

AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, FIRST FLOOR INTERIOR, consisting of the lobby spaces and the fixtures and components of these spaces, including but not limited to, wall and ceiling surfaces, floor surfaces, the steps adjoining the Dey Street entrances, staircase C, benches, entrance doors, revolving door enclosures, columns, grilles, doors, railings, chandeliers, wall clocks, and mailboxes; 195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Manhattan.
Built 1912-16; addition 1920-22; William Welles Bosworth, architect

Landmark Site: Borough of Manhattan Tax Map Block 80, Lot 1

On April 18, 2006, the Landmarks Preservation Commission held a public hearing on the proposed designation of the American Telephone & Telegraph Building, First Floor Interior (Item No. 6). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses, including the owner and a representative of owner, testified in support of the designation. There was no testimony in opposition to the designation. The Commission has received a letter in support of the designation from the New York Landmarks Conservancy. The Commission previously held a public hearing on the American Telephone and Telegraph Company Building Interior (LP-1120) on March 11, 1980 (Item No. 13).

Summary

Planned by the noted architect William Welles Bosworth and built in phases between 1912 and 1922, the Greek-inspired first floor lobby of the American Telephone & Telegraph Company Building, with its forest of polished marble Doric columns, is one of the great monumental classical interiors in New York City. Envisioned by company president Theodore Newton Vail as a grand corporate symbol, this dignified interior was designed to create an impression of quality, durability, and permanence expressive of the Telephone Company's commitment to public service. Inspired by classical Greek and Egyptian temple design, the lobby is treated as a grand hypostyle hall with forty massive columns, modeled on the Doric order of the Parthenon in Athens,



supporting a high coffered ceiling. The walls and floors are clad in marble and the interior is beautifully detailed with Greek-inspired ornament. Melding extraordinary architecture with art of an equally high caliber, the decorative program includes classically-inspired marble friezes of putti carrying garlands by the renowned sculptors Paul Manship and Gaston Lachaise. An allegorical bronze and marble sculptural group entitled, "Service to the Nation," by Chester Beach, serves as a focal point for the portion of the lobby facing onto Broadway. Notable decorative features include the patinated bronze and alabaster chandeliers inspired by Greek and Pompeian models, the cast bronze grilles and doors, the marble railings and directory boards, the original cast bronze window enframements enriched with mullions and paterae, the graceful bronze staircase rail with a newel modeled after a Greek tripod, and the marble mail box decorated with carvings based on Greek and Roman altar decorations. From 1916 until 1983, 195 Broadway was the headquarters of the American Telephone and Telegraph Company, the largest corporation in the world for much of the twentieth century. It remains in use as an office building and its lobby is still considered to be "among the most noble" of any office tower in New York City.

DESCRIPTION AND ANALYSIS

Theodore Newton Vail and the Early History of the American Telephone & Telegraph Company and the American Telephone & Telegraph Company Building¹

The “largest corporation in the world for much of the 20th century,”² AT&T had its origins in Alexander Graham Bell’s invention of the telephone in 1876. Bell and a group of investors established the Bell Telephone Company in 1877 and in 1878 the first telephone exchange opened in New Haven, Connecticut, under a license from Bell Telephone. Within a few years, telephone exchanges were operating in most major cities in the United States. Theodore Newton Vail (1845-1920), a former telegraph operator and official with the United States postal service, was hired to act as general manager of the rapidly expanding National Bell Telephone Company in May 1878. Between 1878 and 1887 Vail established the basic structure of the National (later American) Bell system with its network of local companies (substantially owned by the parent company) tying into the Bell’s long-distance system.³ In 1885 he became the first president of Bell’s wholly owned subsidiary, the American Telephone & Telegraph Company, which was organized to build and operate long distance lines. Vail’s emphasis on research and development and strong supervision of Bell’s subsidiaries laid the groundwork for the corporation’s future success but brought him into conflict with the company’s board of directors who were principally interested in maximizing dividends. He left the company in 1887.

American Bell continued to expand in the late nineteenth century as the demand for telephones grew. In 1899, it transferred its assets to its New York-chartered subsidiary AT&T, to take advantage of New York State’s liberal corporate laws. The company moved some of its operations from Boston to New York City where it shared quarters with New York Telephone at 15 Dey Street, across the street from this building.⁴ The American Telephone & Telegraph Company then became the parent company for the Bell System. Faced with increasing competition from rival companies in the early 1900s, AT&T began borrowing large sums to make capital improvements. Seeing an opportunity, J.P. Morgan used surrogates to purchase AT&T’s debentures. In 1907 he gained control of the company and brought back Theodore Newton Vail as company president. Vail completed the transfer of AT&T’s corporate headquarters to New York City. Under Vail and Morgan the company regained its financial health and grew rapidly taking over a number of independent phone companies. In 1909, it acquired a controlling interest in the Western Union Telegraph Company.⁵ In 1910 Vail became president of Western Union and “for practical purposes the two companies were merged into one.”⁶

Telephone subscribers were automatically put on the credit books of Western Union, and it became possible for the first time for telegrams to be sent and delivered by telephone. Long-distance telephone wires became available for emergency telegraph use, and vice versa. Economies in staff and plant of the two companies were made possible. Western Union gained a crucial advantage over its rival, Postal Telegraph, in that telegraph messages received by telephone could be routinely turned over to Western Union ... when the sender did not specify which telegraph company ... to use.⁷

A few months after AT&T acquired Western Union, plans were announced to upgrade Western Union’s offices throughout the country “for the accommodation of the public and the welfare of our employees.”⁸ In 1911 plans were made to replace the Western Union Building (George B. Post, 1872-75) at Broadway and Dey Street with a new headquarters building designed by William Welles Bosworth to be shared by the two companies.⁹ Concurrently, it was decided to construct a new shared operations building at Walker and Lispenard Streets on a site purchased by AT&T in 1909.¹⁰ (The Walker-Lispenard Building at 24 Walker Street designed by Cyrus L.W. Eidlitz and McKenzie, Voorhees & Gmelin, 1911-14 was incorporated into AT&T’s Long Lines Building designed by Ralph Walker of Voorhees, Gmelin & Walker in 1930-32 and is a designated New York City Landmark.) As construction commenced on the two buildings in 1912, AT&T confronted increasing criticism for operating in violation of the antitrust laws. Faced with an investigation by the

Interstate Commerce Commission and advised by his attorney that the company was violating the Sherman Antitrust Act, Vail compromised with the government in December 1913 and agreed to give up AT&T's ownership of Western Union.¹¹ Nevertheless, the companies remained committed to completing and sharing their new buildings. Real estate holding companies were organized to take ownership of the individual properties, the Western Union Building passing to the 195 Broadway Corporation.¹² In order to avoid disrupting Western Union's operations, the new building was erected in stages. Initially an annex to the Western Union building at 14-18 Dey Street was demolished and the western portion of the new building was erected between 1912 and 1914.¹³ By December the old Western Union Building had been demolished and several departments of the firm had moved to the recently completed western portion of this building.¹⁴ Work then began on the Broadway portion and on the narrow wing at 168-170 Fulton Street. The building was completed by December 1916 and was occupied by about 3,500 officers and employees of AT&T, New York Telephone, Western Union, Western Electric, and the American Brass Company.¹⁵

To protect the light and air for its new building and provide room for expansion, the 195 Broadway Corporation acquired several neighboring lots.¹⁶ As it became apparent that a zoning resolution was about to be adopted that would effect the mass and scale of any new addition, the company secured options on the remaining property on the block. In July 1916, just six days before the zoning resolution went into effect, the corporation had Bosworth file building permits for three twenty-seven-story additions that would occupy the remainder of the block.¹⁷ Construction was delayed as the corporation encountered difficulties in exercising their options on the remaining properties on the block. One holdout, Benedict Brothers jewelry store, which had a long term lease for the corner store at Fulton and Broadway, had to be promised retail space in the lobby of the new building. Other owners, notably the Astor Estate, refused to come to terms. Then, wartime conditions made labor and materials difficult to secure.¹⁸ In July 1918 the building permits lapsed. By December 1919 the 195 Broadway Corporation was ready to go ahead with its project, although on a somewhat reduced scale. Bosworth filed plans for a new addition that would fill in the corner at Broadway and Fulton Street but not extend westward.¹⁹ The Superintendent of Buildings denied the application because the addition, designed to match the earlier portions of the building, would exceed the height limits imposed by the zoning code. In January 1920, the Board of Appeals granted a variance, finding, among other things, that:

*the contemplated addition is part of a monumental and quasi-public edifice, situated upon the most important thoroughfare in the most important district of the city, the architectural features of which are therefore entitled to special consideration.*²⁰

The Design of the AT&T Lobby Spaces²¹

Bosworth indicated that Theodore Newton Vail established the ideological program for the design of the American Telephone & Telegraph Company Building lobby:

*It was the aim of Mr. Vail that this vestibule should express the ideal the Telephone Company stands for. A great public service of the highest character, where quality, durability, and permanence are established in solid values. Not where quick and superficial effects for momentary gain are the aim, but where the spirit is that of a highly organized and fundamental public institution. The exterior of the building conveys the same idea.*²²

An unsigned article in the American Architect, usually ascribed to Bosworth, indicates that both the classic style of the building and "the materials of which the structure is built" were intended to convey a sense of permanency.²³ Built during a period when almost all great public buildings were neo-Classical in design, the restrained classicism of the American Telephone & Telegraph Company Building would have reinforced the corporation's image as a dedicated public servant. To Bosworth the Greek style also had the virtue of being associated with the early history of America:.

The Greek revival in America, just at the moment when its prosperity made dignified and durable buildings a possibility, associates for all time the Greek style with this country. Found from Salem to Salt Lake City, from Portland to Savannah—in every

*type of structure; from wharfhouses, custom houses, jails and court houses, to churches and private residences, both in cities and the country ... the Greek style of architecture [was] identified with the early days of [America's] national life.*²⁴

Bosworth convinced the officers of AT&T of these ideas and they agreed “to adopt the Greek style for their great headquarters building.”²⁵

In his designs for the lobby Bosworth sought to adapt the effects of the porticos of the Parthenon with “its vistas of columns” and columned Egyptian hypostyle temples to the needs of a modern skyscraper. He produced what has been described “as an extraordinarily powerful and unconventional hypostyle hall where massive, sculptural columns formed a forest of polished marble.”²⁶

Bosworth’s achievement is even more impressive when one considers the difficulties presented by the building’s irregular site, phased construction schedule, and the structural and aesthetic problems inherent in melding the 1920-22 addition with the earlier lobby spaces. During the first phase of construction in 1912-14, the chief problem was to provide necessary services within a very limited space. The earliest section of the building located at the western end of the Dey Street measured only 75 feet by 77 feet. The western three bays of this section of the building (currently used as a coffee shop and deli) originally contained a public lobby, offices for Western Union, two large fire stairs and mechanical systems for the office tower above. (Only the southern portion of this space which formerly served as a public lobby is included in this designation.) The fourth (eastern) bay was occupied by an entrance vestibule, a quarter turn staircase, and a narrow elevator lobby.

