 West 29th Street (#50)

The 15-story loft building (S/NR-eligible) at 249-251 West 29th Street was constructed in 1925 for the fur industry. Designed by Henry I. Oser in conjunction with Schwartz & Gross, this brick loft building with Art Deco stylized-Gothic details is narrower than many loft buildings in the area. Above the seventh floor, it rises in a series of setbacks with a central tower form (image 50 of Figure 9-36). Stone pinnacles mark each setback at the building corners and at the edges of the central tower. Decorative brick spandrels are placed at the parapets of the setbacks and below all the windows. The base is clad in stone, contains large showroom windows, and is ornamented with square carved insets. Adjacent to the east is a two-story addition built in 1927 to project the loft building's access to sunlight.

Similar to the loft buildings described above, this resource was immediately surrounded by other loft buildings and low-rise factories and residential structures at the time of its construction. It is adjacent to the west of 249-251 West 29th Street and is located across the street from a large surface parking lot.

Industrial Building (#51)

Shampan & Shampan designed the Industrial Building (S/NR-eligible) at 150-154 West 28th Street as a loft and showroom building for businesses in the fur trade. Built in 1926–1927, it is an 18-story Art Deco building with Gothic decorative elements (image 51 of Figure 9-36). Gothic tracery, pinnacles with conical roofs, and buttresses with foliate bases adorn the three-story stone showroom base. On the brick loft floors, decoration includes decorative brickwork on the spandrel panels and on the corner piers. Stone buttresses and turrets are attached at the tenth floor, above which the building rises in a series of setbacks. It appears that the original cladding and decorative treatment on the upper setback floors have been removed.

The Industrial Building was immediately surrounded by low-rise factories and residential structures, as well as other loft buildings, at the time of its construction. It is now primarily surrounded by low- to mid-rise garment loft buildings.

Fur Towers (#52)

Adjacent to the west of the Industrial Building is the Fur Towers (S/NR-eligible) garment loft building at 156-160 West 28th Street and 307-309 Seventh Avenue. The 23-story building is L-shaped, planned around Kheel Tower, described above. It was built in 1926–1927 for the owner Pincus Glickman, who was also the owner of the Industrial Building. Shampan & Shampan also designed it, making it almost identical in exterior details. These Gothic details include the stone showroom base with buttress forms, decorative brickwork on the loft floors, and stone turrets and buttresses on the upper setback floors (image 52 of Figure 9-37). The original design of the building included the two-story taxpayer on West 28th Street between the loft building and the adjacent Industrial Building. The taxpayer functioned to provide a permanent additional source of sunlight to the loft floors.

At the time of its construction, the Fur Towers building was immediately surrounded by low-rise factories and residential structures, as well as other loft buildings that included the Industrial Building. The immediately surrounding area now consists of garment loft buildings and the Fashion Institute of Technology campus.

Fur Art Building (#53)

William I. Hohauser designed the Fur Art Building (S/NR-eligible) at 236-240 West 27th Street. The 14-story garment loft building was constructed in 1927–1928 by Conrad Glazer (also possibly spelled Glaser), who also built the adjoining seven-story loft building at 242 West 27th Street. The two buildings share a three-story, rusticated stone base with large showroom windows, and their brick loft floors are similarly detailed with spandrel panels of decorative brickwork (image 53 of Figure 9-37). The Fur Art Building is clad in darker brick and is massed above the seventh floor with a series of setbacks planned around a central pavilion form. On the base are large storefront windows and a tripartite arched entrance with Romanesque colonnettes. The showroom windows are large with metal, rather than masonry, mullions that create the appearance of strip windows. On the parapets of the setback floors, stylized stone turrets are placed at the tops of the brick piers that divide the façade into three wide window bays. The Fur Art Building is one of a few loft buildings for the fur trade left in the section of the Fur District that has since been redeveloped by the Fashion Institute of Technology and the Penn Station South houses.

When the Fur Art Building was constructed, its context was primarily characterized by low-rise factories and residential buildings. Most of the factory buildings contained furriers in keeping with the area's location in the fur district. There were also some scattered garment loft buildings in the vicinity by 1930. In the second half of the 20th century, construction of the Fashion Institute of Technology on the block to the north dramatically transformed the former low-rise manufacturing character of the Fur Art Building's context. In addition, Institute buildings of 10, 15, and 18 stories are located adjacent to and east of the Fur Art Building.

Nelson Tower (#54)

Located two blocks north of Penn Station, the 45-story Nelson Tower (S/NR-eligible, NYCL-eligible) at 446-456 Seventh Avenue originally housed showroom and office space for businesses in the garment trade. Designed by H. Craig Severance, it was the tallest building in the Garment District when it was completed in 1931. Although the façades are ornamented with Moderne details, the most distinctive architectural feature of the building is its massing. Above the tall base, the building rises, on all façades, in a series of bold setbacks to a tall, slender central tower (image 54 of Figure 9-38). The use of cut-out corners and pavilions heightens the building's vertical emphasis. Colored spandrel panels, brick piers, and bold parapets provide interest and texture to the façades. In a letter dated November 18, 2003, the LPC determined that Nelson Tower also appears to be eligible for LPC designation.

Macy's occupied the full block across Seventh Avenue when Nelson Tower was completed. The remainder of the immediately surrounding area was characterized by garment loft buildings and by low-rise residential structures on West 34th Street to the west of Seventh Avenue. A mix of garment loft buildings, low-rise former residential buildings, and Macy's still characterizes the area, but the 57-story 1 Penn Plaza office building and plaza now occupy the block to the south.

Fairmont Building (#55)

In 1923, J.M. Heatherton erected the six-story Classical Revival building (S/NR-eligible) at 239-241 West 30th Street (now known as the Fairmont Building) as a memorial to his father, who founded the Plumber's Trade Journal. By 1927, the brick-and-stone building housed businesses involved in the fur trade. The façade is divided into three bays (image 55 of Figure 9-38). The base is marked with a large, central showroom window with a flattened segmental arch and metal tracery, and by two entrances with bracketed pediments. Recessed panels with foliate carvings are set above the pediments. Above the base, the central bay consists of four stacked loggias. Composed of four half-columns supporting entablatures with windows set in the intercolumniation, each loggia has a different order, a unique frieze, and a unique treatment of the plinth supporting the columns. Above the second floor, the side bay windows, as well as the sixth floor central bay windows, have stone voussoirs. Archivolts with label stops and keystones crown the side bay windows on the second floor. The roof parapet is stone with a balustrade.

The Fairmont Building was built adjacent to and west of a freight shed, and the Penn Station Service Building abutted it on the north. Within a few years, West 30th Street in the immediate vicinity contained loft buildings and low-rise factories occupied by furriers. The immediately surrounding area still contains numerous loft buildings, but a six-story brick parking garage with strip openings is contiguous at the east where the former freight shed had been located.

c) Printing Industry Resources

As described above, the printing industry relocated to the Project Area from around City Hall roughly between 1912 and 1915. There are also printing structures in the Project Area that pre- and post-date that initial period of development. The OPRHP determined nine properties in the Project APE to be S/NR-eligible under Criterion A in the areas of commerce or industry. As intact examples of printing loft design, all of these properties also meet Criterion C in the area of architecture.

Hill Building (#56)

The Hill Building (S/NR-eligible) at 469-475 Tenth Avenue is a twelve-story, terra cotta loft building constructed in 1912–1913. It was the first publishing building located in the area west of Ninth Avenue. Goldwin, Starrett, & Van Vleck designed the Classical Revival building for the Hill Publishing Company, which occupied the upper floors. The Hill Publishing Company rented out the lower floors to printing and binding companies. Using then-current structural technology, the architects designed the building to be vibration and sound proof. Large, multi-paned metal windows dominate the street façades (that rise flush without setbacks) and originally provided sunlight to the printing establishments for which light was important to manufacturing (image 56 of Figure 9-39). At the building corners, the windows are smaller and paired, and the terra cotta piers are thicker, creating corner tower forms that anchor the façades and balance the industrial character of the printing floors, as shown by the large loft windows. Terra cotta entablatures also divide the building horizontally into seven sections. At the base, the cornice is denticulated and supported by fluted pilasters. Three of the upper story cornices have frieze panels with roundels. The cornice at the roof parapet is modillioned. The windows on the top floor are arched. On the ground floor, the entrances have molded enframements, with the north entrance on Tenth Avenue being capped by an entablature and a bracketed cornice. In 1917, the Hill Publishing Company merged with the McGraw Publishing Company, and the Hill Building became the first headquarters of the McGraw-Hill Publishing

Company. The building now houses commercial space. A one-story penthouse has been added, and it is set back from the roofline. Also, a roof balustrade and the parapet at the southeast corner have been removed. These alterations, however, do not detract from the building's appearance.

The Hill Building was constructed adjacent to a storage yard and across West 36th Street from the Pinehill Crystal Spring Water Company (described below). Low-rise residential buildings, garages, and factories characterized the vicinity. Several of the factory buildings contained foundries, and one housed a dairy company. Although the water company building is still located across the street and the warehouse at 500 West 37th Street (described below) is contiguous to the north, the Hill Building's current context is dominated by parking lots, parking garages, gas stations, and an open rail cut to the west.

Master Printers Building (#57)

Designed by Parker & Sheaffer, the former Master Printers Building (S/NR-eligible, NYCL-eligible) at 406-416 Tenth Avenue was built in 1926–1927 for the printing and allied trades. This monumental, 18-story, concrete industrial building occupies the east side of Tenth Avenue between West 33rd and West 34th Streets (image 57 of Figure 9-39). When it was built, it was the tallest concrete structure and the largest printing building in the world. The north, south, and west façades rise flush from the street line for 13 floors before setting back. There are two additional setbacks above the 15th and 17th floors. On the north and south façades, additional setbacks are provided at the east corners above the 11th floor. Concrete piers and window bays of four-over-four industrial metal windows articulate the utilitarian façades. Some minor ornamentation is provided in the form of recessed panels in the spandrels below the windows and Art Deco sculptural treatment of the piers framing the entrance and of the piers on the upper setback floors. The east façade, overlooking a below-grade entrance to the Lincoln Tunnel, rises without setbacks. Original amenities included a bank, restaurant, and private club. In a letter dated November 18, 2003, the LPC determined that the Master Printers Building also appears to be eligible for LPC designation.

In 1927, the most significant urban feature in the vicinity of the Master Printers Building was the Penn Station rail yard to the south across West 33rd Street. At that time, buildings in the area included low-rise residential structures, modern loft buildings, and St. Michael's RC Church Complex (described below) to the east. Tenth Avenue is now dominated by a Long Island Rail Road facility at Caemmerer Yard between West 30th and West 33rd Streets, parking lots and garages, and the massive 15-story, concrete Westyard Distribution Center, which was built over a portion of the Penn Station Rail Yard in the early 1970s. East of the Master Printers Building, many buildings were removed by construction of Dyer Avenue.

Zinn Building (#58)

Shire & Kaufman designed the 12-story Zinn Building (S/NR-eligible) at 210 Eleventh Avenue. Built in 1912, the loft building originally housed lithographers and other printing and manufacturing businesses. The brick, stone, and terra cotta, Renaissance Revival-style building has a tripartite division of base, shaft, and capital (image 58 of Figure 9-40). Clad in stone, the base contains arched bays of recessed metal windows. Above a stone mezzanine level, the arched window bays are carried across the shaft, which is faced in brick. The wide window bays of metal windows with dark spandrels provide contrast with the thin, light-colored, flanking brick piers. Terra cotta piers, pinnacles, and parapet coping ornament the top floor. The building corners are marked with tower forms above the roofline.

The Zinn Building was built adjacent to a lumber yard. In 1911, the area was also characterized by a large streetcar storage facility and numerous garages. The surrounding area now contains several parking lots and the United States Postal Service vehicle facility across Eleventh Avenue.

United Publishers Building (#59)

The United Publishers Building (S/NR-eligible, NYCL-eligible) at 231-249 West 39th Street was built by the McGraw Publishing Company in 1906–1907. The original portion was located at 231-241 West 39th Street. In 1910, the firm of Jackson & Rosencrans designed an addition to the building at 243-249 West 39th Street. The 1906 portion of the 12-story manufacturing loft building for the printing trades is an early example of concrete construction in the city. Although reinforced concrete began to be used structurally in the 1890s, it did not begin to become more widespread until after 1900. In addition to housing the publishing company, the building also originally contained the Times Square Post Office Station and other printing firms. In 1917, the United Publishers Corporation, publishers of over twenty trade and technical journals, bought the building. The original section and the addition are similarly designed to create a unified composition (image 59 of Figure 9-40). The base of the Classical Revival façade is composed of a series of large pilasters with stylized capitals that support an entablature with triglyphs and metopes. Roundels are set in the metopes and recessed panels are located in other sections of the frieze. A cornice with egg-and-dart molding runs above the third floor. On the upper floors, recessed bays of metal windows alternate with masonry wall surface. Pilasters frame the windows on the upper two floors and a projecting cornice runs along the roofline. A unique Art Deco clock is located in the lobby entrance. In a letter dated November 18, 2003, the LPC determined that the United Publishers Building also appears to be eligible for LPC designation.

The United Publishers Building was constructed in a primarily low-rise residential area. Several churches were located nearby, and a RC orphan asylum was located to the east at 211 West 39th Street. The area is now characterized by tall loft and office buildings.

Finck Building (#60)

Located on the site of the former Finck & Sons Lager Brewery, the 12-story Finck Building (S/NR-eligible) at 316-326 West 39th Street was built in 1915–1916 and designed by Crow, Lewis, & Wickenhaefer. The brick-and-limestone, Classical Revival structure originally housed some printing establishments. The Finck Building is set on a three-story limestone base with simple stone entablatures above the second and third floors, and two entrances surmounted by denticulated cornices (image 60 of Figure 9-41). "Finck Building" is carved above the east entrance. The brick façade is divided into eight bays of large, metal sash windows that conform to the formal design and austerity of the Classical Revival style. Above the eleventh floor is a corbelled cornice. The windows on the 12th floor have segmental pediments.

As described above, the Finck Building replaced a large brewery from which it acquired its name. Other than a chocolate factory located nearby around the time that the Finck Building was constructed, the area largely contained low-rise residential buildings. Two low-rise former residential buildings are still located adjacent to the east, but numerous parking lots and a few loft buildings now define the street. The garment loft building at 323-327 West 39th Street is located directly across the street.

344-348 West 38th Street (#61)

Erected by the manufacturer George Kern in 1914–1915 for the printing trades, the loft building (S/NR-eligible) at 344-348 West 38th Street is a 13-story brick structure designed by Edward L. Larkin with Classical Revival-style details (image 61 of Figure 9-41). It has a two-story base of tan brick with large windows and a simple stone cornice. Protruding brick bands create the appearance of rustication on the base. The upper floors are clad in orange brick and divided into five bays of double windows. Stone window sills provide the only detail to the flat, masonry wall surface of the shaft. Stone cornices are located above the 10th and 12th floors. Also on the top two floors, pairs of terra

cotta pilasters frame the corner bays. These pilasters rest on elaborate brackets and support terra cotta entablatures.

This loft building was located on a largely low-rise residential street. However, it was constructed adjacent to a six-story factory at 350 West 38th Street. A mix of loft buildings, parking lots, and parking garages now characterize the immediately surrounding area.

Underhill Building (#62)

In 1914–1915, Harvey Underhill erected the Underhill Building (S/NR-eligible) at 438-448 West 37th Street for the printing and publishing trades. Built before the 1916 zoning law, the 12-story building was massed without setbacks, like the nearby Hill Building (discussed above) and the printing lofts at 424 West 33rd Street and 406-426 West 31st Street (discussed below). Designed by Hill & Stout, the brick building is richly ornamented with colored terra cotta and Renaissance Revival-style details (see Figure 9-42). On the two-story base, terra cotta blocks provide rustication, and the terra cotta pointed-arch entrances have molded archivolts, spandrels with roundels, and entablatures with corner urns. Showroom windows on the base are balanced by decorative metal spandrels. At the base's cornice line, there are colored terra cotta panels and intricately carved bracket motifs. The building shaft is divided into five bays. The three central bays consist of large windows to provide light to the printing floors. These windows are framed with colored terra cotta spandrels carved with cartouches and swags, and with colored terra cotta piers carved with urn motifs. The side bays lack terra cotta ornamentation, but the single column of windows in each is set within brick molding. The top three floors form a unit characterized by rich terra cotta ornamentation that takes the form of quoins, piers, spandrels, and a denticulated cornice with entablature.

The Underhill Building replaced several low-rise residential buildings. By 1930, the immediately surrounding area was still largely residential. It is now, however, dominated by parking lots interspersed with a few remaining non-descript, low-rise buildings. Construction of the Lincoln Tunnel transformed the Underhill Building's context by replacing numerous buildings with Lincoln Tunnel entrance/exit ramps. Dyer Avenue runs close to the east of the Underhill Building.

424 West 33rd Street (#63)

Designed by Paul Hunter and built in 1912–1913, the loft building (S/NR-eligible) at 424 West 33rd Street is similar in design to the loft building at 406-426 West 31st Street (discussed below). The developers erected the 12-story building for the printing trades and selected the site overlooking the Penn Station Rail Yard to ensure ample unobstructed light to the building's interior. The West 33rd Street façade has a two-story rusticated stone base with pilasters and upper floors clad in tan brick (image 63 of Figure 9-43). A terra cotta belt course, brackets, and cornice decorate the top floors. The shaft consists of brick piers and window bays of three lights. Recessed brick panels provide some ornamentation to the shaft. The south façade, overlooking the rail yard, has the same articulation of window bays and piers, but the brick is not decorative face brick. The original construction included high-speed elevators with large carrying loads, open floors for the installation of printing equipment, and concrete floors with high carrying capacity. Stores were provided on the ground floor, and the top floor included darkrooms and special plumbing equipment.

As described above, this loft building was constructed with its rear (southern façade) overlooking the Penn Station Rail Yard. St. Michael's RC Church Complex (described below) was located across the street. West 34th Street between Ninth and Tenth Avenues mostly contained low-rise residential buildings, as well as a fire station. This loft building is now surrounding by an at-grade parking lot. Construction of Dyer Avenue demolished many of the buildings on the north side of West 33rd Street. The Westyard Distribution Center is located to the west.

