



NEW YORK CITY ARCHITECTURE

SELECTIONS FROM THE HISTORIC AMERICAN BUILDINGS SURVEY

NUMBER SEVEN

NEW YORK CITY ARCHITECTURE

Selections From The Historic American Buildings Survey

Number Seven

THE HISTORIC AMERICAN BUILDINGS SURVEY

United States Department of the Interior

National Park Service
Office of Archeology and Historic Preservation
Division of Historic Architecture
Washington, D. C. 20006

July 1969



TABLE OF CONTENTS

Introduction.....Page iii
Leonard W. Jerome Mansion.....1
Third Judicial District Courthouse.....17
Tribune Building.....30
Metropolitan Opera House.....45
The Dakota.....55
Hotel Astor.....68
Pennsylvania Station.....78
Singer Tower.....86

Introduction

The Historic American Buildings Survey is a long-range program to assemble a national archive of historic American architecture. Begun in 1933, the Survey is conducted by the National Park Service with the cooperation of the Library of Congress and the American Institute of Architects. To date documentation, consisting of measured drawings, photographs, and written architectural and historical data, has been collected for more than 13,000 structures in the United States, Puerto Rico, and the Virgin Islands. Recording continues each year in all parts of the country in an effort to fulfill the Survey's goal of broad geographic and stylistic representation for all periods of American history.

Since its inception, it has been the policy of the Historic American Buildings Survey to give priority to the recording of buildings endangered by demolition. This policy has led in recent years to the recording of many nineteenth and early twentieth century commercial buildings. Probably no buildings are more subject to the threat of demolition than those in the center of an expanding city, where land is at a premium and outmoded structures are quickly replaced by modern and more utilitarian buildings. In residential areas engulfed by the growing business and commercial sections of the city, individual houses give place to high-rise office buildings or parking garages.

In 1968 a project was initiated in New York City to document a number of important urban buildings, many of them scheduled for demolition. The historical and architectural data and a selection of the documentary photographs for nine of the buildings recorded in this project are included in this book. Of this number, six have already been demolished, while the remaining three seem to have fairly secure futures. The buildings represent a cross-section of urban New York architecture from the elegant mid-nineteenth century townhouse of Leonard W. Jerome through the Singer Tower, an early twentieth century skyscraper. All of the buildings were considered remarkable at the time of their erection for their large scale, elegance of design, and fine materials, and they remained landmarks throughout their existence.

The historical and architectural research for this project was done by architectural historian Diana S. Waite. Documentary photographs were taken by Jack E. Boucher, George Eisenman, John Feulner, and Cervin Robinson.

The text and illustrations used in this book are taken from the records deposited in the HABS permanent archives in the Library of Congress. Copies of any of these records may be obtained at the Library's stated prices by writing to the Prints and Photographs Division, Library of Congress, Washington, D.C. 20540.



LEONARD W. JEROME MANSION

32 EAST 26TH STREET
NEW YORK, NEW YORK

LEONARD W. JEROME MANSION

Address: 32 East 26th Street; southeast corner of Madison Avenue and East 26th Street; New York, New York County, New York.

Present Owner: Mansion Associates.

Present Use: Now being demolished; to be replaced by a high-rise office building.

Statement of Significance: The Jerome Mansion is one of the few remaining examples of an upper-class New York City townhouse of the 1860's. This complex of buildings, which was very elegant when built, originally consisted of a residence, stables, and private theater. It was part of the exclusive residential neighborhood surrounding Madison Square and was built by the well-known banker and broker, Leonard W. Jerome, who was Winston Churchill's grandfather. Its subsequent tenants, various private city clubs, continued its original associations with a luxurious way of life.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Legal description of property: The Jerome Mansion originally occupied Lots 33 through 37 in Block 855; however, these lots have been combined and are now numbered Lot 37.

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
5/19/1863 Liber 883, page 55.	King Sarah R. widow of King James G.	Jerome Leonard W.
5/19/1863 Liber 883, page 57.	King James G. (Exrs. of)	Jerome Leonard W.
10/16/1865 Liber 942, page 338.	Fitzhugh William A.	Jerome Clara Hall
10/16/1865 Liber 942, page 339.	Jerome Leonard W.	Fitzhugh William A.

8/18/1904 Liber 101, page 319.	Thomson David Geraud F. Trustees Will of Jerome Clara Hall dec'd Wylls Co. Title Guarantee & Trust Co.	Agreement
10/25/1913 Liber 187, page 98.	Lincoln Trust Co. Trustee Will of Jerome Clara Hall dec'd Frewen Clara Leslie Leonie Blanche	Manhattan Club
3/31/1966 Liber 37, page 196.	Manhattan Club	Nadel Sally
3/31/1966 Liber 37, page 204.	Nadel Sally	Mansion Assocs.

2. Date of erection: According to Trow's New York City Directory, Leonard W. Jerome first occupied the house in 1865, and the stables were probably built at the same time. Mathew Dripps' Plan of New York City, From the Battery to Spuyten Duyvil Creek of 1867 shows both the stables and the house, but not the theatre, later located between these two buildings. However, The New York Times of March 22, 1867, spoke of "recent entertainments . . . given at Mr. Leonard W. Jerome's elegant little private theater." It therefore seems likely that the theatre was built late in 1866 or early in 1867.
3. Architect: Contemporary obituaries written for Thomas R. Jackson credit him with the design of the Jerome Mansion. Jackson (1826-1901) was born in London but moved to New York in 1831, where he worked in the office of Richard Upjohn. He designed the old Academy of Music in New York and Tammany Hall and later became Superintendent of Federal Buildings in New York.
4. Original plans and construction: The Jerome Mansion is actually a group of three buildings which form a continuous facade along East 26th Street. Occupying the western two-fifths of the lot is the house proper, and on the eastern portion of the lot are the stables, originally with a ball-room above. Between these two buildings is a connecting structure, originally a private theater, which was built shortly after the house and stables were completed. The Jeromes occupied the Mansion as a residence for a few years, but contemporary accounts, Frank Leslie's Illustrated

Illustrated Newspaper (May 9, 1868) and The New York Times (April 1, 1868), relate that Jerome built the complex for the American Jockey Club, of which he was a vice-president. Rider's New York City (1924) states that the house was "erected at a cost of \$200,000."

5. Alterations: The first account of alterations to the Mansion is given in a description of the formal opening of the Union League Club, which leased the Mansion as a club house [The New York Times, April 1, 1868] :

Important alterations have been made to adapt this building to its present purposes. The exterior of the building has been long since described in the Times, and the only change here to note is that the Club monogram has been placed on the large lamps at the main entrance on Twenty-sixth street. Within, no expense has been spared in furniture and appropriate ornamentation, and the various floors are subdivided as follows: on the first floor are the visitors' reception-room, the reading room, the art gallery, the billiard room, the cloak and hat room, the bar and the ten-pin alleys. On the second floor is the theatre, which it is proposed will be used for the more important meetings of the Club and hired out for first-class lectures, reading, &c., &c. On this floor also have been constructed a number of private dining-rooms for the Club members. On the third floor is the main parlor, looking on Madison avenue, and from the windows of which the fine balcony running along that side of the building is reached. This parlor is fitted up in magnificent style, and hung around with portraits of patriots, dead and alive, and those of some friends of the Union abroad, and Cropser's painting of "The Field of Gettysburg." Adjoining the parlor are the library, the trophy room and a fine, spacious saloon by which the theatre is reached. On the three remaining floors are bedrooms, elegantly furnished, intended for the occasional accomodation of members and for the purposes of hospitality. In the basement are numerous offices, kitchen &c., &c., and an engine to supply heat to the building and power when required. The remodelling and refitting of the interior cost \$50,000.

On May 12, 1875, J. Morgan Slade, an architect with offices at 346 Broadway, received approval for Application 555 from the Buildings Department to raise the club house from six to seven stories, and to replace the mansard roof with a flat tin roof having galvanized iron cornices and gutters, and to install an elevator, at a cost of "about \$40,000." Three sheets of drawings, now badly torn, were submitted with the application. Evidently the work of raising the building was never carried out.

In A History of the Union League Club of New York City (1952) the authors state that while the Union League Club occupied the Mansion from 1868 to 1881, the "only notable external changes are the removal of some charming iron balconies on the Madison Square side and the addition of a fifth story with windows, whose design bears the brand of the 1870's." This book also states that Jerome himself paid for this additional story and for the installation of an Otis passenger elevator. This account has, however, been contradicted by other sources. Rider's New York City (1924) states that the building at that date still had "an elaborate iron veranda." Exactly what is meant by the addition of the fifth story is not known, perhaps only finishing off the attic under the mansard roof.

In 1883 the University Club leased the building and the following year began alterations. On January 30, 1884, architect Charles C. Haight, of 111 Broadway, submitted Application 97 with drawings to the Buildings Department requesting "to raise the two story connecting front and rear building one story." The building was to be three stories when raised, and the work was to cost "about 5000." This application concerns the portion of the complex that had been Jerome's theater, now used as a dining room; the additional story was to be used for kitchen facilities. The application also proposed "to construct new staircase as shown on drawing from third to fourth floor of front building." The application was approved February 4, 1884. The Buildings Department reported that the work was begun February 6, 1884, and completed by April 26, 1884.

On February 16, 1884, Haight requested and was granted approval to alter partitions in front and rear buildings and "to improve the lower flight of rear staircases." James W. Alexander, author of A History of the University Club of New York 1865-1915, states that on May 5, 1884, fees were paid to C.C. Haight for "reconstructing" the club house.

On June 30, 1886, Haight submitted Plan 1492 to the Buildings Department for various alterations to cost "about \$9000." Drawings were included and appear to indicate the following changes. Window sills were to be lowered in the "New Dining Room," the former theater. New windows were to be cut in the south wall, minor partitions installed and removed, and a brick elevator shaft constructed. The work was begun on July 16, 1886, and completed on October 30, 1886.

On August 14, 1889, McKim, Mead & White submitted Plan 1602 with drawings to the Buildings Department for interior alterations. Four new doors were to be cut on the second floor and one on the first floor; these were to have either iron lintels

or arches. In addition, balconies were to be installed. Work was begun on August 15, 1889, and completed on September 25, 1889. Masonry work was to be done by G.W. Cook and carpentry by Joseph Cams [Cains?] at a cost of "150."

The Manhattan Club moved into the Mansion in 1899. On July 27, 1906, Denby & Nute, Architects, submitted Plan 2114 to the Buildings Department for the following work to cost "twelve hundred dollars":

Two partitions are to be removed where shown in Locker Room. Two new windows pierced through party walls. New lockers and redecorations.

This work was begun on December 1, 1906, and completed by December 13, 1906.

In 1915 Hoppin & Koen, of 244 Fifth Avenue, supervised major alterations to the building. They submitted Alteration Application 1040 with drawings on May 7, 1915; the following work was to be done at an estimated cost of \$25,000:

The principal alteration [sic] are the re-arranging of partitions on the Easterly end of Building, Second floor, and on the 4th, 5th and 6th Stories. This re-arrangement is generally for the purpose of accommodating new plumbing

A new flight of stairs will be erected over the present stairs, and will run from the 5th to the 6th story.

It is proposed to form four new window openings in North wall, of 4th story, lighting Bedroom No. 10, and Bathroom No. 7.

Also new windows in North wall, 5th sty. to Bathrooms 12 and 13.

Dormer windows in mansard in 6th Sty. These dormers will have metal and slate covering.

Skylights over vent shafts to be of Copper, glazed with ribbed glass, curbs to be provided with ventilating louvres, with openings or apertures = in area to area of shaft.

The Plumbing, Heating and Electrical installation is almost entirely new.

This work was begun June 4, 1915, and completed by November 5, 1915.

Walter T. Daub Architect submitted Application 2229 with drawings on July 28, 1916, for various internal alterations; but the only work completed was the reinforcing of the main wooden stairs from first through fourth stories. This work was begun on January 15, 1917.

In Application 2770 submitted October 8, 1917, Daub proposed the following alterations at an estimated cost of \$15,000. An unexcavated rear portion of the building was to be excavated, and by means of the installation of a new partition the present billiard room was to be converted to a grille room and a billiard room. This work was begun on August 4, 1919, and completed by October 22, 1919.

In 1927 architects Stasse & Barnes and the Otis Elevator Company made improvements on the existing elevator, including installation of hollow steel frames and doors to replace the wooden ones. This work was completed by October 18, 1927. A new dumbwaiter was installed by John W. Kiesling & Son, Inc., running from the first to fourth floors; this work was completed by September 22, 1948.

6. Important old views:

- a. Photograph of "Madison Avenue, South from and including n.w. corner sidewalk at 26th Street," dated 1877-78, negative 44319A, New York Historical Society. (See HABS photocopy).
- b. "Interior of the New Union League Club House, corner of Madison Square and 26th street, New York City--Ladies' Reception on the 16th Ult." and ". . . [page torn] Ladies at the Ladies' Reception By the Union League Club, At Their New Club House, corner of Madison Square and Twenty-sixth street, N.Y., on the 16th Ult.," Frank Leslie's Illustrated Newspaper, May 9, 1868, pp. 117, 121.
- c. "New York City--The Presidential Visit--Reception Given to President and Mrs. Hayes in the Theatre of the Union League Club, Friday evening December 21st," Frank Leslie's Illustrated Newspaper, January 5, 1878, pp. 308-9.
- d. Old photograph of exterior by Brown Brothers reputedly from "Jackson's Old Files," reproduced on the cover of Gramercy Graphic, XXVI (February, 1967).
- e. Photograph of interior of the cafe at the Manhattan Club, dated 1901, in photo archive of the Museum of the City of New York. (See HABS photocopy).
- f. Photograph of Madison Square in 1909, owned by New York Public Library and reproduced in The Iconography of Manhattan Island, Vol. III, plate 168.

B. Historical Events Connected with the Structure:

This complex of buildings was built by Leonard W. Jerome, a famous banker and broker. Contemporary accounts described him as "well-known as one of our most enterprising and public-spirited citizens." Jerome was known for his lavish entertainment at the Mansion, as well as for his philanthropy. His daughter, Jennie, was the mother of Sir Winston Churchill. The Mansion was listed as the residence of the Jeromes in Trow's New York City Directory only until 1867, and they may have moved because of financial difficulties. The building was owned or "mortgaged" by them or their trustees until 1913.

On December 28, 1867, The New York Times reported that the Union League Club had agreed to a lease of the Jerome Mansion which "will cover the occupation of all buildings, now within the area so bounded--theatre and stables and the furniture as it now stands"

The formal opening of the new club house was reported thus in Frank Leslie's Illustrated Newspaper, May 9, 1868:

THE NEW UNION LEAGUE CLUB
HOUSE

The members of the Union League Club of New York City held their first reception in their new building on Thursday evening, April 16th, and were favored with a large and fashionable assembly. The spacious reception-rooms had been tastefully fitted up for the occasion, and the various apartments were enlivened by the display of national colors, relics of the war, large banks of fragrant flowers, and a superb collection of oil paintings by our leading artists. The entire building, including the theatre, was thrown open to the guests, a band of music was in attendance, and every step was taken that would add success to the occasion. The ladies, as usual, lent a very attractive air to the reception, and exhibited the most costly and superb toilets.

.....

The new Club House is situated on the corner of Madison Square and Twenty-sixth street, and was originally designed by Leonard Jerome, Esq., for the Jockey Club House, but was leased by the Union League Club previous to its completion, and fitted up according to the necessities of the patriotic organization. The building is highly attractive in its exterior view, and will bear comparison with any similar edifice in the country. The stairways are of oak, and are covered with a Wilton carpet of a neat pattern and luxurious softness. The balustrades are massive in proportions, and are capped with a handrail of black walnut. On the first floor is a commodious reading-room, fitted up with black walnut furniture, and ornamented with heavy brown-colored

rep window-hangings, edged with purple plush. Over the centre of each window, as well as on the backs of the chairs and tête-à-têtes, is the monogram, "U.L.C."

The reception Room is opposite the reading-room, and is fitted up in a corresponding manner. At the extreme end of the hallway, into which these rooms open, is a gallery set apart for the exhibition of pictures. The walls are covered with red baize, and besides the light from the windows, there is a beautiful crystal chandelier hanging from the centre of the building, to which is attached a patent arrangement, by which the most mellow light will be obtained.

Adjoining the gallery are the hat and cloak room, a spacious bowling alley, and a first-class billiard-saloon with four tables.

The second floor is set apart for dining purposes, and is divided into five compartments, each containing six tables, and affording facilities for entertaining twenty-four persons.

On the third floor is one of the most elegant apartments in the building, and is designed for the reception of distinguished personages. The furniture of this apartment is of polished black walnut, upholstered in costly style. The window draperies are of brown silk, trimmed with fringes of red velvet.

It is the intention of the Club to give in the theatre, during the year, a series of dramatic and other exhibitions, in aid of certain city charities. These performances will be gotten up under the auspices of lady friends of the Club.

On the fourth and fifth floors are a number of sleeping apartments, each containing a complete set of black walnut furniture, and an exceedingly comfortable easy-chair. From the windows on the upper floor the visitor may enjoy one of the most extensive and beautiful views of the city and suburbs, and be refreshed with a current of air of a purity seldom experienced within the city limits.

The Club have secured a lease of the building at a rental of \$18,000 per annum for ten years, with the privilege of purchasing the entire property within three years.

The Union League Club remained at the Mansion until 1881. The Metropolitan Museum of Art was founded there as a result of a meeting held in November, 1869. From 1881 to 1882 the Mansion was occupied by the Turf Club, briefly in 1883 by the Madison Club, and from 1883 to 1889 by the University Club. The last tenant, the Manhattan Club, moved into the Mansion on May 2, 1899.

C. Sources of Information:

1. Primary and unpublished sources:

Records at the Plans Desk, Buildings Department, Municipal Building, New York, N.Y.

2. Secondary and published sources:

Alexander, James W. A History of the University Club of New York 1865-1915. New York: Charles Scribner's Sons, 1915.

The American Jockey Club. New York: 1867 (?). Copy at the New-York Historical Society.

Bellows, Henry W. Historical Sketch of the Union League Club of New York, Its Origin, Organization and Work 1863-1879. New York: G.P. Putnam's Sons, 1879.

Chenery, William L., editor. The University Club, Yesterday and Today. New York: 1955.

"Group May Buy Jerome Mansion," The New York Times, January 13, 1967, p. 43.

A Historical Sketch of Madison Square. New York: Meriden Britannia Co., 1894.

Insurance Maps of the City of New York. Vol. IV. New York: Ferris & Browne, 1871.

Irwin, Will, Earl Chapin May, and Joseph Hotchkiss. A History of the Union League Club of New York City. New York: Dodd, Mead & Co., 1952.