In the second phase of construction, which took place in 1914-16, Bosworth extended the main part of the building eastward to Broadway and added the narrow wing which provided access to Fulton Street. He used the original elevator bank and lobby as part of a three sided elevator court. The primary access to this court was from four revolving doors at the center of the Dey Street facade. A vestibule led to a short flight of steps from which one proceeded past two ranks of colossal Doric columns directly to elevators.²⁷ Curved steps at the sides of the vestibule led to small raised chambers that were partially enclosed with walls. The varied floor levels served both an aesthetic function helping to sub-divide and differentiate the lobby spaces and a practical purpose in compensating for the changing level of Dey Street, which slopes downward from Broadway. Low marble railings and marble partition walls also helped to define the space. Extending eastward from the elevator court, a corridor was created by the south wall of the eastern elevator-stairway enclosure and the north wall of the eastern side chamber. The corridor opened onto the Broadway lobby which was articulated by two ranks of columns that aligned with the corridor walls and the exterior columns on the south (Dey Street facade). Two entries with revolving doors provided access from Broadway to this area of the lobby which came closest to fulfilling Bosworth’s vision of a hypostyle hall. The Fulton Street wing contained a retail store and a long corridor that opened on to the elevator lobby. Located on a main thoroughfare (Fulton Street was one of the few east-west streets in lower Manhattan that extended from river to river prior to the construction of the World Trade Center), this was an important entry and was given appropriate decorative emphasis. Although much of the wing has been converted to a loading dock, the southern portion nearest the Dey Street elevators survives.

In the final stage of construction which filled in the corner at Broadway and Fulton Street in 1920-22, Bosworth was able to more fully realize the hypostyle hall he had envisioned. In order to unite the old and new lobby spaces he had the north wall of the Broadway lobby removed.²⁸ He added five more three-column ranks to the Broadway end of the lobby, retaining as far as possible the spacing between columns that had been established in the older part of the Broadway lobby.²⁹ On the Fulton Street side of the addition he duplicated the eastern and central elevator banks and installed thirteen more columns, arranged in two two-column ranks near the eastern elevator-stairway core and in three three-column ranks near the center elevator bank, for a total of forty columns. The spacing of the columns continued the module established in the Broadway portion of the lobby and aligned with the exterior columns on the Fulton Street facade but did not match the arrangement on the Dey Street side of the building. The eastern wall of the old Fulton Street wing was not removed since it was more practical to install mechanical systems on the east side of the wall and simply cover the wall with marble rather than to integrate the corridor with the general lobby scheme; however, an entrance

(now concealed by partitions) was created between the corridor and the new lobby space. Two new revolving door entrances were installed on Broadway and three on Fulton Street. The Broadway entrances became the main point of entry for visitors, although there continued to be entrances on all three sides of the building. In addition to serving as the entry to the building for employees and visitors, the lobby contained the Benedict Brothers' retail store and telephone-related customer service areas. These services, located around the perimeter of the lobby, were set off from the general lobby circulation by a variety of partitioning devices. A combination of railings and tellers' counters cordoned off bays 2-4 along the Fulton Street façade for the Treasurers Department (where customers could pay their bills) and stone partitions ten feet in height concealed the Benedict Brothers jewelry store which occupied the northwest corner of the lobby and had its entrance and display windows in the Fulton Street. Railings, counters and furniture were also installed for a customer service area between bays 2-5 on the Dey Street façade. All of the partitions were relatively low in scale and "did not interfere with the overall visual impact of the hypostyle hall."³⁰

Because the centrally placed elevator banks act as screens, visitors to the lobby do not usually detect the asymmetry in the plan between the Fulton and Dey Street sides of the building. As Quentin Jacobs observed in his thesis on Bosworth:

*The rows of marble columns do not distract by their irregularity of placement, but impress by their size, number, and refined austerity of design. They are massive enough to render at least partially obscured any interior view not parallel with their axes of placement, and thus gain in importance.*³¹

Bosworth employed the same Greek Doric order that he copied from the Parthenon for the first story exterior of the building for the lobby. Here the columns are cream-colored Botticino and Istrian marble. The same materials are used to face the walls and piers and for the marble railings.³² According to a reviewer for the *Architectural Record*, "the warm, soft tone" of these marbles "gives a restful feeling of color to the whole."³³ The floors and steps are Napoleon gray marble. The columns support heavy beams enriched with plaster friezes ornamented with paterae, anthemion and fretwork. The ribs between the beams are enriched with undulating foliate bands and the deep coffers are painted in dark green and gold. This color scheme echoing the color scheme used for the directory boards making the ceilings and directory boards the only areas of strong color in the lobby which was otherwise decorated with variations of white, cream, dark brown, or gold.

Like his color scheme, Bosworth's ornament is restrained but beautifully detailed, displaying a thorough knowledge of Greek archaeology and architectural forms and evincing everywhere "care and thought" in the way "ancient models have been followed."³⁴ The cast bronze grilles at the entrance doorways (for this exterior feature see the American Telephone & Telegraph Company Building designation report) and balconies "were copied from the type used by the Greeks in the Parthenon and other civic edifices."³⁵ The bronze doors that open onto the fire stairs and closets are enriched with recessed panels and eight-pointed stars and have window grilles that echo the grilles used for the balconies, windows, and radiator covers at the base of the windows. The lower portion of the window mullions are treated as pilasters ornamented with bands of foliated relief. These support transom bars decorated with molded string courses and paterae. The same mullions and transom bars are used for the bronze and glass partition in the western part of the 1912-14 Dey Street wing, the revolving door cabs, and the two subway enclosures that project into the lobby on the east side of the Fulton and Dey Street walls (the enclosure on Fulton Street was modified in 1940). Among the outstanding features of the lobby are the beautiful patinated bronze and alabaster chandeliers "copied from Greek and Pompeian models."³⁶ The stairway (Stairway C) in the surviving portion of the original Fulton Street corridor is cast bronze and features a graceful railing with newel modeled after a Greek tripod. The nearby Istrian marble mail box is decorated with carvings designed by Bosworth himself based on Greek and Roman altar decorations and was modeled by Neuman & Even. (Special permission to use a marble box, the first of its kind, had to be obtained from the Postal Service in Washington.)³⁷

Trained in the Beaux Arts tradition that stressed the integration of sculpture and painting with architecture, Bosworth always believed in the importance of using "some decorative sculpture on any

piece of art-architecture.”³⁸ At the AT&T Building he was able to incorporate works by some of the leading sculptors of the day. Paulanship, who worked on the building c.1914-16, was a young sculptor recently returned from the American Academy in Rome where he had been greatly influenced by his studies of Greek and Roman sculpture especially Greek sculpture of the Archaic period.³⁹ In addition to his well known bronze relief panels of the Four Elements on the Broadway and Dey Streets facades of the building, Manship designed a charming marble frieze of Children with Garlands which runs above the elevators in the Dey Street section of the lobby. Manship also designed the medallions of Mercury carrying messages of the gods which were installed in the floors near the entries, a plaque of Alexander Graham Bell, decorative drinking fountains, door pulls (All bronze, the medallions and Bell plaque were removed when AT&T left the building; it is unclear whether the other elements which were not part of the lobby space survive.)⁴⁰ One source, at least, claims that Manship also worked on the designs for the lobby chandeliers and windows.⁴¹ When the addition was constructed in 1920-22, Manship was out of the country and the commission to design a complementary sculptural band for the Fulton Street elevator bank was given to Manship’s former assistant, Gaston Lachaise.⁴² Both Manship’s delicate frieze with its finely rendered classical details and Lachaise’s heavier more abstracted work with its chubby putti carrying massive swags of stylized flowers are significant examples of these important sculptors’ work.

In addition to his design for the frieze, Lachaise also prepared a study for a “twenty-two-foot high marble statue of a young woman ... holding in one hand a globe of the world, while in the other rest several towering skyscrapers symbolic of New York.”⁴³ Intended for the east wall of the elevator bank facing the Broadway entrances, where it would create a central focus for the Broadway portion of the lobby, analogous in placement to a cult figure in a Greek temple, this work was never executed. However, a large allegorical group by Chester Beach, entitled Service to the Nation in Peace and War, flanked by marble benches, was installed in the same location in 1928. Described by Beach as “the expression of the dynamic force of a service-oriented organization,”⁴⁴ it features “a bronze personification of Telecommunication wearing headphones and carrying telephone cable.”⁴⁵ Above the standing figure is a marble globe with a relief map of the United States commemorating the first transcontinental phone line in 1915. Flanking the globe and facing in opposite directions are marble personifications of War and Peace. Undoubtedly the sculpture was intended as a commemoration of the many AT&T employees who had served as communications experts at the front during World War I and as a reminder of Vail’s vision of AT&T as a great corporation dedicated to public service.

Although New York City is graced with several outstanding monumental classical interiors from the first decades of the twentieth century, the Greek-inspired American Telephone & Telegraph Company Building lobby, with its forest of Doric columns, remains a singular achievement. As Kenneth Clark writing in the Architectural Record observed, the true scale of the lobby is especially telling at night when light plays on the highly polished walls and columns “and the ‘bigness’ of the scheme is apparent, especially if one sees, at the end of one of the long vistas, a figure passing.”⁴⁶

*Then the columns assume their true proportions, they seem almost overpowering, owing to their number and the scale, which in this interior seems greater than in any other modern example. The whole impression created is one of simple richness and dignity, punctuated with the beauty of detail that ornaments the work.*⁴⁷

William Welles Bosworth⁴⁸

William Welles Bosworth (usually known as Welles Bosworth) was born in Marietta, Ohio, in 1869 and received a degree in architecture from the Massachusetts Institute of Technology in 1889. While still a student he was hired by Henry Hobson Richardson to work on the presentation drawings and furniture designs for the Allegheny County Courthouse. When Richardson died in 1886, Bosworth was briefly employed by Richardson’s successor firm, Shepley, Rutan & Coolidge, and then in the office of Frederick Law Olmsted where he worked on a plan for landscaping the Stanford University campus. In 1889, following his graduation from MIT, Bosworth traveled in Europe with his former professor William R. Ware and later joined Ware’s firm, Ware & Van Brunt. Among Bosworth’s first works were two buildings at the Hampton Institute in Virginia. In 1894 Bosworth

moved to New York City where he practiced on his own for about two years. In 1896 he traveled to London where he spent several months studying classical architecture at the British Museum, then moved on to Paris where he enrolled at the École des Beaux-Arts. He returned to New York in 1900 and entered the firm of Carrère & Hastings where he was involved in the planning the Pan American Exposition in Buffalo. He subsequently was appointed resident architect for the fair. In 1902 he returned to New York City and established an independent practice.