406-426 West 31st Street (#64)

Designed by Edward L. Larkin and built in 1914, the loft building (S/NR-eligible) at 406-426 West 31st Street overlooks the Penn Station Rail Yard. Erected for the printing and allied trades, it is a 15-story building with a wide 250-foot frontage. The West 31st Street façade has a three-story, rusticated stone base and upper floors clad in tan brick. The shaft is articulated with thin brick piers and numerous, regularly spaced windows that provide light to the printing floors (image 64 of Figure 9-43). Terra cotta pilasters and decorative panels embellish the upper three floors. Other decorative features include a cornice above the 12th floor and brick panels and quoins on the main loft floors. The east and west façades are largely blank brick, while the south façade overlooking West 30th Street and an entrance to Dyer Avenue and the Lincoln Tunnel has the same repetition of numerous windows as the north façade. The south façade, however, is not clad in decorative face brick. The interests who controlled the realty company that erected the building also controlled the realty company that erected the nearby loft at 424 West 33rd Street (discussed above) and other printing lofts in the neighborhood.

This loft building replaced numerous low-rise residential buildings and was built to overlook the Penn Station Rail Yard to take advantage of the light afforded by the yard's openness. A chocolate factory was located on the block to the west, as were more low-rise residential buildings. The entrance to Dyer Avenue is now located on the loft building's west side, and the southern portion of the block containing this loft building was chopped up for the Dyer Avenue entrance and exit ramps. A modern five-story building is adjacent to the east, and the Westyard Distribution Center is located across the street to the northwest.

d) Hell's Kitchen Residential Resources

In the first half of the 19th century, the area known as Hell's Kitchen—roughly bounded by West 34th and West 59th Streets between Eighth Avenue and the Hudson River—began to be developed as an industrial and residential district. Historical development of the area continued through the early 20th century. The OPRHP found numerous properties in the Project APE to be S/NR-eligible under Criterion A for their association with the area's historical development. Architectural resources within the APE include residential, institutional, industrial, and commercial structures erected from the late 19th century to the mid 20th century.

The OPRHP determined 16 residential properties to be S/NR-eligible under Criterion A. These resources also meet Criterion C for their architectural design.

523-539 Ninth Avenue (#65)

Constructed sometime prior to 1885, nine buildings (S/NR-eligible) at 523-539 Ninth Avenue compose a largely intact row of late-19th-century apartment buildings and a remnant of Hell's Kitchen's tenement past. The four- and five-story buildings are all brick and simply ornamented with Italianate and Greek Revival-style stone window lintels and sills, and sheet metal cornices (image 65 of Figure 9-44). The top-floor windows of 533 Ninth Avenue have triangular pediments, rather than the more standard flattened lintels on the buildings to the north. Both 527 and 529 Ninth Avenue have arched lintels. The five-story buildings at 523 and 525 Ninth Avenue have lintels with keystones and unbracketed cornices. The other buildings' cornices are bracketed. The ground-floor storefronts of the majority of buildings have been altered, some buildings have lost lintels, and most of them have fire escapes attached to their avenue façades. Other partial rows of apartments and tenements, with various degrees of alterations, are located in the vicinity along Ninth Avenue, especially on the east side of the avenue between West 36th and West 40th Streets.

When these tenements were constructed, the area was primarily residential, with related uses such as churches and schools. The Ninth Avenue elevated train was a defining feature of the neighborhood. Construction of both the Port Authority Bus Terminal across Ninth Avenue and Dyer Avenue

approximately 200 feet to the west demolished entire blocks of buildings, changing this residential area along Ninth Avenue to one dominated by transportation facilities. Numerous parking lots are also located nearby. There are remaining tenement buildings along Ninth Avenue, but there are no complete blockfronts that retain the same amount of integrity as the blockfront of tenements at 523-539 Ninth Avenue.

347-353 West 44th Street (#66)

Designed by French, Dixon, and DeSaldern, the three five-story and basement tenement buildings (S/NR-eligible) at 347-353 West 44th Street are good intact examples of Renaissance Revival tenements in the southern portion of Hell's Kitchen. When they were built in 1892, the tenements at 347 and 349 West 44th Street were named the Lincoln and Raymond, and all three structures were part of a group that included the two tenements at 358 and 360 West 45th Street, named the Washington and Columbia. Identical in design and faced in stone, they have arched entrance porches and projecting modillioned cornices (image 66 of Figure 9-44). Set on stoops with decorative iron railings, the entrance porches are formed by pilasters that support entablatures. These features have elaborately incised ornament on the shafts and capitals of the pilasters, and on the arch spandrels. Bracketed cornices surmount the porches. The first two floors are rusticated, and the second-floor windows have incised keystones. The windows bays on the third and fourth floors are arched, and some of the keystones on the fourth floor are in the form of small, fat human faces. On the fifth floor, the windows are flanked by piers articulated by incised panels and foliate capitals.

446-448 West 44th Street (#67)

The two rowhouses (S/NR-eligible) at 446-448 West 44th Street are good examples of 19th century rowhouses and intact buildings in a remaining enclave of mid- to late 19th century residential and religious buildings on West 44th and West 43rd Streets between Ninth and Tenth Avenues (see 454 West 44th Street, 407 West 43rd Street, 417-419 West 43rd Street, and 435 West 43rd Street, described below). This enclave also includes the Actors Studio (NYCL) at 432 West 44th Street, described above. The brownstone house at 448 West 44th Street is Italianate in design (image 67 of Figure 9-45). It was built before 1885 and has a recessed entrance with a bracketed segmental pediment and heavy enframement; windows with projecting bracketed sills and projecting arched lintels; and a cornice with scrolled brackets, dentils, and mutules. The first-floor windows have stained glass fanlights, and below the windows are recessed panels. Although its windows have been replaced, the rowhouse retains its stoop and ornament, unlike most of the other remaining rowhouses on this block of West 44th Street. Built between 1885 and 1890, the house at 446 West 44th Street is clad in brick and brownstone and is Neo-Grec in design (image 67 of Figure 9-45). The entrance has a less exuberant enframement of jambs and projecting cornice. The brownstone window lintels are angled but flush, and the bracketed window sills barely project from the façade. The building retains its stoop, rusticated brownstone basement, and bracketed cornice. Its stoop handrails could be original. The adjacent building at 444 West 44th Street is almost identical in design, but it has lost its entrance enframement and pediment.

454 West 44th Street (#68)

Similar in design to the rowhouse at 448 West 44th Street, the Italianate brownstone rowhouse (S/NR-eligible) at 454 West 44th Street was built prior to 1885 and is a good example of a late 19th century rowhouse, made even more unique by its location in Hell's Kitchen as part of the enclave discussed above (image 68 of Figure 9-45). The basement of the four-story building is rusticated. The entrance is recessed and arched, and above the heavy entrance enframement is a projecting segmental pediment set on scrolled brackets. Within the entrance, the round-headed doors with molded panels appear to be original. The windows have heavy molded casings, projecting bracketed sills, and projecting curved lintels. Some of the windows appear to be original, and the first-floor windows have stained glass fanlights. Recessed panels are set below the first-floor windows. A

cornice embellished with scrolled brackets, molded panels, and dentils caps the building. The rowhouse retains its stoop, and the iron handrails appear to be original. In addition, there is an ornamental iron lamppost located in the small court in front of the basement.

309 West 43rd Street (#69)

The five-story and basement tenement (S/NR-eligible) at 309 West 43rd Street, constructed prior to 1885, is a good example of a Neo-Grec tenement from around the 1880s. The sandstone base is elaborately ornamented with arched windows that have keystones in the form of bearded human faces; rough-hewn rustication; an entrance porch with an entablature and freestanding columns in front of pilasters; and carved foliate panels on the porch's plinth, beneath the windows, and in the frieze (image 69 of Figure 9-46). The upper floors are faced in brownstone, and the windows have angular bracketed cornices and incised enframements. A projecting, bracketed cornice caps the tenement.

When this structure was constructed, it was one of many tenements and other low-rise residential buildings that defined the area. By 1911, a 10-story printing plant was located adjacent to the west. An alley leading to a parking garage on West 44th Street is now located adjacent to the east, a parking lot is located across the street, and the immediately surrounding area includes the recently constructed 45-story, rainbow-hued Westin Hotel at Eighth Avenue and West 43rd Street.

417-419 and 421 West 43rd Street (#70)

Michael Bernstein designed the two Renaissance Revival tenements (S/NR-eligible) at 417-419 and 421 West 43rd Street. They were built in 1907 and 1900, respectively. Clad in brick and stone, the six-story and basement tenement at 417-419 West 43rd Street occupies two standard lots to have a wide 50-foot street frontage, and it is arranged in an I-plan. The façade is designed asymmetrically with two vertical rows of large windows set in the center of the façade, flanked on the east by three vertical rows of windows and two rows flanking on the west (image 70 of Figure 9-46). The central windows have stone enframements. Placed centrally in the asymmetrical façade, the entrance porch is composed of coupled Doric piers supporting a plain entablature. Stone banding on the first floor creates an appearance of rustication. All of the windows have scrolled keystones and lintels with exaggerated voussoirs, with the exception of those on the sixth floor and the two central windows on the second floor. Additional stone ornamentation includes relief panels of swags, banding, and Gibbs surrounds on some of the central windows. A bracketed cornice caps the building. The five-story tenement adjacent to the west at 421 West 43rd Street is also largely intact. Occupying a standard 25-foot-wide lot, it is also clad in brick and designed in the Renaissance Revival style. Ornate stone details include Ionic columns supporting entablatures above the first-floor windows, a scrolled cornice above the base, and elaborately molded window enframements and lintels. Additional Renaissance Revival features include decorative brickwork of recessed headers and stretchers, arched windows on the sixth floor, and a modillioned cornice with a frieze of swags.

The original residential context of these structures has been altered by the construction of tall residential towers along West 43rd Street. The block across the street to the south contains two 45-story towers at each end of a low-rise wing.

435 West 43rd Street (#71)

The five-story-with-basement tenement (S/NR-eligible) at 435 West 43rd Street retains almost all of its original detail and contributes to the uniqueness of the 19th-century residential neighborhood centered on West 43rd and West 44th Streets between Ninth and Tenth Avenues. In 1882, Walter Scott West designed the brick-and-stone building in the Neo-Grec style (image 71 of Figure 9-47). The basement level is clad in rusticated stone and contains panels carved with foliate patterns set below the first-floor windows. These two windows have elaborately molded and engraved pediments. The stone entrance porch is designed with an ornately molded and engraved cornice

supported on marble colonnettes. A dentil frieze runs above the base. On the upper floors, unique stone details include a variety of stone window cornices ornamented with details such as carved foliate patterns, small brackets, and curved labels; inset blocks with foliate reliefs; and lintel and sill courses. On the third floor, the central window bay projects and is capped by an ornate iron cresting. A bracketed cornice caps the tenement. It appears that the windows and entrance doors have been replaced.

The original residential context of these structures has been altered by the construction of tall residential towers along West 43rd Street. The block across the street to the south contains two 45-story towers at each end of a low-rise wing.

Three Model Tenements, 500, 502 and 506 West 42nd Street (#72)

Around 1899, the architect Ernest Flagg founded the New York Fireproof Tenement Company to build tenements according to his innovative ideas for workers' housing. Between 1899 and 1901, the company built the City's first fireproof tenements on the west side of Tenth Avenue between West 42nd and West 41st Streets. Of an original eleven buildings designed by Flagg, three model tenements (S/NR-eligible, NYCL-eligible) remain at 500, 502, and 506 West 42nd Street. Constructed with steel-and-concrete structures, Flagg's buildings had 100-foot-wide street frontages—four times larger than the typical frontage—and they were organized around large, central light courts instead of narrow ventilation shafts. Clad in brick, the remaining buildings are simply ornamented with limestone window lintels and sills, corbelled brick cornices, and entrances with limestone enframements (image 72 of Figure 9-47). The ground floors have metal storefronts. The building fronting on Tenth Avenue (500 West 42nd Street) retains an iron catwalk, which has been removed from the other two buildings. The building at 500 West 42nd Street also has been recently renovated. The upper floors of the building at 502 West 42nd Street are vacant and many of the windows are sealed with concrete blocks. In a letter dated November 18, 2003, the LPC determined that the model tenements also appear to be eligible for LPC designation.

By 1911, the model tenements' immediate surroundings included a brewery and coal yard mixed in with other low-rise residential buildings. As mentioned above, eight buildings of the complex have been demolished. The immediate context currently consists of non-descript, low-rise buildings and tall residential towers. A recently constructed tower is adjacent to the south, a 41-story tower is across the street to the north, and a 46-story tower is located across Tenth Avenue to the northeast.

274 West 40th Street (#73)

The five-story brick Romanesque Revival tenement (S/NR-eligible) at 274 West 40th Street, which was designed by Martin V.B. Ferdon in 1888, stands out in this section of Times Square dominated by garment lofts, the Port Authority Bus Terminal, and new construction. Located on the corner with Eighth Avenue, the primary façade faces the avenue, and there are showroom windows on the second floor (image 73 of Figure 9-48). Flanking these windows are brick pilasters set on corbelled brackets. The third-floor windows are arched, with carved recessed tympanums and carved spandrels and keystones. Similarly, the fifth-floor windows have arched tympanums with carved ornamentation. Below these windows are dogtooth brick panels; similar panels are also set below the windows on the West 40th Street façade. On the street façade, there are three chimneys that have ornate decoration in the form of corbelling, recessed panels, and recessed diamond and cross shapes. A bracketed cornice runs across the top of both façades. The ground-floor storefronts on both the avenue and street have been altered.

In 1911, the area immediately surrounding this tenement consisted of garages, low-rise residential buildings, a church, and a public school building. Located across the avenue from the Port Authority Bus Terminal, this tenement is currently surrounded by low-rise parking garages, tall garment loft buildings, and non-descript, low-rise commercial buildings.

408 West 39th Street (#74)

Designed by George F. Pelham and constructed in 1890, the five-story building (S/NR-eligible) at 408 West 39th Street is an elaborately designed example of a late 19th-century tenement. It is faced in rusticated stone on the base and in brick with brownstone trim on the upper floors. Mannerist Renaissance Revival-style details enliven the façade (image 74 of Figure 9-49). The base contains a round-arched entrance portico and two flanking windows. Half-columns on pedestals support the arch, which is decorated with a keystone carved as a bearded face and with carved spandrels. The windows have pronounced hood-molds and pinnacle-shaped keystones. A frieze carved with flowers runs above the base. Each upper floor is marked with a differently designed window enframement—bracketed brownstone cornices with triangular pediments; brownstone lintels with segmental pediments; arches of brick voussoirs with brownstone label stops, keystones, archivolts and spandrels; and brownstone lintels. Brownstone courses, some of which are decoratively carved, unite the lintels on each floor. Additional brownstone ornamentation includes carved panels, sill courses, roundels, and rounded balconies at the fourth floor. A bracketed cornice with modillions and recessed panels caps the building. There has been some stone deterioration on the base; portions of the western window's hood-mold and keystone are missing, as are a few of the frieze flowers.

The Ninth Avenue elevated train ran through this residential area by 1878. In 1911, twenty-one years after the construction of this tenement, West 39th Street between Ninth and Tenth Avenues was still fully characterized by low-rise residential buildings. This tenement is now almost completely isolated on the street. Construction of the Lincoln Tunnel dramatically altered its historic context by demolishing almost the entirety of the block on which it is located. Only four buildings now remain, and they are separated by a large surface parking lot. Most of the buildings on the block to the north were also demolished by tunnel construction.

Barbour Dormitory (#75)

Adjacent to the east of the Christ Church Memorial (see below), the former Barbour Dormitory (S/NR-eligible) at 330 West 36th Street is a seven-story, brick-and-stone English Gothic building designed by Hill & Stout (image 75 of Figure 9-49). Built in 1915–1916 as a memorial to William D. Barbour, who was associated with the Brick Presbyterian Church, the Barbour Dormitory served as a settlement house for working girls. It is divided into three bays, which contain, at the base, a central entrance flanked by windows. The entrance and windows are recessed and framed in stone. A terra cotta band carved with floral patterns runs above the base. On the third through sixth floors, the bays contain windows with stone enframements spaced by stone spandrels with Gothic tracery. Resting on a stone entablature with quatrefoil designs, the top floor is ornamented with panels of stone lancet windows and stone spires.

When the Barbour Dormitory was constructed, West 36th Street between Eighth and Ninth Avenues was defined by Christ Church Memorial, a school, a cemetery, and low-rise residential buildings. Although Christ Church Memorial remains, the street is currently characterized by tall garment loft buildings, a few non-descript low-rise commercial structures, and two parking garages, one of which is adjacent to and east of the dormitory building.

346 West 36th Street (#76)

Martin V.B. Ferdon designed the five-story brick-and-stone tenement (S/NR-eligible) at 346 West 36th Street in 1889. Italianate in design, it is a largely intact, good example of a late 19th century tenement. The stone base is rusticated with bands of rough-cut stone. Corinthian pilasters flank the entrance and support a cornice with an entablature carved with a frieze of foliate design (image 76 of Figure 9-50). Segmental tympanums with foliate reliefs lie above the ground-floor windows. On the upper floors, stone bands link the sills and lintels of the windows. A bracketed cornice with recessed panels caps the building. The entrance doors have been replaced.

By 1911, the immediate surroundings of this tenement were still residential, and they contained the Christ Church Memorial, a cemetery on the north side of the street, and a school. The street is currently characterized by tall garment loft buildings, a few non-descript, low-rise commercial structures, and two parking garages. A tall commercial building is located adjacent to the west.

367 West 35th Street (#77)

Built in 1889 and faced in rough-cut stone, the five-story apartment building (S/NR-eligible) at 367 West 35th Street is an unusual example of an Italianate residential structure (image 77 of Figure 9-50). Ralph Samuel Townsend was the architect. The rusticated base contains an entrance surmounted by a bracketed cornice and windows with keystones in the form of sculpted heads. The upper floors are also rusticated with heavy window cornices. At the parapet, there is a bracketed cornice with a sunburst design pediment.

This tenement was constructed approximately eleven years after the Ninth Avenue elevated train first ran through the neighborhood. By 1911, the immediately surrounding area was still largely residential. A four-story school was adjacent to the east of the tenement and an African American Baptist Church was located across the street at 352 West 35th Street. A mid- to late-20th-century police station replaced the school. Other immediately surrounding buildings include several tall garment lofts, the Harding Building, two parking garages, and a ten-story brick office building with strip windows.