"Mr. Jerome's Theatre--Tableaux Vivants," The New York Times, March 22, 1867, p. 5.

"Mr. Leonard Jerome," The New York Times, March 18, 1867, p. 5.

Leslie, Anita. The Remarkable Mr. Jerome. New York: Henry Holt & Co., 1954.

Levy, Florence N. American Art Annual, 1903-4. Vol. IV. New York: American Art Annual, 1903.

"The New Union League Club House," Frank Leslie's Illustrated Newspaper, May 9, 1868, pp. 117, 121, 123.

Obituary for Thomas R. Jackson. The American Architect and Building News, LXXI (February 16, 1901), 49-50.

"The Old Union League House Leased by the University Club for a Term of Ten Years," The New York Times, November 22, 1883, p. 8.

Plan of New York City, From the Battery to Spuyten Duyvil Creek. New York: Mathew Dripps, 1867.

Rider, Fremont, editor. Rider's New York City, A Guide-Book for Travelers. 2nd ed. New York: The Macmillan Co., 1924.

Stokes, I.N.P. The Iconography of Manhattan Island 1498-1909. Vol. III and V. New York: Robert H. Dodd, 1915.

"2-Year Effort to Save Jerome Mansion Fails," The New York Times, October 5, 1967, p. 41.

"The Union League Club," The New York Times, December 28, 1867, p. 8.

"The Union League Club--The New Club House--Formal Opening," The New York Times, April 1, 1868, p. 2.

Watterson, Henry. History of the Manhattan Club. New York: 1915.

Wilson, H., compiler. Trow's New York City Directory. Vol. LXXIX. New York: John F. Trow, 1865.

_____. Trow's New York City Directory. Vol. LXXX. New York: John F. Trow, 1866.

_____. Trow's New York City Directory. Vol. LXXXI. New York: John F. Trow, 1867.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural interest and merit: The Jerome Mansion is one of the few remaining examples of an upper-class New York City townhouse of the 1860's. The Mansion is actually a complex of buildings--originally residence, stables, and private theatre--and was part of the exclusive residential neighborhood surrounding Madison Square.
2. Condition of fabric: Undergoing demolition.

B. Description of Exterior:

1. Number of stories: This house is four stories with two levels of dormers in the mansard roof. The stables are three stories, and the connecting section two-and-one-half stories.
2. Over-all dimensions: The entire building, which is rectangular in plan, extends approximately 49'-4" on Madison

Avenue and 175'-0" on East 26th Street. The facade of the house on East 26th Street is five bays wide, and the side of the house on Madison Avenue is three bays wide. The stables are three bays wide, and the connecting section consists of one bay.

3. Wall construction, finish, and color: In the house the first two stories are of rusticated stone courses; in the stables the first two stories are of stone with rusticated pilasters. The third and fourth stories of the house and the third story of the stables are of brick laid up in common bond and painted red. The connecting section is entirely of stone with simple, inscribed ornament in the spandrels. There are stone courses between the third and fourth floors and immediately below the cornice of the house; and between the first and second, and the second and third floor levels, and below the cornice of the stables. There are stone pilasters at each corner of the house on the third and fourth floors.
4. Stairway: An unprotected, single flight of stairs leads from the sidewalk level of the connecting section to the basement.
5. Chimneys: Pairs of red brick chimneys are located between the second and third and between third and fourth bays of the house. There are two chimneys on the west party wall and one chimney on the east party wall of the stables, although markings on the party wall indicate that at one time there were two chimneys on the east wall.
6. Openings:
 - a. Doorways and doors:
 1. The house: The only entrance is in the central bay at the first floor level. Framing each side of the doorway are two engaged pilasters with egg-and-dart molding and with a very narrow window between the pilasters. There are two doors, each with a wooden lower panel and a single-paned glass upper panel. At either side of these doors is a one-over-one light window with wooden panel beneath. There is a transom above the doorway.
 2. The stables: In both end bays a large, arched doorway with voluted keystone has been converted into a window with an iron grille at sidewalk level. These windows have fixed sash with stained glass panes.
 - b. Windows:
 1. The house: The first floor windows are topped by a flat stone lintel cut to resemble voussoirs and key-

stone. On the second story level on both facades in each bay except the center bays there is a pair of round-headed windows with one-over-one light double hung sash, separated by pilasters. In the center bay of the north (front) facade is a group of four round-headed windows with one-over-one light double hung sash. In the center bay of the west facade is a window with one-over-one light double hung sash. On the third story level are windows with one-over-one light double hung sash and with triangular stone pediments and stone balusters. The center bay of the north facade has a modified Palladian window with one-over-one light double hung sash and stone balusters. On both facades at the fourth story level are bull's eye windows with ornamental stone surrounds; on the north facade there are also two square windows to each side of the center bay.

2. The stables: On the first floor the windows have stained glass panes and are partly boarded up. There is one window to each side of the former doorways in the end bays, and there are two in the center bay. On the second floor in the center bay are two round-headed windows with two-over-two light double hung sash and transom above; to each side is a rectangular window. In the end bays are two round-headed windows with one-over-one light double hung sash. On the third floor in the center bay there are two windows with one-over-one light double hung sash and stone balusters and architraves with vaulted brackets. In the end bays there are windows with stone balusters and segmental pediments; these windows have one-over-one light triple hung sash.
3. The connecting section: There is a large arch on the first floor level that may have once been a doorway, but is now a window. Within this large arch are two smaller arches with circle above; to each side are engaged pilasters. On the second story level are three bays of round-headed windows with two-over-two light double hung sash, and a fanlight. These windows are separated by carved, ornamental pilasters.

Throughout the building all door and window trim is of wood, painted brown.

7. Roof:

- a. Shape, covering: The house has a slate shingled mansard roof. The stables and connecting section have flat roofs covered with sheet metal.

- b. Cornice: The cornice of the house has voluted double brackets between each of the bays on the west facade and single brackets on the north facade. The stables have a bracketed cornice which continues to form the pediment. These cornices are wooden and painted brown. The connecting section has a stone cornice.
- c. Dormers:
 - 1. The house: There are two tiers of wooden dormers. The first level consists of lancet-arched dormers with round-headed windows, except for the center bays. The center bay on the west facade has a modified lancet-arched dormer with two round-headed windows flanked by two rectangular windows; the center dormer on the north facade is similar except that there are four rectangular windows. On the second level above each bay except the center bays there are single dormers with segmental-arched faces and round-headed windows. Over the center bay of the north facade there are two of these same dormers; and over the center bay of the west facade there is a large, segmental-arched dormer. All windows have one-over-one light double hung sash.
 - 2. The connecting section: A row of four windows with four-over-four light double hung sash forms a dormer window that extends nearly the width of the third floor level.

C. Description of Interior:

Note: Because demolition work was at an advanced stage at the time of this report, it was possible to obtain only a very brief look at the first floor.

- 1. Floor plan: The front doors open into an entrance hall, with a U-shaped stairway leading to the second floor on the south wall; to each side of the entrance on the north wall is a small vestibule. Opening off the west side of the entrance hall is a large room running the width of the building. A wide hall leads off the entrance hall to the east. On the south side of this hall, directly adjacent to the stairway, is an elevator; to the east of the elevator is a single room with arched opening. On the north side of this hall is a room with openings from both the hall and the east side of the foyer. At the east end of this hall is an arched opening into the connecting section, which consists of one room, two stories high with a balcony at the second floor level connecting the house with the stables. Two doorways at first floor level along the east wall of the connecting section open into the stables. The stables are divided by a partition running from east to west. The north portion consists of one large

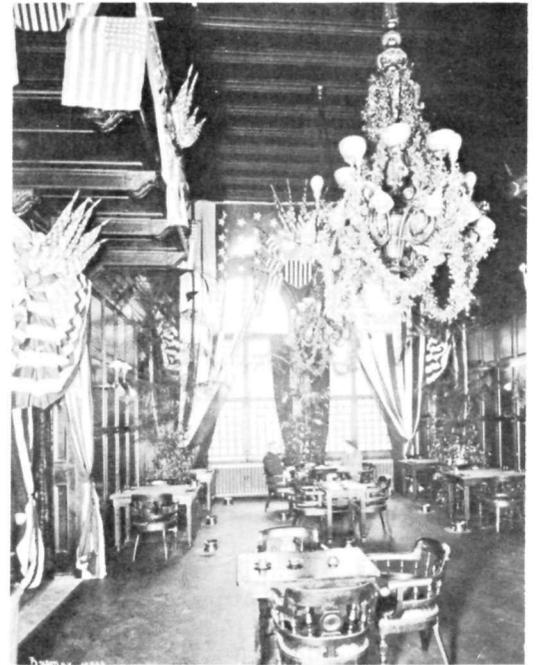
single space and the southern section of several smaller rooms. Along the east wall is a stairway running to the second floor.

2. Stairways: The main stairway opposite the entrance has columns and pilasters of tan marble with black veins. The balusters had been removed.
3. Flooring: The floor is concrete, covered in the entrance hall with modern black and white tiles.
4. Wall finish: In the hallway of the house the walls are covered with black marble with white veins.
5. Doorways: In the hallway and foyer of the house the doorway mouldings are of tan marble with black veins.
6. Lighting: Electrical, but former gas outlets are visible in the ceiling of the large room to the west of the entrance hall.

D. Site and Surroundings:

1. Orientation and general setting: The facades of the stables and of the connecting section and entrance facade of the house face north; the west facade of the house fronts on Madison Square, a residential park.
2. Sidewalks: Sidewalks of both stone and concrete are contiguous on the north side, but on the west are separated from the house by an iron fence.

Prepared by Diana S. Waite
Architectural Historian
February, 1968



CAFE AT MANHATTAN CLUB, ABOUT 1901
Courtesy of Museum of the City of New York



PHOTOGRAPH ABOUT 1877-78
Courtesy New-York Historical Society



THIRD JUDICIAL DISTRICT COURTHOUSE

(JEFFERSON MARKET COURTHOUSE)
425
AVENUE OF THE AMERICAS
NEW YORK, NEW YORK

THIRD JUDICIAL DISTRICT COURTHOUSE
 ("Jefferson Market Courthouse," now Jefferson
 Market Branch, New York Public Library)

Address: 425 Avenue of the Americas, northwest corner of West Tenth Street and Avenue of the Americas, New York, New York County, New York.

Present Owner: The Mayor, Aldermen and Commonalty of the City of New York.

Present Occupant: New York Public Library.

Present Use: Jefferson Market Branch, New York Public Library.

Statement of Significance: Originally the Third Judicial District Courthouse was part of a complex which included a police court, jail, and markets. An outstanding example of civic design, the complex occupied the entire triangular block bounded by Sixth Avenue, West Tenth Street, and Greenwich Avenue. The structure was built from 1874 to 1877 to designs by Withers and Vaux and was rehabilitated from 1965 to 1967 as a branch of the New York Public Library.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners:

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
8/9/1870 Liber 1151, page 291.	Parker Amasa J. Kidd James	The Mayor, Aldermen and Commonalty of the City of New York

2. Date of erection: Preparation for construction of the courthouse was evidently begun by October 2, 1873, when the following resolution was introduced to the Board of Aldermen. It was adopted October 28, 1873:

Resolved, That the Commissioner of Public Works be directed to remove all the materials appertaining to the Court-house building, at Jefferson market, now lying in Sixth avenue and West Tenth street, as the same is an obstruction to the streets, a nuisance to the neighborhood, and is detrimental to the public health.

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 2)

In October, 1874, temporary quarters were authorized for the courts which were to be located in the new building. The following resolution was introduced October 1, 1874, and adopted October 15, 1874:

Resolved, That the Comptroller be and he is hereby authorized and directed to provide for the Second Police and Third Civil District Courts a suitable temporary location, to be occupied by them during the time occupied in the erection of the new building intended for the use of said courts, now under contract, at a rental not to exceed \$1,800 per annum . . .

The Perris & Browne Insurance Maps of the City of New York for 1874 do not indicate any construction yet at the site of the new building. But a contemporary periodical (The American Architect and Building News, June 15, 1878) states that the building was "commenced in 1874" and in June, 1875, The New-York Sketch-Book of Architecture stated that the building was "now in course of erection . . ."

On January 13, 1876, a resolution was introduced and approved by the Board of Aldermen concerning the connection of the sewer to the building:

Resolved, That the Commissioners for the erection of a Court-house for the Third District (Jefferson Market) be and they are hereby authorized and permitted to connect the said new Court-house building with the sewer in Greenwich avenue, without the payment of the customary fees, under the direction of the Commissioner of Public Works . . .

The building had not been completed by early 1877 as the following resolution, introduced to the Board of Aldermen on January 25, 1877, and adopted on February 8, 1877, indicates:

Resolved, That . . . the said building was not completed as provided by said act, and still remains uncompleted

The American Architect and Building News (June 15, 1878) states that the courthouse was "completed during the past year." This date is confirmed by the following entries in The New York City Register for 1877 when the Third District Civil Court was listed at "12 Gr'wich av." and the Second District Police Court at "Sixth av. c. W. 10th" and by the entries for 1878 when both courts are listed at "125 Sixth av."

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 3)

3. Architects: Withers & Vaux; Frederick Clark Withers (1828-1901) and Calvert Vaux (1824-1895).
4. Original plan and construction of building: The following article from the American Architect and Building News (June 15, 1878), page 209, describes the original use of the building:

These buildings, commenced in 1874, were completed during the past year, and are located on a triangular plot of ground, formed by Sixth Avenue, Tenth Street, and Greenwich Avenue. The entrance to the court-house is on Sixth Avenue, through a large ornamental archway, into a porch 16 feet square, from thence on the left through a vestibule of the same size to the police court, and on the right by a circular stone staircase to the civil court above; each of these rooms is about 61 feet by 37 feet. An examination room, 37 feet by 24 feet, adjoins the police court, with a room for officers in charge of those awaiting trial, for whom separate rooms are provided in the prison building. The police magistrate's entrance is on Tenth Street, where offices for himself and his clerks are arranged. The rooms for the judge of the civil court are on the second floor adjoining the court room, with an entrance to them through the small tower on Sixth Avenue, in which is a staircase leading also to the rooms of the janitor on the third floor. The clerks of the civil court reach the offices provided for them by the principal staircase in the tower, and the third floor over these offices, and connected with them by a small turret staircase is a fire and burglar-proof room for the records of the court. The tower for the fire-bell is at the acute angle formed by the junction of Sixth Avenue and Tenth Street. The room for the look-out is reached by a separate, spiral stone staircase, with a private entrance from the street; the floor of this room is 98 feet from the sidewalk and above the ridges of all the surrounding roofs, so that an uninterrupted view of the neighborhood is obtained. Between the buildings occupied by the courts and the prison is an enclosed yard with an entrance into the latter so that prisoners may be conveyed to and fro without publicity. The entrance to the prison is on Tenth Street, and leads directly from the porch into a guard-room 24 feet by 14 feet, adjoining which is a small bedroom for the keeper. On this floor are two large waiting or lodging rooms, for male and female prisoners. Accommodation in separate cells is provided on the second floor for 29 female prisoners, and on the floor above, and entirely separated, for 58 male prisoners. Each cell is 8 feet

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 4)

by 5 1/2 feet and 9 1/2 feet high. A steam elevator is arranged near the staircase to convey prisoners to their respective quarters, as well as to carry up the supplies from the kitchen which is in the basement. Rooms for the keepers are arranged at the entrance to the male and female prisons, and in connection with each; there are two large cells for the detention of such persons as it may be considered advisable to separate from the ordinary class of prisoners. A small airing court 30 feet by 20 feet is provided in the roof, and reached only by the elevator, so that those prisoners who are detained any length of time may be able to take air and exercise without any possibility of escape.

The buildings are of brick, those of the court-house and bell tower being faced with Philadelphia brick, and those of the prison with Croton fronts. The stone used is from Berlin, Ohio, and its color contrasts well with the red brick. The carving, which forms an important element of the design, was done under the direction of Mr. William Simon. The interior walls of the main halls and staircase are lined with stone, with ornamental arches over the doorways, windows, etc., and enriched with a large amount of carved foliage. The interior of the court-rooms and offices are trimmed with black-walnut and cherry-wood wainscoting, doors, etc., and the floors of the vestibules and halls laid with ornamental tiles. The buildings are heated by steam throughout.

The total cost of the buildings, exclusive of architects' fees, amounts to rather less than \$360,000.

5. Alterations and additions: On November 27, 1918, Plumbing Application 1324/1918, submitted by D.V. Duff, architect, was approved. Plumbing was to be installed on first and second floors. Work was begun by January 15, 1919, and completed by March 30, 1919.

On December 11, 1918, Alteration Application 2079/1918, submitted by D.V. Duff, 2043 Municipal Building, was approved by the Buildings Department. At an estimated cost of "9500" the following was to be done:

Making various changes to the present rooms on second floor, by the building of new stud and plaster partitions and the building of a new fireproof bridge from court building to present prison; also the building of a new mezzanine floor in prison.

This work was begun on January 7, 1919, and completed by May 8, 1919.

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 5)

On September 13, 1929, Demolition Notice 273/1929 was submitted and on September 18, 1929, it was approved. Four buildings were to be demolished: " 1 brick jail (3 buildings) and 1 Market (Jefferson Market)." Psady & Furman were the demolition contractors.

On May 28, 1939, Building Notice 1851/1939 was submitted; it proposed to

cut opening through brick wall on 2nd floor between Waiting Room and Detention Pen and build wood partition across Waiting Room.

This work was completed by March 8, 1944.

Architects Clay & Corrigan, 144 East 30th Street, received approval for Alteration Application 2093/1946 on October 23, 1946. At an estimated cost of \$11,000 the following work was to be done:

All doors on one existing stair enclosure (except egress door to street, which will be altered to swing out) will be removed and replaced with one-hour test fireproof self-closing Kaleimein [sic] doors. One door opening to stair will be bricked up.

One existing bricked-up opening on second floor will be changed to a window.

One ceiling-height partition will be erected on first floor and spaces will be subdivided on first and second floors with 7'2" high wood, glass and gypsum board partitions.

In 1961 the clock in the tower was electrified as a result of efforts by Greenwich Village citizens. On August 23, 1961, it was announced that the building would be rehabilitated and used as a branch library for the New York Public Library. Giorgio Cavaliere was the architect. Contracts for the work which included cleaning the brick, installing new windows, doors and sash, constructing a walkway across the main reading room, and installing new plumbing, heating, and lighting--were let in 1964. In 1965 construction work was begun and on November 27, 1967, the building was formally opened as a library.

7. Important old views:

- a. Pen and ink drawing of "Sixth Avenue looking north Jefferson Market Court and Prison c. 1880." Negative 45363 at Map and Print Room, New York Historical Society. (See HABS photocopy).