A number of Bosworth's early commissions were for gardens and garden buildings at the country estates of wealthy businessmen. It was through his 1906 work at the estate of Valentine Everit Macy at Scarborough-on-Hudson in the vicinity of Tarrytown, New York, that Bosworth became acquainted with Frank Vanderlip (1864-1937), the president of the City Bank of New York, and Vanderlip's close friend, John D. Rockefeller. Bosworth soon received commissions from both Vanderlip and Rockefeller for improvements to their estates. He eventually was responsible for designing the gardens and garden structures at Kykuit, the Rockefeller family estate in Pocantico Hills (1908-10, and later). Through Vanderlip he became the architect for Letchworth Village, a home and school for the mentally disabled near West Haverstraw in Rockland County, which grew into a campus of over 100 buildings. It is thought that either Rockefeller or Vanderlip recommended Bosworth to Theodore Newton Vail, president of the American Telephone and Telegraph Company, who selected him to design the telephone company's new corporate headquarters in 1911. Vail was so pleased with Bosworth's work that he, in turn, played a critical role in getting Bosworth the commission to design a new campus for MIT (1913-16). Bosworth also designed the Ocean Cable Building at 38-40 Broad Street (1916, demolished); the John D. Rockefeller, Jr., mansion at 10 West 54th Street (1912-14, demolished); converted the Morton and Nellie Plant and Edward and Frances Holbrook Houses at 651-653 Fifth Avenue and 2-4 East 52nd Street to the Cartier Store (c. 1917, a designated New York City Landmark); planned several Long Island houses, including Bosworth's own residence in Locust Valley (1921); and was responsible for three major renovations and two new residences within the boundaries of the Upper East Side Historic District; an Italian Renaissance villa with terraced gardens for Theodore Vail in Morristown, New Jersey (1916, later the Morristown Municipal Building); the extensive gardens and classical temple at Greystone, the Samuel Untermyer estate in Yonkers (1912, now a city park); and Marston Hall, Brown University (1925-26).

In 1924 John D. Rockefeller, Jr. gave \$ 1,000,000 to the *Comité Franco-Américain pour la Restauration des Monuments* for the restoration of Rheims Cathedral and the palaces of Versailles and Fontainebleau. Bosworth, who was Rockefeller's personal architect, left for France to take charge of the architectural administration of these projects. In 1925, while working in France, he also designed the Egyptian Museum in Cairo. He designed the American Student Social Center for the American Cathedral Church of the Holy Trinity in Paris in 1933. The next year, in 1934, he supervised the restoration of Marie Antoinette's Petit Hameau at Versailles. When the Rockefeller project ended in 1936, Bosworth remained in France, retiring to a house he had built in Vaucresson (1935-36).

At the outbreak of World War II, he served as chairman of the Paris committee of the American Volunteer Ambulance Corps. He spent the latter part of the war in America but returned to France in 1945. In 1949, Bosworth headed a drive for the restoration of war ravaged town of Vimoutiers in Normandy. In 1951 he was named a Fellow of the American Institute of Architects. He was also an associate member of the École des Beaux-Arts, held the French Legion of Honor, and was one of the few Americans ever honored with membership in the French Institute. He died in France in 1966 at age ninety-seven having remained active in his profession until shortly before his death.

Subsequent History

This building continued to serve as the corporate headquarters of AT&T until 1983. Over the years, parts of the lobby changed their function and were adapted to new uses to meet the company's needs for customer service areas and islands of telephone booths and directories. Most of these changes involved the installation of temporary partitions, counters, and floors. The partitions, ceiling, and show windows for the Benedict Brothers jewelry store were removed in 1939, soon after the business closed.⁴⁹ At that time, the officers of AT&T decided to replace a chronometer that had been

in the show window of the Benedict store (Benedict Time had been a watchword) with a new precision clock powered by a vacuum tube oscillator to highlight the technical expertise of the Bell Labs and the company's popular time service.⁵⁰ The lower portion of the window bay on Broadway at the corner of Fulton Street was altered to create a show window for the display. In 1940 Voorhees Walker Foley & Smith modified the bulkhead over the subway entry in the second bay of the north (Fulton Street) wall by installing a new window and adding a new marble bulkhead treated as a dado with a bronze grille.⁵¹ In 1959-61 air conditioning was installed in the building and the former entry to the Benedict store was closed off to create a ventilation duct (visible on the exterior; not part of this designation).⁵² In 1963 AT&T sought to celebrate the building's fiftieth anniversary "by substituting plate glass windows for the bronze grills and by replacing the alabaster chandeliers with recessed ceiling lights."⁵³ An impassioned letter from Henry Hope Reed proclaiming the lobby one of the most beautiful in New York and likening it to a portico of a Greek temple "pervaded with an almost holy calm underlined by soft lights from alabaster bowls and bronze lamps" convinced AT&T President E. J. McNeely to abandon this proposal.⁵⁴ However some changes were made to the Dey Street lobby, where two revolving door enclosures at the center of the lobby were removed and the outer doors were permanently closed.⁵⁵ The floor level was raised to create a platform that was level with the corridor and elevator lobby. The floor was covered with gray marble that matched the original flooring. Metal railings similar in design to the original stone and bronze grilles were installed along the perimeter of the platforms overlooking the remaining revolving door vestibules. By the mid-1960s one of the revolving doors in the Fulton Street lobby had also been removed for an expanded Treasurers' Department, which was set off from the lobby by railings (no longer extant).⁵⁶ A number of changes were also made in the store area at the western end of the Dey Street portion of the building. Originally occupied by Western Union, this space was later used by the banking department of AT&T and in 1940 was leased to National City Bank, which also occupied the basement level beneath this space and the mezzanine above.⁵⁷ In the 1960s the space was occupied by AT&T's employment office.

In 1983, when AT&T moved to its new uptown headquarters, the company removed a number of items from the lobby including the Paul Manship floor medallions, circular bronze plaques that had flanked the central sculptural group (replaced by the current peach-colored marble tablets), and a smaller bronze plaque bearing the company's logo (replaced by the patera on the center pier on the east wall). In August 1983 the building was sold to H.J. Kalikow Inc. Peter Kalikow, the company's president, working with his architect, Eli Attia, made a number of changes to brighten the lobby including removing the green paint (original patination) from the cast bronze window frames and interior hardware. Most of the lobby area in the 1914-16 wing at 168-170 Fulton Street was altered to create a loading dock (not included in this designation). At the same time a partitioned area was created in the southwest corner of the Fulton Street lobby for handling freight. The walls of this partitioned area were faced with a combination of marble from other parts of the building and cast stone. Castings of the Gaston Lachaise frieze above the north elevator bank were incorporated into the partition design. In 1993, a non-historic news stand was installed in the east chamber. Two entrances in the Broadway portion of the lobby were altered to provide wheelchair access. The Dey street commercial area, currently occupied by a coffee shop and deli was divided by a partition wall that left the original masonry decorative features intact. However the original revolving door enclosure in this space was removed to provide a larger enclosure with both a door for wheelchair access and a new revolving door.

For the most part, the changes to the designated portions of the interior have been relatively minor and for the most part skillfully done, and the interior remains remarkably intact. The 195 Broadway Building continues to be used as an office building and its interior continues to be acknowledged as "among the most noble lobbies of any New York office tower."

Description

The first floor interior of the American Telephone & Telegraph Company Building consists of an irregularly shaped lobby that extends approximately 154 feet along Broadway, 275 feet along Dey Street, and 165 feet along Fulton Street, and is a double-height space, approximately 35 feet high. This

monumental space is articulated as a hypostyle hall with forty colossal fluted Doric columns supporting a high polychrome coffered ceiling. Elevator banks and partitions divide the lobby into four generally defined spaces: the Broadway lobby, the Fulton Street lobby, the Dey Street lobby, and the former lobby-office space currently used as a coffee shop and deli in the western corner of the Dey Street portion of the building. Nevertheless, the lobby is unified by the axial views provided by its enfilades of columns and by its harmonious decorative treatment. The lobby walls and floors are clad with marble and the windows and doors retain their original bronze framing. The interior is embellished with sculpture by Paul Manship, Gaston Lachaise, and Chester Beach. It features an extraordinary collection of original patinated bronze and alabaster chandeliers as well as original bronze doors, revolving door cabs, grilles, railings, marble balustrades, directory boards, benches, and postal box, all modeled on antique sources.

Broadway Lobby

The eastern or Broadway portion of the lobby spans the width of the building and extends westward from the Broadway facade to the eastern wall of the eastern staircase-elevator core (hereafter referred to as the west wall of the Broadway lobby). Three rows of seven fluted Doric columns of Botticino and Istrian marble divide the space into eight bays.

Walls: The walls are faced with matching marble revetments and the north (Fulton Street) wall, south (Dey Street) wall and the west wall of the Broadway lobby are articulated with pilasters which act as responds to the columns. Along the east (Broadway) wall there is a historic bronze ventilation grille near the base of the L-shaped pier at the northeast corner of the room. The piers between the paired revolving doors in bays 2 and 3 and 4 and 5 (reading north to south) have historic clock faces. The wide center pier between bays 5 and 6 is embellished with a metal patera which conceals a former gas jet. A small security camera is mounted at the top of the center pier with wiring feeding into a hole in the fretwork plaster molding just below the ceiling. Circular sculptural panels, located on the west wall above the benches, were removed in 1983 and have been replaced by non-historic peach marble tablets.

Fenestration and Entries: The window bays and entrance bays retain their original multi-light bronze frames. On the lower portion of the frames the mullions are treated as pilasters ornamented with bands of foliated relief. These support transom bars decorated with molded string courses and paterae. Bronze grilles which match the window grilles on the outside of the building are used for the radiator covers at the base of the windows. On the east (Broadway) entrance wall the corner bays (bays 1 and 8) originally had four-over-four windows. The lower portion of bay 1 was altered in 1939 to create a show window for AT&T's Precision Clock display. The radiator grille at the base of the bay appears to be original; the other elements appear to be connected with this historic alteration. Bays 2, 3, 6 and 7 are divided into a wide center bay and narrower sidelights to accommodate revolving door enclosures. The revolving door in bay 6 has been replaced with a historic metal-and-glass door and sidelight for wheelchair accessibility. Bays 4 and 5 have four-over-four fixed lights.