463 West 35th Street (#78)

Built in 1893 and designed by Thom and Wilson, the five-story brick tenement (S/NR-eligible) at 463 West 35th Street and 450 Tenth Avenue is a good example of an eclectically designed tenement. The façade is composed of alternating floors of arched and rectangular windows (image 78 of Figure 9-51). On the base, the north façade's arched windows are simply detailed with brick molding that creates the outer line of an archivolt and with a brick course that unites the composition. At the eastern end of the building are two stone entrance porches. On Tenth Avenue, the cast iron storefront with fluted columns has been recently restored. The building's square windows, located on the second and fourth floors, have stone lintels and sills that tie into lintel and sill courses that run across the street and avenue façades. Similarly, the arched windows on the third and fifth floors sit on stone sill courses. Like the ground-floor windows, they have brick molding in the form of an archivolt. On the third floor, brick piers with horizontal banding support the arches, while on the sixth floor, pilaster forms support the window arches. On both of these floors, roundels are set in the arch spandrels. A bracketed cornice caps the building.

In 1911, the area immediately surrounding this tenement consisted of low-rise residential and factory buildings. A piano factory was located adjacent to the north at 452 Tenth Avenue. The immediate context of this tenement is currently characterized by surface parking lots, one of which is adjacent to the north.

William F. Sloan Memorial Branch of the YMCA (#79)

Cross & Cross designed the William F. Sloan Memorial Branch of the YMCA (S/NR-eligible, NYCL-eligible) at 360 West 34th Street. Built in 1929-1930 and named for William Sloan, the chairman of the National War Council of the YMCA during the First World War, the building originally functioned to provide, for men in the armed services, social facilities and sleeping accommodations for more than 1,600. It aimed to address the lack of centrally located facilities for the service men quartered in and passing through the City. Sleeping accommodations were also provided for transient civilians on a secondary basis. Also fronting on West 33rd Street, the 14-story brick building is designed in the neo-Georgian style (image 79 of Figure 9-51). The two-story base has a limestone ground floor that contains entrances with broken segmental pediments and a second floor with round-arched windows with stone keystones. A central light court on the West 34th Street

façade creates corner pavilions that are set back above the ninth floor. Stone detailing includes quoins, string courses, window keystones and voussoirs, balustrades, cartouches, and pediments that form the crowns of the corner pavilions. The south façade does not use setbacks. Abutting a three-story building on Ninth Avenue, the west façade carries the design of the north and south façades and also utilizes the corner pavilion motif. In a letter dated November 18, 2003, the LPC determined that this building also appears to be eligible for LPC designation.

When the YMCA was completed, the 18-story J.C. Penney office building (described below) was located adjacent to the east. Other defining features of the immediate vicinity were the portion of the Penn Station rail yard, on the west half of the block that contained the U.S. General Post Office, and low-rise residential buildings across Ninth Avenue. The existing context is similar, although there are fewer low-rise residential buildings. A large parking lot is located across West 33rd Street to the north.

Webster Apartments (#80)

Parish & Schroeder designed the 14-story Webster Apartments (S/NR-eligible) at 419 West 34th Street. It was built in 1922–1923 from a gift of Charles B. Webster, a former senior partner of R. H. Macy & Company, as an apartment hotel for working women. The fund set up by Webster specified that the apartment hotel was to cater to working women with modest salaries. Also meant to provide the services of a social club, the building originally contained a lounge, a dance and lecture hall, a kitchen and dining room, a library, an infirmary, ten small reception rooms, and sewing rooms and laundries on the residential floors, in addition to 360 bedrooms. The permanent staff included a woman manager, housekeeper, dietician, nurse, chef, and associated help. Designed in a respectable, austere neo-Georgian style, as thought to befit an apartment for working women in the early 20th century, the building is organized in a U-plan with a large central light court fronting on West 34th Street above the three-story base (image 80 of Figure 9-52). Below the light court is a large stone entrance porch composed of columns supporting an entablature. Above the entablature is a three-light stone window and broken segmental pediment. Segmental tympanums with carved decorations are set above the first-floor windows. The top two floors have the form of a pilastered loggia set on a stone balustrade and ornamented with carved stone spandrel panels. Stone cornices are located above the base and at the roofline.

The Webster Apartments were constructed on a block of mostly low-rise residential buildings. Mary's Hospital for Children (built in 1901 and non-extant) was located to the east at 405-411 West 34th Street and 435-437 Ninth Avenue. St. Michael's RC Church Complex (described below) was located directly across the street to the south. The Ninth Avenue elevated train also ran nearby the apartment building. Within a few years, two large apartment buildings and the Master Printers Building were located in the immediate vicinity. Construction of Dyer Avenue demolished many buildings in the area. An entrance to the tunnel approach is now adjacent to the west of the apartment building. A boxy eight-story building with strip windows is located on this resource's east side on the site of the children's hospital.

e) Hell's Kitchen Institutional Resources

The OPRHP determined nine institutional resources in the Project APE to be S/NR-eligible under Criterion A for their association with the historical development of Hell's Kitchen. Retaining significant period integrity, these properties also meet Criterion C for their architectural design.

Second German Baptist Church (#81)

In 1889, Henry Kilburn designed the Second German Baptist Church (now the Westside Theater) (S/NR-eligible) at 407 West 43rd Street. The church is a three-story Romanesque Revival structure clad in brick with a rusticated, redstone ground floor and a brownstone base (image 81 of Figure 9-53). Located at the building's corners are round-arched entrances with small colonnettes

supporting the heavy arch voussoirs. There is a centrally placed entrance that may originally have been a window, like the flanking ground-floor windows currently infilled with signage. The façade has a central gable with an oculus and a triple-arched window. Stone trim embellishes the upper floors. On either side of the gable, the parapets are corbelled with machicolation. The two side windows on the third floor have been filled with louvers. A flagpole is attached below the oculus. The central entrance may not be original, and a marquee projects from the façade above the central entrance.

Originally located in a low-rise, primarily residential district, the church is now located across the street from two modern, 46-story residential towers. Adjacent to the east is a non-descript, one-story commercial building. On the church's west side is a three-story-and-basement building that has lost its cornice and original cladding.

St. Raphael's RC Church and Rectory (#82)

George H. Streeton designed the St. Raphael's Roman Catholic Church and Rectory (S/NR-eligible, NYCL-eligible) at 502 West 41st Street in a French Gothic style. Built in 1902–1903, the church replaced the parish's chapel that had been located on the southern side of the block since 1887. Located next to entrances to the Lincoln Tunnel, the church (along with the Ernest Flagg-designed tenements a block north) is a visible remnant of this former residential area. The church's West 41st Street façade is faced in rough-cut stone and designed with a central peaked-roof nave flanked by two corner towers capped with octagonal spires (image 82a of Figure 9-54). The nave façade contains a Gothic-arched entrance porch with a peaked roof and a rose window set in a Gothic arch. Gothic-arched windows, blind arcades, and Gothic-arched louvered belfry openings ornament the towers. A parking lot and a Lincoln Tunnel entrance abut the church complex on the east and west, creating full, 360-degree views of the church. The east, west, and south façades are clad in brick, pierced with Gothic-arched windows, and ornamented with a corbelled brick cornice (image 82b of Figure 9-54). Rose windows are located on the transepts. The pentagonal apse is visible to the rear. Adjacent to the east is the five-story rectory. Also clad in rough-cut stone, it is similar in design to the church, with Gothic-arched windows and a gabled façade. A bay window of smooth-faced stone is set in the center of the façade. A small, stucco, Mission-style community center and parish house are located to the rear of the church on West 40th Street. In a letter dated November 18, 2003, the LPC determined that the church and rectory also appear to be eligible for LPC designation.

In 1911, eight years after construction of the church, the immediate area was a mix of residential and industrial buildings. The David Stevenson Brewing Company was located at 502-515 West 40th Street and there was a related brewery stable adjacent to the west of the church on 40th Street. A storage yard was located on the west side of the stable. Low-rise residential buildings were adjacent to the church's east side at 537-551 Tenth Avenue. Residential buildings also occupied the east side of Tenth Avenue. Other nearby industrial buildings included the four- to seven-story V. Loewer's Gambrinus Brewery across the street from the church at 521-533 West 41st Street, and a furniture warehouse at 500 West 40th Street.

The church's original context is non-extant. As described above, a parking lot is located on the church's east side. A Lincoln Tunnel entrance ramp cuts through the block immediately to the west, and a modern metal panel and glass block Mercedes Benz dealership building is located on the tunnel entrance ramp's west side. A recently constructed, tall residential tower (which is adjacent to the model tenements) is located across the street to the north, and the Lincoln Tunnel entrance plaza is southwest of the church. In addition, the ramps to the Port Authority Bus Terminal begin to the southeast, across Tenth Avenue.

Christ Church Memorial (#83)

Designed in an English Gothic style by Parish & Schroeder, the Christ Church Memorial (S/NR-eligible) at 334-344 West 36th Street was built in 1904–1905 as a memorial to Reverend Doctor Maltbie D. Babcock, pastor of the Brick Presbyterian Church from 1900 to 1901 when the congregation was located at Fifth Avenue and 37th Street. It also replaced the Christ Presbyterian Church on 35th Street, which was affiliated with the Brick Presbyterian Church. The brick church consists of a two-story nave section with a four-story tower at the western end (see Figure 9-55). The church is unusually configured in that the six-bay nave runs parallel to the street and is set back behind a one-story aisle. The nave has a gabled slate roof and the tower is surmounted with a crenellated parapet. The easternmost bay of the aisle contains a Tudor-arched entrance with a stone enframement, above which are two stone spires at the parapet of the aisle. Flanked by brick buttresses, the remaining five bays of the aisle contain triple-light windows with stone enframements and mullions. On the nave, the bay that corresponds to the entrance contains a small Tudor-arched window, and the other bays contain large Tudor-arched windows with leaded glass. At the base of the tower are a Tudor-arched entrance and window with stone hood-molding with label stops. Above the entrance is a two-story, stone Tudor bay window, and just below the tower's roof parapet is a projecting stone angel.

The Christ Church Memorial was built on a low-rise residential block that included the tenement at 346 West 36th Street (described above), a cemetery across the street, and a school. The street is currently characterized by tall garment loft buildings, a few non-descript, low-rise commercial structures, and two parking garages.

West Side Jewish Center (#84)

In 1924, Congregation Beth Israel built the West Side Jewish Center (S/NR-eligible) at 347 West 34th Street. Designed by Gronenberg & Leuchtag, it is a three-story limestone Romanesque Revival building (image 84 of Figure 9-56). The original design included an auditorium on the first floor, a synagogue on the second floor, classrooms and reading rooms on the third floor, and a gymnasium in the cellar. The focal point of the exterior design is a large, round-arched opening in the center of the façade. The archivolt of the arch is sculpted with two colonnettes whose forms are carried across the intrados of the arch as rounded ribs. A pedimented temple-front window is set within the arch. Stained glass fills the space above the pediment and below the arch, as well as the side lights on the outside of the paired pilasters that support the pedimented entablature. At the base, there is a double-arched entrance. Fluted colonnettes support the arch ribs, and stained glass is set in the tympanums above the entrance doors. The top floor is gabled and designed with a round-arched wall arcade, a round-arched corbelled cornice, and a sculpture group of two lions holding a Torah. Two arched stained glass windows are located on the west side of the building, overlooking an adjacent parking lot.

Around the time that the West Side Jewish Center was being constructed, development of a J.C. Penney office building (described below) was changing the character of the area by replacing the Gothic campus of the New York Institute for the Blind that occupied the west half of the block bounded by West 33rd and West 34th Streets and Eighth and Ninth Avenues. Although the Manhattan Opera House (described below) was located down the block from the synagogue at 311 West 34th Street, low-rise buildings defined much of the north and south blockfronts along West 34th Street between Eighth and Ninth Avenues. Currently, a large, paved surface parking lot is on the synagogue's west side, and a mid- to late-20th-century, 10-story brick building with strip windows is on the east side.

St. Michael's RC Church (#85)

In 1905-1906, the Pennsylvania Railroad built a complex for St. Michael's RC Church (S/NR-eligible, NYCL-eligible) at 414-424 West 34th Street and 409-429 West 33rd Street. Designed by Napoleon LeBrun & Sons, the complex consists of a church and rectory that front on West 34th Street, and a school, convent, and vestry that front on West 33rd Street. The church complex was originally located a block south between West 31st and West 32nd Streets, just west of Ninth Avenue, on the site of the current open cut of the Penn Station Rail Yard. In order to build its station complex, the Pennsylvania Railroad bought property along West 31st Street, and the church sold its original buildings on the condition that the railroad would build similar facilities in the vicinity. The through-block church is a limestone Romanesque Revival structure. The primary façade fronts on West 34th Street and is faced in rough ashlar stone (image 85a of Figure 9-56). Flanked by smaller wings, the gabled nave has an entrance of three Romanesque arches, above which are three window bays set in Romanesque arches. Piers composed of colonnettes support the entrance and window arches, and form the upper corners of the nave at the base of the gable. A small rose window is located in the gable. The side bays have arched entrances and three-light windows with colonnette mullions. The church's south façade is faced in smooth limestone blocks, and its defining features are a blind arched window in the center and two pinnacled turrets framing the gable.

The five-story brick rectory of the St. Michael's RC Church complex is adjacent to the west of the church at 424 West 34th Street. It exhibits a unique mixture of Gothic and Romanesque Revival elements that include a corbelled archivolt over the entrance arch, a corbelled cornice over the limestone base, and windows with limestone colonnette mullions and architraves with hood-moldings and carved label stops (image 85a of Figure 9-56). The pitched roof has three limestone, gabled dormer windows. On West 33rd Street, the vestry (409 West 33rd Street), the convent (417 West 33rd Street), and the school (421-429 West 33rd Street) exhibit the same mix of Gothic and Romanesque Revival details as the rectory. All three are brick with limestone bases, window architraves, and corbelled cornices (image 85b of Figure 9-57). They all have copper dormer windows. Unique details of the three-story brick vestry include a large, limestone, peaked-roof porch with an arched entrance capped by a corbelled archivolt resting on colonnettes, and two dormer windows with trefoil tracery in the gables. The five-story convent has windows with banded architraves and peaked-roof dormer windows. Like the rectory, the windows of the six-story school have limestone hood-moldings with carved label stops. Squat towers cap the corners of the school. In a letter dated November 18, 2003, the LPC determined that the church complex also appears to be eligible for LPC designation.

As described above, the church complex was relocated from a site several blocks south and built new in 1905 by the Pennsylvania Railroad. At the time of its construction, the church was located directly north of the new Pennsylvania Railroad Rail Yard. Low-rise residential buildings characterized West 33rd and West 34th Streets in the immediate vicinity. Although the church's original context no longer exists (with the exception of the rail yard), most of the surrounding buildings date from the early and mid 20th century. These buildings include the Webster Apartments, the loft building at 424 West 33rd Street, the Master Printers Building, and the Cheyenne Diner (described below).

Glad Tidings Tabernacle (#86)

The Romanesque Revival Glad Tidings Tabernacle (S/NR-eligible, NYCL-eligible) at 325-329 West 33rd Street was erected between 1854 and 1859 as the home of the Pilgrim Baptist Church. This three-story brick building with stone trim is a good example of the early Romanesque Revival style in the City, probably first used for a church in 1844 by Richard Upjohn in the Church of the Pilgrims (Congregational) in Brooklyn Heights. The style became popular in the 1850s among Protestant dominations because its forms were free of any specific doctrinal symbolism. The Glad Tidings Tabernacle is a symmetrical structure with two corner towers and a recessed nave with three central,

round-arched entrances (image 86 of Figure 9-57). There are also round-arched entrances in the bases of the towers. A large arched window is located in the center of the nave façade, and tall arched windows and roundels are located on the façades of the towers. Stone enframements with Italianate details articulate the openings in the structure. The steep pitched roofline of the nave is emphasized by a round-arched corbelled brick cornice, a motif that is repeated in a frieze above the entrance. The towers have corbelled cornices and are topped by ogee-shaped pinnacles. A large neon cross has been attached at right angles to the east tower. In a letter dated November 18, 2003, the LPC determined that this church building also appears to be eligible for LPC designation.

When this resource was constructed, the Gothic buildings and extensive open grounds of the New York Institute for the Blind were located across West 34th Street. The institute was constructed between 1837 and 1839. The church's original mid-19th-century context is non-extant. In addition, the 35-story, recently constructed, metal and glass Pennmark residential building with a ground-floor movie theater is adjacent to the east at 315 West 33rd Street.

West 40th Street Branch of the New York Public Library (#87)

The three-story Classical Revival limestone building at 457 West 40th Street is the former West 40th Street Branch of the New York Public Library (S/NR-eligible, NYCL-eligible). Designed by Cook & Welch, it opened in 1913 as one of the Carnegie branch libraries. It is simply designed with a rusticated base; round-arched, recessed windows on the second floor; square third-floor windows with molded enframements set on projecting sills and recessed panels with mutules and guttae; and a modillioned cornice and parapet balustrade (image 87 of Figure 9-58). Like St. Raphael's RC Church, the currently vacant library building is one of a few remnants of the former low-rise residential neighborhood that was fragmented by construction of the Lincoln Tunnel and the ramps to the Port Authority Bus Terminal. In a letter dated November 18, 2003, the LPC determined that the library building also appears to be eligible for LPC designation.

In addition to numerous residential buildings, the library's original context also included a few low-rise factory buildings, such as a piano factory at 461-463 West 40th Street. Construction of the Lincoln Tunnel and the elevated ramps to the Port Authority Bus Terminal destroyed the library's original context. The only surrounding residential remnants include the model tenements and St. Raphael's RC Church and Rectory. Adjacent to the east of the former library is a six-story, blue brick building with strip windows built in the mid-20th century and now used by Hunter College.

Manhattan Opera House (#88)

Designed by William E. Mowbray to resemble an Italian palazzo, the former Manhattan Opera House (S/NR-eligible, NYCL-eligible) at 311 West 34th Street was constructed between 1901 and 1907 for producer Oscar Hammerstein, who sought to compete with the Metropolitan Opera. The nine-story, brick-and-stone building is set on a two-story rusticated stone base (image 88 of Figure 9-58). Five arched entrances with pronounced keystones and voussoirs are located on the ground floor. The main body of the building, in keeping with its original function as a performance space, is largely solid surface. There are, however, five bays of small windows in the center of the façade. The third-floor windows are arched, with stone enframements. The sixth-floor windows are arched double-windows with stone colonnette mullions and stone tympanums. Stone balconies with decorative panels are located below each of the double-windows. The top portion of the building is designed as an attic story punctured with small, square window openings and adorned with stone band courses, cartouches, and a cornice. In 1923, the building was altered for the New York Freemason group, the Ancient Accepted Scottish Rite of Free Masonry. Their name is still inscribed in the frieze above the base. A modern canopy is attached to the ground floor. In a letter dated November 18, 2003, the LPC determined that the former opera house also appears to be eligible for LPC designation.