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 6)

- b. Photograph of "Sixth Avenue, Northwest Side and including vesige of Skinner Road, opposite Southeast corner 9th St., seen from East sidewalk North of 8th St., 1936." Map and Print Room, New-York Historical Society.
- c. Photograph of building from north, not dated. Photo archive, Museum of the City of New York.
- d. "Design for Court House, Third Judicial District, New York," The New York Sketchbook-of-Architecture, I (July, 1874), Plate XXVIII.
- e. "Court House, Bell Tower and Prison, Third Judicial District, New York," The New-York Sketch-Book of Architecture, II (June, 1875), Plate XXI.
- f. Photograph of "Jefferson Market Police Court, Sixth Avenue, West Side, from Greenwich Avenue to 10th Street," in King's Handbook, 1895.
- g. Photograph of building from west, dated "1900." Files of Jefferson Market Branch, New York Public Library.
- h. The Public Relations Office of the New York Public Library, Fifth Avenue at Forty-Second Street, has a group of photographs of the building from the collection of Margot Gayle. These include:
 - 1. Photograph 7179, view from North along Sixth Avenue, not dated.
 - 2. Photograph 7164, view East along West 10th Street from Greenwich Avenue and old jail, dated 1926.
 - 3. Photograph 7165, view across Sixth Avenue with elevated line, dated October 21, 1935.

B. Sources of Information

1. Original and unpublished sources:

Records of the Buildings Department, Municipal Building, New York, New York.

2. Secondary and published sources:

"Contracts Are Let to Convert Court," The New York Times, November 25, 1964, p. 61.

"Court House, Bell Tower and Prison, Third Judicial District, New York," The New-York Sketch-Book of Architecture, II

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 7)

(June, 1875), Plate XXI and accompanying text.

"Gothic 'Village' Tower Goes Modern," The New York Times,
May 7, 1967, VIII, p. 1.

"Greenwich Village Salvation Saga," Progressive Architec-
ture, XLV (November, 1964), 49-50.

"Historic 'Village' Courthouse Begins Library Career," The
New York Times, November 28, 1967, p. 46.

Huxtable, Ada Louise. "'Old Jeff's' Conversion," The New
York Times, November 28, 1967, pp. 43, 84.

Huxtable, Ada Louise. "Victorian Landmark in Greenwich
Village Is to Be Library Branch," The New York Times,
September 23, 1964, p. 38.

"Jefferson Market Work to Cost \$1.35 Million," The New
York Times, October 22, 1965, p. 7.

"Old Jeff," The New York Times, November 28, 1967, p. 46.

"Old Jeff Escapes the Bulldozer; Village Landmark to be
Library," New York Herald Tribune, August 24, 1961.

"A Triumph for Villagers--The Clock's Ticking Again," The
New York Times, September 1, 1962, p. 21.

"The Third District Court-House, Bell Tower, and Prison,
New York," The American Architect and Building News,
III (June 15, 1878), 209 and one plate.

"Village Loves Its 'Old Jeff,' Red Face, Balky Clock and
All," New York World Telegram, September 6, 1961.

"'Villagers' Fight to Save Building," The New York Times,
February 19, 1961.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural interest and merit: Originally the Third Judicial District Courthouse was part of a complex which included a police court, jail, and markets. An outstanding example of civic design, the complex occupied the entire triangular block bounded by Sixth Avenue, West Tenth Street, and Greenwich Avenue. The structure was built from 1874 to 1877 to designs by Withers and Vaux and was rehabilitated

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 8)

from 1965 to 1967 as a branch of the New York Public Library.

2. Condition of fabric: Excellent.

B. Description of Exterior

1. Number of stories: Two and one-half stories with full basement.
2. Over-all dimensions: The west facade measures approximately 140 feet and the northwest side measures approximately 67 feet.
3. Layout, shape: The building occupies a triangular corner lot and is irregular in plan.
4. Foundations: On the street facades the foundation walls are faced with granite.
5. Wall construction, finish and color: Walls are of red brick laid up in Flemish bond with granite belt courses and black brick decorative details.
6. Stoops: On the east facade, a stone stoop has modern metal railings and lighting fixture. On the north facade the stone stoop has an old iron railing, apparently original, and modern light fixture.
7. Chimneys: Three red brick chimneys with stone belt course and friezes.
8. Openings:
 - a. Doorways and doors: Lancet-arched main entrance has modern glass and bronze-colored aluminum double doors and transom. Above the transom is a stone roundel inscribed "Third Judicial District Court House."
 - b. Windows: On all facades there are some stained glass windows; a few of these are trefoil-arched. Original windows were replaced with modern single-light panes and metal sash.
9. Roof:
 - a. Shape, covering: Gabled, mansard and pyramidal roofs are covered with gray sheet metal, which replaced a shingled roof.
 - b. Cornice: Granite cornice and frieze.
 - c. Dormers, towers: On the east facade there is one dormer,

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 9)

which is faced with brick and carved stone and has two single-light windows. On the north facade is one dormer which is faced with gray sheet metal and has three single-light windows. A dormer on the rear facade is similar to that on the east facade. At the north-east corner of the building there is a clock tower with iron balcony and a pyramidal roof. At the rear of the building is a small wooden tower painted gray. Gargoyles and iron finials surmount the towers and roofs at various points.

C. Description of Interior

1. Floor plans, by floor: Basement: A hallway consisting of brick vaults connects the spiral stairway with the reference room at the south end of the building. First floor: To the west of the main entrance are library staff work areas and an elevator. To the south of the main entrance are a large children's reading room and a smaller room used as an auditorium beyond. A spiral staircase in the tower to the north of the main entrance leads to the second floor. Second floor: Immediately to the south of the staircase is the circulation desk and staff work areas. To the south is the main reading room with three bays on the west side. To the south is a smaller reading room. Third floor: A balcony leads across the main reading room connecting a staff work room in the north section with a staff lounge on the south portion.
2. Stairways: In the clock tower at the north corner of the building, a stone staircase with stone walls leads from the first to second stories; a modern steel spiral staircase painted black runs from basement to first floor. At the south end of the building is a modern concrete staircase with iron railing.
3. Flooring: In the basement and second floor hallways the floors are covered with modern tile. All reading rooms and the auditorium have modern wood parquet floors. The floor of the entrance hall on the first floor is covered with terrazzo with brass strips laid in diamond pattern.
4. Wall and ceiling finish: In the basement hallway and reference room the walls and ceiling consist of red brick vaults laid up in English garden wall bond except for the east wall which is plastered and painted white. On the first floor the children's reading room has plaster walls painted white and a cream colored stucco ceiling with panels painted gold; the auditorium has wooden wainscoting, painted black, plaster walls and paneled ceiling, both painted white. On the second floor the main reading room has plaster walls and paneled ceiling, painted white; the south reading room

THIRD JUDICIAL DISTRICT COURTHOUSE
("Jefferson Market Courthouse," now Jefferson
Market Branch, New York Public Library)
HABS No. NY-4392 (Page 10)

has plaster walls and ceiling painted white.

5. Doorways and doors: A modern glass and metal vestibule surrounds the main entrance. Doorways in the hallway on the first floor are limestone with square-headed openings faced with marble. Original carved wood doorways and paneled doors throughout the building have been painted black. On both first and second floors three new doorways faced with marble were cut between the main reading rooms and rooms to the south.
6. Hardware: All hardware is modern.
7. Lighting: Modern neon, recessed and indirect electrical lighting.
8. Heating: Steam heat, produced in the neighboring Women's House of Detention.

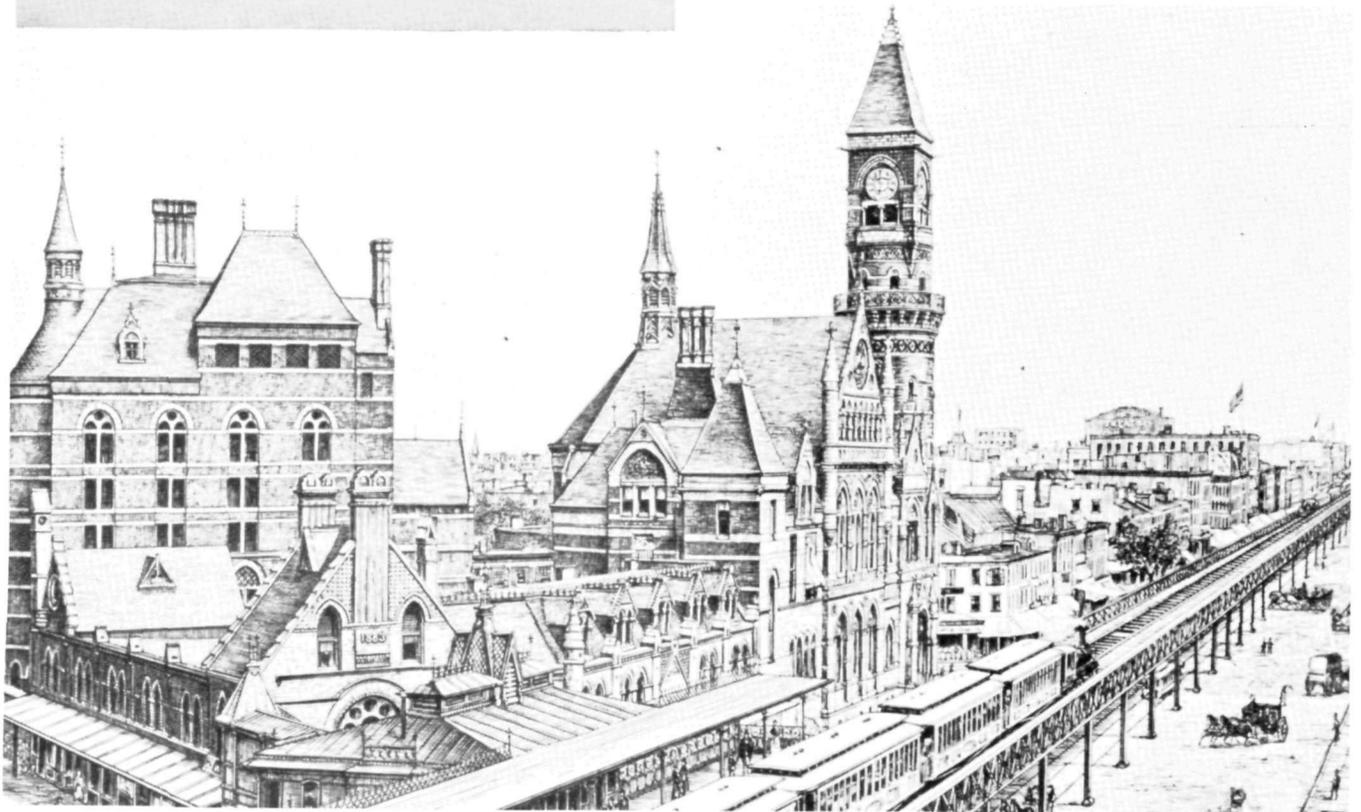
C. Site and Surroundings

1. Orientation: The entrance facade faces East and the West 10th Street facade faces northwest.
2. Sidewalks: Concrete sidewalks, contiguous to building, except on the north facade where partly separately by an iron gate, apparently original.

Prepared by Diana S. Waite
Architectural Historian
June, 1968



VIEW FROM SOUTHEAST
Cervin Robinson, 1960



VIEW NORTH ALONG SIXTH AVENUE, ABOUT 1880
Courtesy New-York Historical Society



STAIR IN SOUTH TOWER
Cervin Robinson, 1960

SECOND FLOOR CORRIDOR DOORWAY
Cervin Robinson, 1960



TRIBUNE BUILDING

154
PRINTING HOUSE SQUARE
NEW YORK, NEW YORK



TRIBUNE BUILDING

Address: 154 Printing House Square, northeast corner of Nassau and Spruce Streets; New York, New York County, New York.

Present Owner: The building was demolished after demolition permits were granted on June 7, 1966. Pace College now owns the site.

Statement of Significance: One of New York's first skyscrapers when built in 1874, the Tribune Building was raised to its present height by the addition of nine stories in 1905. It was designed by Richard Morris Hunt and was one of a group of prosperous, nineteenth-century newspaper buildings fronting on Printing House Square.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Legal description of the property: The property acquired by the Tribune Association by 1873 was Lot 1 in Block 102, which consisted of a roughly U-shaped plot fronting on Nassau, Spruce, and Frankfort Streets. Lots 4 and 5 extended the Tribune's property approximately 57'-6" eastward along Frankfort Street. Lots 1, 4, and 5 were later legally combined and designated as Lot 1.

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
7/13/1860 Liber 818, page 245. (Lot 1)	Greeley Horace Mary Y. C.	Tribune Assoc.
8/8/1867 Liber 1030, page 145. (Lot 1)	Powers Wm. P. et al. Champlin Christopher Margaret- -Ten Eyck Powers Thomas	The Tribune Assoc.

9/17/1867 Liber 1033, page 127. (Lot 1)	Powers Wm. P. et al. Champlin Christopher Margaret- -Ten Eyck Powers Thomas	The Tribune Assoc.
4/30/1873 Liber 1252, page 434. (Lot 1)	Bodine Mary A. Williamson (formerly) Bodine Albert	The Tribune Assoc.
5/20/1873 Liber 1251, page 626. (Lot 1)	Farrar Charles Mary Jane	The Tribune Assoc.
5/10/1905 Liber 96, page 81. (Lot 5)	Reid Whitelaw Elisabeth- -Miles	Tribune Assoc.
5/10/1905 Liber 95, page 90. (Lot 4)	Reid Whitelaw Elisabeth- -Miles	Tribune Assoc.
5/10/1905 Liber 95, page 89. (Lot 5)	Reid Whitelaw Elisabeth- -Miles	Tribune Assoc.
5/1/1926 Liber 3545, page 75. (Lots 1,5)	The Frank A. Munsey Co.	N.Y. Tribune Inc.
3/3/1928 Liber 3647, page 172. (Lots 1,4,5)	Frank A. Munsey Co.	Metropolitan Museum of Art
3/3/1928 Liber 3647, page 151. (Lots 1,4,5)	Metropolitan Museum of Art	Museum Estates Inc.

7/20/1935 Liber 3904, page 372. (Lots 1,4,5)	Bank of N.Y. and Trust Co. (Trustee of) Bishop David Wolfe Berle Beatrice Bend Alice Bishop Beatrice- -Van Cortland (gdn. of)	Bishop Cortland F. (extrs. of) Bishop Amy Bend Nixon Edith Allen George L.
6/5/1937 Liber 3961, page 349. (Lots 1,4,5)	Bishop Cortlandt Field (extrs. of) Bishop Amy Bend	Museum Estates Inc.
12/17/1942 Liber 4182, page 365. (Lots 1,4,5)	Museum Estates Inc.	Arrigotti Mario
7/6/1945 Liber 4366, page 310. (Lots 1,4,5)	Arrigotti Mario	Casper Harry
7/10/1945 Liber 4365, page 122. (Lots 1,4,5)	Casper Harry	154 Nassau Corp.
4/16/1946 Liber 4425, page 519. (Lots 1,4,5)	154 Nassau Corp.	Glekel Newton Drimmer Harold
8/1/1946 Liber 4452, page 536. (Lot 1)	Glekel Newton Drimmer Harold	Nassau Tribune Bldg. Inc.
11/2/1951 Liber 4752, page 423. (Lot 1)	Nassau Tribune Bldg. Inc.	Nassau Tribune Bldg. Co.
7/11/1956 Liber 4970, page 671. (Lot 1)	Nassau Tribune Bldg. Co.	Sova Management Corp.

10/22/1956 Liber 4981, page 82. (Lot 1)	Sova Management Corp.	154 Nassau St. Realty Co.
2/13/1962 Liber 5178, page 348. (Lot 1)	154 Nassau St. Realty Co.	154 Nassau St. Realty Corp.
7/8/1966 Liber 79, page 154. (Lot 1)	City of New York (Condemnation)	
4/5/1967 Liber 168, page 1. (Lot 1)	City of New York (Condemnation)	
1/27/1967 Liber 146, page 447. (Lot 1)	City of New York	Pace College

2. Date of erection: Demolition of an earlier Tribune Building on the same site was begun on May 17, 1873, and completed by May 31, 1873. Construction of the new Tribune Building was begun immediately thereafter. The cornerstone was laid on January 24, 1874, and the formal opening was held on April 10, 1875.
3. Architect: Richard Morris Hunt (1828-1895). After studying in Europe from 1843 to 1855, Hunt worked briefly with Thomas U. Walter in Washington and then established an office in New York. He designed the Coal and Iron Exchange in New York, the pedestal for the Statue of Liberty, the Administration Building at the World's Columbian Exposition, and residences for the Vanderbilt family.
4. Builder, suppliers: Edward E. Raht supervised the construction for Hunt. The following firms were involved in the construction of the building:

Thomas Crane & Co., granite foundation
Peter R. O'Brien, masonry, plastering
New-York Fire Proof Building Company, concrete blocks
for floors and partitions
Union Iron Co., iron floor beams
Kellogg Bridge Co., of Buffalo, roof and tower iron
Nicholl & Billewell, iron for vaults
J.B. & J.M. Cornell, iron for stairs, elevator, enclosure,

iron work of first story windows
Architectural Iron Works of N.Y., interior iron castings
Geo. Fischer & Bro., roof slate
Peirrhyn Slate Co., interior slate
Clark & Co., of London, steel shutters
S.B. Althause & Co., rear shutters
Morris Delano & Co., glass
James O. Morse, steam heating apparatus
Melancton Hanford of Boston, elevators
W. Germond & Co., carpenter work
Herter Brothers, woodwork of Counting and Banking Room
Garibaldi & Co., plaster finish of halls and Counting
Room
Casone and Isola, marble work
L.F. & A. Beckwith, tiling
Alexander Orr, plumbing and gas fittings
Mitchell, Vance & Co., gas fixtures
Hopkins & Kickinson Manufacturing Co., hardware
Hyatt Bros., area lights
Wolff & Dusenbury, pneumatic tubes
Newman & Capron, speaking tubes and electric annunciators

5. Original plans and construction: The following article from The American Builder, October, 1873, describes the initial phase of construction:

THE NEW TRIBUNE BUILDING.