On both the north (Fulton Street) and south (Dey Street) walls mullions and transom bars divide the openings into three tiers of wide center bays and narrower sidelights. All of the sidelights in the second tier of windows on the Fulton Street side of the building are operable casements. The center opening of bay 1 on Dey Street originally contained paired bronze and glass doors. These have been replaced by a non-historic large metal and glass door and a narrower non-historic operable sidelight to provide wheelchair access. The middle openings of bay 2 on both the north and south walls contain bulkheads for the subway enclosures on the Fulton and Dey Street sides of the building. The Dey Street bulkhead retains its original condition and is articulated with the same decorative motifs as the windows; the Fulton Street bulkhead was modified in 1940 by Voorhees Walker Foley & Smith and has a classically-inspired design in keeping with the interior. Bays 1, 3, and 4 on Fulton Street and bays 3 and 4 have windows in the middle opening of the lowest tier of windows. On Fulton Street the lowest tier of windows have handles and are operable casements which provided access to show windows on the exterior facade. Only the first bay retains its show window, the others having been removed c. 1990.

Floors: The floors are covered with gray Napoleon marble. Two circles inset into the floor near the Broadway entrances historically contained medallions designed by Paul Manship which were removed

when AT&T moved from the building. The current bronze medallions bearing the insignia of the 195 Broadway Building are non-historic. There are some patches in the floor for small holes created by mid-1950s service counters and partitions near the Broadway entrances.

Ceilings: The bottom faces of the heavy beams resting on the columns are embellished with recessed panels set off by moldings. The sides of the beams are enriched with plaster friezes ornamented with paterae, anthemion and fretwork. The ribs between the beams are enriched with bands of undulating ivy vines and paterae. The ribs frame deep coffers decorated with gold stars set against a dark green background. In the cross aisle extending between the Broadway facade and the first row of columns and the aisle between the Fulton Street wall and the first row of columns the anthemion friezes are omitted and ceilings are slightly lower. The color scheme in the coffers appears to be original. The white paint on the beams and tan paint on the ribs is non-historic. There is a sprinkler head projecting from a coffer near the center of the roof and non-historic smoke detectors scattered about the ceiling.

Chandeliers and light fixtures: Patinated bronze light chandeliers richly embellished with classical motifs with bowl-shaped shades are suspended from ceiling in the cross aisle between the Broadway facade and the first row of columns, in the aisles next to the Fulton and Dey Street facades, and in the center of the room near the security-reception desk. The large chandeliers used for the Broadway cross aisle and at the center of the room have eighteen lights; the medium size chandeliers employed for the side aisles have twelve lights. Non-historic recessed “high hat” light fixtures have been inserted in the east-west ceiling beams. Near the west wall, several coffers have been removed and spotlights inserted in their place.

Furniture: The marble benches resting on plinths adjoining the west wall are historic and complement the central sculptural group. The circular security desk at the center of the room is non-historic.

Sculpture: A large allegorical group by Chester Beach, entitled Service to the Nation in Peace and War, is located at the center of the west wall. It features a patinated bronze personification of Telecommunication wearing headphones, partially draped in the American flag, and carrying gilded telephone cable. Above the standing figure is a marble globe with a relief map of the United States commemorating the first transcontinental phone line in 1915. Flanking the globe and facing in opposite directions are marble personifications of War and Peace.

Fulton Street Lobby

The Fulton Street or northwestern portion of the lobby extends westward from the Broadway portion of the lobby to the western lobby wall encompassing the area between the Fulton Street facade and the eastern staircase-elevator core and the central elevator bank. The northern portion of the narrow corridor between the eastern and center elevator cores is also included in this space. The Fulton Street lobby is articulated by two two-column ranks near the eastern elevator-stairway core and three three-column ranks near the central elevator bank. The columns are identical to and align with the columns in the Broadway portion of the lobby.

Walls: The walls are covered with marble revetments to match the wall treatment in the Broadway portion of the lobby. Pilaster responds articulate the north (Fulton Street) wall, the west wall, and the corners of the eastern staircase-elevator core. The wide expanse of wall at the western corner opening on the Fulton Street facade is partially due to an alteration c. 1939 when the partitions for the former Benedict Brothers jewelry store were removed and its former entrance vestibule opening onto Fulton Street was enclosed and converted to a service closet-mechanical room. This section of wall is pierced by two vents with non-historic bronze grilles. At the north corner of the west wall is a metal door to a service area which probably was installed in 1939; it matches the original bronze lobby doors. There is a non-historic ventilation grill at the base of bay 2 on the west wall. Bay 3 retains a historic clock face and is pierced by a non-historic grille. At the southwest corner of the lobby, non-historic concrete block partitions enclose a small freight handling area in front of the freight. The enclosure is faced with marble, has an entry with a bracketed cornice, and an original bronze door, all probably salvaged from other locations in the building. It is also enriched with a frieze cast from the frieze above the elevators.

The west wall of the eastern elevator bank and the south wall of the center elevator are faced with marble revetments with slightly darker marble used to set off the elevator entries. Above the elevators is a frieze of putti and garlands by Gaston Lachaise (see sculpture below). The east face of

the center elevator bank has an original bronze mailbox. The sign at the northeast corner of the elevator is non-historic.

Fenestration and entrances: Reading east to west starting at Broadway, bay 5 was originally an entrance bay with a revolving door but was altered to match the fenestration in bays 3 and 4 and like them had a show window, now removed; bay 6 retains its original revolving door and bronze enclosure; bays 7 and 8 have fixed three-over-three-over-four windows which match the other windows.

Floors: Same as the Broadway lobby. There are a number of marble patches in the floor from old partitions, especially in bay 5 (reading east to west starting at Broadway).

Ceilings: Same as the Broadway lobby except that in the aisles next to the elevator banks, where there are no beams, the coffers are arranged in groups of ten.

Chandeliers and light fixtures: Patinated bronze twelve-light chandeliers are employed in the aisle next to the Fulton Street windows, continuing the arrangement in the Broadway lobby. A large eighteen-light chandelier is employed in aisle 2, bay 6 (reading east to west starting at Broadway), aligning with the revolving door entrance. There are three eighteen-light chandeliers in aisle 3. Smaller bronze and alabaster hanging lamps are used in the aisle 4 in front of the elevators. One small bronze and alabaster lamp hangs in the northern half of the passage between the eastern and center elevator cores.

Sculpture: Located above the elevators on both the eastern and center elevator banks, the marble frieze by Gaston Lachaise features winged putti playing instruments and carrying garlands.

Dey Street Lobby

The Dey Street or southwestern portion of the lobby extends westward from the Broadway portion of the lobby to the bronze and glass partition wall separating the lobby from the commercial spaces at the western end of the building. This space is sub-divided into several smaller areas distinguished by partition walls, changes in floor level, and variations in the decoration.

Corridor: Leads from the Broadway lobby to the Dey Street elevator court.

Floors: Same gray marble as Broadway lobby.

Walls: faced with marble with pilasters framing the entry to the Broadway lobby. The south wall of the corridor has an original bronze mailbox decorated with Greek motifs and an original bronze door with a window grille. Non-historic gold-colored signs mark stairway D and show the building plan. A fire alarm box and emergency light are located on the section of wall between the mailbox and pilaster. The north wall has a central directory board which is framed by slender pilasters and capped by a triangular pediment decorated with antefixae. A dark green marble panel in the upper portion of the directory board has an applied non-historic sign reading "195 Broadway." The main elements of the original decorative metal survive but the narrow metal strips that divided the larger name areas into columns have been removed and the signage is non-historic. An original bronze door with a window grille is located to the east of the directory board. To the west of the board a recessed entrance opens to the east chamber. The east jamb of the entry has a doorway with an original bronze door; the west jamb has a historic bronze ventilation grille. The glass door to the chamber is non-historic.

Ceilings: Large coffers and beams used for area spanning the two pilasters adjacent to the Broadway lobby. No beams and longer coffered units with ten coffers per unit employed for the remainder of the ceiling.

Chandelier: One original eighteen-light patinated bronze chandelier.

Elevator court:

The elevator court is defined by the eastern elevator core, the center elevator core, and the western L-shaped elevator bank, and the raised area that extends to the Dey Street facade. (Originally the platform area was part of a large ground level entrance vestibule but having been raised it reads as part of the elevator court). Two ranks of colossal piers and columns serve to define this space and link it to the axial corridor that extends from Broadway to the western end of the Dey Street wing. A narrow balcony extends across the western end of the space spanning the area in front of the western elevator bank and the entry to the westernmost entrance vestibule. The southern half of the passage separating the eastern and center elevator banks is also articulated as part of this space.

Floors: Same grey marble as in the Broadway lobby.

Walls: Faced with marble to match the columns. Piers on the south (Dey Street) wall are articulated with pilasters. All of the elevators are set off by slightly projected surrounds enriched at the top with egg-and-dart moldings. The surrounds are a slightly deeper shade of marble than the walls matching the baseboards. Paul Manship's frieze of children carrying garlands extends above the elevators. The metal floor indicators on the frieze are non-historic replacements. On the center elevator bank are two sets of non-historic metal letters reading "Thomson Reception Floor 4." The center and western elevator banks are separated by the entry to the former Fulton Street entry corridor. The entry has a Doric surround capped by a frieze and a cornice supported by console brackets. The frieze area is covered by a non-historic gold-colored sign. At the western end of the room, the balcony is supported by paired bronze brackets resting on the north wall of the western chamber, the westernmost pier, and the south wall of the western elevator bank. The sides of the balcony floor are polished metal and are decorated with a fret pattern. Non-historic metal grilles act as screen for the spaces above. Just to the east of the balcony on the western chamber wall is a directory board that is identical in design to the board in the corridor, but remains more intact retaining its original bronze lettering on the green marble (which reads "BVILDING DIRECTORY") and its entire metal frame below. To the east of the board a recessed entrance opens to the west chamber. Both jambs of the entry have historic ventilation grilles. The glass door to the chamber is non-historic. A sign on the pier adjacent to the entry is non-historic. In the side passage between the eastern and center elevator cores, on the east wall of the center elevator bank there is a non-historic sign showing the floor plan of the building.

Fenestration: The openings to the south of the platform contain three tiers of openings. Because the lower openings originally contained revolving doors they have wide center bay and narrower sidelights. In 1963 the two revolving door enclosures at the center of the Dey Street facade were removed and the outer doors with metal grilles were permanently closed.

Railings: The decorative stone railing between the western elevator bank and the turned staircase is original. The metal railings at the sides of the raised platform date from this 1963 alteration. Both employ variations on the axial design that is employed for the buildings original bronze grilles. The metal railings in front of the center bank of elevators are non-historic.

Ceilings: Beams used for the areas with columns and piers. Lower ceilings with ten coffer units are employed near the elevator banks. Beneath the balcony the ceiling is articulated as a fielded panel surrounded by bands of moldings including a fretwork molding and an undulating ivy band.

Chandeliers and light fixtures: Large eighteen-light bronze chandeliers employed for the center corridor and above the raised platform area formerly used as an entrance vestibule. Smaller bronze and alabaster lamps employed in the aisles in front of the elevators. One non-historic recessed spotlight inset into the middle east-west beam.