The Manhattan Opera House was built in a low-rise residential area that included an adjacent church at 305-309 West 34th Street and the New York Institute for the Blind across the street. The context now consists of the tall Hotel New Yorker adjacent to the east, Madison Square Garden, and the 57-story, metal and glass 1 Penn Plaza building.

f) Hell's Kitchen Industrial Resources

The OPRHP determined seven institutional resources in the APE to be S/NR-eligible under Criterion A for their association with the historical development of Hell's Kitchen. Five of these properties also meet Criterion C for their architectural design.

Otis Elevator Company (#89)

Designed by Clinton & Russell, the building (S/NR-eligible, NYCL-eligible) at 246-260 Eleventh Avenue was constructed for the Otis Elevator Company in 1911–1912. The seven-story, brick-and-stone Classical Revival building originally housed offices and machine shops; a garage; and such employee amenities as a law library, a dining room, and a barber shop. The building's design and massing emphasizes solidity and weight, with façades articulated by wide brick piers and spandrel panels, and by a pre-zoning massing that fills the lot without setbacks (image 89 of Figure 9-59). On the one-story base, large metal windows and loading docks are punched into the three façades, and a granite plinth and a brick frieze of rosette blocks and panels of decorative brickwork wrap around the building. On the upper floors, decorative brickwork and stone bands ornament the projecting brick piers. The narrow office windows have stone lintels. A denticulated stone cornice with stone labels runs above the sixth floor. The seventh story is designed as an attic story—the floor is shorter than the ones below, and each window bay has three lights instead of two. A projecting, modillioned copper cornice caps the structure. In a letter dated November 18, 2003, the LPC determined that the Otis Elevator Company building also appears to be eligible for LPC designation.

In 1911, the area immediately surrounding this resource was composed of low- to mid-rise factories, warehouses, lumber yards, the Central Stores complex, and rail yards operated by the Baltimore & Ohio Railroad and the Lehigh Valley Railroad. The Starrett-Lehigh Building is now located across the avenue. Otherwise, the context of this building is similar to that which existed in 1911.

New York Edison Company (#90)

The four-story brick Beaux Arts building at 308-312 West 36th Street is a former New York Edison Company electrical distribution station (S/NR-eligible). Designed by William Whitehill and constructed in 1925–1926, it is divided into two bays and set on a large base. The central bay is largely clad in stone, with the base dominated by a large round-arched entrance and the upper stories designed with wall arcades (image 90 of Figure 9-59). At the entrance, small pilasters support the arch, which is flanked by double-height recessed pilasters with stylized capitals. A stone cornice with stylized dentils is set above the base. The central bay above the base consists of two wall arcades of three round-arched window bays and four stone pilasters each. The lower arcade is two stories, and stone spandrel panels separate the second and third floor windows. The upper arcade is compressed in detail. The side bay consists of a largely blank brick wall surface, relieved only with recessed central sections and narrow, round-arched lancet windows demarcating each floor. At the base, there are round-arched entrances in each bay. A stone cornice caps the building. Several alterations have been made to the base—the enframement of the east entrance has been removed and the central entrance has been partially filled with modern glass, and the doors and sash removed (although an original metal spandrel remains).

Low-rise residential buildings were adjacent to the Con Ed building when it was constructed in 1925. Numerous garment loft buildings were also located nearby. The context is largely similar.

343-345 West 39th Street (#91)

Contrasting with the multitude of large mid-20th century loft buildings in the vicinity, the building at 343-345 West 39th Street is a small, two-story brick manufacturing building (S/NR-eligible) with Romanesque Revival details that was built between 1885 and 1890 (image 91 of Figure 9-60). On the ground floor, there are a large loading door, an arched window, and an arched pedestrian entrance. Above the loading door is a metal lintel. Both the window and pedestrian entrance have brick archivolts with stepped molding and label stops. Below the ground-floor window is a recessed brick panel. Above the second-floor arched windows are brick eyebrows and recessed brick headers that mimic voussoirs. All of the building's windows have stone sills. A heavily faded sign occupies the solid brick face of the building above the windows; it appears to read, "Natural… Spring Water." A fire escape has been attached to the façade, and one of the windows fronting on the fire escape has been filled with a door. Although it is eligible under Criterion A, as described above, this property is not eligible under Criterion C.

Franco-American Baking Company (#92)

Frederick A. Gerber designed the three-story, brick manufacturing building (S/NR-eligible) at 509-517 West 38th Street for the Kick Baking Company. By 1911, it housed the Franco-American Baking Company, which still occupied it in 1931. The building's unusual brick façade has a wall arcade forming the base (image 92 of Figure 9-60). Within the arches are windows and an entrance. The archivolt bricks are dark red in contrast to the orange face brick of the wall, and the arches rest on rough-cut stone impost blocks set on pinkish-colored brick piers. A large round-arched loading entrance is located at the east corner. Slightly projecting pavilions are located at the building corners, and triple-arched bays emphasize the pavilions. These arches consist of two concentric rings of dark red brick, with the outer one supported on tall brick pilasters. The second-floor windows have rough-cut stone lintels and sills, while the round-arched third-floor windows have dark brick archivolts. A corbelled brick cornice runs along the parapet. On the ground floor, it appears that an arch has been removed from an opening next to the loading entrance, and that a new door has been inserted. Also, there has been some patching with nonconforming brick.

The immediate context of this resource in 1911 included a bottling works, factories, scenery storage facilities, a dairy company, and some residential buildings to the north on West 39th Street. The former factory is now largely surrounded by parking lots and garages, and a rail cut to the west.

500 West 37th Street (#93)

Built between 1882 and 1890 for the F.E. James Wallpaper Company, the six-story brick warehouse building (S/NR-eligible) at 500 West 37th Street and 483 Tenth Avenue is harmoniously balanced in its restrained industrial design. The two street façades of the corner building are articulated with rows of numerous and closely spaced single-hung windows that have plain stone sills and lintels (image 93 of Figure 9-61). On the top floor, the windows are round-arched. Some wall ties are found on the north façade. At the roof line is an unusual corbelled brick parapet of alternating pointed-arches and brackets. On the north façade, there is a barely pronounced central gable. On Tenth Avenue, the ground floor is clad in rusticated stone (which may not be original), and storefront windows flank the entrance.

This resource's original surroundings were characterized by low-rise residential buildings. By 1911, a school was located at 515 West 37th Street. Other than the Hill Building, this warehouse's current context is dominated by parking lots, parking garages, gas stations, and an open rail cut to the west.

Pinehill Crystal Spring Water Company (#94)

The six-story building (S/NR-eligible) at 500-504 West 36th Street and 461-467 Tenth Avenue was designed by George F. Pelham and built in 1910–1911 as a stable and loft building for the Pinehill

Crystal Spring Water Company. By 1930, Westinghouse Electric Company occupied the structure. Clad in brick, the loft building has Beaux Arts terra cotta ornamentation at the fourth- and sixth-story cornice lines (image 94 of Figure 9-61). At the fourth floor, this ornamentation takes the form of rectangular blocks with hood-molds. At the roof line, there are carved terra cotta pendants and colored tiles inset into the parapet. Other ornamental touches include recessed brick panels below the windows; brick piers with raised panels; and stone courses, cornices, and window voussoirs. Some of the ground-floor loading docks and entrances have been altered with roll-down gates, and there is a removable billboard attached to the Tenth Avenue façade.

This resource was constructed in an area that contained a mix of low-rise garages and factory buildings, and residential structures to the west at 506-510 West 36th Street. In 1911, a church was adjacent to the south at 457 Tenth Avenue. A parking lot now occupies the site of the church, and this building's current context is dominated by parking lots, parking garages, gas stations, and an open rail cut to the west.

Gledhill Wall Paper Company (#95)

The six-story brick factory (S/NR-eligible) at 541-545 West 34th Street and 546-548 West 35th Street was built in 1910 for the Gledhill Wall Paper Company, which continued to occupy the building until at least 1920. Designed by William Higginson, it replaced the company's 1891 building that was damaged by a fire in 1909. The through-block building is designed with Renaissance Revival details. The upper floor is ornamented with arched windows and a brick cornice with small niches and pinnacles (image 95 of Figure 9-62). Pronounced brick piers divide the façades into three bays. Within each bay, brick spandrels with geometric forms are located below the rows of windows. Stone lintels and courses add further decoration. The ground floor on West 34th Street has been completely reclad and punched with new windows and entrances. Although it is eligible under Criterion A, as described above, this property is not eligible under Criterion C.

When it was constructed, the Gledhill Wall Paper Company building was located in a primarily industrial area. Nearby buildings included factories, warehouses, and foundries. This factory's current context is dominated by parking lots and parking garages.

g) Hell's Kitchen Commercial Resources

The OPRHP determined two mid-20th-century diners to be eligible under Criterion A for their association with the historical development of Hell's Kitchen and under Criterion C in the area of architecture. Although there are several similar diners located on the west side of Manhattan outside the Project Area, the stainless steel diner is a rare surviving building type in Manhattan. Subsequent to the OPRHP's determination of eligibility, one of the diners was demolished in the spring of 2004. Built in the 1930s, the former River Diner was located at 452-454 Eleventh Avenue, at West 37th Street. A non-descript commercial building has replaced it.

Cheyenne Diner (#96)

Built by Paramount Diners in 1940 (Abraham Fisher, architect), the Cheyenne Diner (S/NR-eligible) at 411 Ninth Avenue (at the intersection with West 33rd Street) is a one-story, stainless steel diner with porcelain panels. Shaped like a train car, the two street façades consist of stainless steel windows placed above porcelain panels with rounded vertical features (image 96 of Figure 9-63). Located at the southeast corner, the rounded entrance consists of a recessed door framed by curved glass-block panels. A streamlined cornice encircles the building. Neon signs composed of freestanding letters are placed above the two sides of the entrance.

When it was constructed, the Cheyenne Diner catered to a neighborhood characterized by a mix of residential and industrial uses. St. Michael's RC Church was located to the west, low-rise residential buildings were adjacent to the north, the Penn Station Rail Yard was across the street to the south, the

William F. Sloan Memorial YMCA was located across Ninth Avenue, and there were loft buildings in the immediate vicinity. The area remains largely the same, although there are fewer low-rise residential buildings.

h) Chelsea Industrial Resources

The OPRHP determined eight industrial structures in the Chelsea portion of the Project APE to be S/NR-eligible under Criterion A for their association with the City's industrial history. Seven of these resources also meet Criterion C for their industrial design.

Hess Brothers Confectionary Factory (#97)

In 1894, the builder Hugh Getty erected the seven-story, brick-and-stone former Hess Brothers Confectionary Factory (S/NR-eligible) at 502-504 West 30th Street to the designs of Romeyn and Stever. Getty made alterations to the factory in 1895. It does not appear that the Hess Brothers Inc. confectionary company was located in the building at the time of its construction. They did own it by 1903, however, when they hired the architects Kurtzer & Rentz to make alterations. By 1911, the factory had expanded to consist of a one-story building at 506-508 West 30th Street, a five-story building at 510-512 West 30th Street, and a three-story building at 514-518 West 30th Street. In 1929, Hess Brothers transferred some of their property to the New York State Realty and Terminal Company, and the construction of the New York Central Rail Road viaduct (the High Line) demolished the two buildings at 506-512 West 30th Street by 1930. At that time, the westernmost building was vacant and the building at 502-504 West 30th Street was sold by Hess Brothers. By 1950, the building at 514-518 West 30th Street had been demolished. The remaining building of the former confectionary factory is noticeable for its brickwork, suggestive of the Romanesque Revival style, and for its columned base (image 97 of Figure 9-64). On the upper floors, light-colored brick bands at the building corners create the appearance of quoining. Light-colored bricks are also used for banded window enframements and for the voussoirs of the arched windows on the top two floors. All of the windows are triple-windows. At the base, six squared Doric half-columns support an entablature. Several of the base's bays have been infilled with modern brickwork and loading docks. A projecting cornice caps the building.

As described above, this candy factory consisted of multiple buildings between 1903 and 1930, when construction of the High Line demolished several of them. In 1911, surrounding buildings included low-rise residential and factory buildings on West 30th and West 29th Streets. Also at that time, rail yards for the New York Central and Hudson River Railroad were located north of West 30th Street. The rail yards and the High Line still characterize this building's immediate context. A parking lot is adjacent to the east.

Charles P. Rodgers & Co. Building (#98)

John A. Hamilton designed the former Charles P. Rodgers & Co. Building (S/NR-eligible) at 517-523 West 29th Street in 1903. The six-story brick building was originally a stable and factory for the production of bedding and iron bedsteads. Although it has some Classical design elements, the building's appearance is largely functional. Four wide, brick piers divide the façade into three window bays (image 98 of Figure 9-64). Each window opening is formed of four recessed windows closely spaced with heavy mullions. The window groupings rest on elongated stone sills. A stone entablature and a projecting cornice sit above the second floor. At the roofline is a much larger bracketed cornice. Carved with leaves, the cornice brackets form the capitals of the façade's brick piers. The ground floor has been altered with loading docks.

This resource's original context consisted of low-rise residential and factory buildings. The context is similar, consisting of non-descript, one- to six-story industrial buildings. From the east, the High Line curves around the north side of the former factory to run west along West 30th Street.

W & J Sloane Warehouse and Garage (#99)

The three buildings at 541-561 West 29th Street and 306-310 Eleventh Avenue constitute the former W & J Sloane Warehouse and Garage (S/NR-eligible). Founded in 1843, the W & J Sloane company was a retail and wholesale carpet, rugs, and furnishings company. W & J Sloane supplied stores across the country, controlled mills, imported European goods, established branch retail establishments in other cities, and was the first American company to sell oriental rugs retail. Originally located on Broadway near City Hall, the firm relocated several times uptown as the retail business periodically moved northward along Broadway and Fifth Avenue. W & J Sloane's second store was located at 649-655 Broadway near Bleecker Street; this building is located within the NYCL NoHo Historic District. In 1882, the company moved its retail and warehouse operations to 880-886 Broadway; this building is located within the NYCL Ladies Mile Historic District. In 1912, a new retail building was completed for W & J Sloane at Fifth Avenue and 47th Street. The construction of the company's warehouse on West 29th Street coincides with the construction of the midtown retail store. The first component of the warehouse—the 10-story brick structure at 306-310 Eleventh Avenue and 557-561 West 29th Street—was built in 1909 and designed by James Barnes Baker. Designed with Renaissance Revival elements, the building is sited around the southwest corner of the block, which is occupied by a parking lot (image 99 of Figure 9-65). Arched loading docks with stone keystones are located on the ground floor. The second floor is designed with cambered-arched windows. Stone courses run along the tops of the first and second floors. Wide brick piers divide the upper floors into recessed and arched window bays. Brick sill bands run across each floor, and the windows have stone lintels. Brick keystone elements highlight the arched windows on the eighth floor. The top two floors are articulated with brick piers with corbelled capitals. A projecting cornice caps the avenue and street façades. The two secondary façades facing the parking lot are largely blank brick. (When the building was constructed, two four-story store and dwelling structures occupied the corner at 302 and 304 Eleventh Avenue. By 1930, the corner was occupied by a gas station.) Constructed in 1913, the building at 549-555 West 29th Street is identical and indistinguishable from the 1909 structure. James Barnes Baker also designed the garage, built in 1910, located at 541-547 West 29th Street. The garage is a four-story structure with Romanesque Revival details. Clad in brick with stone trim, the façade features three round-arched, recessed window bays.

In 1911, a mix of industrial and residential uses characterized the warehouse's immediate surroundings. Rail yards were located across Eleventh Avenue, residential buildings were located east on West 29th Street, a contractor's yard and building was adjacent to the north on Eleventh Avenue, and a piano factory was located to the south at 292-298 Eleventh Avenue. The rail yards to the north are still a defining feature of the area, which also contains numerous parking facilities, the small building at 550 West 29th Street (described below), and the Starrett-Lehigh Building to the south.

550 West 29th Street (#100)

The three-story Greek Revival building (S/NR-eligible) at 550 West 29th Street was built sometime before 1883. The date of "1843" is embossed on the exposed iron beam that spans the ground-floor storefront. In 1883, the brick building served as a varnishing house and stove warehouse. The ground-floor storefront is iron with two side doorways and a large central entrance (image 100 of Figure 9-65). Originally, the central entrance was most likely a stable or loading entrance, but is now infilled with a large multi-paned window. The side doorways have also been partially infilled, but the iron corner pilasters and the lintel remain. The upper portion of the façade is clad in brick. In the center of the façade are two openings with wood double-doors. A wood hoist with a pulley projects from the façade above the third-floor opening. The flanking windows have projecting stone sills and flush stone lintels. While the double-doors appear to be modern, the single-hung, two-over-two wood

windows appear to be older. Four star-shaped metal wall ties are attached to the façade. A simple, bracketed projecting cornice caps the building.

By 1911, a mix of industrial and residential uses characterized this building's immediate surroundings. Rail yards were located across Eleventh Avenue, residential buildings were located east on West 29th Street, a piano factory was adjacent to the west at 292-298 Eleventh Avenue, and the W & J Sloane Warehouse was across the street to the north. The immediately surrounding context currently consists of the W & J Sloane warehouse, garages, auto repair facilities, and a few former, apparently residential buildings that have lost much of their integrity.

Berlin & Jones Envelope Company (#101)

Before it was constructed in 1889–1900 by Augustus Meyer, the six-story brick factory (S/NR-eligible) at 547-553 West 27th Street was leased to the Berlin & Jones Envelope Company. The envelope company occupied the through-block building until at least 1930. The brick structure has Romanesque Revival-style details that include corbelled brick cornices at the roofline, the fifth floor, and the ground floor; stone banding on the ground-floor brick piers; and wide arched window bays (image 101 of Figure 9-66). Additional stone trim includes plinth blocks at the base of the piers that frame the window bays, window sills, and courses at the fifth and sixth floors. The large loft windows on the second through fifth floors have stone sills and metal lintels. In addition, these multi-paned windows appear to be original, as do the smaller windows on the attic (sixth) floor. The original ground-floor openings have been infilled with modern doorways and roll-down gates, but they retain their form and metal lintels. Decorative metal wall ties are set in four central piers at the third floor.

This structure's original surroundings included factories, foundries, lumber yards, and some low-rise residential buildings. Across the street to the north of the Otis Elevator Company building (described above), this former factory is now largely surrounded by non-descript, automotive-related buildings. The Starrett-Lehigh and Central Stores buildings are also located nearby.