The upward progress of the massive foundations of the new Tribune building at Spruce street and Printing-House square, enables the observer to conceive something of the substantial and stately aspect which the completed edifice will wear. The present extent of the piers and basewalls forms, however, but a part of the ground plan of the final structure.--The measure of the portion now building is 91 feet on Printing-House square, and 52 feet on Spruce street. When the printing house of The Tribune and other buildings in the rear give way (immediately on the occupancy of the front), for the completion of the whole design, the Spruce street front will have a facade 100 feet broad, and the structure will extend through to Frankfort st., a clear width of 168 feet, with a front of 29 feet upon that street. There will be in the building, a cellar, basement, and nine stories, excluding the attic. On Printing-House square, where huge foundations with granite bond-plates and capstones are now lying, a majestic tower will rise 242 feet. The main entrance will be in the front of this tower, which from the starting point of the foundation, 25 feet below the sidewalk level, to the finial, will measure 267 feet. Under the foundation walls is a concrete bed 10 feet wide and 18 inches thick, composed of

Portland cement, sand, gravel, and stone. This is a novel composition in this city, and hardens very quickly into extreme solidity. Upon this concrete is a continued course of granite slabs 18 inches thick, and varying from 10 feet to 6 feet 6 inches in width. Under the piers of the front and tower walls there are other granite slabs over these. Some of them weigh over ten tons.--Upon these the brick-work rests. The piers of the front are of so-called Croton pavers' brick, laid in Portland cement, with granite bond-stones 10 inches thick. The inner walls are of Haverstraw brick, laid in Rosendale cement. On the level of the basement floor starts the granite work of the front, extending in solid blocks, bonding alternately through the whole depth of the piers to the second story. The main entrance is flanked on either hand with massive columns of highly polished granite, and an imposing feature of the seventh story is a row of smaller columns of the same material, extending around the entire front on three streets. Baltimore front brick, laid in black mortar, will be the chief material above the second story level, and heavy granite trimming for windows, cornices, and towers.-- Geometrical designs in white, black, and red brick, will vary the exterior, and the whole appearance of the building will be unique as well as imposing. The interior will be in every part fireproof. All floor beams will be of iron, supported only by solid masonry. The floors will be of tile, and the partitions of tile or plaster of Paris. No cast-iron columns will be used as supports. Three elevators will give easy access to every story, and the whole building will be supplied with every device for comfort and beauty. In the first story, at the corner, will be The Tribune counting-room. The editorial rooms will be temporarily in the eighth story, and the compositors' rooms in the ninth, which will have a height of twenty feet.--When the building is all completed, the editorial rooms will be in the ninth story, on the Park front, and the composing room, stereotype room and proof room in the rear of the same story, running from Spruce to Frankfort st. With these exceptions, the entire building, from the beautiful basement offices for bankers, on Printing-House square, to the eighth story, will be for rent to professional tenants. No manufacturing business of any description will be admitted to the front building.--Richard M. Hunt is the architect. The building will be the highest on Manhattan Island.

An illustration of the portion of the building constructed in 1873-75 was published in Harper's New Monthly Magazine, December 1877, and reproduced in American Heritage, October, 1967, p. 105. An illustration in The New-York Sketch Book of Architecture, shows a competitive design in the July, 1874, issue, thereby suggesting that a competition was held.

6. Alterations and additions: An addition to the Tribune Building was begun on July 12, 1881, and completed in 1882. This construction completed the building as it had been originally planned by Hunt, although the architect was reported by the New-York Daily Tribune on May 1, 1882, to be Edward E. Raht. This addition was often illustrated before it had actually been constructed (see HABS photocopy of old view at Museum of the City of New York). The following abstract from an article in the New-York Daily Tribune of April 17, 1882, describes the addition:

FIRE-PROOF OFFICES

The addition to the Tribune Building is now rapidly approaching completion, and we are safe in announcing that tenants will certainly be given possession on the 1st of May, and perhaps, in a few cases, a little earlier. This addition completes the entire structure as originally planned, and, besides giving ample accommodations to all departments of The Tribune, makes it rank among the largest office buildings in the city. It contains over one hundred and fifty rooms for rent. Including the ground floor, it is eleven stories high, with a twenty-five foot cellar beneath, and a twelfth story, for janitor and printers' restaurant, on the roof. It has a frontage of 91 feet on the Park, 100 feet on Spruce-st., and 29 feet on Frankfort-st., and the rear extends across the entire block between Spruce and Frankfort.

The whole structure is believed to be absolutely fire-proof. The brick walls are of extreme thickness and solidity, and the granite work in them might be split out by fire and water without materially impairing their strength. The windows, except those fronting on the Park, are all protected by steel shutters. The beams are of iron, filled in with concrete arches. There is not an iron column supporting a weight in the structure; --every floor-beam resting solidly on brick walls. The staircases are of iron with slate treads. The partitions are of brick, or of concrete blocks, and the plaster rests directly on these. The halls are floored with tile and wainscoted with marble. What wood-work there is about the elevators is to be replaced by iron. The elevator for employes of The Tribune is in the rear of the building, with a separate entrance on another street, and not communicating at all with the floors occupied by tenants.

Work on the addition was done by the following firms:

Robert L. Darragh, mason
Bodwell Granite Company and Hallowell (Maine) Granite
Company, granite work

Fireproof Building Company, tiles
Cheney & Hewlett, iron contractors
Cooper Hewitt & Co., rolled beams
George Fischer & Bros., roofing
Clark, Bennett & Co., steel rolling shutters
London & Manchester Plate Glass Company, and Theodore
W. Morris Co., glass
The Nason Manufacturing Company, steam heating
Whittier Mackin & Co., of Boston, elevators and engines
Meeker & Hadden, of Newark, N.J., carpenters
A.L. Fauchere & Co., and Volkening & Co., marble work
Alexander Orr, plumbing and gas fittings
Archer & Pancoast Manu. Co., gas fixtures
A.G. Newman, hardware
New-York Mastic Works, artificial sidewalk

In The New York Times of August 22, 1903, the following plans for raising the building were announced:

Tribune Building Plans

Structure to be Raised from Ten to
Nineteen Stories

Will be Visible Within a Radius of
Twenty-five Miles of the City
Hall--Tower to be Rebuilt

The Tribune Association is to add a skyscraper to the Printing House Square neighborhood by increasing the height of its building from ten to nineteen stories.

The Tribune's home was known from the first as the Tall Tower, and when it is more than 100 feet higher than it is now it will have the distinction of being not only a landmark visible within a radius of twenty-five miles from City Hall, but the only skyscraper with solid masonry walls, and not having a skeleton core of steel. Incidentally the alterations will receive a partial remodeling of the present building. The cost of the alterations, which will be carried out on the plans of the architects, D'Oench & Yost, and L. Thouvard, will be \$350,000, and the work will be finished about December, 1904.

Evidently these plans were not carried out immediately. In 1905 the Tribune Association acquired two lots adjacent to the 1881-82 addition on Frankfort Street. The New York Times of March 14, 1905, subsequently announced the following building plans:

TRIBUNE BUILDING ADDITION

To Add Nine More Stories and Build a
Nineteen-Story Annex

The work of adding nine stories to the Tribune Building, at Nassau and Spruce Streets, and of building a nineteen-story annex on lots recently acquired in Frankfort Street, will be begun on May 1.

The new parts of the building will harmonize in appearance with the existing structure, but will be of steel skeleton construction. The main entrance will be remodeled, so as to afford direct access to the main floor from the street level instead of by the flight of stone steps now in use. The cost of the changes will probably amount to \$750,000.

.....
Business will be carried on as usual throughout the Tribune Building, while the construction work is in progress, and very few of the tenants will be disturbed.

7. Important old views:

- a. At the Map and Print Room, New-York Historical Society are six views of Printing House Square and Park Row, which show the Tribune Building. (See HABS photocopy of negative 396C of "Park Row, Printing House Square . . . Summer 1877 . . .").
- b. At the Print Room of the New York Public Library is a wood engraving of "New Tribune Building" in the Eno Collection; this view is illustrated in the New-York Daily Tribune, April 10, 1875.
- c. At the Print Room of the New York Public Library is a colored view of "The New Tribune Building, J.L. Giles Del." in the Ford Collection.
- d. At both the Print Room of the New York Public Library and at the Museum of the City of New York is a colored lithograph of "The New Tribune Building, Armstrong & Co. Lith. Boston." (See HABS photocopy from Museum of the City of New York).
- e. Plate XXVI in The New-York Sketch Book of Architecture, July 1876, is an unusual photograph of the rear of the building. Plate I in The New-York Sketch Book of Architecture, January, 1874, illustrates the main facade of the building.

B. Sources of Information

1. Primary and unpublished sources:

Demolition notices from Plans Desk, Department of Buildings, Municipal Building, New York, N.Y. All other building records were destroyed at the time of the demolition of the building.

2. Secondary and published sources:

Atlas of the Borough of Manhattan, City of New York. Desk and Library Edition. New York: G.W. Bromley & Co., 1916.

"The Best Lawyers' Offices in the City," New-York Daily Tribune, April 7, 1875, p. 7.

[Criticism of the Tribune Building.] New-York Daily Tribune, May 4, 1875, p. 6.

Ferree, Barr. Richard Morris Hunt: His Art and Work. New York: 1895. (Reprint from Architecture and Building, December 7, 1895).

"Friendly Congratulations," New-York Daily Tribune, November 7, 1903, p. 9.

A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century. New York: Record and Guide, c. 1898.

King's New York Views. New York: Albert B. King & Co., 1897.

King's Photographic Views of New York. Boston: Moses King, 1895.

"The Metropolitan Newspaper," Harper's New Monthly Magazine, LVI (December, 1877), 43-59.

"'Newspaper Row' Shrinking Again," The New York Times, May 20, 1966, p. 49.

"New Tenants of the Tribune Building," New-York Daily Tribune, May 1, 1882, p. 8.

"The New Tribune," New-York Daily Tribune, April 10, 1875, p. 4.

"The New Tribune," New-York Daily Tribune, April 10, 1875, pp. 9, 12.

"The New Tribune Building," The American Builder, IX (October, 1873), 235.

"The New Tribune Building," The New-York Sketch Book of Architecture, I (January, 1874), plate I.

[Notice of cornerstone laying ceremonies.] The New York Times, January 25, 1874, p. 8.

"Pacing the Tribune," Progressive Architecture, XLVII (July, 1966), 57-58.

"The Palace-Builders of the New York Tribune," Potter's American Monthly, IV (July, 1875), 535-38.

Schuyler, Montgomery. "A Review of the Works of Richard Morris Hunt," The Architectural Record, V (October-December, 1895), 97-180.

"Tribune Building Extension," The New York Times, October 31, 1903, p. 16.

"The Tribune Building, New York," The New-York Sketch Book of Architecture, III (July, 1876), plate XXVI.

"The Tribune Has Had Five Buildings, Including One of City's Earliest Skyscrapers," New York Herald Tribune, XI, April 13, 1941, p. 24.

Twenty-First Annual Report of the American Scenic and Historic Preservation Society, 1916. Albany; 1916.

Wright, P.B. "Richard Morris Hunt," The Inland Architect and News Record, XXVI (August, 1895), 2-4.

C. Likely Sources Not Yet Investigated:

Records in the New York Herald Tribune Morgue, at the John Hay Whitney Herald Tribune Library, New York University.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: One of New York's first skyscrapers when built in 1874, the Tribune Building was raised to its final height by the addition of nine stories in 1905. It was designed by Richard Morris Hunt and was one of a group of newspaper buildings fronting on Printing House Square.
2. Condition of fabric: Demolished.

B. Description of Exterior

Note: Since the building had been demolished at the time of this report, the following description is based on the HABS photographs accompanying this report.

1. Number of stories: Sixteen stories to base of mansard roof; three stories housed under mansard roof.
2. Number of bays: Facades on Printing House Square, Spruce, and Frankfort Streets were each four bays wide.
3. Over-all dimensions: Printing House Square facade measured approximately 90'-0"; Spruce Street facade measured approximately 98'-5"; Frankfort Street facade measured approximately 86'-2".
4. Layout, shape: Irregular in plan.
5. Wall construction finish and color: Granite on first and second stories; red brick above with geometrical designs between stories in black brick. In the first nine stories there were granite window trimmings.
6. Openings:
 - a. Doorways and doors: The main entrance on Nassau Street was located in the bay beneath the tower, the third bay from the north. Shops located in the three other bays each had separate entrances.
 - b. Windows: On the Nassau Street facade, each bay contained three windows, each having one-over-one light double-hung sash.
7. Roof:
 - a. Shape: Mansard roof, housing three stories.
 - b. Cornice: Bracketed granite cornice from 1874 building remains between seventh and eighth floor levels of Nassau Street facade. Below the mansard roof there was a granite cornice topped by a fenestrated parapet.

C. Description of Interior

Note: Since the building had been demolished, it was not possible to prepare this description.

D. Site:

1. Orientation: The main facade on Printing House Square faced West, toward City Hall Park.

Prepared by Diana S. Waite
Architectural Historian
April, 1968



WEST FACADE
John Feulner, 1966



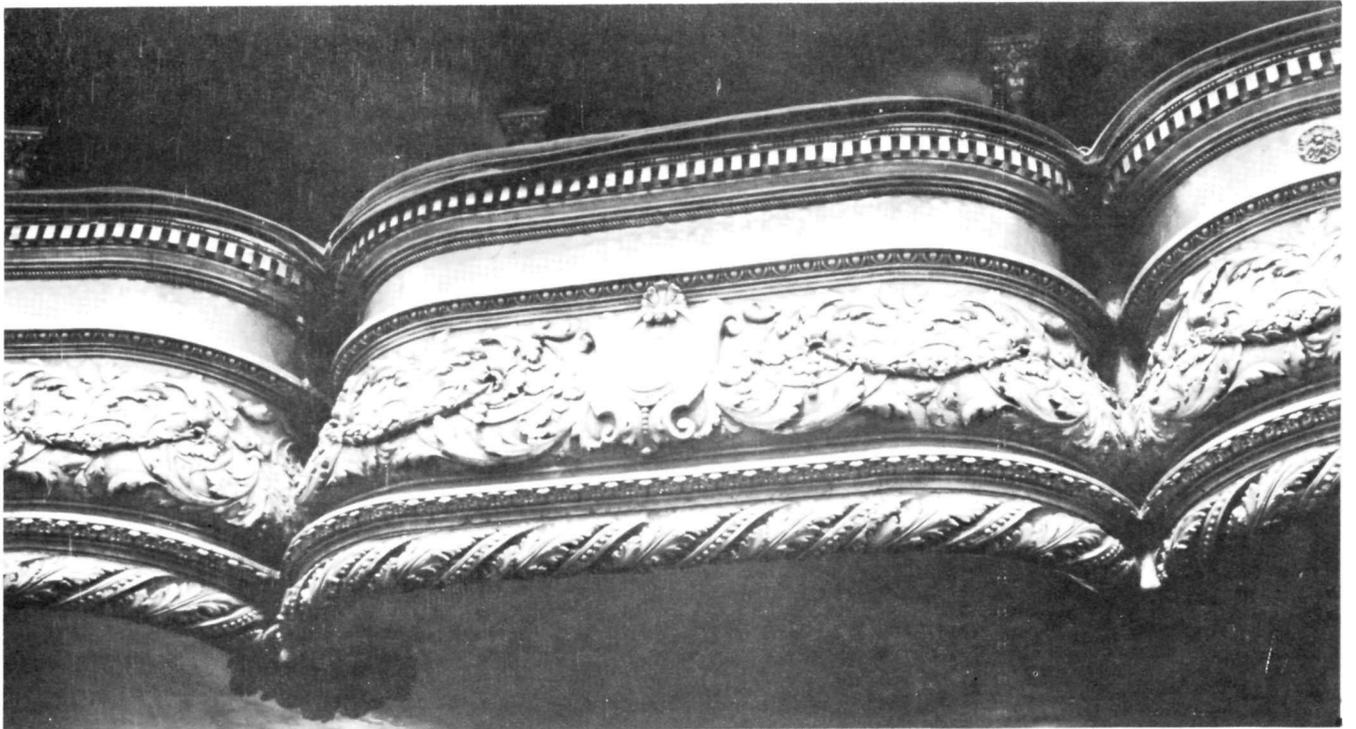
LITHOGRAPH OF 1874
Courtesy Museum of the City of New York



ROOF DETAIL
John Feulner, 1966

METROPOLITAN OPERA HOUSE

1423 BROADWAY
NEW YORK, NEW YORK



METROPOLITAN OPERA HOUSE

Address: 1423 Broadway, between West 39th and West 40th Streets,
New York, New York County, New York.

Present Owner: The building has been demolished, but the Metropolitan
Opera Association, Inc., still owns the site.

Statement of Significance: The Metropolitan Opera House was the home of the
Metropolitan Opera Company from 1883 until 1966 and dur-
ing those eighty-three years played an important role
in operatic tradition. Although the building, designed
by J. Cleveland Cady, did not have a particularly dis-
tinguished exterior, its interior placed it among the
great opera houses of the world.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Legal description of the
property: The building occupied Lot 1 in Block 815.

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
4/12/1881 Liber 1594, page 185.	Coggill Julia M. widow of Coggill Frederick W.	The Metropolitan Opera Company
4/12/1881 Liber 1594, page 188.	Sturges Susan widow of Sturges Thomas T.	The Metropolitan Opera Company
4/12/1881 Liber 1594, page 190.	Johnson Charles Rebecca	The Metropolitan Opera Company
4/12/1881 Liber 1594, page 192.	McGaw John A. (Exrs. & Trus. of) Woodbury Freeman P. Charles H. Dickens Allen C. (Trustees)	The Metropolitan Opera Company
4/12/1881 Liber 1594, page 194.	Hopper Harriet J. George F.	The Metropolitan Opera Company

METROPOLITAN OPERA HOUSE
HABS No. NY-5486 (Page 2)

4/12/1881 Liber 1594, page 197.	Crook Andrew Amelia	The Metropolitan Opera Company
4/12/1881 Liber 1594, page 199.	Monaghan Roger Ann	The Metropolitan Opera Company
6/7/1884 Liber 1820, page 16.	Metropolitan Opera House Company of New York Limited	The Metropolitan Improvement Company
3/14/1893 Liber 17, page 444.	Thomson David (Ref.) Bowery Savings Bank (Plaintiff) -against- Metropolitan Opera House Company of New York et al (Defendents)	Metropolitan Opera & Real Estate Company
6/28/1940 Liber 4067, page 98.	Metropolitan Opera and Real Estate Co.	Metropolitan Opera Association, Inc.

2. Date of erection: The first performance in the building was held on October 22, 1883.
3. Architect: J. Cleveland Cady (1838-1919).
4. Builder, suppliers: The interior decoration was under the direction of E. P. Treadwell of Boston.
5. Original plans and construction. The opera house was built as a result of the great social demand for boxes which could not be met at the old Academy of Music. The following articles provide lengthy, detailed descriptions of the building at the time of its opening:

"The New Opera House," The New-York Times, October 23, 1883,
p. 1.