Stairhall:

Opening off of the elevator court is the southern section of the former Fulton Street wing. (The remaining portion of the corridor was converted to a loading dock and is not part of this designation.)

Floors: Same gray marble other spaces.

Walls: Original walls faced with marble. Entrance set off by a Doric surround enriched with patera carved in verso. Non-historic angled partition wall faced with **opaque, back painted glass**. There is an enclosure for a fire hose on west wall at landing down to basement. Non-historic signs on north wall near approach to basement stairs and at first landing.

Mailbox: Original, designed by architect Welles Bosworth. Istrian marble decorated with carvings based on Greek and Roman altar designs with inset operable bronze panel for removing letters; hanging door of mail slot appears damaged. Dark glass and bronze mail chute original.

Staircase: Original polished bronze quarter-turn staircase with railings supported by bronze grille panels. Newel modeled after a Greek tripod. An original bronze railing rims the west and south perimeter of basement stairs. Original bronze railings are attached to north and west walls going down to basement.

Ceiling: Original coffered ceiling at center of the space. Plaster friezes are non-historic. Bottom face of beams decorated with recessed panels.

Chandeliers and Lights: One original hanging bronze and alabaster lamp near the mailbox. Non-historic upright fixture is attached to the west wall above staircase. Nearby -non-historic fire alarm box with emergency lights.

Eastern entrance vestibule and side chamber:

The one-bay-wide eastern Dey Street entrance vestibule is located at bay 6 of the Dey Street facade. It provides access to two short flights of steps, the northern opening onto the elevator court, the eastern rising to a small chamber. Originally part of a four-bay-wide-entry, the vestibule is bounded on the west by the sidewall and railing of the 1963 platform addition to the elevator court. On the east is the elevated eastern side chamber.

Floors and steps: Original gray Napoleon marble in both spaces. Steps to chamber removed c. 1935, rebuilt by 1964. Both sets of steps have non-historic rubber treads.

Walls: Original walls faced with marble. Pilasters articulate piers along the south (Dey Street) wall and at the corners of the partition wall on the north side of the chamber. There is a non-historic ventilation grille at the base of the platform. Two historic ventilation grilles are employed on the east wall of the chamber flanking the base of the window. There is a non-historic sign on the south face of the eastern pier adjacent to the staircase leading to the elevator court. A portion of the eastern sidewall and marble railing were removed with the steps in the 1930s. At that time the facing and rails were replicated with a slightly lighter shade of marble. When the steps were replaced a portion of the lighter marble remained. The original marble posts were replicated with the same marble. The non-historic glass and polished brass partitions that now enclose the east and west sides of the chamber were installed in the early 1990s when this area was occupied by a newsstand.

Fenestration and entrances: The entrance vestibule retains its original bronze window framing and decorative revolving door enclosure. The openings are arranged in a three-over-three pattern with a wide middle bay to accommodate the revolving door. The chamber retains its original nine-light window arranged in a three-over-three-over-three pattern. The glass door between the corridor and the east chamber is non-historic.

Ceilings: Original coffered ceilings in both spaces.

Chandeliers: The vestibule retains its original bronze and alabaster eighteen-light chandelier; the chamber has an original twelve-light chandelier.

Center entrance vestibule and western side chamber:

The one-bay-wide center Dey Street entrance vestibule is located at bay 9 of the Dey Street facade. It provides access to two short flights of steps, the northern opening onto the elevator court, the western rising to a small chamber. Originally part of a four-bay-wide-entry, the vestibule is bounded on the east by the sidewall and railing of the 1963 platform addition to the elevator court. On the west is the elevated western side chamber.

Floors and steps: Original gray Napoleon marble used in both spaces and for steps which have non-historic rubber treads.

Walls: Original walls faced with marble. Pilasters articulate piers along the south (Dey Street) wall and at the corners of the partition wall on the north side of the chamber. There is a non-historic ventilation grille at the base of the platform sidewall. There are two non-historic signs on the south face of the western pier adjacent to the staircase leading to the elevator court. The original steps and marble railing at the entrance to the chamber remain intact. Two historic ventilation grilles are employed on the east wall of the chamber flanking the base of the window; two historic grilles are located at the base of the partition wall on the north side of the chamber. It is not clear whether the shelving on the west side of the room is affixed to the wall. The non-historic glass and metal partition extends behind the railing on the east side of this space was installed in the early 1990s.

Fenestration and entrances: The entrance vestibule retains its original bronze window framing and decorative revolving door enclosure. The openings are arranged in a three-over-three pattern with a wide middle bay to accommodate the revolving door. The chamber retains its original nine-light window arranged in a three-over-three-over-three pattern. The non-historic glass door on the north wall of the west chamber that opens onto the elevator court was installed in the 1990s.

Ceilings: Original coffered ceilings in both spaces.

Chandeliers and lights: The vestibule retains its original bronze and alabaster eighteen-light chandelier; the chamber has an original twelve-light chandelier. Several spotlights have been inserted in the coffering near the west wall of the chamber.

Western entrance vestibule and staircase:

The one-bay-wide western Dey Street entrance vestibule is located at bay 11 of the Dey Street facade. Located opposite the revolving door entry is a wide marble staircase which makes a quarter turn to ascend to the elevator court. From the entry the elevator court is partly visible above an original marble grille-work balustrade resting on the northern sidewall of the staircase. A historic bronze and glass partition separates the vestibule from the commercial space to the west. The east wall is masonry and has a wide recessed niche.

Floors and steps: Original gray Napoleon marble, non-historic rubber treads. Original polished bronze Greek-inspired railing with fluted posts and a scrolled handrail at the center of the first flight of steps.

Walls: Faced with marble. Pilasters frame the entry on the Dey Street wall. The lower part of the east wall is covered with non-historic paneling. At the landing an original bronze door with a grille window provides access to a service area. A non-historic fire alarm box is located just to the south of the door and exit sign is located above the door. A non-historic sign (showing the building plan and fire exits) is located on the north wall of the staircase at the landing. The historic bronze and glass partition wall is decorated with the same classical motifs as the window enframements throughout the lobby. It does not appear on early plans of the lobby but was probably added in the late 1930s or 1940 when the adjoining commercial space was remodeled. The ceiling-high plate-glass partition above the metal enframement is non-historic.

Fenestration and entrances: The entrance vestibule retains its original bronze window framing and decorative revolving door enclosure. The openings are arranged in a three-over-three pattern with a wide middle bay to accommodate the revolving door. The lower side lights appear to be operable casements and the upper sidelights appear to be operable casements.

Telephone Booths: Several free-standing non-historic telephone stanchions occupy the alcove on the east side of the vestibule.

Ceilings: Original coffered ceiling in the vestibule. Over the staircase the ceiling is articulated with fielded panels set off by moldings. This treatment is identical in design to the ceiling treatment near the western elevator bank of elevators and appears to be original.

Chandeliers and lights: The vestibule retains its original bronze and alabaster eighteen-light chandelier (one of its alabaster shades is missing). A hanging bronze lamp with a deep alabaster bowl-shaped light is suspended above the staircase landing. Although different in design than the other lamps it is probably original. There are two non-historic light fixtures inset to the ceiling above the staircase.

Dey Street Commercial Space:

Located in the westernmost three bays of the Dey Street portion of the building This area was originally used as a lobby and office space and is currently used as a coffee shop and deli. Only the southern portion of this space which formerly served as a public lobby (bordered on the north by the first row of piers and the wall of the mezzanine balcony) is included in this designation. The east side of this space is separated from the rest of the lobby by a historic bronze and glass partition with paired bronze and glass doors. On the south and west it is enclosed by the facade walls. The areas are subdivided by a non-historic drywall partition extending between the piers between bays 12 and 13.

Floors: Original gray Napoleon marble to piers supporting mezzanine balcony.

Walls and piers: Faced with marble except for the partitions (see above). The piers are articulated as pilasters with molded caps and bases. The marble is distinctly lighter in color here than in the vestibule and presumably has been painted. Historic marble counters with stylized scrolls acting as partitions are attached to two piers on the Dey Street wall. The drywall partition that divides bays 12 and 13 cuts through one of the counters but it and the other historic masonry elements adjoining the partition appear to be intact. Near Dey Street there is a wide doorway in the drywall partition wall to join the stores. It is surmounted by a roll down gate. On the west wall an old doorway opening has been partially enclosed and converted to a window. The wall around the opening is covered with non-

historic wood paneling. A non-historic electric junction box and conduit for wiring are attached to the wall immediately above the window. A large slab of marble appears to have been inserted as a patch near the center of the west wall just below the cornice.

Fenestration and entrances: The windows retain their original decorative bronze frames; however the original revolving door enclosure at the center of bay 14 has been removed. The opening now has non-historic paired glass doors; these open onto a non-historic metal-framed glass enclosure containing both a revolving door and a swinging door for wheelchairs. The window openings are arranged in a three-over-three pattern with a wide middle bay to accommodate the revolving door. The lower side lights appear to be operable casements and the upper sidelights appear to be operable casements.

Mezzanine Balcony: The historic balcony is supported by first row of piers and spans all three bays in the Dey Street commercial space. The metal beams that support the floors are enriched with moldings. Historic bronze grilles with an axial design act as railings. They support bronze window frames arranged into a wide center opening with a fixed light and two narrower sidelights with vertical pivots. A non-historic drop ceiling concealing mechanical ducts has been suspended from beneath the balcony. In bay 12 a non-historic canopy has been attached to the enclosure. (Only the front portion of this non-historic ceiling adjacent to the piers is included in the designation.)

Ceilings: Original coffered ceilings survive in both spaces.

Chandeliers and light fixtures: There is one original bronze hanging lamp suspended from the ceiling between bays 13 and 14. Historic, perhaps original, goose-neck copper lamps with glass shades are attached to the wall above the marble counters. Non-historic tract lighting has been suspended from the ceiling in bays 13 and 14; in bay 12 there is a row of non-historic lights attached to the center beam. Emergency lights have been mounted at the far corners of the balcony in both shops and on the rear of the balcony pier between bays 13 and 14.

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NOTES

¹This information on Theodore Newton Vail and the early history of AT&T is based on John Brooks, *Telephone: The First Hundred Years* (New York: Harper & Row, 1976); Scott M. Lewis, "American Telephone and Telegraph Company" *International Directory of Company Directories*, ed. John Simley (Chicago St. James, 1988-), v. 5, 259-264, v. 29, 39-45; "Theodore Newton Vail," *Dictionary of American Biography* (1928-37, 1944, 1958, rpt. New York: Scribner, 1958-64).

²Lewis, v. 5, 259.

³Vail was largely responsible for the company's acquisition of Western Electric, the country's leading manufacturer of telephone and telegraph equipment in 1881.