241-245 West 26th Street (#102)

Slee & Bryson designed the six-story Art Deco garage (S/NR-eligible) at 241-245 West 26th Street in 1930. Clad in brick and stone, the garage resembles a garment loft building (image 102 of Figure 9-66). At the stone base, there are three vehicular entrances and a storefront. Projecting piers and panels provide some Art Deco ornamentation to the base. On the upper floors, the façade is clad in brick and punctured with loft-style windows. Slightly projecting piers divide the upper floors into five window bays. Three wide piers are set closely together in the center of the façade, and two thick piers articulate the building's corners. Below the loft-style windows are highly decorative spandrel panels of brickwork composed of projecting headers. This motif is used in larger panels at the parapet, where the central piers break the main roofline. The slightly projecting corner piers are punched with narrow corbelled windows. A brick stack with angled sides is located off-center on the roof. A large sign projects perpendicularly from the façade.

This garage was constructed in a primarily industrial area. Immediately surrounding buildings included tall, modern loft buildings, low-rise factories, other industrial and commercial buildings, and some low-rise residential buildings. The area is currently similar, although it now contains the Fashion Institute of Technology, some parking lots, and the Penn Station South housing complex to the west.

537-547 West 26th Street (#103)

The one-story garage (S/NR-eligible) at 537-547 West 26th Street was built in 1914 and designed by C. H. Caldwell. Before its completion, it was leased by the Schwartz-Gaskell Corporation as a commercial garage. Occupying a lot frontage of 140 feet, the building consists of two peaked-roof

sections (image 103 of Figure 9-67). Clad in multi-hued brick laid in common bond, each section contains a large, arched entrance flanked by pairs of arched windows. The arches of the entrances and windows are laid with headers. The roof coping and the window lintels are stone. It appears that the windows and entrances in each section have been replaced, and one of the windows in the east section has been infilled. Although it is S/NR-eligible under Criterion A, this building is not eligible under Criterion C.

This garage replaced several residential buildings. At the time of its construction, the majority of nearby buildings included factories, foundries, and an ice works. A junk yard was also located in the immediate vicinity. Located east of the Otis Elevator Company building, this garage is currently surrounded by other garages, parking lots, and non-descript industrial and warehouse buildings.

Standard Oil Offices (#104)

In 1908, the Standard Oil Company bought the 7-story building (S/NR-eligible) at 551-555 West 25th Street. After renovations to the 1891 structure designed by George B. Cornell, Standard Oil used it for branch offices and warehousing. It is a brick Romanesque Revival-style building (image 104 of Figure 9-67). The two-story base contains three large, arched entrances and two smaller corner entrances. The brickwork of the arches is set in raised concentric rings, and a corbelled spring course and a corbelled cornice with dentils add additional ornamentation to the base. Above the base, the office floors are divided into three bays containing three window columns each. Projecting brick piers frame the bays. The segmental-arched window openings have brick keystones and stone lintels. A corbelled cornice with dentils caps the sixth floor. The round-arched windows on the seventh floor create an arcade, and the parapet is staggered and simply ornamented with brick molding.

In 1911, this resource's immediate surroundings were primarily industrial. Garages, a tin foil factory, lumber yards, and a charcoal works characterized the area. The former Standard Oil Company building is currently flanked by a parking lot and a recently constructed, one-story concrete and glass art gallery.

i) Commercial Resources Near Penn Station

Although it began slowly, commercial development between West 30th and West 34th Streets and Seventh and Eighth Avenues followed the completion of Penn Station in 1910. After 1916, zoning protections encouraged office and hotel development in the station's immediate vicinity, and in the third decade of the 20th century, expansion of the Garment District and construction of the Hotel Pennsylvania gave impetus to commercial development in the area. Notably, Seventh Avenue was redeveloped with tall modern hotels, showroom and office buildings, and garment lofts. The OPRHP determined six buildings in the Project APE to be S/NR-eligible under Criterion A for their association with commercial development around Penn Station. In addition, these resources also meet Criterion C for their architectural design.

Hotel Pennsylvania (#105)

The Hotel Pennsylvania (S/NR-eligible, NYCL-eligible) at 401 Seventh Avenue is a 22-story building with Classical Revival-style details (image 105 of Figure 9-68). Designed by the firm of McKim, Mead & White, it opened in 1919 to cater primarily to travelers using the original Penn Station. It was also designed aesthetically and urbanistically to complement the station and the General Post Office. The Pennsylvania Railroad company had decided to build the hotel partially out of concern that they would lose passengers to the New York Central Railroad, which was building the Commodore Hotel for a similar clientele near Grand Central Terminal. The Pennsylvania Hotel was also designed to meet the newly emerging need for businessmen's hotels. Such hotels needed, for example, function rooms for large conventions of professional societies and business organizations. Although the commercial zone around Penn Station developed much more slowly than the area around Grand Central Terminal, in large part because the Pennsylvania Railroad was not as active in

development as was the New York Central Railroad, the Hotel Pennsylvania aimed to cater to the nearby printing district, the emerging retail district centered around West 34th Street, the proximate Times Square, and the nascent Garment District. The large, brick-and-stone hotel has a rusticated base with an Ionic entrance portico and a loggia of ionic pilasters at the building's capital. The building's exterior and interior have undergone a number of alterations. Four of the six Ionic portico columns have been cut off at mid-height to accommodate a new marquee and an expanded entryway. Windows on the first three floors have been closed, punched out, or replaced to accommodate different commercial establishments. Windows at other stories have been replaced, and a number of signs have also been installed on the exterior. A penthouse has been added at the roof level, which breaks the copper cornice line and adds approximately half a floor in height. The lobby has been partially altered. In a letter dated November 18, 2003, the LPC determined that the Hotel Pennsylvania also appears to be eligible for LPC designation.

The defining feature of the area immediately surrounding the Hotel Pennsylvania when it was constructed was Penn Station across the avenue. Built in 1910, the Gimbel Brothers department store occupied the east half of the block that contains the hotel. Most nearby buildings were low-rise factories and dwellings. The hotel is now located across the street from the 30-story, concrete-and-glass 2 Penn Plaza Building and the 57-story, steel-and-glass 1 Penn Plaza Building. The Gimbel Brothers building was altered in the 1980s.

Equitable Life Assurance Company Building (#106)

Starrett & Van Vleck designed the former Equitable Life Assurance Company Building (S/NR-eligible, NYCL-eligible) at 383-399 Seventh Avenue. Designed in a vague Renaissance Revival style, it was built in 1922–1923. This solid, massive 26-story structure originally housed the company's headquarters, relocated from their property at 120 Broadway in the Financial District. The new site was less expensive than land downtown and was located across the street from Penn Station and the new Hotel Pennsylvania. Massed with a 15-story solid base and a series of three setbacks that create penthouse floors, the building's form is more monumental and simply rectilinear than many of the surrounding garment lofts and office towers (image 106 of Figure 9-68). (Starrett and Van Vleck filed plans in 1922 for a building that was taller than allowed on the site and that did not have the setbacks required by the zoning law. It is not clear whether that design is the one that was constructed.) Clad in stone, the first three floors have showroom windows, panels carved with foliate designs, cartouches, and a balustraded cornice. In the center of the Seventh Avenue façade, there is a stone entrance arch with decorative spandrels and a cornice. The main mass of the brick building is simply articulated with piers and a proliferation of office windows. A stone cornice with corner lanterns caps the 15-story portion. Above the first setback, the penthouse has large, arched double-windows and a corbelled arched cornice. At the corners of the topmost penthouse are large lanterns forms. On the ground floor, some of the storefront spandrel panels have been replaced. In a letter dated November 18, 2003, the LPC determined that the Equitable Life Assurance Company Building also appears to be eligible for LPC designation.

When it was constructed, this resource's immediate context consisted of Penn Station, the Hotel Pennsylvania, the Gimbel Brothers department store, the St. Francis RC Church Complex, and some low-rise residential buildings. The modern 2 Penn Plaza building is now across Seventh Avenue, where Penn Station was located.

Governor Clinton Hotel (#107)

Located at 371-377 Seventh Avenue, the former Governor Clinton Hotel (S/NR-eligible, NYCL-eligible) is a 25-story, brick-and-stone building with hybrid Italianate and Romanesque details (image 107 of Figure 9-69). Designed by Murgatroyd and Ogden in association with George B. Post and built in 1929, the building was the first hotel built in the vicinity of Penn Station since the construction 10 years earlier of the Hotel Pennsylvania (discussed above). Set on a three-story stone

base, the asymmetrically massed building rises flush on the avenue for most of its height. On the West 31st Street façade, there are deep light courts set above the base. Above the 19th floor, the building is massed with a series of setbacks that create several penthouse levels flanked by corner pavilions. The Italianate/Romanesque decorative details include large, round-arched windows with ogee-arched archivolts on the second floor and the setback stories; patterns of protruding brick headers on the shaft; arched corbelled brick cornices located at the base and at each setback; and squarish brick canopies with diaper patterning set above the corner windows on the third floor. In a letter dated November 18, 2003, the LPC determined that the hotel building also appears to be eligible for LPC designation.

When it was constructed, the hotel's immediate context consisted of the Equitable Life Assurance Company Building and St. Francis RC Church Complex to the north, some low-rise residential buildings to the east, low-rise factories adjacent to the south at 363-369 Seventh Avenue, and loft buildings and Penn Station across Seventh Avenue. The immediately surrounding area is largely the same, except that 2 Penn Plaza and Madison Square Garden have replaced Penn Station.

New Yorker Hotel (#108)

The New Yorker Hotel (S/NR-eligible, NYCL-eligible) at 481-497 Eighth Avenue was constructed in 1928–1930 to designs by Sugarman & Berger. The bold massing of the 43-story, brick-and-stone building is the most significant feature of its design. Corner towers rise in a series of deep setbacks to the central tower, which has a form accented by deep light courts on each of its façades (image 108 of Figure 9-69). On the north and south façades, there are two light courts that create a central pavilion flanked by the corner towers; on the Eighth Avenue façade, there is only one central light court. Most of the brick wall surface, above the stone base, is simply articulated with vertical bands of windows. Art Deco ornamentation is found in carved stone blocks at the parapet of each setback, in panels above the fourth-floor windows, and on the base. From 1975 until recently, the building housed the national headquarters of the Holy Spirit Association for the Unification of World Christianity (Unification Church). It now functions again as a hotel. In a letter dated November 18, 2003, the LPC determined that the hotel building also appears to be eligible for LPC designation.

The hotel was constructed adjacent to the east of the Manhattan Opera House. Other surrounding buildings in 1930 included numerous garment loft buildings, and some low-rise residential buildings across the street to the south at 304-328 West 34th Street. Currently, the immediate context primarily consists of non-descript, low-rise retail stores and heavily altered, low-rise commercial buildings. One Penn Plaza is located across Eighth Avenue to the southwest.

Pennsylvania Building (#109)

In 1924–1925, Julius Tishman and Sons Incorporated built the 22-story Pennsylvania Building (S/NR-eligible) at 225 West 34th Street for both large and small businesses. Located near Penn Station and in the center of the garment district and Eighth Avenue banking corridor, it originally housed many insurance firms, garment businesses, trade organizations, real estate firms, and, on the ground floor, banks. Schwartz & Gross designed the building in a Byzantine style (image 109 of Figure 9-70). The three-story stone base has a large arched entrance framed with marble columns, two floors of showroom windows, elaborately carved stone panels and a frieze, and a cornice line of stepped pinnacle forms. A slightly projecting central bay rises almost the entire height of the building. At the sixteenth floor, the building is massed with a series of shallow setbacks and corner pavilions. The building corners at the 15th and 16th floors are designed as loggias composed of stone pilasters set on corbelled lintels that support projecting Moorish foliated arches. A similar loggia adorns the top of the central bay that ends at the 18th and 19th floors. Additional Moorish foliated arches are located above the windows on the corner pavilions of the setback floors. Cornices of corbelled arches decorate the parapets of the upper setbacks. Adjacent to the east and west of the building are two four-story buildings with heights that ensure light to the east- and west-facing

windows of the Pennsylvania Building. The east and west façades are undecorated, with the exception of spandrel bands and vertical bands of darker brick. The ground-floor storefronts appear to have been altered.

When the Pennsylvania Building was constructed, West 34th Street between Seventh and Eighth Avenues was almost entirely characterized by low-rise residential buildings. Some garment loft buildings were adjacent on West 35th Street. The north side of West 34th Street is now primarily characterized by older, non-descript taxpayers with retail establishments and low-rise commercial buildings that have been heavily altered with new storefronts and by the removal of ornamentation. The 57-story 1 Penn Plaza building occupies the entirety of the block directly across West 34th Street from the Pennsylvania Building.

J.C. Penney Company Building (#110)

The former J.C. Penney Company building (S/NR-eligible) at 330 West 34th Street and 331-343 West 33rd Street replaced the 1839 Gothic campus of the New York Institute for the Blind in 1925–1926. Schultze & Weaver designed the 18-story building as a large Italian palazzo. Its solid and rectilinear bulk is slightly relieved by a series of two setbacks beginning at the 12th floor on the north façade and a series of four setbacks beginning at the seventh floor on the south façade that fronts on the narrower West 33rd Street (image 110 of Figure 9-70). The north and south façades are similarly designed, but the north façade is the primary one. On the north façade, the three-story rusticated base is faced in stone and has two large arched entrances; the 12th floor is designed as a large, bracketed stone cornice with arched windows in the gaps between the brackets; a stone balustrade forms the parapet of the second setback; and the top floor takes the form of an attic story clad in stone with carved piers. On the south façade, the attic story and balustrade appear, but there is no bracketed cornice at the first setback, and the rusticated base is clad in brick. In addition, there are ground-floor loading docks on West 33rd Street. The large expanses of brick wall surface on the north and south façades are punctured with rows of numerous windows, given texture with quoining. Adjacent to the west of the building on West 34th Street is a two-story extension of the rusticated base. This addition allows light to the west façade of the building. Most of the interior space served as offices, but the building also contained a plant for manufacturing packing cases, a printing establishment, a heating plant, a restaurant, a gymnasium, a hospital, and a special office for the American Express Company solely devoted to J.C. Penney express shipments.

As described above, the construction of this building dramatically changed the area's character by replacing the Institute for the Blind. At the time of its construction, the West Side Jewish Center was located across the street to the north, and the Penn Station Rail Yard and the U.S. General Post Office were located across the street to the south. The immediately surrounding area is still similar, although the 35-story, recently constructed, steel-and-glass Pennmark residential tower with a ground-floor movie theater is adjacent to the east.

E. 2010 FUTURE WITHOUT THE PROPOSED ACTION

In the future, the status of historic resources could change. S/NR-eligible historic resources could be listed on the Registers, NYCL-eligible properties could be calendared for a designation hearing, and properties pending designation as Landmarks could be designated. It is also possible, given the project's completion years of 2010 and 2025, that additional sites could be identified as historic resources and/or potential historic resources in this time frame.

Changes to the historic resources identified above or to their settings could occur irrespective of the Proposed Action. Future projects could also affect the settings of historic resources. It is possible that some historic resources in the Project Area could deteriorate, while others could be restored. In addition, future projects could accidentally damage historic resources through adjacent construction.

Historic resources that are listed on the S/NR or that have been found eligible for listing are given a measure of protection under Section 106 of the National Historic Preservation Act from the effects of projects sponsored, assisted, or approved by federal agencies. Although preservation is not mandated, federal agencies must attempt to avoid adverse effects on such resources through a notice, review, and consultation process. Properties listed on the Registers are similarly protected against effects resulting from projects sponsored, assisted, or approved by State agencies under the SHPA. However, private owners of properties eligible for, or even listed on, the Registers using private funds can alter or demolish their properties without such a review process. Privately owned properties that are New York City Landmarks, in New York City Historic Districts, or pending designation as Landmarks are protected under the New York City Landmarks Law, which requires LPC review and approval before any alteration or demolition can occur, regardless of whether the project is publicly or privately funded. Publicly owned resources are also subject to review by the LPC before the start of a project; however, the LPC's role in projects sponsored by other City or State agencies generally is advisory only.

The New York City Building Code provides some measures of protection for all properties against accidental damage from adjacent construction by requiring that all buildings, lots, and service facilities adjacent to foundation and earthwork areas be protected and supported. While these regulations serve to protect all structures adjacent to construction areas, they do not afford special consideration for historic structures. To supplement the Building Code regulations, the DOB issued *Technical Policy and Procedure Notice (TPPN) #10/88*, regarding procedures for the avoidance of damage to historic structures resulting from adjacent construction, on June 6, 1988. *TPPN #10/88* "requires a monitoring program to reduce the likelihood of construction damages to adjacent historic structures and to detect at an early stage the beginnings of damage so that construction procedures can be changed." *TPPN #10/88* only serves to protect certain classifications of historic resources. Adjacent historic resources, as defined in the procedure notice, only include designated NYCLs, properties within NYCL historic districts, and listed S/NR properties that are within 90 feet of a lot under development or alteration. They do not include S/NR-eligible, NYCL-eligible, potential, or unidentified architectural resources, but if some of those resource types were to be designated as NYCLs, calendared for LPC designation, or listed on the S/NR, they would be afforded protection through the implementation of construction protection plans and monitoring procedures, in accordance with the guidelines set forth in *TPPN #10/88*, which would be required by the DOB for adjacent construction.

As described in Chapter 3, "Analytical Framework," there are a number of projects under construction or planned for completion by 2010 in the Project APE. Six of these projects would either alter or demolish an architectural resource.

- Plans for The New York Times Headquarters at 8 Times Square would demolish and replace the S/NR-eligible loft building (#38) at 263-267 West 40th Street.
- Altering the appearance and use of the NYCL, NHL, S/NR U.S. General Post Office (the Farley Building), the Penn Station Redevelopment would create a new intercity train station within the resource. A new monumental entrance and a glass atrium would be constructed rising out of the structure.
- New York City Transit (NYCT) is currently reconstructing the shuttle area of the S/NR-eligible Times Square Subway Station. NYCT is consulting with OPRHP regarding the reconstruction project, which proposes to alter and/or remove several significant architectural features in the shuttle area.
- The Fashion Institute of Technology will restore the existing S/NR-eligible loft building (#64) at 406-426 West 31st Street and convert it into a student dormitory. As part of the project, a 1-story freight handling addition will be constructed at the southern (rear) façade of the building.