Schuyler, Montgomery. "The Metropolitan Opera-House,"
Harper's New Monthly Magazine, LXVII (November, 1883),
877-889.

Van Rensselaer, M. G. "The Metropolitan Opera-House, New York,"
The American Architect and Building News, XV (February 16,
1884), 76-77, 86-89.

6. Alterations and additions: The interior of the opera house was severely damaged by fire on August 27, 1892. In the re-building several major improvements were made including the installation of electric lights and new red and gold silk hangings, and the removal of the baignoire boxes, which were replaced by 350 orchestra circle seats and improved storage space.

In 1903 the interior underwent a major redecoration. Carrere & Hastings supervised changes to the proscenium arch and added a new smoking room and foyer at the grand tier level. New seats were installed in the auditorium and new terrazzo floor laid. W. and J. Sloane supplied new silks and carpets. The color scheme was changed to deep red and gold. The stage was remodeled in order to handle more scenery by Carl Lauten & Clagen of Munich.

In November, 1905, a new curtain of figured gold damask was installed, and in 1906 the first rows of orchestra seats were removed. For the 1908-9 season two electric elevators to the family circle level were put into operation, and new folding orchestra chairs and orchestra pit lowering apparatus installed. Soon after, a rehearsal room was built at the 40th Street and Seventh Avenue corner of the building and in 1921 another room was built at the southwest corner.

In 1934-35 the building was again renovated. The exterior was sandblasted. On the interior new orchestra seats, an ice water system and new electrical equipment were installed. Terrazzo floors were laid in the outer lobbies and a fireproof asbestos curtain hung.

In 1936 the building received a new roof and a new heating system, and padded seats were installed in the family circle.

In 1940 the porte cocheres were reconstructed and the box office improved. The interior was painted and re-carpeted, and the grand tier boxes were replaced by 144 seats.

The last performance was held on April 16, 1966, and the new opera house at Lincoln Center opened the following September.

7. Important old views: Both the Museum of the City of New York and the New-York Historical Society have old photographs of the exterior of the building.

B. Sources of Information

1. Secondary and published sources:

Birkmire, William H. The Planning and Construction of American Theatres. New York: John Wiley & Sons, 1906.

- "Competitive Design Prepared for the Metropolitan Opera House, New York, N. Y., Messrs. Potter & Robertson, Architect, New York, N. Y.," The American Architect and Building News, VIII (November 13, 1880), 234-35, plates no. 255.
- "\$8-Million is Goal to Save Old Met," The New York Times, April 7, 1966.
- "Farewell for a Grand Old Met Will Open a New Era in City's Operatic History," The New York Times, April 15, 1966, p. 43.
- "Hartford Puts Up 'Old Met' Surety," The New York Times, August 18, 1966.
- "Hearing Coming on Met Reprieve," The New York Times, June 28, 1966.
- "Huntington Hartford Offer Wins 5-Day Delay of Met Demolition," The New York Times, August 12, 1966.
- Kolodin, Irving. The Metropolitan Opera 1883-1966. New York: Alfred A. Knopf, 1966.
- "Mayor Supports Saving Old Met," The New York Times, March 24, 1966.
- Merkling; Frank; Freeman, John W.; and Fitzgerald, Gerald. The Golden Horseshoe, the Life and Times of the Metropolitan Opera House. New York: The Viking Press, 1965.
- "Met Bill Alarms Opera Executive," The New York Times, May 12, 1966.
- "The Metropolitan Opera House," The American Architect and Building News, XXVIII (September 10, 1892), 157.
- "The New Opera House," The New-York Times, October 23, 1883, p. 1.
- "The New Stage of the Metropolitan Opera House," Scientific American, XC (February 6, 1904), 117-118.
- Peltzer, Mary Ellis. Behind the Gold Curtain. New York: Farrar Straus and Co., 1950.
- Preston, Stuart, ed. Farewell to the Old House. Garden City, N. Y.: Doubleday and Company, Inc., 1966.
- Schuyler, Montgomery. "The Metropolitan Opera-House," Harper's New Monthly Magazine, LKVII (November, 1883), 877-889.

Stokes, I. N. P. Iconography of Manhattan Island. New York: Robert H. Dodd, 1915.

Van Rensselaer, M. G. "The Metropolitan Opera-House, New York," The American Architect and Building News, XV (February 16, 1884), 76-77, 86-89.

2. Likely sources not yet investigated: Archives of the Metropolitan Opera Company.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural interest and merit: The Metropolitan Opera House was the home of the Metropolitan Opera Company from 1883 to 1966 and during those eighty-three years played an important role in operatic tradition. Although the building, designed by J. Cleveland Cady, did not have a particularly distinguished exterior, its interior placed it among the great opera houses of the world.
2. Condition of fabric: Demolished.

B. Description of Exterior

1. Number of stories: Two through seven stories.
2. Number of bays: The Broadway facade is eleven bays wide.
3. Over-all dimensions: The following are approximate measurements: Broadway side 205'-0"; Seventh Avenue side, 198'-0"; 39th Street side, 285'-0"; and 40th Street side, 230'-0".
4. Layout, shape: The building is trapezoidal.
5. Wall construction, finish and color: Yellow brick laid up in running bond with brick and terra cotta belt courses.
6. Structural system, framing: Probably iron and/or steel frame.
7. Porches: Stone entrance steps with ornamental metal marquee at entrances on Broadway, West 39th and West 40th Streets.
8. Openings:
 - a. Doorways and doors: Triple-arched doors on Broadway, West 39th and West 40th Streets provide major means of public access to house. Various doorways on Seventh Avenue and side streets provide service and freight entrance. Particularly high narrow scenery door near north end of Seventh Avenue elevation.

b. Windows: Round-headed, one-over-one-light double-hung sash in corner office towers. Broadway side: Rectangular casement windows at second floor level with terra cotta surrounds; large triple arched windows over entrance with ornamental fanlights. Third floor windows separated with terra cotta sculptured panels. Side and rear elevations: several sizes of round headed, circular, rectangular and segmental arched windows including two large multi-pane windows on Seventh Avenue elevation.

9. Roof:

a. Shape, covering: Flat over most of building; gabled over auditorium and stage; roof gardens over entrances.

b. Cornice: Terra cotta cornice.

C. Description of Interior

1. Floor plans: Rectangular auditorium surrounded on three sides by offices, service rooms, stairways, bars, and restaurant.

2. Stairways: Two parallel stairways with open well between go up from Broadway lobby. At northeast and southeast corners of auditorium passageway are stairways with oval runs. Prefabricated metal stairs with cast iron railings.

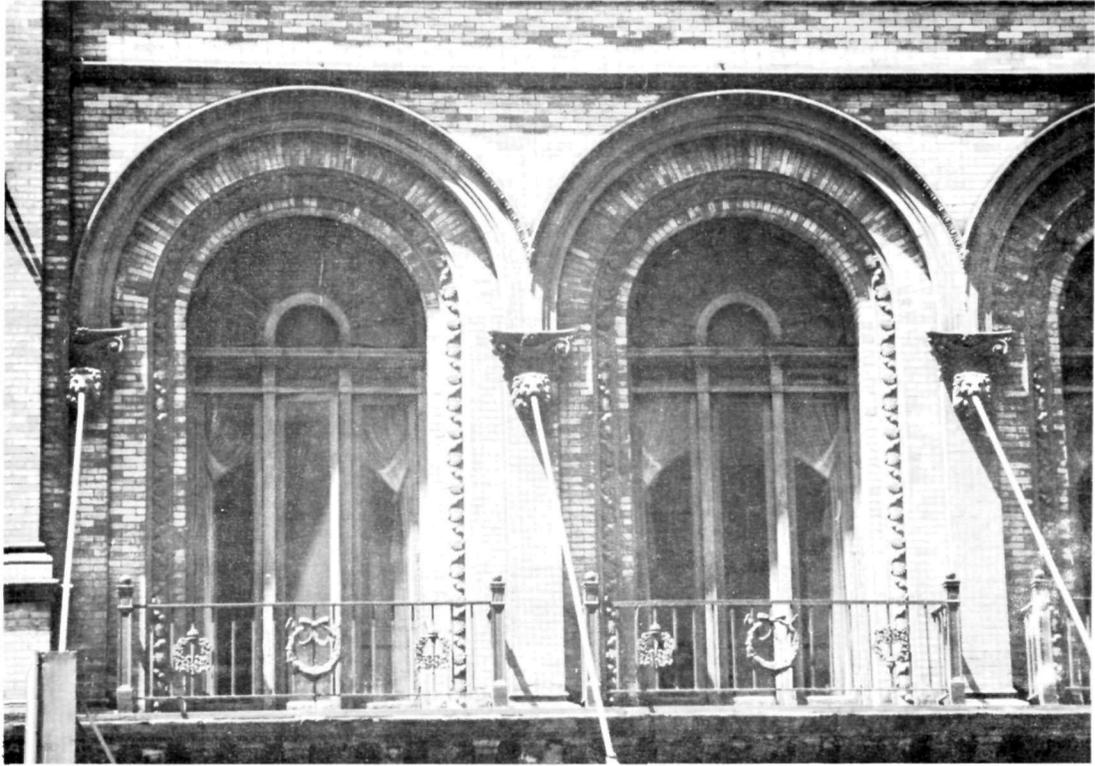
3. Wall and ceiling finish: Plaster, painted in plain colors in areas outside of auditorium. Occasional ceiling paintings of cherubs and flowers on stairways and passageways.

4. Decorative features and trim: High square proscenium with ornamental plaster frame, lattice sides above broken columns bearing comedy and tragedy masks, scrolls of music, instruments, all garlanded with flowers. Central oval cartouches with elaborate enframing of leaves, topped with comedy and tragedy masks. Three panels to either side containing names of composers; panels separated by oval grilles screened by lyres and ornamented with cherubs playing flutes and holding leafy garlands with drape around grilles, name panels and ornamental musical instruments. Top ornament terminates at sides of proscenium with large masks in an attitude of singing surrounded by floral wreaths. Cove ceiling with modillion cornice. Cove divided into sections decorated with rectangular panels with elaborate enframements of leaves, fruit, scrolls, and musical instruments. Rear section of cove omitted to provide room for family circle seating. Main ceiling surface flat, lattice work centering on large conical crystal chandelier. Ceiling framed with wide ornamental band featuring panels, vegetation and musical instruments. Oval ceiling paintings at front, rear, and sides, elaborate frames topped by masks. Fascia of grand tier boxes formed into bays, decorated with cartouches and leafy gar-

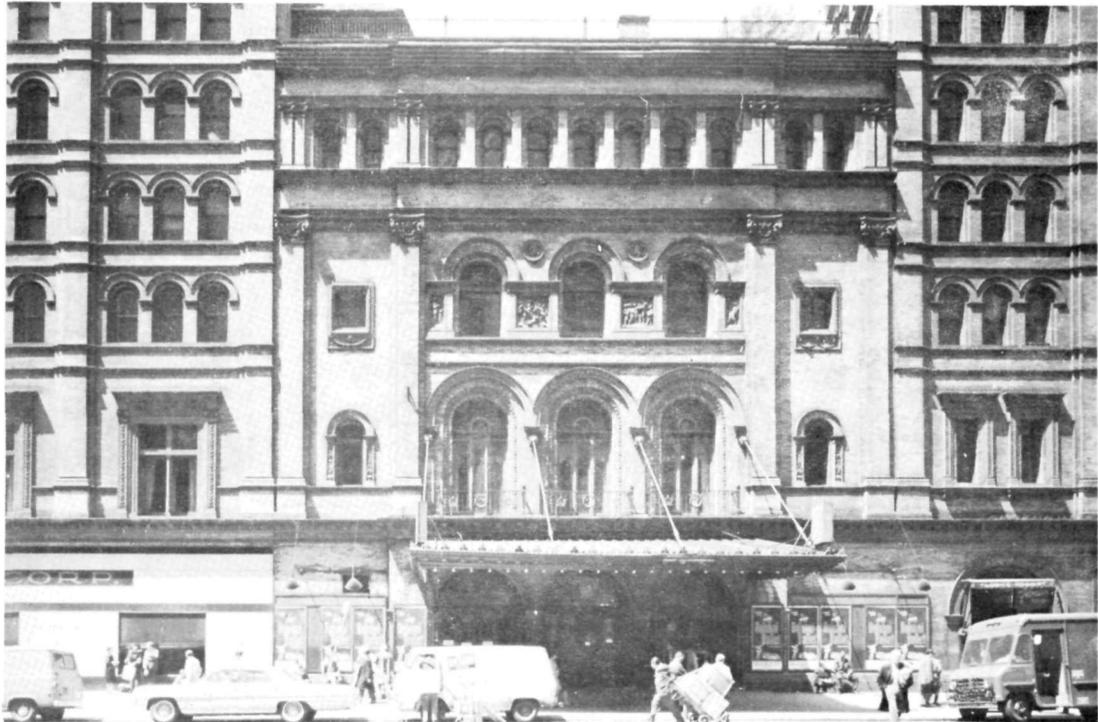
lands. Upper three balconies smooth in curvature, ornamented with leafy swags and cartouches and studded with light fixtures. The second balcony is similar but lacks cartouches and is more delicate in ornament than the upper boxes. Soffit of second balcony ornamented with moldings and floral designs in plaster to correspond to outline of grand tier boxes below. All ornamental plaster finished in gold leaf.

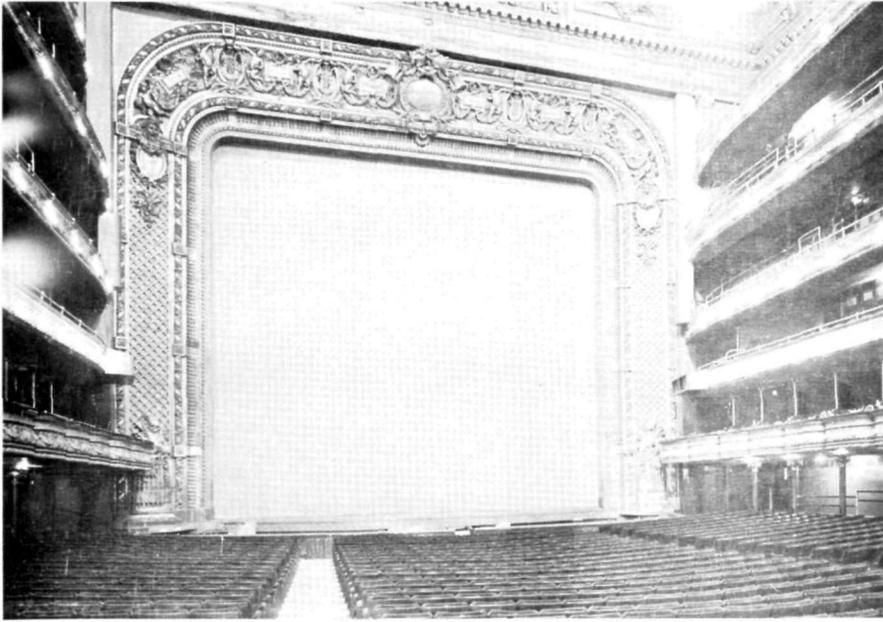
5. Notable hardware: Ceramic drinking fountains with backsplash depicting children playing pipes of pan in leafy setting.
 6. Lighting: Electrical.
 7. Heating: Central steam heat.
- D. Site and Surroundings:
1. Orientation: Broadway facade faces East.
 2. Outbuilding: Warehouse on West 40th Street west of Seventh Avenue used to store scenery which was transferred to house, scene by scene, and stored on Seventh Avenue sidewalk until ready for use.

Prepared by Diana S. Waite
Architectural Historian
August, 1968

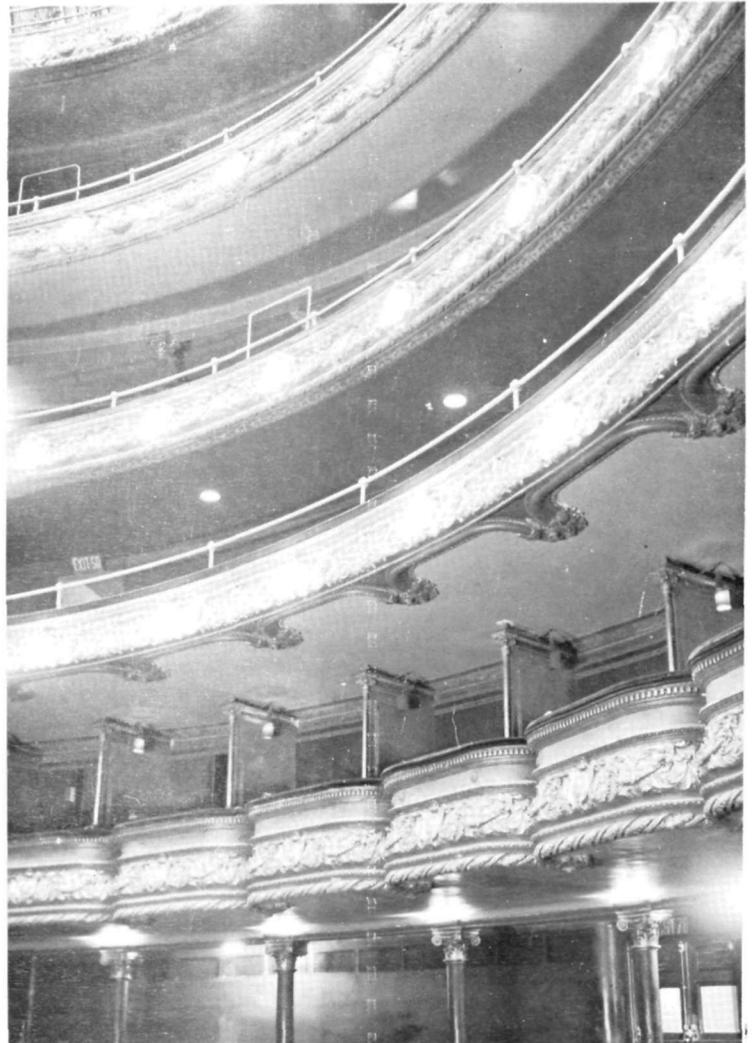


BROADWAY FACADE
Jack E. Boucher, 1966





VIEWS OF AUDITORIUM
Jack E. Boucher, 1966





THE DAKOTA

1 WEST 72ND STREET
NEW YORK, NEW YORK

THE DAKOTA

Address: 1 West 72nd Street, Central Park West between 72nd and 73rd Streets, New York, New York County, New York.

Present Owner: The Dakota, Inc.

Present Use: Co-operative apartment building.

Statement of Significance: Completed in 1884, The Dakota is a very early example of an elegant and luxurious New York City apartment building. Because it has been well-maintained and little altered since its erection, the building retains to a very great extent its original layout and decorative features.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Legal description of the property: The Dakota is situated on what was originally Lots 25-40 of Block 1125; these lots were later combined and numbered Lot 25.