⁴"Millions for Telephone Deal," *New York Times*, Mar. 28, 1899, p. 7; "Offices to Come to New York State," *New York Times*, Dec. 3, 1899, p. 8; "The Bell Telephone Deal," *New York Times*, Dec. 4, 1899, p. 8.

⁵On the merger see Brooks, 132-134; "Bell Company Gets the Western Union," *New York Times*, Nov. 17, 1909, p. 1; "Denies Control of Western Union," *New York Times*, Dec. 10, 1909, p. 9; "New Wire Message System in Force," *New York Times*, Feb. 27, 1910, p. 16; "Night Letter Plan Starts Monday," *New York Times*, Mar. 5, 1910, p. 6; "Capital To Be \$500,000,000," *New York Times*, Mar. 13, 1910, p. 8; "Says Western Union Does Seek A Trust," *New York Times*, Nov. 15, 1910, p. 2; "Vail New President of Western Union," *New York Times*, Nov. 24, 1910, p. 18; "Western Union Buys Control of A.D.T. Co.," *New York Times*, May 9, 1910, p. 11.

⁶ Brooks, 134.

⁷ Ibid.

⁸ Western Union for More Improvements," *New York Times*, Apr. 7, 1910, p. 20.

⁹ According to Quentin Snowden Jacobs, "William Welles Bosworth: Major Works" (MS Thesis, Historic Preservation, Columbia University, 1988), p. 87, Bosworth was offered the commission for this building in September 1911. See also "Old Western Union Building Soon to Go," *New York Times*, Nov. 19, 1911, p. 9; Landmarks Preservation Commission, *The Western Union Building, First Floor Interior Designation Report*, (LP-1750), report prepared by Betsy Bradley (New York: City of New York, 1991), 2; New York City Department of Buildings, New Building Application 492-1912 in Block and Lot Folder, Block 80, Lot 1, at the New York City Municipal Archives.

¹⁰ Landmarks Preservation Commission, *The Long Distance Building of the American Telephone & Telegraph Company Designation Report*, (LP-1747), report prepared by David M. Breiner (New York: City of New York, 1991), 2-3.

¹¹ For the dissolution of the merger see "Government Accepts an Offer of Complete Separation," *New York Times*, Dec. 20, 1913, p. 1; "Telephone Trust Easy to Dissolve," *New York Times*, Dec. 22, 1913, p. 2.

¹² "The Real Estate Field," *New York Times*, Dec. 11, 1913, p. 18; Jacobs, 86-87, 115: Western Union owned 1/3 of the stock and AT&T owned 2/3 of the shares; AT&T held the mortgage on the building. The changes in ownership were reflected in the name of the building. In 1914, while it was under construction, it was known as the Western Union Building, at its completion in 1916 it was known as the Telephone and Telegraph Building; and from 1920s to the mid-1980s it was generally known as the American Telephone & Telegraph Building.

¹³ In June 1914 Western Union moved its telegraph lines and operators to the newly completed Walker-Lispensard Building. See "195 Broadway Deserted," *New York Times*, June 29, 1914, p. 13.

¹⁴ "Thirty Stories of Towering Granite Overlooking Old St. Paul's Chapel," *New York Times*, Dec. 13, 1914, p. S4.

¹⁵ "The Telephone and Telegraph Building, New York City," *Architecture and Building*, 49 (Jan. 1917), 4

¹⁶ "The Real Estate Field," *New York Times*, Feb. 3, 1916, p. 18; "Real Estate Transfers," *New York Times*, Feb. 3, 1916, p. 14; "The Real Estate Field," *New York Times*, July 20, 1916, p. 17.

¹⁷ New York City Department of Buildings, New Building Docket, NB 338-1916, 339-1916; NB 342-1916; "City Fixes Limit on Tall Buildings," *New York Times*, Jul 26, 1916, p. 1.

¹⁸ "The Real Estate Field," *New York Times*, Aug. 10, 1918, p. 11.

¹⁹ Alteration Permit {ALT} 3139-1919 in Block and Lot Folder, Block 80, Lot 1.

²⁰ City of New York, Board of Appeals (10004-19-BZ)

²¹ This section on the design of the AT&T building is based largely on Jacobs, 85-118.

²² William Welles Bosworth, notes headed "The Architectural Style of the Telephone & Telegraph Building is Greek," p.1 {Copy available in the LPC American Telephone Company Building research file.}

²³ "The Relation of Classic Example to Architectural Design," *The American Architect: Architectural Review* v. 122 n. 2397 (July 5, 1922),

²⁴ Ibid, 4.

²⁵ Ibid.

²⁶ Stern, *New York 1900*,

²⁷ The vestibule was modified in the 1940s when the two center revolving doors were removed, the center section of floor was raised, and new bronze railings were installed.

²⁸ Because the old north wall had enclosed three structural columns which carried the weight of the stories above, an elaborate system of cantilevered trusses were installed at the third story to support the upper story columns. See "The American Telephone & Telegraph Building," *Architecture and Building*, 55 (Mar. 1923), pl. 61.

²⁹ In the older portion of the lobby Bosworth had left a narrower aisle between the columns than he had between the columns and the side walls. This placed his revolving doors on direct axis with the columns, a fault he corrected in the addition by employing a wide center pier and by borrowing space from the aisle between the northernmost rank of columns and the north wall. This allowed him to align the piers of the Broadway facade wall with the columns in the new wing while repeating the four-bay formula he had established in the older portion of the building. He also compensated for a slight skewing of the eastern boundary of the site to the northeast by incrementally increasing the thickness of the east (Broadway) wall.

³⁰ Jacobs, 97. The location of the Benedict Brothers store and the treasurer's area and counters around the Dey Street customers's service area are shown in a plan published in Kenneth Clark, "The Building of the American Telephone & Telegraph Company," *Architectural Record* 55 (January 1924), 88. The Benedict Brothers' store is illustrated on p. 86 of the same article; for illustrations of the Fulton and Dey Street lobbies see "The American Telephone & Telegraph Building, pls. 55-57. The plan published in Clark also indicates that lines of telephone booths were installed along the inside face of the Broadway facade between bays 4-5 and across the southern partition of Benedict Brothers jewelry store.

³¹ Jacobs, 97.

³² Bosworth wrote that the marble was "brought to New York in huge blocks and was cut in stone yards here from carefully selected and matched pieces." William Welles Bosworth [attrib] "The Architectural Style of the Telephone & Telegraph Building Is Greek," 1.

³³ Clark, 83.

³⁴ Ibid, 83.

³⁵ Bosworth, "Architectural Style," 1.

³⁶ Ibid.

³⁷ Bosworth, "Architectural Style," 3.

³⁸ Letter from Bosworth to Donald B. Goodall, June 30, 1963, quoted in Jacobs, 101-102.

³⁹ For Manship see Edwin Murtha, *Paul Manship* (New York: Macmillan, 1957); Susan Rather, *Archaism, Modernism and the Art of Paul Manship* (Austin: University of Texas Press, 1993); A.E. Gallatin, *Paul Manship: A Critical Essay on his Sculpture and Iconography* (New York: John Lane, 1917).

⁴⁰ Bosworth, "Architectural Style," 1, 3; Murtha, 151. See also Helen W. Henderson, *Loiterer in New York* (New York: George H. Doran, 1917), 439.

⁴¹ C.M. Mount cited in Jacobs, 116.

⁴² For Lachaise, see Gerald Nordland, *Gaston Lachaise: The Man and His Work* (New York: George Braziller, 1974), A.E. Gallatin, *Gaston Lachaise* (New York: E.P. Dutton, 1924); "Lachaise Designs RCA Building Art," *New York Times*, Sept. 19, 1932, p. 15.

⁴³ Gallatin, *Gaston Lachaise*, 11-12. A model for the figure is illustrated and discussed in Nordland, p. 28, fig 11.

⁴⁴ Jim Crosley, "The House We Live In," special insert, *195 Magazine*, Dec. 1969.

⁴⁵ Reynolds, 326. See also "Sculpture in Telephone Building, *New York Times*, Aug. 31, 1928, p. 37.

⁴⁶ Clark, 83, 89.

⁴⁷ Ibid, 89.

⁴⁸ This section on William Welles Bosworth is based on Jacobs; Christopher Miele, "William Welles Bosworth," *Long Island Country Houses and Their Architects, 1860-1940* (New York: Society for the Preservation of Long Island Antiquities and W.W. Norton, 1997), 74-75, Steven McLeod Bedford, "Bosworth, William Welles," *Macmillan Encyclopedia of Architecture*; Mark Alan Hewitt, *The Architect & the American Country House* (New Haven: Yale University Press, 1990), 268; Jarzombek, 56-66; Landmarks Preservation Commission, Architects Files; New York Public Library, Artists Files, s.v. "Bosworth, W. Welles;" "W.W. Bosworth Dies in France," *New York Times*, June 5, 1966.

⁴⁹ "Benedict Bros. Retiring," *New York Times*, Oct. 21, 1938, p. 32; ALT 262-1939 in Block and Lot Folder, Block 80, Lot 1, at the New York City Municipal Archives.

⁵⁰ "Clock Dedicated to Super-Accuracy," *New York Times*, Nov. 10, 1939, 23; American Telephone & Telegraph Co., "The World's Most Accurate Public Clock, pamphlet, nd. [1939?], and other materials from the AT&T archives in the LPC, AT&T Building Research File.

⁵¹ New York City Department of Buildings, Building Notice [BN] BN 3771-1940 in Block and Lot Folder, Block 80, Lot 1 at the New York City Municipal Archives. Plans on microfiche at the New York City Department of Buildings, Manhattan, Block 80, Lot 1.

⁵² ALT 1617-1959 in Block and Lot Folder, Block 80, Lot 1.

⁵³ Crosley, "The House We Live In." See also "A.T.T Building Gets Bath for Its Birthday," *New York Times*, Aug. 25, 1963, p. R6.

⁵⁴ Quoted from Crosley. Reed wrote: "Why are you making changes in the lobby? It is one of the most beautiful in New York and reflects the wisdom and taste of your late President Theodore Vail. ...The lobby of 195 is New York's link with Periclean Athens. It is a portico of a Greek temple, and like the ones of the ancients, pervaded with an almost holy calm underlined by soft lights from alabaster bowls and bronze lamps. One would as soon shroud the Parthenon in glass as to undertake the changes you propose. This is

a plea, then, to stay the hand of the improver. How many commercial buildings in the United States can boast a lobby equal to that of 195? I have been in many, and if pressed, I could name only half a dozen.”

⁵⁵ BN 1378-1963 in Block and Lot Folder, Block 80, Lot 1. In the 1930s (possibly in 1937 when a number of partitions were installed in the lobby and Dey Street store under ALT 10-1937 in Block and Lot Folder, Block 80, Lot 1) , the steps leading to the raised eastern chamber were removed and the opening was filled with a cast stone wall and railing. By the 1990s the steps had been replaced, the infill removed, and cast stone posts matching those used for the other stone railings had been installed.