- The City is engaged in a process to restore the S/NR-eligible High Line (#27) and convert it into a passive open space below West 30th Street. Although design plans have not yet been finalized, this project would change the derelict appearance of the High Line by restoring it and adding greenery and passive recreational features such as seating and pathways. It would also change the historic use of the structure and alter its relationship to the surrounding neighborhoods and adjacent architectural resources.
- Pursuant to existing zoning, a residential building could be constructed on Potential Development Site 51. Development of this site would remove three of the S/NR-eligible tenements that comprise the blockfront at 523-539 Ninth Avenue (#65).

Six projects under construction or planned for completion by 2010 are located adjacent to architectural resources, close enough to cause accidental construction damage. The West Midtown Intermodal Ferry Terminal is currently under construction adjacent to the S/NR-eligible Lincoln Tunnel North Ventilator (#19d). The approximately two-story-tall terminal structure wraps around the south, west, and north sides of the ventilation building and is replacing an existing shed built in the 1950s. The Studio City project is adjacent to the west of the S/NR-eligible P.S. 51 (#18) at 520 West 45th Street; the West 37th Street Arts Baryshnikov Center for Dance at 450 West 37th Street would be built adjacent to the west of the S/NR-eligible Underhill Building (#62) at 438-448 West 37th Street; the office building currently under construction at 435 Seventh Avenue is located across West 33rd Street from the NYCL- and S/NR-eligible Hotel Pennsylvania (#105) at 410 Seventh Avenue; the residential tower at 306 West 44th Street would be built adjacent to the north of the NYCL-eligible former State Bank and Trust Company (#15) at 681 Eighth Avenue; and the residential building anticipated on Projected Development Site 22 pursuant to the Ninth Avenue Rezoning would be built to the east of the S/NR-eligible tenement (#74) at 408 West 39th Street. Although the latter tenement is located on Projected Development Site 22, it is anticipated to remain in the Future Without the Proposed Action. These six eligible architectural resources would be offered some protection from accidental construction damage through DOB controls governing the protection of adjacent properties from construction activities. In addition, if some of these resources were to be designated as NYCLs, calendared for LPC designation, or listed on the S/NR, they would be afforded protection through the implementation of construction protection plans and monitoring procedures, in accordance with the guidelines set forth in *TPPN #10/88*, which would be required by the DOB for adjacent construction.

Replacing parking lots, garages, and low-rise buildings with large modern buildings, the latter six projects listed above (those adjacent to architectural resources) would beneficially change the contexts of their immediate surroundings. In the case of the Studio City and the West 37th Street Arts Baryshnikov Center for Dance projects, new uses (television studios and a theater) would be added to areas largely characterized by warehouses and parking.

The West Midtown Intermodal Ferry Terminal will not alter the appearance of the North Ventilator. It will be roughly the same size and bulk as the former shed, which also wrapped around the south, west, and north sides of the ventilation building. In views west on West 39th Street, the partly constructed ferry terminal is not visible, and it will not alter the appearance of the North Ventilator or the visual relationship between the above-ground Lincoln Tunnel structures.

Although it would not be constructed adjacent to an architectural resource, one additional project would be constructed close enough to an architectural resource to change its setting. The Theater Row II project at 460 West 42nd Street (located on Projected Development Site 19) would be constructed across Tenth Avenue from the NYCL- and S/NR-eligible model tenements (#72) at 500-506 West 42nd Street. This residential and theater building would replace several low-rise, non-descript buildings and would be one of many recently constructed buildings along West 42nd Street, most of which are tall residential towers.

In addition, the City is pursuing a proposed rezoning initiative that would create the Special West Chelsea District and is intended to provide opportunities for new residential and commercial development and enhancement of the potential open space located along the High Line below West 30th Street. The New York City Department of City Planning is currently preparing the DEIS for the Special West Chelsea District Rezoning and High Line Open Space and it will be issued shortly. Eight architectural resources are located in the proposed Special West Chelsea District rezoning area. They include: the S/NR-eligible Zinn Building (#58) at 210 Eleventh Avenue; the NYCL- and S/NR-eligible Otis Elevator Company building (#89) at 246-260 Eleventh Avenue; the S/NR-eligible former Hess Brothers Confectionary Factory (#97) at 502-504 West 30th Street; the S/NR-eligible Charles P. Rodgers & Company building (#98) at 517-523 West 29th Street; the S/NR-eligible former W&J Sloane Warehouse and Garage (#99) at 541-561 West 29th Street; the S/NR-eligible former Berlin & Jones Envelope Company (#101) at 547-553 West 27th Street; the S/NR-eligible garage (#103) at 537-547 West 26th Street; and the S/NR-eligible former Standard Oil office building (#104) at 551-555 West 25th Street.

F. 2010 FUTURE WITH THE PROPOSED ACTION

The Proposed Action could have potential adverse impacts on architectural resources in the Project Area and APE from direct physical impacts—demolition, alteration, or damage from adjacent construction—and indirect impacts such as the isolation of a property from its surrounding environment, or the introduction of visual, audible, or atmospheric (i.e., pollutants) elements that are out of character with a property or that alter its historic setting and context (e.g., contextual effects).

1. Direct Impacts

a) Proposed Rezoning

It is anticipated that the proposed rezoning would be in place by 2010, and that, as a result, some development permitted under the rezoning would have started.

New Development

Based on the projected development scenario for Hudson Yards, it is expected that about 5.0 million square feet of space would likely be developed as-of-right on seven sites by 2010. These sites would be redeveloped with new commercial, residential, and mixed-use buildings. By 2010 no architectural resources would be removed or altered by projected development of these sites, and there would be no significant adverse impacts from projected development. However, development could have adverse physical impacts on six architectural resources that are anticipated to remain on projected development sites or are located close enough (within 90 feet of proposed construction activities) to projected development sites to potentially experience adverse construction-related impacts from ground-borne construction-period vibrations, falling debris, and collapse (see Figures 9-71 and 9-72 for the relation of architectural resources to the development sites).

Although the six resources listed below could potentially experience adverse direct impacts, they would be offered some limited protection from accidental damage through DOB controls governing the protection of adjacent properties from construction activities. In addition, if some of these resources were to be designated as NYCLs, calendared for LPC designation, or listed on the S/NR, they would be afforded protection through the implementation of construction protection plans and monitoring procedures, in accordance with the guidelines set forth in *TPPN #10/88*, which would be required by the DOB for adjacent construction.

The six architectural resources include:

- (#61) The S/NR-eligible loft building at 344-348 West 38th Street. It is across 38th Street from Site 37.

- (#63) The S/NR-eligible loft building at 424 West 33rd Street. It is adjacent to Site 33.
- (#64) The S/NR-eligible loft building at 406-426 West 31st Street. It is across 31st Street from Site 33.
- (#82) St. Raphael's RC Church and Rectory (NYCL-eligible, S/NR-eligible) at 502 West 41st Street, which is located on Site 14 but anticipated to remain.
- (#91) The S/NR-eligible warehouse at 343-345 West 39th Street. It is across 39th Street from Site 37.
- (#95) The S/NR-eligible former Gledhill Wall Paper Company factory at 541-545 West 34th Street. It is adjacent to Site 4.

b) Open Space

It is anticipated that by 2010, assemblage of parcels and initial construction of the open space corridor between West 33rd and West 34th Streets would have begun. There are no architectural resources located close enough (within 90 feet) to the section of the open space corridor south of West 34th Street to potentially be affected by adverse physical impacts from adjacent construction activities.

By 2010, a large public square would be constructed on a deck built over the eastern portion of Caemmerer Yard, on the block between West 30th and West 33rd Streets and Tenth and Eleventh Avenues. Although the design and the specific program for the new open space have not been planned at this time, construction of the deck in accordance with the development plan for the eastern portion of Caemmerer Yard would remove sections of the High Line along West 30th Street between Tenth and Eleventh Avenues. In addition, as discussed more fully in Chapter 2, "Description of the Proposed Action," NYCT would relocate the Quill Bus Depot to Caemmerer Yard to accommodate the Convention Center Expansion, discussed below. Relocation of the Quill Bus Depot would remove sections of the High Line on West 30th Street between Tenth and Eleventh Avenues. Removal of portions of the High Line would constitute a significant adverse impact. Mitigation for the adverse impact to the High Line is stipulated in two separate LORs with the OPRHP—the ESDC LOR and the MTA LOR. Both LORs stipulate such mitigation to include documentation to Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER) Level 2 standards to salvage and create an historical exhibit on the High Line. The two LORs are included in Appendix J. Mitigation measures for this adverse impact—as well as other adverse impacts identified for other project components—are described in more detail below, under "Mitigation."

c) No. 7 Subway Extension

By 2010, the No. 7 Subway Extension would be open and fully operational, with the exception of the Intermediate Station, which would be under construction and completed by 2025. Although construction of the proposed subway extension has the potential to inadvertently damage adjacent architectural resources, there would not be any adverse impacts, because NYCT would implement protection measures as part of their construction specifications to avoid accidental construction damage. The implementation of these protection measures is stipulated in the MTA LOR. The portion of the alignment constructed by tunnel boring machine excavation (the running tunnels) would have no physical impacts on architectural resources, because construction activity would occur within bedrock, at least 40 feet below-grade, and no vibration impacts from construction or operation of the project would be expected. Construction activities that could potentially affect adjacent architectural resources include the following:

- Possible vibration effects during construction from drill-and-blast excavation for access and ventilation shafts, subway station caverns, rail interlocking chambers, and ancillary space.
- Cut-and-cover construction activities for the portion of the subway alignment (the Times Square connector) under West 41st Street between Ninth Avenue and Times Square. Construction of this

section of the subway would require the underpinning of structures along West 41st Street. The possible effects of these activities could include ground-borne construction-period vibrations, accidental damage by construction equipment, and possible structural damage as a result of settlement or other changes to foundation conditions.

- Construction of station entrances and ventilation shafts, which could require the construction of new structures near architectural resources.

The following ten architectural resources are located adjacent to areas of construction activity for the proposed subway extension.

- The extension of the proposed subway would necessitate modifying the current terminus of the No. 7 Train at the S/NR-eligible Times Square Station (#1). Although project design and engineering is not finalized, it is expected that all construction work to extend the No. 7 Train would begin at the end of the tail tracks approximately 250 feet from the S/NR-eligible station, beyond the distance where adverse impacts could occur. If the current design changes and potential adverse impacts (e.g., the removal of significant architectural features of the station) are identified that cannot be avoided, mitigation measures would be developed in consultation with the OPRHP as stipulated in the LOR and discussed more fully below under Mitigation.
- (#10) The McGraw-Hill Building at 330 West 42nd Street is adjacent to the cut-and-cover section of the tunnel alignment. However, as a NYCL, NHL, and S/NR property, it would be protected through the required implementation of a construction protection plan and monitoring program developed in accordance with *TPPN #10/88*.
- (#19A) Portions of the S/NR-eligible Lincoln Tunnel entrance plaza are located within 90 feet of the Intermediate Station. Although the station would be constructed by enlarging a segment of the previously bored tunnel, construction required for the entrances could potentially result in construction-related physical impacts to the tunnel entrance plaza.
- (#25) The NYCL- and S/NR-eligible B&O Railroad Warehouse at Eleventh Avenue and West 26th Street is located within 90 feet of Site A. The tunnel boring machines would be launched at Site A, which would also be the location of a traction power substation, a facilities power substation, and a ventilation facility.
- (#41) The S/NR-eligible loft building at 323-327 West 39th Street is located within 90 feet of Site N. A facilities power substation and a ventilation facility would be located at Site N.
- (#58) The S/NR-eligible Zinn Building at 210 Eleventh Avenue is located within 90 feet of Site A.
- (#82) St. Raphael's RC Church and Rectory (NYCL- and S/NR-eligible) at 502 West 41st Street is adjacent to Site M, where a facilities power substation would be located. It is also located within 90 feet of the proposed site for the Intermediate Station.
- (#89) The NYCL- and S/NR-eligible Otis Elevator Company at 246-260 Eleventh Avenue is located within 90 feet of Site A.
- (#103) The S/NR-eligible garage at 537-547 West 26th Street is located within 90 feet of Site A.
- (#104) The S/NR-eligible Standard Oil office building at 551-555 West 25th Street is contiguous to Site A.

As discussed above in 2010 Future Without the Proposed Action, five of these resources are located within the Special West Chelsea District rezoning area.

To avoid adverse construction-related impacts on the ten resources listed above, NYCT would take standard protection measures that would include consultation between NYCT, MTA, and the OPRHP as the project design progresses. As part of this consultation, construction protection plans would be developed, as stipulated in the MTA LOR. They would consist of overall plans of protection and avoidance of damage to architectural resources, as well as specific protection measures to be developed for each resource and for potential construction effects (e.g., underpinning, damage from heavy machinery, and ground-borne vibration). Once developed in consultation with the OPRHP, these plans would be implemented to minimize the potential for adverse impacts to architectural resources during construction.

d) Convention Center, Multi-Use Facility, and Waterfront

Construction of the Convention Center Expansion and Multi-Use Facility would result in a significant adverse physical impact to one architectural resource. The Proposed Action would remove sections of the S/NR-eligible High Line (#27) that run east-west on West 30th Street between Eleventh and Twelfth Avenues and then north-south along Twelfth Avenue between West 30th and West 34th Streets. While the portion of the High Line below West 30th Street would not be affected by the Proposed Action, removal of the section north of West 30th Street and west of Eleventh Avenue would result in a significant adverse impact to the architectural resource. Mitigation for the adverse impact to the High Line is stipulated in the ESDC LOR and will include documentation to HABS/HAER Level 2 standards to salvage and create an historical exhibit on the High Line.

Although the proposed Convention Center Expansion, as currently contemplated, would partially envelop the two S/NR-eligible Lincoln Tunnel ventilation structures (#19b and #19b) located on the expansion site, there would be no adverse direct impact to them from adjacent construction, because the Port Authority of New York and New Jersey would require the implementation of construction protection measures. No other architectural resources are located close enough to the Convention Center Expansion site or the Multi-Use Facility site to be affected by construction-related physical impacts.

e) Potential Accommodation for the NYPD Tow Pound and DSNY Facility

As described in Chapter 2, "Description of the Proposed Action," this FGEIS examines the potential for the existing DSNY Facility and the NYPD Tow Pound to be relocated from their current locations to the block bounded by Eleventh and Twelfth Avenues and West 29th and West 30th Streets. No architectural resources are located on this block.

2. Contextual Impacts

As described more fully in Chapter 11, "Urban Design and Visual Resources," a variety of areas with different urban design characteristics define the Project Area. As a whole, there is no unifying visual character, and large portions of the Project Area are defined by rail lines and yards, parking lots, and low-rise and non-descript gas stations, warehouses, garages, and similar industrial and automotive facilities. In the 20th century, several large-scale infrastructure projects, such as the West Side Improvement and construction of the Lincoln Tunnel, transformed large swaths of the Project Area by removing significant amounts of the existing urban fabric. The Proposed Action would continue that trend by further transforming the Project Area's existing context and creating a new mixed-use area of open space and substantial residential and commercial development that would be at a much larger scale than currently exists.

Despite the overarching lack of a distinct and aesthetic setting, the Project Area contains a large number of historically and architecturally significant buildings and structures, as described above. Of these architectural resources, a large number have already lost their integrity of setting as noted above. Others have not. Even though the Proposed Action would have a beneficial effect on the

Project Area by transforming a largely drab area dominated by transportation uses into a new mixed-use neighborhood of open spaces and iconic buildings, it could have adverse contextual impacts on architectural resources—even those that have lost their historic setting—by introducing a new urban design pattern. Following the guidelines of the *CEQR Technical Manual*, contextual impacts could include:

- The elimination of publicly accessible views of a resource;
- The introduction of incompatible visual, audible, or atmospheric elements to a resource's setting;
- The isolation of a resource from its setting; or
- The alteration of a resource's relationship to the streetscape.

In the APE, certain architectural resources were identified as potentially sensitive to contextual impacts that could result from development of the projected and potential development sites. Criteria used, singly or in conjunction, to determine potential sensitivity to contextual impacts include:

- A resource's visual prominence;
- Identifiable views that would be blocked;
- The expected removal by projected or potential development of an architectural resource that contributes to another's setting;
- The location of an architectural resource in a primarily low-rise setting of parking lots and/or non-descript structures that makes it notable in the streetscape;
- The low-rise character of an architectural resource;
- The location of multiple development sites adjacent to an architectural resource; and
- The introduction of new shadows, or the significant lengthening of existing shadow durations, on a historic resource with sunlight-dependent features.

The majority of architectural resources in the study area were determined not to be potentially sensitive to contextual impacts, because, as shown on Figures 9-71 and 9-72, a large number of them are not located in the vicinity of any of the projected or potential development sites. Other architectural resources are located in the Garment District, where they are currently surrounded by high-rise buildings, while other architectural resources are themselves large and/or high-rise structures. Further, some resources are not visually prominent.

In all, the analysis applied above identified fifteen architectural resources that could be sensitive to contextual impacts. The following discussion assesses the Proposed Action's potential to have contextual impacts on those architectural resources by 2010.

a) New Development

It is expected that by 2010, projected development could have adverse contextual impacts on one architectural resource, the NYCL-eligible and S/NR-eligible St. Raphael's RC Church and Rectory (#82) at 502 West 41st Street, which is located on Projected Development Site 14 but anticipated to remain.

It is expected that projected development of Site 14 with an approximately 722,000-square-foot mixed-use building would have an adverse contextual impact on the church by blocking the existing open westward views of it from Tenth Avenue and along West 40th and West 41st Streets. The church is currently visible for long distances in all directions because of its adjacency to the Lincoln Tunnel entrance plaza, the location of a parking lot on its east side, and the surrounding low-rise area. Although adverse, it is not expected that these blocked views would be considered significant adverse

impacts, because the existing open views are not original views of the church. When it was constructed in 1902, the church was surrounded by five-story residential buildings that would have blocked views of all but its primary north façade, and its steeples rising over the block. Construction of the Lincoln Tunnel in the 1930s dramatically altered the church's historic context by adding a ramp to the west and removing all of the structures on the block to the south for the tunnel entrance. In addition, a new building on Site 14 would be one of many tall buildings along the West 42nd Street corridor. A recently constructed, tall residential building is located directly across the street to the north on the south side of the model tenements (#72). After development of Site 14, views of the church's primary façade and towers would still be obtainable from West 41st Street in the immediate vicinity.

By 2010, it is not expected that projected development would have adverse indirect impacts on any of the other architectural resources identified as potentially sensitive to contextual impacts.