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
12/31/1877 Liber 1443, page 307.	Belmont August Caroline	Clark Edward
12/27/1882 Liber 1704, page 134.	Will of Edward Clark	Devisee Clark Edward Severin
2/9/1897 Liber 54, page 183.	Hoffman Charles F. Dimond Thomas Clark Elizabeth S. Edward S.	Agreement
11/17/1961 Liber 5168, page 619.	The Clark Foundation	Glickman Corp.
11/17/1961 Liber 5168, page 623.	Glickman Corp.	The Dakota, Inc.

2. Date of erection: Construction was begun on October 25, 1880, and completed on October 27, 1884.
3. Architect: Henry Janeway Hardenbergh (1847-1918). Hardenbergh worked for Detlef Lienau from 1865 to 1870. After designing The Dakota, he became widely known for the hotels which he designed, including the Waldorf-Astoria and the Plaza in New York and the Copley-Plaza in Boston.
4. Builder: John Banta. Banta was listed in Trow's Directory for New York City published in 1880 as "198 B'way & W. 17th, h. 294 W. 4th."
5. Original plans and construction: On file at the Plans Desk at the Buildings Department, Municipal Building, New York, is the original "Detailed Statement of Specifications for New Buildings" for the Dakota. The application, No. 829, was submitted on September 29, 1880, and approved on October 19, 1880. The following information is abstracted from that statement. The depth of the foundation walls from curb level was to be "from 10 to 18 feet"; the foundation was to be laid "on solid rock," and the foundation walls were to be "From 3 to 4 feet" thick, constructed of "Blue stone laid in cement mortar." All floors were "to have rolled beams from 6 to 12 ins. deep," and "Beams on all floors [were] to be from 3 to 4 feet apart." The floors were to be "arched in brick or terra cotta." The hall partitions were to be of "fireproof blocks. All other partitions either of brick or fireproof blocks." The thickness of the exterior walls of the first story was to be "24 to 28 inches"; second through fourth stories, "20 to 24 inches"; fifth and sixth stories, "16 to 20 inches"; above sixth story, "12 to 16 inches." The staircases were to be fireproof: "Main staircases of iron, marble treads--Servants' stairs of iron." The seven elevators were to be "all enclosed in brick." The building was to be occupied as a "Family Hotel. Suits [sic] of Apartments for fourty [sic] two families besides Janitors" with "Six families on each floor a part of building on 1st floor & basement to be used as a public Restaurant--Janitors families in basement." The cost of construction was estimated to be "about \$1000000.00"

A notice in The New York Times of October 22, 1884, announced the opening of The Dakota:

THE DAKOTA.

A DESCRIPTION OF ONE OF THE MOST PERFECT APARTMENT HOUSES IN THE WORLD.

From the Daily Graphic, Wednesday, Sept. 10.

Probably not one stranger out of fifty who ride over the elevated roads or on either of the rivers does not ask the name of the stately building which stands west of Central Park, between Seventy-second and Seventy-third streets. If there is such a person the chances are that he is blind or nearsighted. The name of the building is the Dakota Apartment House, and it is the largest, most substantial, and most conveniently arranged apartment house of the sort in this country. It stands on the crest of the West Side Plateau, on the highest portion of land in the city, and overlooks the entire island and the surrounding country. From the east one has a bird's-eye view of Central Park. The reservoir castle and the picturesque lake, the museums, and the mall are all shown at a glance. From this point also can be seen Long Island Sound in the distance, and the hills of Brooklyn. From the north one looks down on High Bridge and the tall reservoir tower, which looks as slender as a needle. From the west can be seen the Palisades, the Orange Mountains, and the broad Hudson, which narrows into a silver thread as the double row of hills close together far away in the distance. Looking south one sees the tall towers of the Brooklyn Bridge, Governor's Island, and far beyond the green hills of Staten Island and the blue waters of the Lower Bay. Every prominent landmark in the landscape can be discerned from this location, and the great buildings of the lower city are as prominently marked as if the sightseer were floating over the island in a balloon. At this elevation every breeze which moves across Manhattan from any direction is felt. This is a feature which needs no emphasis to make attractive such stifling days as these.

The building is of the Renaissance style of architecture, built of buff brick, with carved Nova Scotia freestone trimmings and terra cotta ornamentation. Although there is a profusion of ornament in the shape of bay and octagon windows, niches, balconies, and balustrades, with spandrels and panels in beautiful terra cotta work and heavy carved cornices, the size and massive construction of the edifice prevent any appearance of superfluity. The building is about 200 feet square and 10 stories high, the upper two stories being in the handsome mansard roof which, with its peaks and gables, surmounted by ornate copper work cresting and finials, and relieved by dormer and oriel windows, gives the entire structure an air of lightness and elegance. The construction is of the most massive character, and the aim of the owners has been to produce a building monumental in solidity and perfectly fireproof. The brick and mason work is of unusual weight, the walls being in some places four feet thick, and the partitions and flooring

have iron beams and framing, filled in with concrete and fireproof material.

On the Seventy-third-street side there is a handsome doorway, and on the Seventy-second-street front a fine arched carriage entrance, with groined roof and elegant stone carving. Both entrances lead into the inner court, from which four separate passages afford access to the interior of the building. From the ground floor four fine bronze staircases, the metal work beautifully wrought and the walls wainscoted in rare marbles and choice hard woods, and four luxuriously fitted elevators, of the latest and safest construction, afford means of reaching the upper floors. The ladies' sitting room, adjoining the staircase in the southeast corner, will be decorated by the Misses Greatorex, a guarantee that the work upon it will be artistic and unconventional. There are four iron staircases and four elevators inclosed in massive brick walls and extending from the cellar to the kitchens and servants' quarters in the upper stories, separate from the rest of the house, which can be used for domestic purposes, carrying furniture, merchandise, &c. There are electric bells to each elevator, and a complete system of electric communication throughout the house.

The building is in four great divisions, which inclose a courtyard as large as half a dozen ordinary buildings. This gives every room in the house light, sunshine, and ventilation. Under this courtyard is the basement, into which lead broad entrances for the use of tradesmen's teams. Here are situated the most interesting portions of the building, or at least the most novel ones. The floor is of asphaltum, as dry and hard as rock. This basement, also, has a courtyard as large as the one above, and lighted by two huge latticed manholes, which look like a couple of green flower beds in the stone flooring. Off of this yard are the storerooms of the house, in which the management will store the furniture and trunks of the tenants free of charge. A porter is assigned to this duty alone. The rooms are all marble floored, lighted and heated, and accessible at all hours of the day or night. The rooms of the servants are also on this floor. These consist of separate dining and toilet rooms for the male and female servants and a male reading and smoking room. These are not for the personal servants of the tenants, but for the general help of the management, which will not number far from 150 persons. The laundry, kitchen, pantry, and bake shops, and private storerooms are here also, for the owners combine a hotel with the apartment house, and furnish eating facilities for all the tenants of the building who prefer it on the table d'hôte plan. Opening from the lower court, and extending under the open ground in the rear of the building, a

large vault, 150 feet long, 60 feet wide, and 18 feet deep, is now being excavated. When finished it will contain the steam boilers, steam engines, &c., for hoisting, pumping, &c., and the dynamos for supplying electric illumination in the Dakota and adjoining 27 houses. The vault will be roofed with iron beams and brick filling arches and made flush with the land in the rear of the building, 225 feet deep, which will be laid out as a garden. The boilers, with the furnaces, machinery, &c., will thus be located outside the walls of the building safely remote.

The first floor contains the dining rooms, which are finished in a perfect manner. In this case these words really mean something. The floors are of marble and inlaid. The base of the walls is of English quartered oak, carved by hand. The upper portions are finished in bronze bas-relief work, and the ceilings are also quartered oak, beautifully carved. The effect is that of an old English baronial hall, with the dingy massiveness brightened and freshened without losing any of its richness. The effect is heightened by a large Scotch brownstone engraved fireplace, which ornaments the centre of the room. The business office has oral communication with every portion of the house, and the wants of the tenants can be attended to as quickly as can be done by human ingenuity and a perfectly arranged service.

In addition to the four main staircases mentioned before, which are finished in bronze and marble, there are four iron staircases for servants, four passenger elevators, and four servants' elevators.

The Dakota will be divided into about 65 different suites of apartments, each containing from four to twenty separate rooms, so that accommodations can be furnished either for bachelors or for large families. There is an air of grandeur and elegance not only about the halls and stairways but also about the separate apartments that cannot probably be found in any other house of this kind in the country. The parlors in some instances are 25 by 40 feet, with other rooms in proportion, and there are in many cases private halls to the suites, furnished with fine bronze mantels, tiled hearths, and ornamental open fireplaces. The parlors, libraries, reception and dining rooms are all cabinet trimmed, paneled, and wainscoted in mahogany, oak, and other attractive and durable woods, and are furnished with carved buffets and mantels, mirrors, tiled hearths and open grate fireplaces, and parqueted floors. The kitchens are spacious, and provided with ranges, with ventilating hoods, all with Minton tiled facing and marble wainscoting. There are porcelain washtubs, large storerooms and closets, and butlers' pantries, equipped in the most complete manner, and each suite has its private bathrooms and closets, fitted with the most

approved scientific sanitary appliances.

The plumbing and hygienic arrangements are fully equal to anything in this country. On the top story are six tanks, holding 5,000 gallons of water each, and supplied by steam pumps having a daily capacity of 2,000,000 gallons, and about 200 miles of pipe have been used in effecting its circulation. Not only in the sanitary appliances, but in every other department, there is a completeness that is surprising. The precautions taken to secure proper ventilation and a pure atmosphere, to insure safety to occupants in cases of fire or panic, and to extinguish fire are perfect. When opened the comfort and convenience of the guests will be further insured by the accommodations of the dining rooms, laundry, and barber's shop, run on the most improved plan, in connection with the building. It is the perfection of the apartment style of living, and guarantees to the tenants comforts which would require unlimited wealth to procure in a private residence. The wisest precautions have been taken to insure freedom from the ordinary cares of the household to the fortunate tenants. For instance, the coal and kindling wood are purchased by the manager in large quantities and sold to the tenants, who take in exchange for their money tickets which are presented at the office, and the fuel is carried to their rooms in convenient quantities, thereby saving the user from any of the necessary troubles in buying and storage. This may seem like a small matter, but it is only one of the hundred plans taken by the owners to secure the comfort of the tenants.

It is almost needless to state that the building is as nearly fireproof as any which can be erected. There are continuous passageways extending through the four divisions on the roof: ninth, eighth, and first stories. On the tenth floor there is provision for a play room and gymnasium for the children, well lighted and ventilated and commanding a grand view of the city and surroundings, while on the ninth floor there will be extra servants' rooms, private laundries and drying rooms, dormitories for transient male and female servants and attachés of the building, and lavatories, toilet rooms, and bathrooms for their use.

The work on both the Dakota and the neighboring apartment house and private dwellings owned by the estate has been done not only in the most careful manner, but with a view to permanence and convenience, and to symmetry as well as beauty of appearance. The greatest skill and experience and the best materials large means could command have been employed, and the manner in which the work in each department has been done reflects the greatest credit on those intrusted with it, especially upon the architect, Mr. H.J. Hardenbergh, who has super-

vised the work from its commencement to its now rapidly approaching completion.

Both the Dakota, the private residences, and the smaller apartment house are now ready for occupation, and we need hardly comment on the peculiar attractions they will possess for those who have experienced a desire for an eligible residence on the west side. The natural and artificial attributes of the position are all in favor of the buildings, which for comfort, ample space, salubrity, convenience, and accessibility cannot be excelled, and a glance at our description will suffice to show that everything skill could furnish, ingenuity and experience suggest has been supplied. The managers of the Clark estate, the owners of the property, are well known for their fairness and liberality to tenants, and every care will be taken to insure comfort and well-being. The rents are moderate when compared with the accommodations furnished, and those desiring to secure either dwellings or apartments can examine plans, &c., and make arrangements at the office of the estate, at No. 25 West Twenty-third-street, New-York.

6. Alterations and additions: The grounds of The Dakota originally extended 175 feet west beyond the rear of the building. The property contained gardens, croquet and tennis courts, and a depressed boiler room, which are no longer extant.

The following material concerning building applications is from the Plans Desk, Buildings, Department, Municipal Building, New York:

On May 22, 1894, George H. Griebel Archt., 247 West 125th Street, received approval for alteration application Plan 640 for the following work: "New Toilet Room for Help to be arranged under sidewalk in Vault. Front Area to be lowered as to give light, and for Appearance, and Ventilation." The cost was estimated to be "\$2000⁰⁰/100." Work was begun on July 2, 1894, and completed on September 22, 1894.

On August 29, 1903, Griebel, now of 489 Fifth Avenue, received approval for alteration Plan 1438 for "General repairs, such as patching floors and plastering" on the interior and the following work on the exterior:

- A - on plan - New dormer window to be put, constructed of angle iron frame work, hollow block and Copper.
 - B - on plan - New opening cut - jams [sic] rebuilt with 2 rowlock arch over same.
 - C - on plan - Partition to be removed.
 - D - on plan - New dormer window to be put in. Constructed of angle iron frame work, hollow blocks and Copper.
- All work to be done in 9th Story.

Unfortunately, the accompanying drawings are missing. The work was begun on October 5, 1903, and completed on November 24, 1903.

Minor alterations to apartment partitions were carried out in Apartments 92 and 93 in 1933-35, Apartment 84 in 1935-36, Apartment 41 in 1939, Apartment 4 in 1962, and Apartment 34 in 1963, and in a number of apartments in 1964, and Apartment 31 in 1965. Apartment 1 was divided into two apartments in 1965.

A 15,000 gallon tank was installed "in coal bunker enclosed in 8" brick wall" in 1936-37. The curb along the West 72nd Street entrance was dropped in 1940-41 to provide an automobile driveway. In 1962-63 a new apartment was constructed on the first floor at the corner of 72nd Street and Central Park West and new elevator doors installed.

7. Important old views:

- a. Photograph of The Dakota with skaters in Central Park, dated "about 1890." Negative 34438C, New-York Historical Society. This view is reproduced in King's Handbook of New York City, 2nd ed., p. 746.
- b. Photograph of the 72nd Street facade, dated "before 1890 (?)." Museum of the City of New York. (See HABS photocopy).
- c. Photograph of Central Park West facade, dated "1890." Museum of the City of New York.
- d. Two photographs--one looking north, one looking south--taken from the roof of The Dakota, dated "1887." New-York Historical Society.
- e. Photograph showing both West 72nd Street and Central Park West facades by Wurts Brothers, reproduced in New York Landmarks, p. 153.

B. Sources of Information

1. Primary and unpublished sources:

Records from the Plans Desk, Buildings Department, Municipal Building, New York, New York.

2. Secondary and published sources:

"A Description of One of the Most Perfect Apartment Houses In the World," The New York Times, October 22, 1884, p. 5.

"At Home in The Dakota," Interiors, CXXIII (June, 1964), 58-59.

Bach, Richard F. "Henry Janeway Hardenbergh," The Architectural Record, XLIV (July, 1918), 91-93.

"Costly New-York Buildings," The New York Times, October 5, 1890, p. 11.

Hartmann, Sadakichi. "A Conversation with Henry Janeway Hardenbergh," The Architectural Record, XIX (May, 1906), 376-80.

"H.J. Hardenbergh, Architect, Is Dead," The New York Times, March 14, 1918, p. 13.

Schuyler, Montgomery. "The Works of Henry Janeway Hardenbergh," The Architectural Record, VI (January-March, 1897), 335-75.

"The Venerable Dakota," Architectural Forum, Vol. 110 (March, 1959), pp. 122-23.

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural interest and merit: Completed in 1884, The Dakota is a very early example of an elegant New York City apartment building. Because it has been well maintained and little altered since its erection, the building retains to a very great extent its original layout and decorative features.
2. Condition of fabric: Excellent.

B. Description of Exterior

1. Number of stories: Seven stories, plus two full stories housed under the roof.
2. Number of bays: The West 72nd Street and Central Park West facades are both eleven bays wide; the West 73rd Street facade is thirteen bays wide; and the rear facade is seventeen bays wide.
3. Over-all dimensions: The Central Park West and rear facades each measure approximately 204'-4"; the West 72nd and West 73rd Street facades each measure approximately 200'-2".
4. Layout, shape: The building is rectangular in plan, with an

I-shaped court.

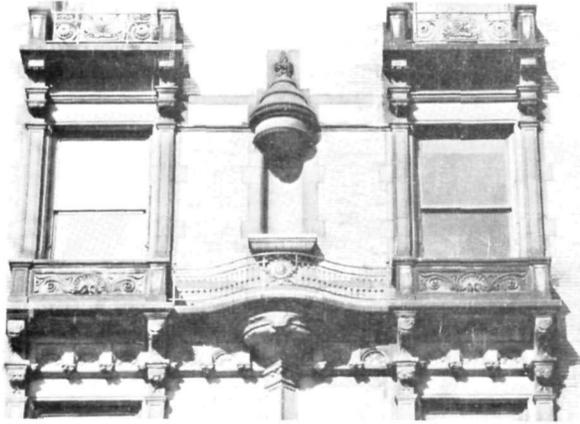
5. Wall construction, finish and color: From the basement level to the first floor window sills the walls are of a yellowish-gray sandstone. Above this, the walls are of yellow brick, laid up in common bond. There is a terra-cotta belt course carved with a diaper pattern between the second and third floors. The rear wall is of red brick, laid up in common bond.
6. Chimneys: There are several corbeled yellow brick chimneys on all sides.
7. Openings:
 - a. Doorways and doors: The main entrance, on 72nd Street, consists of a large stone archway with an iron gate and with three windows above. A second iron gate opens into the courtyard. A glass-enclosed passageway runs along the west side of the courtyard.
 - b. Windows: All windows are square-headed and have stone architraves and sills except for windows at second floor level, which are round-headed. All windows have one-over-one light double-hung sash. On the West 72nd Street facade bay windows extend from the second floor to roof and are topped by pentagonal towers at roof level. On the Central Park West facade in the center bay there are bay windows at the fourth and fifth floor levels. Some windows have balconets, and basement windows have iron grilles.
8. Balcony: On the seventh floor level a stone balcony with an iron railing runs along the West 72nd Street and Central Park West facades and partially along the West 73rd Street facade.
9. Roof:
 - a. Shape, covering: The building has an irregular roofline with gabled, mansard and pyramidal roofs, covered with slate shingles.
 - b. Cornice: Stone.
 - c. Dormers: There are two, three, and four levels of dormers at various parts of the roof, some with stone faces and some covered with copper. All have one-over-one light double-hung sash.