⁵⁶ The New York Telephone Company also had a business office at the rear of the Fulton Street lobby which was screened off from view by wood and glass partitions about six feet in height (no longer extant). These areas are identified on a 1964 first floor plan in the maintenance department??? at 195 Broadway. The partitions are shown in two c. 1962-66 photographs in the American Telephone & Telegraph Company Building research file at the Landmarks Preservation Commission.

⁵⁷ ALT 3032-1940 in Block and Lot Folder, Block 80, Lot 1. See also “National City Will Open New Downtown Branch, *New York Times*, Jan. 30, 1941, p. 34.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the American Telephone and Telegraph Company Building, First Floor Interior, consisting of the lobby spaces and the fixtures and components of these spaces, including but not limited to, wall and ceiling surfaces, floor surfaces, the steps adjoining the Dey Street entrances, staircase C, benches, entrance doors, revolving door enclosures, columns, grilles, doors, railings, chandeliers, wall clocks, and mailboxes; has a special character and special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City; and that the interior is one which is customarily open and accessible to the public and to which the public is customarily invited.

The Commission further finds that, among its important qualities, the first floor interior of the American Telephone and Telegraph Company Building, planned by the noted architect William Welles Bosworth and built in phases between 1912 and 1922, is one of the great monumental classical interiors in New York City; that envisioned by company president Theodore Newton Vail as a grand corporate symbol, this dignified interior was designed to create an impression of quality, durability, and permanence expressive of the Telephone Company's commitment to public service; that architect William Welles Bosworth, was a prominent designer of classical buildings and a leading preservation architect and that this critically acclaimed lobby is considered one of his finest works; that inspired by classical Greek and Egyptian temple designs, the lobby is treated as a grand hypostyle hall with forty massive marble columns, walls and floors clad in marble, and a polychrome coffered ceiling; that this extraordinary interior melds art with architecture through its incorporation of classically-inspired marble friezes of putti carrying garlands by the renowned sculptors Paul Manship and Gaston Lachaise; that an allegorical bronze and marble sculptural group entitled "Service to the Nation," by Chester Beach serves as focal point for the portion of the lobby facing onto Broadway; that the handsomely detailed interior incorporates decorative elements inspired by Greek and Roman models including the exceptional patinated bronze and alabaster chandeliers, the cast bronze grilles and entrance doorways, marble railings and directory boards, and the Istrian marble mail box decorated with carvings based on Greek and Roman altar decorations; that from 1916 until 1983, 195 Broadway was the headquarters of the American Telephone and Telegraph Company, the largest corporation in the world for much of the twentieth century; that it remains in use as an office building and its lobby continues to be acknowledged as "among the most noble" of any office tower in New York City."

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Interior Landmark the American Telephone and Telegraph Company Building, First Floor Interior, consisting of the lobby spaces and the fixtures and components of these spaces, including but not limited to, wall and ceiling surfaces, floor surfaces, the steps adjoining

the Dey Street entrances, staircase C, benches, entrance doors, revolving door enclosures, columns, grilles, doors, railings, chandeliers, wall clocks, and mailboxes; 195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Manhattan and designates Borough of Manhattan Tax Map Block 80, Lot 1 as its Landmark Site.

Robert B. Tierney, Chair; Pablo Vengochea Vice-Chair

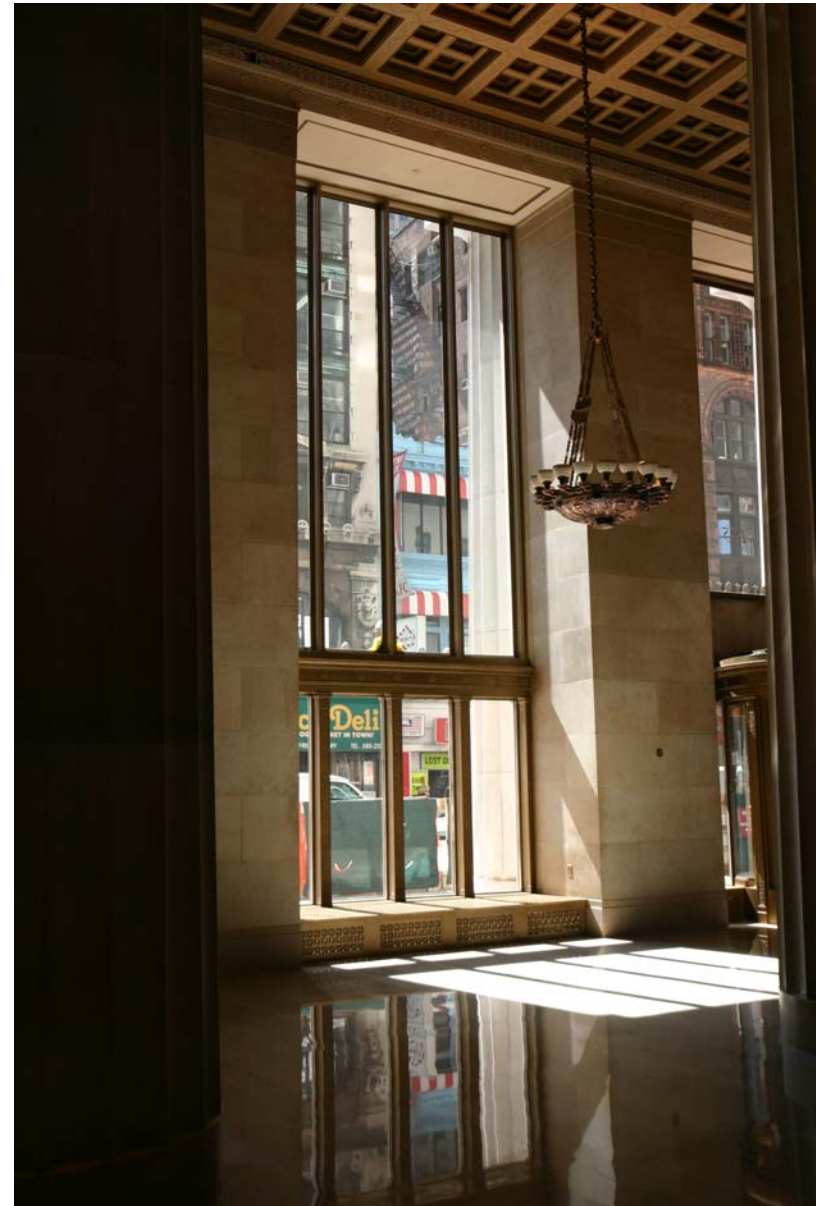
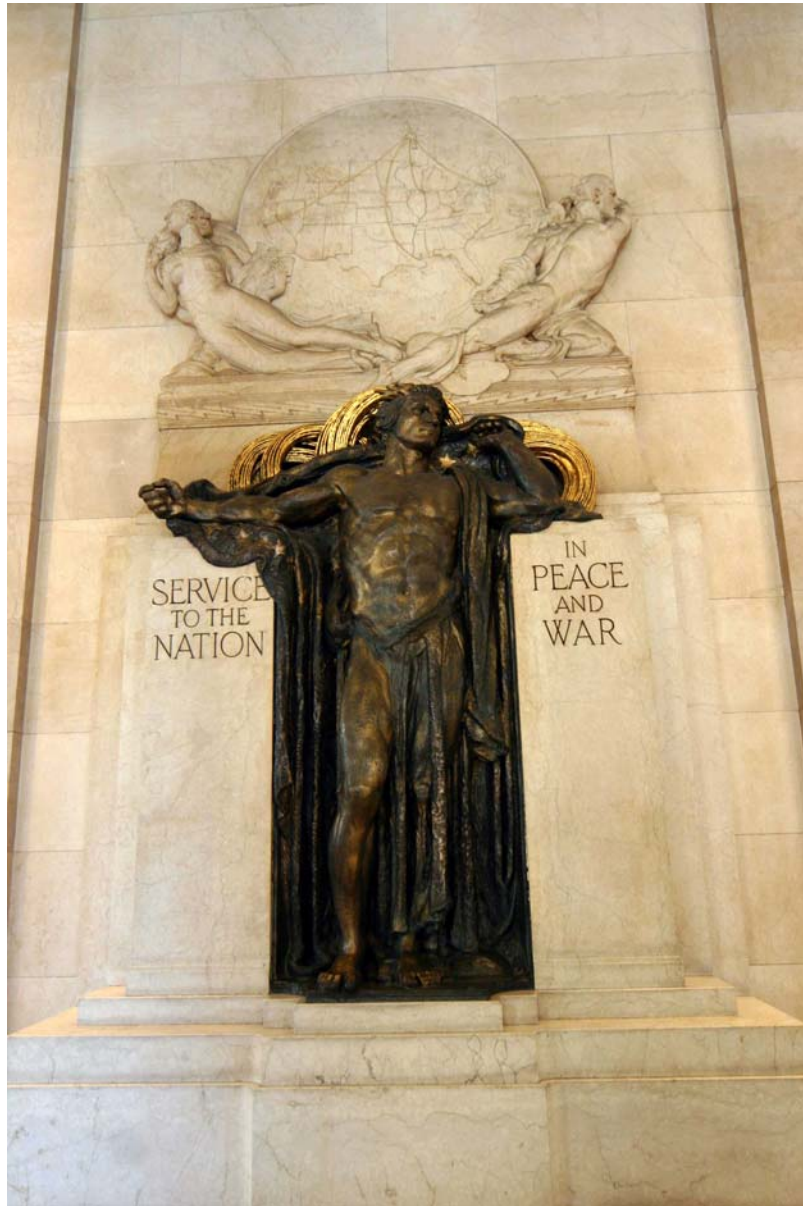
Stephen Byrns, Christopher Moore, Margery Perlmutter, Jan Pokorny Commissioners

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American Telephone & Telegraph Company Building
First floor interior

Photo, Carl Forster



American Telephone & Telegraph Company Building
First floor interior

Right: Chester Beach , *Service to the Nation*, Photo, Carl Forster
Left: Lobby looking towards Broadway, Photo, Carl Forster



American Telephone & Telegraph Company Building
 First floor interior
 Right: Chandelier Dey Street lobby , Photo, Shelley Perdue
 Left: Coffers Fulton Street lobby, Photo, Carl Forster