Site 33 is located over the open-cut Penn Station Rail Yard at the northwest corner of Ninth Avenue and West 31st Street across from the NYCL, NHL, and S/NR Farley Building (#12). Anticipated development of this site with an approximately two-million-square-foot commercial building would change the Farley Building's context by increasing the density of development on Ninth Avenue and constructing a large building on a site currently characterized by openness. Although development of Site 33 would alter the Farley Building's current setting, it is not expected to have an adverse contextual impact on the resource. As described above, the Farley's Building's original historic context was significantly altered by demolition of Penn Station and construction of Madison Square Garden. A new building on Site 33 would be prominent in views north and south on Ninth Avenue, but it would not block views of the Farley Building or visually overwhelm the structure. Only limited views east from portions of West 31st Street over the rail yard would be blocked. In any case, the Ninth Avenue façade is not the Farley Building's primary façade. In westward views on West 31st Street and Eighth Avenue, the new development on Site 33 would appear as another background building with only a limited visual relationship to the architectural resource's colonnaded Eighth Avenue façade. It is not expected that the development on Site 33 would be visible over the Farley Building in westward views from West 33rd Street and Eighth Avenue (Figure 9-73). Further, by 2010 the Penn Station Redevelopment project would have altered the Farley Building by construction of the new station entrance and tall, glass atrium that would rise out of the structure.

Although Projected Development Sites 22 and 19 are, respectively, located adjacent to the S/NR-eligible blockfront of tenements (#65) at 523-539 Ninth Avenue and the S/NR-eligible tenement (#74) at 408 West 39th Street, and the NYCL- and S/NR-eligible model tenements (#72) at 500-506 West 42nd Street, they would be developed in the 2010 Future Without the Proposed Action. Therefore, there would be no incremental change in the context of these resources from the Proposed Action, and there would be no adverse contextual impacts to these resources.

As described in Chapter 8, "Shadows," there would be no shadow impacts on architectural resources from new development in 2010.

b) Open Space

It is not expected that the section of the proposed open space corridor between West 33rd and West 34th Streets or the public square over the eastern portion of Caemmerer Yard would have any adverse contextual impacts on architectural resources. Only two architectural resources are located in the vicinity of these open spaces. The S/NR-eligible Gledhill Wall Paper Company factory (#95) is located across West 34th Street to the north of the open space corridor segment, and the S/NR-eligible former Hess Brothers Confectionary Factory (#97) is located across West 30th Street to the south of the public square; their settings would not be adversely altered by construction of the adjacent open spaces.

c) No. 7 Subway Extension

It is possible that temporary, adverse indirect impacts to the context or visual setting of some architectural resources could result during construction. Cut-and-cover and other construction activities that would be visible from street level could result in temporary visual obstructions created by machinery and other construction equipment required to build the project and in temporary loss of context for the architectural resources nearby. However, any such impacts would only be temporary during the construction period.

Similarly, it not expected that significant adverse contextual impacts would occur to any architectural resources as a result of the construction of the visible subway elements, such as the stations and vent facilities. Existing transportation features such as the Lincoln Tunnel, Caemmerer Yard and Penn Station Rail Yard, and the Amtrak rail line are defining features of the largely manufacturing and commercial study area.

d) Convention Center, Multi-Use Facility, and Waterfront

Since the proposed Convention Center Expansion would close West 39th Street between Eleventh and Twelfth Avenues, it would have adverse contextual impacts on the above-ground features of the S/NR-eligible Lincoln Tunnel. The three ventilation buildings and the walls surrounding the entrance plaza are currently visible together in the same view on West 39th Street, and their visual and aesthetic relationship to each other would be eliminated. Forming the focal point of the West 39th Street view corridor, the Lincoln Tunnel North Ventilator (#19d) is visible from as far east as Fifth Avenue. Although it would still be visible from Twelfth Avenue, the visual prominence of the resource would be affected. Its visual relationship to the streetscape would be altered, because distant and clear views of its two towers would not be obtainable. Only oblique views would be possible. Similarly, the Convention Center Expansion would alter the setting and visual prominence of the freestanding Lincoln Tunnel Ventilation Structure (#19b) at 491 Eleventh Avenue and the ventilation structure (#19c) at West 39th Street and Twelfth Avenue. Surrounded on three sides and integrated into the Convention Center Expansion, the Eleventh Avenue ventilation structure would lose its monumental appearance, as would the other ventilation building.

No contextual effects to other architectural resources are expected from construction of the Convention Center Expansion or the Multi-Use Facility. These structures would not block views of other resources, alter the visual setting of other resources, or introduce incompatible visual, audible, or atmospheric elements to a resource's setting. Few resources are located in the vicinity of these proposed structures; those that are, are former and current manufacturing buildings with visual settings that would not be adversely altered by these proposed facilities.

G. 2025 FUTURE WITHOUT THE PROPOSED ACTION

Three projects planned for completion by 2025 in the Project APE are located in the immediate vicinity of architectural resources:

- Projected Development Site 32—an office building of approximately 1 million square feet with ground-floor retail at West 33rd Street and Ninth Avenue—would be constructed contiguous to the east of the S/NR-eligible loft building (#63) at 424 West 33rd Street. It would also be located across the street from the NYCL- and S/NR-eligible St. Michael's RC Church Complex (#85) at 414-424 West 34th Street and the S/NR-eligible Cheyenne Diner (#96) at 411 Ninth Avenue. Located on the site of an existing surface parking lot, this project would add to the density and the mixed-use character of these resources' setting.
- Pursuant to the 34th Street Rezoning, an approximately 295,000-square-foot office building with ground-floor retail is anticipated to be constructed on Projected Development Site 43. Although this development site contains the S/NR-eligible West Side Jewish Center (#84) at 347 West 34th

Street, that architectural resource is anticipated to remain. Projected Development Site 43 is also adjacent to the S/NR-eligible Harding Building (#37) at 440-448 Ninth Avenue. This development would alter the setting of the West Side Jewish Center and the Harding Building by replacing a parking lot and several low-rise, non-descript buildings with a large office structure. Located contiguous to the synagogue, it would especially alter that resource's setting.

- Pursuant to the Chelsea Rezoning, a small residential building is anticipated to be constructed on Projected Development Site 44. This site is located across the street from the NYCL, NHL, SNR Farley Building (#12).

As a NYCL and S/NR property, the Farley Building would be protected from adjacent construction through the required implementation of a construction protection plan and monitoring program developed in accordance with *TPPN #10/88*.The five other architectural resources described above would be offered some protection from accidental construction damage through DOB controls governing the protection of adjacent properties from construction activities. In addition, if some of those resources were to be designated as NYCLs, calendared for LPC designation, or listed on the S/NR, they would be afforded protection through the implementation of construction protection plans and monitoring procedures, in accordance with the guidelines set forth in *TPPN #10/88*, which would be required by the DOB for adjacent construction.

H. 2025 FUTURE WITH THE PROPOSED ACTION

1. Direct Impacts

By 2025, it is expected that the No. 7 Subway Extension would be constructed and operational, and the Convention Center Expansion and the Multi-Use Facility would be completed and in use. Potential impacts from these components of the Proposed Action are discussed above under the 2010 Build Year analysis. Completion of the open space network north of West 34th Street and redevelopment of the remaining 40 projected development sites and less likely redevelopment of the 54 potential sites pursuant to the proposed rezoning could have adverse physical impacts on architectural resources.

a) New Development

Projected Development Sites

By 2025, all or most of the remaining projected development sites would be redeveloped with approximately 40 million square feet of commercial, residential, retail, and hotel space. Redevelopment of these sites has the potential to adversely affect architectural resources through removal or alteration or from adjacent construction-related activities.

Six architectural resources located on projected development sites could experience significant adverse direct impacts through potential removal or alteration. Although these resources could be preserved through reuse or incorporation into future development, it is assumed that they would be removed or significantly altered. As described below under Mitigation, these significant adverse impacts would be unmitigated, because there are no mechanisms to require mitigation on private property redeveloped as-of-right. The six resources include:

- (#27) The S/NR-eligible High Line. A portion of the High Line along West 30th Street is located on Site 1.
- (#63) The S/NR-eligible loft building at 424 West 33rd Street. It is located on Site 34. This building would only be removed in the development scenario with the relocation of Madison Square Garden.

- (#87) The NYCL- and S/NR-eligible former New York Public Library Branch at 457 West 40th Street, which is located on Site 20.
- (#92) The S/NR-eligible former Franco-American Baking Company at 509-517 West 38th Street. It is located on Site 13.
- (#93) The S/NR-eligible warehouse at 500 West 37th Street. It is located on Site 9.
- (#94) The S/NR-eligible former Pinehill Crystal Spring Water Company at 500-504 West 36th Street. It is located on Site 7.

The Proposed Action could have adverse physical impacts on 18 architectural resources that are anticipated to remain on projected development sites or are located close enough (within 90 feet of proposed construction activities) to projected development sites to potentially experience adverse construction-related impacts from ground-borne construction-period vibrations, falling debris, and collapse.

Although the 18 resources listed below could potentially experience adverse direct impacts, they would be offered some limited protection from accidental damage through DOB controls governing the protection of adjacent properties from construction activities. In addition, if some of those resources were to be designated as NYCLs, calendared for LPC designation, or listed on the S/NR, they would be afforded protection through the implementation of construction protection plans and monitoring procedures, in accordance with the guidelines set forth in *TPPN #10/88*, which would be required by the DOB for adjacent construction.

The 18 architectural resources that could potentially experience adverse construction-related impacts from ground-borne construction-period vibrations, falling debris, and collapse include:

- (#7) The NYCL- and S/NR-eligible Penn Station Service Building at 236-248 West 31st Street. It is across West 31st Street from Site 45.
- (#11) The NYCL-eligible commercial building at 300 West 38th Street. It is on the same blockfront as Site 41.
- (#19A) The S/NR-eligible Lincoln Tunnel entrance plaza is across West 39th Street from Site 12.
- (#31) The S/NR-eligible Shampan Eighth Avenue Building at 553-555 Eighth Avenue. It is located on the same blockfront as Site 41.
- (#41) The S/NR-eligible loft building at 323-327 West 39th Street. It is across West 39th Street from Site 39.
- (#56) The S/NR-eligible Hill Building at 469-475 Tenth Avenue. It is adjacent to Site 9 and across West 36th Street from Site 7.
- (#57) The NYCL- and S/NR-eligible Master Printers Building at 406-416 Tenth Avenue. It is across West 33rd Street from Site 31.
- (#60) The S/NR-eligible Finck Building at 316-326 West 39th Street. It is adjacent to Site 39.
- (#61) The S/NR-eligible loft building at 344-348 West 38th Street. It is adjacent to Sites 40 and 41 and across West 38th Street from Site 39.
- (#62) The S/NR-eligible Underhill Building at 438-448 West 37th Street. It is adjacent to Site 26, on the same blockfront as Site 25, and across West 37th Street from Site 23.
- (#63) The S/NR-eligible loft building at 424 West 33rd Street. It is located on the same block as Sites 31 and 33.

- (#64) The S/NR-eligible loft building at 406-426 West 31st Street. It is across West 31st Street from Site 33.
- (#74) The S/NR-eligible tenement at 408 West 39th Street. It is across Dyer Avenue from Site 21.
- (#78) The S/NR-eligible tenement at 463 West 35th Street. Although it is located on Site 27, it is anticipated to remain.
- (#85) The NYCL- and S/NR-eligible St. Michael's RC Church Complex at 414-424 West 34th Street. It is located on the same blockfront as Site 30 and across West 33rd Street from Site 34.
- (#91) The S/NR-eligible warehouse at 343-345 West 39th Street. It is across West 39th Street from Sites 38 and 39.
- (#96) The S/NR-eligible Cheyenne Diner at 411 Ninth Avenue. Although it is located on Site 30, it is anticipated to remain.
- (#97) The S/NR-eligible former Hess Brothers Confectionary Factory at 502-504 West 30th Street. It is across West 30th Street from Site 1.

Although the NYCL, NHL, and S/NR McGraw-Hill Building (adjacent to Site 35) is located within 90 feet of a projected development site, it would be protected from adverse physical impacts. Adjacent construction would be required to follow DOB *TPPN #10/88.*

Potential Development Sites

Based on the assessment of development sites where development would be less likely than on the projected sites but still a possibility for development, 54 potential development sites were identified (Figures 9-71 and 9-72). Although it is unlikely that more than a few of these sites would be developed, they could yield development of mostly commercial space, as well as residential, retail, and hotel space. Development on these sites could have potential adverse physical impacts on architectural resources, but impacts are less likely.

If development were to occur on the potential development sites, there would be potential for significant adverse impacts to four architectural resources through removal or alteration. The removal of an architectural resource would constitute an unavoidable adverse impact. As described below under Mitigation, these significant adverse impacts would be unmitigated, because there are no mechanisms to require mitigation on private property redeveloped as-of-right. The following resources are located on potential development sites:

- (#55) The S/NR-eligible Fairmont Building at 239-241 West 30th Street. It is located on Site 92.
- (#83) The S/NR-eligible Christ Church Memorial at 334-344 West 36th Street. It is located on Site 87, which is a residential conversion/expansion site.
- (#90) The S/NR-eligible former New York Edison Company building at 308-312 West 36th Street. It is located on Site 89.
- (#91) The S/NR-eligible warehouse at 343-345 West 39th Street. It is located on Site 68.

Although development of more than a few of the potential development sites is unlikely, up to thirty architectural resources could potentially experience construction-related physical impacts from ground-borne construction-period vibrations, falling debris, collapse, or other accidental damage from adjacent potential development. These resources include the following:

- (#6) The NYCL- and S/NR-eligible St. John the Baptist RC Church and Convent at 207-215 West 30th Street. Although this resource is located on Site 92, it is anticipated to remain. It is also located across West 30th Street from Site 94.
- (#7) The NYCL- and S/NR-eligible Penn Station Service Building at 236-248 West 31st Street. Although it is located on Site 92, it is anticipated to remain.
- (#9) The NYCL- and S/NR-eligible Holy Cross RC Church Complex at 329-333 West 42nd Street. It is on the same blockfront as Site 66.
- (#11) The NYCL-eligible commercial building at 300 West 38th Street. It is on the same blockfront as Site 76 and on the same block as Site 77.
- (#19A) The S/NR-eligible Lincoln Tunnel entrance plaza is adjacent to Site 47 and across West 40th Street from Site 46.
- (#31) The S/NR-eligible Shampan Eighth Avenue Building at 553-555 Eighth Avenue. It is located adjacent to Sites 76 and 77.
- (#34) The S/NR-eligible loft building at 509-519 Eighth Avenue. It is adjacent to Site 89.
- (#35) The S/NR-eligible Hoover Building at 501-507 Eighth Avenue. It is adjacent to Site 89.
- (#41) The S/NR-eligible loft building at 323-327 West 39th Street. Although it is located on Site 69, it is anticipated to remain. It is also located on the same blockfront as Sites 68 and 70.
- (#43) The S/NR-eligible Garment Wear Arcade at 306 West 37th Street. It is adjacent to Site 82, on the same blockfront as Site 81, and across West 37th Street from Sites 77 and 89.
- (#44) The S/NR-eligible loft building at 315-325 West 36th Street. It is adjacent to Sites 81, 82, and 85, on the same block as Sites 80 and 84, and across West 36th Street from Sites 87, 88, and 89.
- (#46) The S/NR-eligible Fur Craft Building at 242-246 West 30th Street. It is adjacent to Site 93.
- (#47) The S/NR-eligible loft building at 214-222 West 29th Street. It is adjacent to Sites 96, 97, and 98, on the same blockfront as Site 99, and across West 29th Street from Site 94.
- (#48) The S/NR-eligible loft building at 231-239 West 29th Street. It is on the same blockfront as Site 94 and across West 29th Street from Sites 95 and 96.
- (#49) The S/NR-eligible loft building at 241-245 West 29th Street. It is on the same blockfront as Site 93 and across West 29th Street from Sites 95 and 96.
- (#50) The S/NR-eligible loft building at 249-251 West 29th Street. It is adjacent to Site 93 and across West 29th Street from Sites 95 and 96.
- (#60) The S/NR-eligible Finck Building at 316-326 West 39th Street. It is adjacent to Sites 73 and 74 and across West 39th Street from Sites 69 and 70.
- (#61) The S/NR-eligible loft building at 344-348 West 38th Street. It is adjacent to Site 75 and across West 38th Street from Sites 71 and 72.
- (#62) The S/NR-eligible Underhill Building at 438-448 West 37th Street. It is adjacent to Sites 54 and 55 and across 37th Street from Site 53.
- (#63) The S/NR-eligible loft building at 424 West 33rd Street. It is across West 33rd Street from Site 61.

- (#64) The S/NR-eligible loft building at 406-426 West 31st Street. It is across Dyer Avenue from Site 63 and on the same block as Site 65.
- (#69) The S/NR-eligible tenement at 309 West 43rd Street. It is across West 43rd Street from Site 66.
- (#75) The S/NR-eligible former Barbour Dormitory at 330 West 36th Street. It is adjacent to Sites 87 and 88, on the same block as Site 86, and across West 36th Street from Sites 84 and 85.
- (#76) The S/NR-eligible tenement at 346 West 36th Street. It is adjacent to Sites 86 and 87, and across West 36th Street from Sites 83 and 84.
- (#78) The S/NR-eligible tenement at 463 West 35th Street. It is on the same blockfront as Site 57, on the same block as Site 56, and across West 35th Street from Site 59.
- (#80) The S/NR-eligible Webster Apartments at 419 West 34th Street. It is adjacent to Site 60.
- (#82) The NYCL- and S/NR-eligible St. Raphael's RC Church and Rectory at 502 West 41st Street. These two buildings are located across Dyer Avenue from Site 46 and across West 40th Street from Site 48.
- (#85) The NYCL- and S/NR-eligible St. Michael's RC Church Complex at 414-424 West 34th Street. It is adjacent to Site 61.
- (#88) The NYCL- and S/NR-eligible former Manhattan Opera House at 311 West 34th Street. It is located across West 35th Street from Site 88.
- (#108) The NYCL- and S/NR-eligible New Yorker Hotel at 481-497 Eighth Avenue. It is across West 35th Street from Site 88.