C. Description of Interior

1. Floor plans; At each corner of the central courtyard is a passenger elevator and stairway. On floors two through seven, only two or three apartments are served by each elevator and stairway, as there is no corridor linking other apartments. The eighth and ninth floors, originally servants' rooms, are now being converted into small apartments; a continuous corridor on these floors connects all apartments.
2. Stairways: The corner stairways have iron balusters with wooden railings; from the first to second floors there is marble wainscoting, and above the second floor there is wooden wainscoting.
3. Elevators: The eight original hydraulic elevators--four passenger, four service--are still functioning, but new cabs have been installed.
4. Flooring: Hall floors on the first floor are of marble; hall floors on the floors above are of wood.
5. Wall and ceiling finish: The hallways have wooden wainscoting, and plaster walls and ceilings.
6. Doorways and doors: Apartment entrance doors and hall doors are of paneled wood, two to three inches thick.
7. Notable hardware: The brass door knobs, escutcheons, and hinges are all original.
8. Lighting, type of fixtures: Electrical. Hallways have combination brass and glass hanging lights.
9. Heating: Steam.

D. Site and Surroundings:

1. Orientation and general setting: The entrance facade on West 72nd Street faces south, and the Central Park West facade faces east onto Central Park.
2. Fence: A fence consisting of a stone coping topped by an iron railing supported by cast iron grotesques and bearded male masks surrounds the building on all but the rear facade and is separated from the building by an areaway.
3. Sidewalks: Concrete and stone, contiguous to fence.



EAST FACADE DETAIL



FENCE DETAIL



SOUTH FACADE
Jack E. Boucher, 1965



HOTEL ASTOR

1511 - 1515 BROADWAY
NEW YORK, NEW YORK

HOTEL ASTOR

Address: 1511-1515 Broadway, between West 44th Street and West 45th Street, New York, New York County, New York.

Present Owners: Henry H. Minskoff, Jerome Minskoff, Myron Minskoff, and Ostar Properties Inc.

Present Use: Undergoing demolition; to be replaced by a high-rise office building designed by Kahn & Jacobs.

Statement of Significance: Shortly before the opening of the Hotel Astor in 1904, the owner, William Waldorf Astor, predicted in The New York Times that the new building would be "the finest hotel in the world." Lavishness and elegance were apparent throughout the building, from the richly ornamented exterior to the carefully decorated public rooms and guest accommodations. The hotel was acclaimed for its fire-proof construction and for its many technical innovations, including an incinerator, thermostats in every room, and cool air-conditioning.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Legal description of property: Before erection of the hotel, the lots which the building was to occupy were numbered 29 through 36. After erection of the building, the entire property became known as lot 36.

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
10/11/1897 Liber 62, page 81. (Consent)	Astor Wm. W.	42nd St. Manhattanville & St. Nicholas Ave. R.R. Co.
3/1/1956 Liber 4955, page 656.	Astor John Jacob (Tr. of) Astor Michael L. (Tr. of) Astor Francis D.L. (Tr. of) Astor William W. (Tr. of) City Bank Farmers Trust Co. (as Tr. of all above)	Sheraton-Astor Corp.

3/1/1956 Liber 4955, page 652.	Astor John Jacob	Declaration and consent
3/4/1958 Liber 5031, page 625.	Sheraton Ambassador Corp. Sheraton Astor Corp.	Iacovone, Rose
3/4/1958 Liber 5031, page 636.	Iacovone Rose	Lubin Evelyn Eisner Helen
6/3/1958 Liber 5040, page 9.	Lubin Evelyn Eisner Helen	Astor Assocs.
7/6/1966 Liber 78, page 185.	Astor Assocs.	Seconex Properties Inc.
7/6/1966 Liber 78, page 211.	Seconex Properties Inc.	Minskoff Henry H. Minskoff Jerome Minskoff Myron Golding Samuel Golding Jerrold
12/29/1966 Liber 356.	Golding Samuel H. Golding Jerrold R.	Ostar Props. Inc.

2. Date of erection: Begun 1902 and opened September, 1904.
3. Architects: Clinton & Russell; Charles W. Clinton (1838-1910) and William Hamilton Russell (1856-1907).
4. Builder, suppliers: John Downey was the builder. The interior decoration was designed by the architects. The ornamental plaster work was carried out by Mr. Ringelke; and the following artists executed work on the interior: W. De Leftwich Dodge, Alexander Malcolm, Carlson T. Chapman, A.C. Rahn, Emens and Unitt, and Paul Grafé. The public rooms were furnished by W. & J. Sloan, and the bedrooms and suites by John Wanamaker.
5. Original plan and construction of building: The original part of the Hotel Astor extended along Broadway for 200 feet and from Broadway along West 44th and West 45th Streets to a depth of 160 feet. It was built at a cost of approximately seven million dollars, including five million dollars for the structure itself and \$700,000 for the movable furniture. In the sub-basement, basement, and on the ground floor were a great variety of dining and public rooms. The second through eighth floors contained bedrooms and suites; there were about six hundred bedrooms and four hundred

baths. On the ninth floor were private dining rooms and two banquet halls, as well as a roof garden. Each of the dining and public rooms, as well as many of the suites, were decorated in a distinct style, ranging from the Romanesque wine cellars to the Louis XVI banquet hall.

6. Additions and alterations: After the hotel had been in operation for a few years, it became evident that more rooms for social purposes were needed. In 1909-10 an addition, one hundred feet deep, was erected at the rear of the hotel, making the total depth of the building from the Broadway facade 260 feet. This addition contained ballrooms and banqueting rooms. The addition also increased the total number of bedrooms to one thousand and bathrooms to seven hundred. Clinton & Russell designed the addition, and the ballroom decor was executed by Unitt & Wickes. The south end of the ballroom contained a large movable stage operated by an Otis elevator.

Throughout the years the hotel was altered in various ways. The following material on alterations was obtained from from the Plans Desk, Buildings Department, Municipal Building, New York:

On April 23, 1921, Peabody, Wilson & Brown Architects received approval to carry out these alterations at an estimated cost of \$150,000. "First floor framing and floor arches removed on Southeast and Northeast corners of building from main Broadway entrances to entrances on 44th and 45th streets"; new flooring was to be installed; new mezzanine level added; and store fronts installed along facades of 44th and 45th Streets and Broadway. On 44th and 45th Streets the sidewalks were to be extended up to the building, and miscellaneous changes were to be made to internal partitions.

On December 17, 1927, Peabody, Wilson & Brown received approval to cut back the entrance canopies to the new curb line; new canopies were to be "hung from columns in wall of building," and "Old vault lights, vents curbing and rail around same to be removed." The estimated cost of this work was \$50,000.

This same firm had another application approved on September 4, 1928, to remove two old marquees and to install two new ones. For this work the cost was estimated at \$10,000. This firm received approval on September 3, 1931, for alterations to the southwest corner to change three stores into one large store; this work was estimated to cost \$10,000.

On May 9, 1934, Peabody, Wilson & Brown were granted permission to change a cigar store at the northwest corner of the hotel into a restaurant; the "Only structural change is

one enlarged masonry opening with new lintel."

Wilson and Rahm, Architects, submitted proposals for alterations estimated to cost \$15,000. Included in this work was the removal of two piers, installation of new columns and girders, and replacement of glass with metal in the old marquee, all on the Broadway entrance. At the 45th Street entrance new windows were to be installed, and both 44th and 45th Street entrances were to have a new wall finish. This application was approved on September 17, 1935.

Applications for various minor modifications to the store fronts were made in 1938, 1941, 1945, and 1949; and on March 29, 1949, two applications were made involving alterations to the entrance including the erection of new marquees at a combined cost of \$24,000.

7. Important old views:

- a. The Museum of the City of New York has two exterior photographs by Byron dated 1909, as well as a group of interior photographs.
- b. Aerial photograph taken from the east of Times Square area from 42nd to 45th Streets, dated September, 1926, at the New York Historical Society.
- c. Three old postcards of Times Square, possibly from the 1930's, New York Historical Society.
- d. Poster of "Hotel Astor, Times Square, New York," in the Landauer Collection, New York Historical Society. (See HABS photocopy).

B. Sources of Information:

1. Unpublished sources:

Records from the Plans Desk, Buildings Department, Municipal Building, New York, N.Y.

2. Secondary and published sources:

Clinton & Russell, Holton & George. Clinton & Russell, Holton & George, Architects. 192- ? (Promotion pamphlet.)

Description of American Indian Room, Hotel Astor. (A brochure, available at the New York Public Library.)

"Dinner Under Ground at New Astor Hotel," The New York Times, August 29, 1904, p. 7.

- Dougan, James. "Engineering Features of the Hotel Astor," The New York Architect, III (December, 1909), 15-16.
- George, T.J. "Hotel Astor," The New York Architect, III (December, 1909), 10-15.
- "George Washington Would Have Slept Here," Progressive Architecture, XLVII (March, 1966), 56-57.
- "The Hotel Astor," Architects' and Builders' Magazine, VI (November, 1904), 49-71.
- "The Hotel Astor Addition," Architects' and Builders' Magazine, n.s. X (February, 1910), 197-206.
- "Hotel Astor, Long Acre Square, New York," Architecture, IX (September, 1904), plate LXVII.
- "Hotel Astor Opens," The New York Times, September 2, 1904, p. 7.
- Hutchin, William. "New York Hotels. II. The Modern Hotel," The Architectural Record, XII (November, 1902), 621-35.
- "New Addition to Hotel Astor, New York," The American Architect, XCVII (January 19, 1910), 2 plates.
- "The Orangery, Hotel Astor," The American Architect and Building News, LXXXVII (June 17, 1905), 2 plates.
- Rider, Fremont (gen. ed.). Rider's New York City, A Guide Book for Travelers. 2nd ed. New York: The Macmillan Co., 1924.
- Schoszberger, Otto Felix. "Das Hotel Astor in New-York," Wiener Bauindustrie Zeitung, XXII (Jahrgang, 1905), 135-39 and plates 35-40.
- "Seven Millions Built This Huge Hotel Pile," The New York Times, July 10, 1904, p. 12.
- Stokes, I.N.P. The Iconography of Manhattan Island 1498-1909. New York: Robert H. Dodd, 1915.
- "2 Hotels Succumb to City's Endless Change, Astor Shuts Its Doors--Waits Wreckers," The New York Times, June 30, 1966, p. 41.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural interest and merit: The Hotel Astor was widely known for its richly decorated exterior and interior features. It was acclaimed for its fire-proof construction and for its many technical innovations, including an incinerator, thermostats in each room, and cool air-conditioning.
2. Condition of fabric: Undergoing demolition.

B. Description of exterior:

Note: Because of the demolition work being conducted at the time of this report, it was not possible to see the first floor facade or any part of the building above the seventh floor. The description of these sections was taken from HABS photographs taken before demolition work was begun.

1. Number of stories: Nine-and-one-half stories, with an additional half story under the mansard roof in the center section of the Broadway facade. (The first story under the mansard roof is a full story).
2. Number of bays: The Broadway facade measures approximately 200'-0" and consists of a projecting section at each end which is three bays wide and a center section which is seven bays wide, making a total of thirteen bays. The original building extended along West 44th and West 45th Streets approximately 161'-8" and was eleven bays wide. The addition of 1910 increased the depth of the building to sixteen bays, making the total depth of the building from Broadway approximately 261'-8".
3. Layout, shape: The building is rectangular in plan.
4. Wall construction, finish and color: The first two stories are of limestone. Above this the walls are of dark red brick laid up in common bond. There are stone courses between the sixth and seventh floors, and there are stone quoins at the corners of the building.
5. Structural system: Structural steel.
6. Openings:
 - a. Doorways: The main entrance is in the central bay of the Broadway facade; there are side entrances on both the West 44th and West 45th Street facades.

- b. Windows: In the projecting end sections of the Broadway facade on the second through sixth floors and on the eighth floor, the windows have one-over-one light double hung sash; windows on the seventh floor are similar but are segmental-arched. On the second floor there is one narrow window between bays; on the third floor the windows have arched stone pediments. Windows on floors four through seven have quoined stone architraves with stone panels between floors. Between sixth and seventh floors are stone balconets without railings.

In the center section of the Broadway facade, at the second floor level there are alternating square- and round-headed windows which open onto a carved stone balcony. Windows on floors above are all rectangular, except for the seventh floor where they are segmental-arched, and have one-over-one light double hung sash. On the third floor the two end bays have an ornate stone cartouche while the five center bays have arched pediments with cartouches. Windows on floors three through seven have quoined stone architraves and stone panels between floors. On the sixth floor the two end bays have rusticated stone keystones, and the central bays have cartouches with brackets at the side. On the seventh floor all windows have stone balconets without railings, except for the two end bays which have iron grilles. Between the five central bays on floors three through seven are single, narrow windows.

On the West 44th and West 45th Street facades, the window scheme is similar to that on the projecting wings of the Broadway facade, except for small, narrow windows between bays.

All windows have stone lintels and sills, except for the narrow windows between bays which have brick lintels.

7. Roof:

- a. Shape, covering: Shingled, mansard roof.
- b. Dormers: There is one level of bull's-eye windows with stone surrounds along the West 44th and West 45th Street facades and along the projecting end sections of the Broadway facade. There are two levels of similar dormers along the center section of the Broadway facade.

C. Description of interior:

Note: Because of the demolition work, it was impossible to gain access to the interior. However, an impression of the original appearance of the hotel can be gained from these articles:

"The Hotel Astor," Architects' and Builders' Magazine, VI
(November, 1904), 49-71.

"The Hotel Astor Addition," Architects' and Builders'
Magazine, n.s. X (February, 1910), 197-206.

D. Site and surroundings:

1. Orientation and general setting: The Broadway facade faces East.
2. Sidewalks: Concrete, contiguous to building.

Prepared by Diana S. Waite
Architectural Historian
February, 1968



EAST FACADE AND ROOF DETAIL
John Feulner, 1966

PENNSYLVANIA

STATION



370 SEVENTH AVENUE
NEW YORK, NEW YORK

PENNSYLVANIA STATION

Address: 370 Seventh Avenue; from West 31st to West 33rd Streets between Seventh and Eighth Avenues; New York, New York County, New York.

Present Use: Demolished. Madison Square Garden and a new station for the Pennsylvania Railroad were built on the site.

Statement of Significance: The construction of Pennsylvania Station was one part of a large building program undertaken in 1903 by the Pennsylvania Railroad Company. Included in this program was the construction of tunnels under the North River, which enabled Pennsylvania Railroad trains to enter Manhattan directly from New Jersey for the first time.

Because the trains entered on tracks below ground level, the architects did not follow any of the more common architectural forms for a railway station and designed instead a rather low, colonnaded facade. Accordingly, The American Architect and Building News on May 26, 1906, commented:

In appearance it is a wide departure from the conventional railway station. One misses the turrets and towers and more than all the lofty arched train-shed, but as the principal function of this train shed is performed underneath the streets, the outward and visible signs of the ordinary railway station are naturally absent.

The rich sequence of spaces in the terminal culminated in the great concourse with its glass and steel roof. The design of the main waiting room was based on the Roman Baths of Caracalla. From a planning standpoint, the station was important for its separation of various forms of transportation on different levels and for the convenience of its many entrances and exits to the city.

Pennsylvania Station was built during the Golden Age of railroading, when its owners intended the terminal not only to serve the specific needs of the railroad but also to embellish the city as a monumental gateway. In September, 1910, The New York Architect predicted, unfortunately not accurately, that the architects and engineers had produced:

a work of which they may be justly proud, for not only will it be a lasting monument to their genius, perseverance and energy, but it will serve as an inspiration to the city of New York for the erection of other equally worthy public buildings and will be for all time to come a tangible object lesson for members of the architectural and engineering profession who may have the good fortune to be called upon to execute work of similar kind.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Pennsylvania Station was situated on Lot 1 of Block 781. Before the construction of the building, the property had been designated Lots 1 through 73 in Block 781 and Lots 1 through 81 in Block 782. The property was purchased for the terminal from the Stuyvesant Real Estate Company on December 19, 1901, and from the Netherlands Corporation of New York on January 28, 1903.

2. Date of erection:

1903	Construction of tunnels begun
May 1, 1904	Construction of terminal begun
September 12, 1906	North tube of tunnel opened
October 9, 1906	South tube of tunnel opened
September 8, 1910	Trains operated from terminal on regular schedule

3. Architects: McKim, Mead & White; Charles Follen McKim (1847-1909), William Rutherford Mead (1846-1928), and Stanford White (1853-1906).

4. Builder, suppliers: The following firms were involved in the construction of the building:

George A. Fuller Co., general contractor
Westinghouse, Church Kerr & Company and American Bridge Co. of New York, structural steel
Hydrex Felt & Engineering Co., foundation waterproofing
Norcross Brothers Co., granite
Batterson & Eisele, travertine stone and marble work
Deneville Hydraulic Composite Stone Company, composite stone, artificial Roman travertine stone
Mississippi Wire Glass Co., wire glass
National Ventilating Company, skylights
Guastavino System, concourse ceiling

Barrett-Mfg. Co., specification roofing
Arthur Greenfield, metal lathing
Hecla Iron Works and Tuttle & Bailey Mfg. Co., ornamental iron and bronze work
H.W. Miller, Inc., ornamental plaster
P. & F. Corbin, hardware
Cutler Mail Chute Company, mail chutes
Otis Elevator Co., elevators
Lincoln Mfg. Company, Betula walnut for office doors and trim
Manhattan Fireproof Door Co., Kalamein work
Self Winding Clock Co., clock system
Furnishings: John Wanamaker

5. Original plans: The engineering department of the Penn-Central Railroad in New York has structural drawings of the station. These are reproduced in American Society of Civil Engineers, Transactions, LXIX (October, 1910), 226-383.
6. Important old views:
 - a. Four volumes of progress photographs taken by L.H. Drayer and others during construction of the terminal, 1907-10. Avery Library, Columbia University.
 - b. Lithograph of a bird's-eye view of Seventh Avenue and 32nd Street, looking toward Long Island, about 1906. Bella C. Landauer Collection, negative 36180A, Map and Print Room, New-York Historical Society.
 - c. Lithograph from a bird's-eye view drawing by Hughson Hawley taken from plan by McKim, Mead & White. Negative 34484C, Map and Print Room, New-York Historical Society.
 - d. Pencil and chalk drawing of excavation work for terminal by Emon Howe Bailey, 1906. Print Room, New York Public Library.
 - e. Photograph of a model of the station, showing the Seventh Avenue facade. Photo archive, Museum of the City of New York.
 - f. Interior photographs of concourse and waiting room, and an aerial view of the station. Photo archive, Museum of the City of New York.