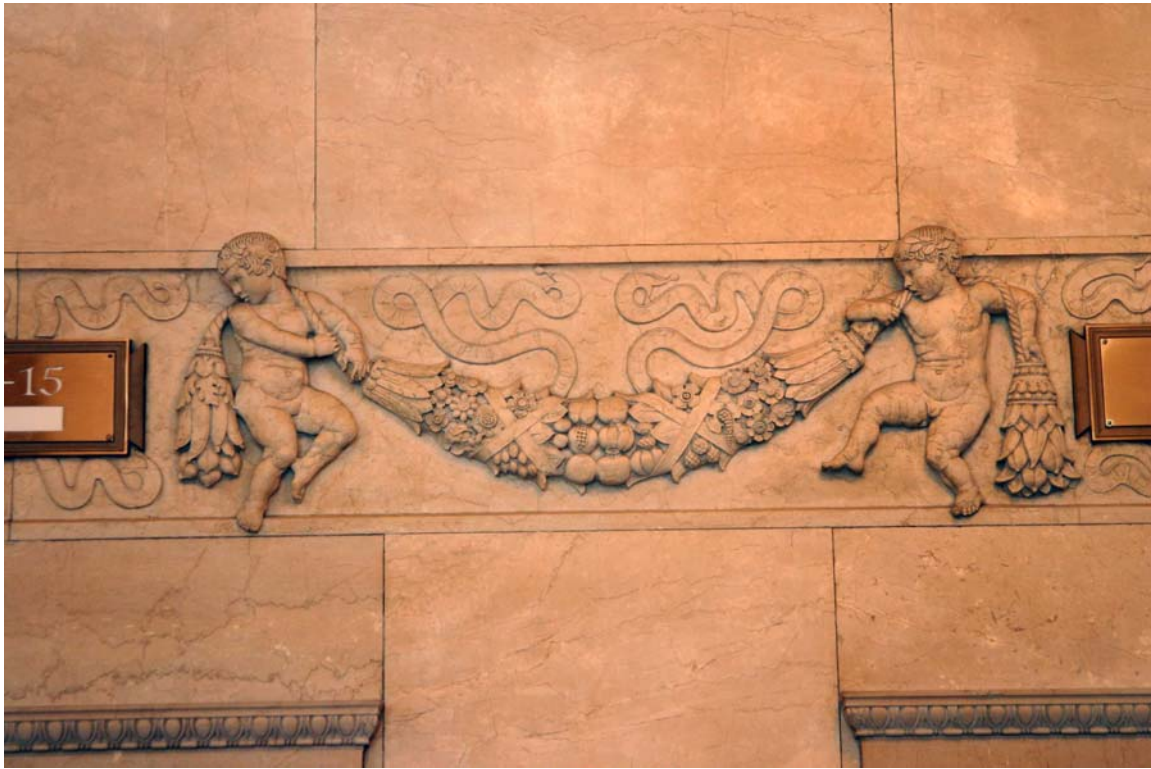


American Telephone & Telegraph Company Building , First floor Interior
Right: Mailbox, Photo, Shelley Perdue
Left: Staircase C, Photo, Shelley Perdue

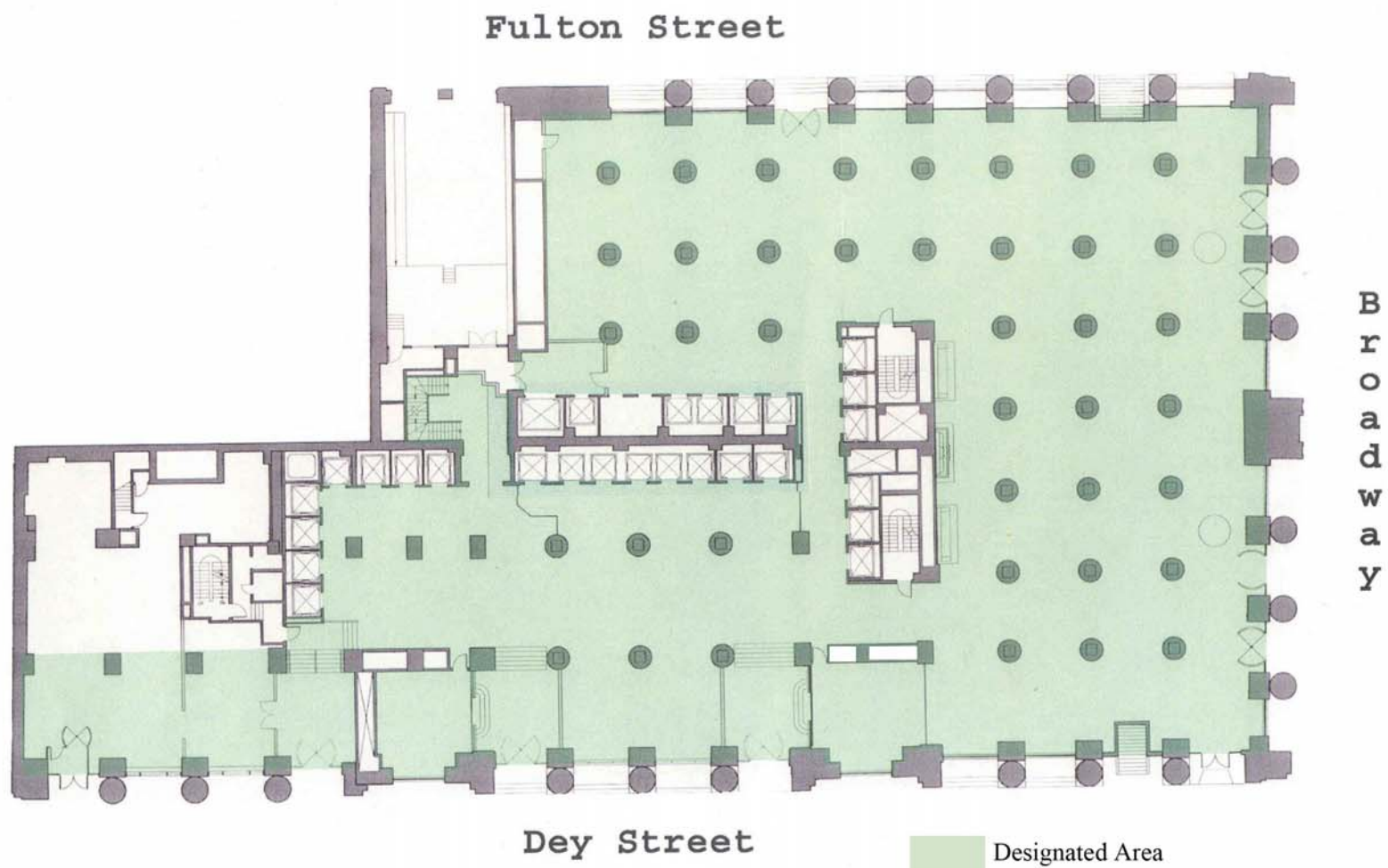


American Telephone & Telegraph Company Building
Historic photos of lobby, c. 1962-66

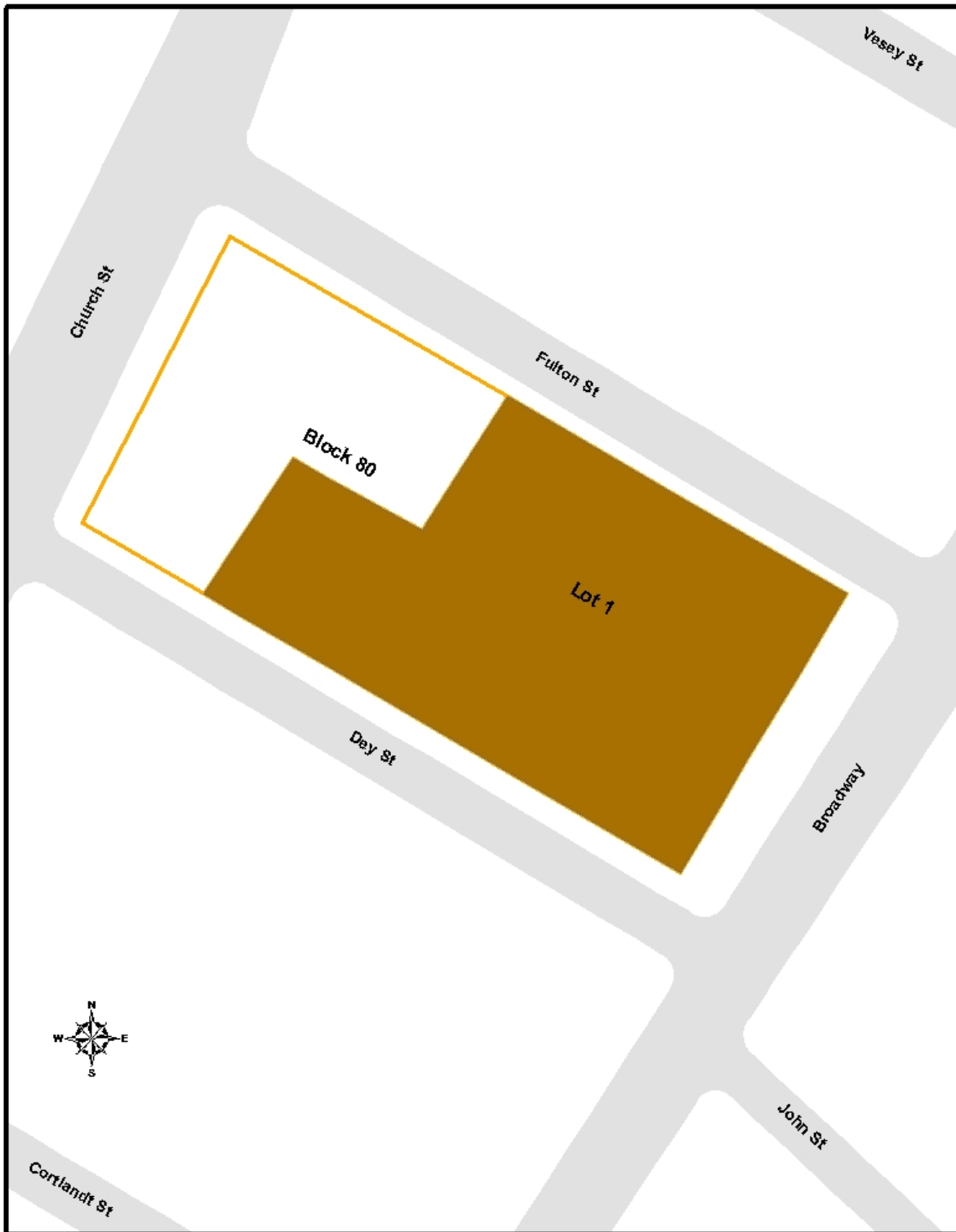
Photos: John Barrington Bailey



American Telephone & Telegraph Company Building
 Top: Paul Manship, Frieze of Putti Carrying Garlands, Photo, Carl Forster
 Bottom: Gaston Lachaise, Frieze of Putti Carrying Garlands, Photo, Carl Forster



American Telephone & Telegraph Company Building
First floor interior



American Telephone & Telegraph Company Building , first floor interior (LP-2199)
195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Manhattan
Landmark Site: Borough of Manhattan, Tax Map Block 80, Lot 1