Although the 30 resources listed above could experience adverse direct impacts, they would be offered some limited protection from accidental damage through DOB controls governing the protection of adjacent properties from construction activities. By 2025, some of the resources anticipated to remain on the potential development sites and those adjacent to the potential development sites could become listed on the S/NR or designated as NYCLs. If that were to occur, they would be afforded additional protection through the implementation of construction protection plans and monitoring procedures, in accordance with the guidelines set forth in *TPPN #10/88*, which would be required by the DOB for adjacent construction. Although the Farley Building (#12) is located across West 31st Street from Sites 90 and 91, there would be no potential adverse impacts to this resource. Construction activities within 90 feet of the NYCL and S/NR building would be required to implement DOB *TPPN #10/88* to avoid adverse construction-related impacts.

b) Open Space

Running midblock between Tenth and Eleventh Avenues from West 33rd to West 42nd Streets, the proposed Midblock Park and Boulevard System would have an unavoidable adverse impact on the S/NR-eligible former Gledhill Wall Paper Company factory (#95) at 541-545 West 34th Street. This resource is located on the site of the proposed open space corridor and would be removed. If developed in consultation with the OPRHP and/or LPC, potential mitigation measures for this impact could include photographic and written documentation of the building according to HABS standards.

Although construction of the open space corridor could result in inadvertent construction damage to four adjacent architectural resources, the City would implement construction protection plans and monitoring procedures in accordance with the guidelines set forth in Chapter F, "Historic Resources," section 523 of the *CEQR Technical Manual*. It is expected that those plans would follow DOB *TPPN #10/88*. Those resources would also be afforded some measure of protection through DOB controls

and Building Code regulations governing the protection of adjacent properties during construction activities. The four resources adjacent to the open space corridor include the S/NR-eligible Lincoln Tunnel Entrance Plaza (#19A), the NYCL- and S/NR-eligible Model Tenements (#72) at 500-506 West 42nd Street, the NYCL- and S/NR-eligible St. Raphael's RC Church and Rectory (#82) at 502 West 41st Street, and the S/NR-eligible former Franco-American Baking Company building (#92) at 509-517 West 38th Street. However, as described above, it is anticipated that the former Franco-American Baking Company building would be removed by projected development on Site 13.

2. Contextual Impacts

a) New Development

The development of the projected and potential development sites by 2025 could have adverse contextual impacts on four architectural resources. Some of the resources described below were also assessed for contextual impacts in the 2010 Future With the Proposed Action.

Development of the corridor of tall buildings along Tenth Avenue would have adverse contextual impacts on the S/NR-eligible Hill Building (#56) at 469-475 Tenth Avenue. First, remnants of the Hill Building's historic setting would be lost, because two existing adjacent architectural resources—the S/NR-eligible warehouse at 500 West 37th Street (#93) and the S/NR-eligible former Pinehill Crystal Spring Water Company (#94) at 500-504 West 36th Street—would be demolished by development of Projected Development Sites 7 and 9, as described above. Secondly, the 12-story Hill Building would lose its visual prominence in northward views on Tenth Avenue. Although development along the avenue would have beneficial effects on the area by primarily replacing parking lots and non-descript auto-related buildings, the area would be transformed from a largely low-rise district into one densely developed with tall towers. Those tall towers would block existing prominent northward views of the Hill Building, which rises above its low-rise surroundings. The loss of these views on Tenth Avenue would be considered an adverse impact, but not significant because they are only limited views. In the immediate vicinity of the Hill Building, the impact of the surrounding towers would be less pronounced, because they would be massed with setbacks that would pull their bulk back from the street. Therefore, closer views of the Hill Building would be less obscured (Figure 9-74). Blocked southward views on Tenth Avenue and eastward views on West 36th Street would not be considered adverse impacts, because the Hill Building's north and west façades are largely windowless, brick wall surfaces overlooking adjacent lots.

Development of Potential Development Site 87, if it were to occur, would have adverse contextual impacts on the S/NR-eligible former Barbour Dormitory (#75) at 330 West 36th Street and the S/NR-eligible tenement (#76) at 346 West 36th Street. Development of Site 87 would replace or significantly alter the S/NR-eligible Christ Church Memorial (#83), which is located between the dormitory building and tenement. Together, these three architectural resources form a tangible reminder of a former residential neighborhood. Although the original historic setting of these resources has been lost by subsequent development of garment lofts and parking lots, replacing the Christ Church Memorial would isolate the dormitory and tenement on the street and sever their physical and historic contextual relationship.

It is anticipated that by 2025, the NYCL- and S/NR-eligible St. Raphael's RC Church and Rectory (#82) would be further surrounded by new buildings on Projected Development Site 20 and Potential Development Sites 46, 47, and 48. These four sites circle the church's east, south, and west sides. Views of the church not obscured by projected development on Site 14 (described above) would be obscured by 2025, and the church's setting would be further transformed into a dense area of tall buildings.

Although new development would affect the setting of the three architectural resources described next, it is not expected that they would experience adverse contextual impacts.

By 2025, projected and potential development would occur on multiple sites around the NYCL, NHL, S/NR Farley Building (#12) along Eighth and Ninth Avenues and on West 31st Street (Figure 9-73). Although the Farley Building's context would be altered, especially along Eighth and Ninth Avenues, it is not expected that new development would overwhelm the low-rise architectural resource, because it occupies such a large site (two full City blocks). As seen from Ninth Avenue, the Farley Building's monumentality would be maintained, even though the rail yard and parking lots across the avenue would be developed. In addition, views of the Farley Building along Eighth and Ninth Avenues would not be blocked. Westward views on West 31st Street from east of Eighth Avenue would be partially blocked by projected development on the Madison Square Garden site, but views from Eighth Avenue of the building's primary, colonnaded façade would be unobstructed. Further, the Farley Building's context has been altered over time, most dramatically and adversely by demolition of the former Penn Station and its replacement by Madison Square Garden. In any case, the Penn Station Redevelopment project would have transformed the Farley Building's appearance by 2010, as described above.

It is projected that by 2025, the eastern end of the block between Ninth and Tenth Avenues and West 33rd and West 31st Streets would be redeveloped with large commercial buildings. Located across the street from the NYCL- and S/NR-eligible St. Michael's RC Church Complex (#85) at 414 West 34th Street and 409-429 West 33rd Street, new projected development on Site 34 would cover the Penn Station Rail Yard (as described above), replace two surface parking lots, and potentially replace an architectural resource, the S/NR-eligible loft building at 424 West 33rd Street (#63). Although this projected development would alter the church complex's existing setting, it is not expected that it would result in an adverse contextual impact. With the exception of the open-cut rail yard, the church's original historic context largely does not exist. Although taller and larger than the church complex, the new development would not visually overwhelm the architectural resource or adversely affect its relation to the streetscape on West 33rd Street. Two existing large structures—the Westyard Distribution Center and the NYCL- and S/NR-eligible Master Printers Building (#57)—are located on the street in the immediate vicinity. The only views of the church that would be blocked would be limited views from Ninth Avenue over the rail yard. On West 33rd and West 34th Streets, views would be unobstructed by projected development. An additional projected development site (Site 30) is located east of the church. An approximately 231,000-square-foot residential building that could be developed on the site would become one of many tall buildings in the church's vicinity.

It is projected that by 2025, an approximately 256,000-square-foot residential building could be developed on Site 27, adjacent to the north of the S/NR-eligible tenement (#78) at 463 West 35th Street. In addition, Projected Development Sites 5 and 7 are located across Tenth Avenue from the tenement and Potential Development Site 59 is located across West 35th Street to the south. Development of these sites would not block views of the tenement. Although development of these sites would transform the tenement's existing low-rise setting into a dense area of tall buildings, its original residential and industrial setting no longer exists and it is currently surrounded by multiple parking lots. The juxtaposition of the tenement and the surrounding tall buildings would be a typical streetscape scene of Midtown Manhattan.

It is not expected that new development would have adverse impacts on six additional architectural resources identified as being potentially sensitive to contextual impacts.

It is projected that by 2025, an approximately 1.3 million-square-foot, mixed-use building could be constructed on Potential Development Site 92, adjacent to the west of the NYCL- and S/NR-eligible St. John the Baptist RC Church and Rectory (#6) at 207-215 West 30th Street. In addition, Potential Development Site 94, which could be developed with an approximately 270,000-square-foot commercial building, is located across West 30th Street from the church. It is not expected that the potential development of these sites, if it occurred, would have an adverse impact on the architectural resource. Replacing a six-story, non-descript parking garage, a building on Potential Development

Site 92 would be one of many tall buildings in the church's immediate setting, which currently consists of numerous mid- to high-rise garment loft buildings. New development on either site would not block views of the church, because the surrounding garment lofts currently limit views to its immediate vicinity on West 30th Street.

Although there are no Projected or Potential Development Sites adjacent to the Starrett-Lehigh Building (#24, NYCL and S/NR) on Eleventh Avenue at West 27th Street, the architectural resource is visually prominent in views along Eleventh and Twelfth Avenues, especially as seen from the south. North of the Starrett-Lehigh Building, Eleventh and Twelfth Avenues would be transformed by the creation of corridors of tall buildings. However, these projected buildings, and the Multi-Use Facility, would appear as background structures, and there would be no adverse contextual impacts to the Starrett-Lehigh Building.

There are seven Projected and Potential Development Sites on West 39th Street in the immediate vicinity of the S/NR-eligible Finck Building (#60) at 316-326 West 39th Street. It is not expected that development of these sites—which largely contain parking lots, garages, and non-descript low-rise buildings—would have any adverse contextual impacts on the architectural resource. Development of these sites would fill out the holes in the streetscape without overwhelming the 12-story Finck Building.

It is expected that by 2025, there would be additional projected and potential development in the immediate vicinity of the NYCL- and S/NR-eligible model tenements (#72) at 500-506 West 42nd Street. The model tenements are currently located in an area of numerous recently constructed high-rise residential buildings, one of which is adjacent to the south. Projected and potential development would conform to the existing setting, and there would be no adverse contextual impacts to the model tenements (Figure 9-75).

It is expected that by 2025, a 450,000-square-foot, transportation-related facility would be developed on Projected Development Site 21 to the west of the S/NR-eligible tenement (#74) at 408 West 39th Street, and that an approximately 260,000-square-foot residential building could be constructed at the western end of the block on Potential Development Site 52. However, it is not expected that these projected and potential developments would have any adverse contextual impacts on the tenement, which currently exists on the block as an intact, lone remainder of a former residential streetscape. Surrounding new development would restore the streetscape without adversely altering the tenement's relationship to it.

Projected Development Site 1 occupies the portion of Caemmerer Yard between Tenth and Eleventh Avenues. It is located across West 30th Street from the S/NR-eligible former Hess Brothers Confectionary Factory (#97) at 502-504 West 30th Street. It is expected that by 2025, Site 1 would be developed with open space and approximately 5.6 million square feet of office, retail, residential, and institutional space in several buildings. Although this development would completely transform the southwest portion of the Project Area, as well as the setting of the Hess Brothers Factory, it is not expected that it would adversely affect the historic resource. Only partial southward views of the building from Tenth Avenue would be blocked, and the former factory's original historic setting was partially demolished by construction of the High Line in the 1930s.

Further, there would be significant adverse shadow impacts on two architectural resources from new development in 2025, as described more fully in Chapter 8, "Shadows." Throughout the year, there would be adverse shadow impacts on the stained glass windows of the NYCL- and S/NR-eligible St. Raphael's RC Church and Rectory. On the March, May, and June analysis days, there would be shadow impacts on the NYCL, NHL, and S/NR Farley Building's colonnaded Eighth Avenue facade.

b) Open Space

It is not expected that completion of the open space network by 2025 would have any adverse contextual impacts on architectural resources. Only three architectural resources are adjacent to the section of the open space corridor north of West 34th Street—the NYCL- and S/NR-eligible St. Raphael's RC Church and Rectory (#82) at 502 West 41st Street, the NYCL- and S/NR-eligible model tenements at 500-506 West 42nd Street (#72), and the S/NR-eligible Lincoln Tunnel Entrance Plaza (#19A). The northernmost section of the open space corridor would be located across West 41st Street to the north of the church and to the west of the model tenements. By 2025, the church would be affected by adverse contextual impacts from surrounding new development (as described above), and it is not expected that a parcel of open space across the street would have an additional adverse contextual impact on the church. Similarly, it is anticipated that by 2025, the model tenements would be surrounded by numerous tall buildings, which would be the continuation of an existing development trend. The open space would remove a non-descript, low-rise building and would add greenery to West 42nd Street (Figure 9-75). Therefore, construction of open space on the block to the west would not be expected to adversely affect the model tenements' setting.

The proposed open space that would be constructed on the block bounded by Eleventh and Twelfth Avenues and West 29th and West 30th Streets would be located across Eleventh Avenue from the S/NR-eligible W & J Sloane Warehouse and Garage (#99) at 306-310 Eleventh Avenue. This block is currently occupied by a bus storage lot and low-rise, non-descript transportation- and industrial-related buildings. It is not expected that the replacement of these structures, which do not contribute to the setting of the W & J Sloane Warehouse, with open space would have adverse contextual impacts on the architectural resource.

I. MITIGATION

1. Direct Impacts

The Proposed Action has the potential for significant adverse physical impacts on architectural resources. In some cases where significant adverse impacts are identified, potential mitigation could be developed and implemented in consultation with the LPC and OPRHP. For physical impacts, possible mitigation could include redesign; protective measures, including construction monitoring; and, as a last resort, documentation or redesign.

a) Possible Mitigation Measures for Demolition or Alteration of Architectural Resources

Construction of the open space corridor would entail demolition of the S/NR-eligible former Gledhill Wall Paper Company factory (#95) at 541-545 West 34th Street. Possible mitigation measures for this unavoidable adverse impact could include documenting the building according to HABS standards. HABS documentation typically involves photographic and written documentation. Further, significant architectural features of the building could be salvaged. Any salvaged features could be donated to a museum or other cultural facility, incorporated into the design of the open space corridor, or included in a special museum or exhibit area. This museum or exhibit area could document the history of the Project Area.

Partial removal of the High Line by construction of the deck in accordance with the development plan for the eastern portion of Caemmerer Yard, the relocation of the Quill Bus Depot, and construction of the Multi-Use Facility and the Convention Center Expansion would be considered a significant adverse impact. As stipulated in the ESDC LOR and in the MTA LOR, mitigation for the adverse impact to the High Line would include HABS/HAER Level 2 documentation to salvage and create an historical exhibit on the High Line. In addition, as currently contemplated, a pedestrian entrance to the Multi-Use Facility would be built along West 30th Street at the location formerly occupied by the section of the High Line to be removed. This pedestrian access way could connect to the High Line

south of West 30th Street in the event the High Line is improved as publicly accessible open space, partially mitigating the adverse impact of removing the portion of the High Line structure along West 30th Street.

As described above, development of the six projected and four potential development sites could result in significant adverse impacts to ten architectural resources through demolition. As noted above, possible mitigation could include redesign, protective measures, and, as a last resort, documentation or redesign; however, because future private development on these sites would occur as-of-right under the proposed rezoning, there are no mechanisms for developing and implementing mitigation measures. Therefore, the Proposed Action would result in unmitigated significant adverse impacts to the ten resources.

Construction of the Times Square connector would necessitate modifying the current terminus of the No. 7 Train at the S/NR-eligible Times Square Station. Project design and engineering is not finalized, but as currently contemplated, it is not expected that work would affect the station, because work would occur at the end of the tail tracks, approximately 250 feet from the station. However, the current design could change, and construction of the tunnel extension and modification of the existing station could require the removal of significant architectural features of the station. As stipulated in the MTA LOR, NYCT will consult with the OPRHP as the design progresses in an effort to preserve and avoid—to the extent practicable—adverse impacts to the significant historic features of the Times Square Subway Station. If potential adverse impacts are identified that may not be avoidable, possible mitigation measures could include HABS documentation and/or the salvage of significant architectural features. An exhibit could be created with the prepared documentation and any salvaged features. Potential exhibit locations could include the Times Square Subway Station, one of the proposed No. 7 Train stations, or another location.

b) Possible Mitigation for Accidental Damage from Adjacent Construction

There would be no adverse physical impacts to NYCL and S/NR properties within 90 feet of proposed construction activities, because they would be protected by *TPPN #10/88* and other New York City Building Code regulations. Adherence to these regulations would protect the U.S. General Post Office and the McGraw-Hill Building from adjacent project-related construction, and no mitigation measures would be required. As described above, the U.S. General Post Office is adjacent to several projected and potential development sites, and the McGraw-Hill Building is adjacent to the proposed No. 7 Subway Extension and to a projected development site. Further, there would be no adverse physical impacts to any architectural resources from construction of the Midblock Park and Boulevard System and the No. 7 Subway Extension because the City would take protection measures against inadvertent construction damage that could result from construction activities under the control of a public agency. These protection measures would include consultation with the LPC and the OPRHP and the development and implementation of construction protection plans. Implementation of construction protection measures for the No. 7 Subway Extension is stipulated in the MTA LOR.

It is expected that these plans would follow DOB *TPPN #10/88*, regarding procedures for the avoidance of damage to historic structures from adjacent construction, and they would be approved by the LPC and OPRHP before any work commences. To establish and implement the plans, an engineering firm licensed to practice in the State of New York would develop the construction protection plans that would describe in detail demolition and construction procedures. The engineers would perform the following:

- Inspect adjacent architectural resources to ascertain pre-existing damage, existing structural distresses, and potential weakness in the structure;
- Establish protection procedures for architectural resources during project construction;

- Establish methods and materials to be used to repair or replace any elements of the architectural resources that might be damaged in spite of the precautions of the construction protection plan;
- Establish a monitoring program to measure vertical and lateral movement and vibration of the architectural resources within 90 feet of the project site; and
- Establish and monitor construction methods to limit vibrations to levels that would not cause structural damage to the nearby architectural resources.

The engineers in charge of monitoring would be empowered to issue "stop work" orders as required to prevent damage to adjacent architectural resources. Construction would not recommence until the OPRHP or LPC approves the steps taken to stabilize or prevent further damage to the structures. All other provisions of the New York City Building Code applicable to construction activities, protection of adjacent structures and utilities, and specific sections dealing with excavation and foundation operations would be met.

As described above, numerous architectural resources could experience adverse physical impacts from adjacent construction activities on the projected and potential developments sites. Development on these sites would occur as-of-right, and there would be no special protection—through construction protection plans and monitoring programs—for S/NR-eligible and NYCL-eligible resources against accidental damage resulting from adjacent construction activities. There would, however, be some limited protection afforded by existing DOB regulations regarding the protection of all structures adjacent to construction activities. These measures are limited in that they do not provide for construction protection measures that are specific to the conditions and potential weaknesses of adjacent resources or for the implementation of monitoring procedures.

It is possible that some of the S/NR-eligible and NYCL-eligible properties in the Project Area and 400-foot study area may become listed S/NR properties or designated NYCLs. If that were to occur, construction of the project components and any future development would afford some additional protection to adjacent, future listed or designated resources through implementation of DOB *TPPN #10/88*, which would be required by the DOB for adjacent construction. ❖