B. Bibliography

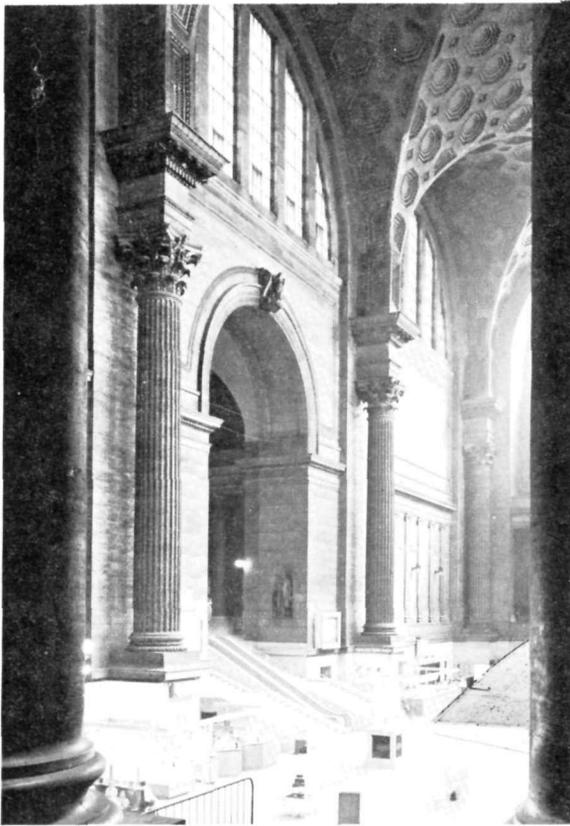
"Agbany Proposes Plan to Save Penn Station," Progressive Architecture, Vol. 44 (January, 1963), p. 48.

- Alexander, Edwin P. The Pennsylvania Railroad, A Pictorial History. New York: W.W. Norton & Co., 1947.
- Art Institute of Chicago. Exhibition of the Work of Charles Follen McKim Architect, . . . The Art Institute of Chicago, January 18 to February 6, 1910. Chicago(?): 1910
- Burgess, George H. and Miles C. Kennedy. Centennial History of the Pennsylvania Railroad Company 1846-1946. Philadelphia: The Pennsylvania Railroad Company, 1949.
- "Classic Station, Modern Improvement," Architectural Forum, Vol. 104 (June, 1956), pp. 113-15.
- Cochrane, Charles H. "The Future Terminal Facilities of New York," Broadway Magazine, XVII (October, 1906), 2-16.
- Darvillé, Will. "La Nouvelle Gare Centrale de New York," La Construction Moderne, Vol. 25 (November 6, 1909), pp. 67-69.
- Desmond, Henry W., and Croly, Herbert. "The Work of Messrs. McKim, Mead & White," The Architectural Record, XX (September, 1906), 153-246.
- Droege, John A. Passenger Terminals and Trains. New York: McGraw-Hill Book Company, 1916.
- "The Engineering Features of the Pennsylvania Station," The New York Architect, IV (September, 1910), plates.
- George A. Fuller Co. [Prominent Buildings Erected by The George A. Fuller Company. New York (?): 192- (?)], plate 94.
- Gibbs, George. "The New York Tunnel Extension of the Pennsylvania Railroad, Station Construction, Road, Track, Yard Equipment, Electric Traction, and Locomotives, Paper No. 1165," American Society of Civil Engineers, Transactions, LXIX (October, 1910), 226-383.
- Granger, Alfred Hoyt. Charles Follen McKim, A Study of His Life and Work. Boston: Houghton Mifflin Co., 1913.
- "La Pennsylvania Station di New York Sarà Distrutta?" Casabella Continuita, no. 257 (November, 1961), 52-53.
- Lubchez, Ben J. "The Two Great Railway Stations of New York," Journal of the Royal Institute of British Architect, XXVII (May 29, 1920), 369-78.
- Meeks, Carroll L.V. The Railroad Station: An Architectural History. New Haven: Yale University Press, 1956.

- A Monograph of the Work of McKim, Mead & White. Vol. II.
Student's Ed. New York: The Architectural Book Publishing
Co., 1925.
- A Monograph of the Works of McKim, Mead & White 1879-1915. Vol.
IV. New York: The Architectural Book Publishing Company,
1915.
- Mumford, Lewis. "The Disappearance of Pennsylvania Station,"
Journal of the American Institute of Architects, XXX (October,
1958); 40-43. (Reprint from The New Yorker Magazine, June
7, 1958).
- "The New Terminal Stations at New York and Washington," The
Architectural Review, Vol. 30 (August, 1911), pp. 65-80.
- "The New York Improvement and Tunnel Extension of the Pennsy-
lvania Railroad," The American Architect, XCVIII (October 5,
1910), 113-18.
- "Old Setting, New Gleam," Architectural Forum, Vol. 107
(August, 1957), pp. 104-9.
- "Penn Station Ruin Protested," Progressive Architecture, XLIII
(September, 1962), 63.
- "Penn Station to Give Way to Madison Square Garden," Progressive
Architecture, XLIII (September, 1961), 65.
- "Penn Station Winds Up as Land Fill," Progressive Architecture,
XLV (November, 1964), 49.
- Pennsylvania, New York and Long Island Railroad Company. In-
structions to Bidders for Construction of the Easterly
Portion of the New York Terminal for the Pennsylvania, New
York and Long Island Railroad. 1905. (Copy at the New
York Public Library).
- Pennsylvania Railroad Company. Pennsylvania Station in New York
City. 190- (?). (Copy at the New York Public Library).
- "The Pennsylvania Railroad Improvements about New York," Archi-
itects' and Builders' Magazine, n.s. XI (July, 1910), 379-
410.
- "The Pennsylvania Railroad Passenger Station in New York," The
American Architect, LXXXIX (May 26, 1906), 175 and 8 plates.
- The Pennsylvania Railroad. Pennsylvania Station in New York City.
1910. (Commemorative booklet; copy at New York Public Library).

- The Pennsylvania Railroad Tunnels and Terminals in New York City.
New York: Moses King, 1904.
- "The Pennsylvania R.R. Terminal Station," The American Architect and Building News, XC (July 14, 1906), 2 plates.
- "The Pennsylvania's New York Station," The Architectural Record, XXVII (June, 1910), 518-20.
- "Pennsylvania Station: Finis," Progressive Architecture, XLIV (December, 1963), 54-55.
- "Pennsylvania Station's Last Stand," Architectural Forum, Vol. 118 (February, 1963), p. 11.
- "Pennsylvania Terminal, New York," Architecture, XXII (October 15, 1910), 115, 163, and 11 plates.
- Reilly, Charles Herbert. McKim, Mead & White. London: Ernest Benn, Ltd., 1924.
- Richardson, W. Symmes. "The Terminal--The Gate of the City," Scribner's Magazine, LIII (October, 1912), 401-16.
- Schuyler, Montgomery. "The New Pennsylvania Station in New York," The International Studio, XLI (October, 1910), lxxxix-xciv.
- Stokes, I.N.P. The Iconography of Manhattan Island. New York: Robert H. Dodd, 1915.
- Sturgis, Russell. "The Works of McKim, Mead & White, Great American Architects Series, No. 1," The Architectural Record, IV (May, 1895), 1-111.
- Westinghouse Church Kerr & Company Engineers. The New York Passenger Terminal and Improvements of the Pennsylvania and Long Island Railroad. 1910.
- Westinghouse Church Kerr & Company Engineers. The New York Passenger Terminal of the Pennsylvania Railroad. (Brief Description of the Main Features of the Engineering Work, Prepared for the Use of Members of the American Society of Civil Engineers, on the Occasion of Their Visit to the Terminal Site at the Annual Meeting in New York, January, 1908). New York: 1908.

Prepared by Diana S. Waite
Architectural Historian
April, 1968



WAITING ROOM



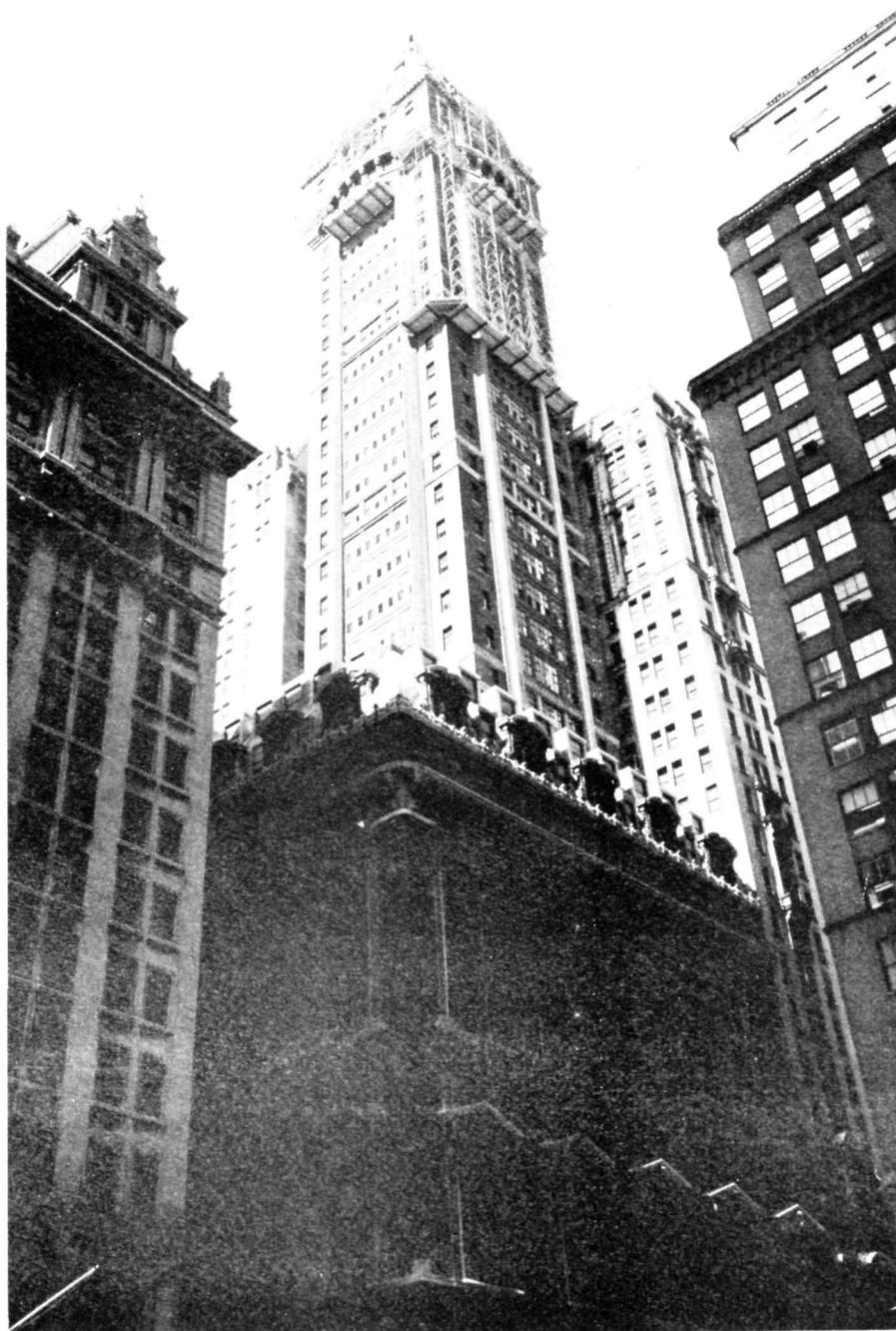
CONCOURSE



EAST FAÇADE
Cervin Robinson, 1962

SINGER TOWER

149 BROADWAY
NEW YORK, NEW YORK



SINGER TOWER

Address: 149 Broadway, New York, New York County, New York.

Present Owner: United States Steel Company

Present Use: Now being demolished; to be replaced by a fifty-story office building, designed by Skidmore, Owings & Merrill.

Statement of Significance: One of the outstanding works of architect Ernest Flagg, the Singer Tower was for sixty years a familiar silhouette on the New York skyline. Ironically, the height of the building had established two records: in 1908 it became the tallest building ever constructed, and in 1967 it became the tallest building ever demolished. The lobby was renowned for its elegant marble and bronze decor. Perhaps most importantly, the tower exemplified Flagg's ideas on city planning, which were incorporated in part into the New York City zoning ordinances of 1916. In order to provide adequate air and light for all offices, Flagg envisaged a city of towers, in which the first five or six stories of every building would extend over the entire lot, but the upper stories would cover only one-quarter of the lot. The height of the tower would be limited only by structural considerations.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Legal description of the property: Prior to purchase by the Singer Manufacturing Company, the lots involved were numbered 12, 13, and 14. After purchase the Company's entire holdings at the corner of Liberty Street and Broadway were revised to form one lot, numbered lot one.

<u>Date</u>	<u>Grantor</u>	<u>Grantee</u>
5/1/1902 (Lot 12) Liber 68, page 399.	Holcombe Elizabeth Q. Devisee of Freeman Vestiana dec'd	Singer Manufacturing Company
	Quackenbush Abraham Elizabeth A. Charles E. Frances L.	

<p>5/1/1902 (Lot 12) Liber 68, page 398.</p>	<p>Quackenbush Lambert Alice Hermione Abraham C. Rebecca M.F.</p>	<p>Singer Manufacturing Company</p>
<p>2/17/1902 (Lot 13) Liber 68, page 159.</p>	<p>Greenwich Insurance Company of the City of New York</p>	<p>Singer Manufacturing Company</p>
<p>5/10/1900 (Lot 14) Liber 59, page 191.</p>	<p>Martin Rosa Rainsford Rainsford George D. Katherine Rosa E. Widow and heirs of George S. dec'd</p>	<p>Singer Manufacturing Company</p>
<p>12/31/1962 (Lot 1) Liber 5214, page 243</p>	<p>Singer Manufacturing Company</p>	<p>Iacovone Rose</p>
<p>12/31/1962 (Lot 1) Liber 5214, page 254.</p>	<p>Iacovone Rose</p>	<p>Financial Place, Inc.</p>
<p>3/12/1964 (Lot 1) Liber 5270, page 419.</p>	<p>Financial Place, Inc. (Note: conveys land only.)</p>	<p>United States Steel Corporation</p>

2. Date of erection: September 19, 1906, to May 1, 1908.
3. Architect: Ernest Flagg (1857-1947) was trained at the Ecole des Beaux Arts in Paris and upon his return to New York in 1891 began an architectural practice which continued until his death. In addition to the Singer Tower, he designed several other buildings for the Singer Manufacturing Company, including offices at 561-63 Broadway, the Singer Building at the northwest corner of Liberty Street and Broadway, and offices in Leningrad.
4. Builder, suppliers: There was no general contractor for the building; instead, the Singer Company contracted directly with the various suppliers, which included
Millikin Brothers, Inc., structural steel
The Foundation Co., foundations
John B. Rose Co., brick

Martin P. Lodge, bluestone
J. J. Spurr & Sons, limestone
New Jersey Terra Cotta Co., terra cotta
Whale Creek Iron Works, ornamental iron
Jno. Williams, Inc., ornamental bronze
H. W. Miller, Inc., plaster

5. Original plans and construction: The erection of the Singer Tower was just one part of a building program conducted from 1906 to 1908 by the Singer Manufacturing Company at their properties on Liberty Street and Broadway. In 1906 the Company owned what was then called the Singer Building, at the northwest corner of Broadway and Liberty Street, as well as the Bourne Building at 85 Liberty Street. Ernest Flagg was commissioned in 1896 to draw up plans to remodel these properties and to design two new adjoining buildings, with all buildings being connected internally by corridors. Briefly, this was his design. He designed a fourteen-story addition to the Bourne Building, to be located at 93 Liberty Street, and added new elevators in the original Bourne Building. The height of the original Singer Building was increased by four stories and its entranceway remodeled into a small window. Added on to the original Singer Building was a structure extending seventy-four feet northward on Broadway, with three bays identical to the two of the original building. The Broadway entranceway was located in the most southerly bay of the new portion, or in what became the center bay of the entire remodeled Broadway facade. Surmounting the new portion on Broadway was a tower rising to a height of 612 feet from street level. It is this "addition"--extending north on Broadway and including the tower--which is usually called the Singer Tower and which is the subject of the above and following data.
6. Notes on alterations: By 1958 the original revolving doors and the lower portion of the bronze grille were replaced with three hinged doors and two fixed glass panels, and the original skylights on each side of the roof were replaced by a single dormer window on each side. In the spring of 1947 the flagpole was removed, and the roof crestings possibly were also removed at this time. New, self-operating elevators were installed c. 1959-60, as well as new elevator doors, in order to conform to building code regulations. New shop windows and doors were installed in recent years on the ground floor, and the ground floor plan altered to provide several small shops, instead of the original two large ones. Lighting fixtures were replaced at least five times in the building.
7. Important old views:
 - a. Colored lithograph of rendering by Hughson Hawley, 1907,

J. Ottman Lith. Co., New York. Offices of the Singer Company, Inc., 30 Rockefeller Plaza, New York, N.Y. (See HABS photocopy).

- b. In the Bella C. Landauer Collection at the New-York Historical Society is a negative of what appears to be the above rendering.
- c. The Public Relations Office of the Singer Company, Inc., 30 Rockefeller Plaza, New York, N.Y., has an extensive file of old and more recent photographs.
- d. Photography of "Singer Bldg. & Broadway North, c. 9772, Copyright 1913 by Irving Underhill, New York." In file "N.Y.C.--Broadway--1900's," Picture Room, New York Public Library.
- e. King's Views of New York 1908 1909 includes several views of the Singer Tower with drawings and photographs of lower Manhattan (pp. 3, 24-25, 41, and cover), as well as a rendering (p. 38).
- f. A History of the Singer Building Construction edited by O.F. Semsch and many of the magazine articles in the bibliography include excellent photographs and drawings.

B. Sources of Information:

- 1. Primary and unpublished sources: The Real Estate Office, Singer Company, Inc., 30 Rockefeller Plaza, New York, retains the original architect's drawings, including plans, elevations, and details.

"XV. The Singer Building." (Typewritten, portion of an unpublished manuscript, Public Relations Office, Singer Company, Inc.)

"The Singer Building." (Mimeographed, Public Relations Office, Singer Company, Inc.)

- 2. Secondary and published sources:

"As Ye Sew, So Shall They Reap," Progressive Architecture, XLVIII (September, 1967), 170-71.

Atlas of the Borough of Manhattan, City of New York. Desk and Library Edition. New York: G.W. Bromley & Co., 1916.

Fiftieth Anniversary, Singer Building, 149 Broadway, New York, 1908-1958. Printed in U.S. (Commemorative booklet).

Flagg, Ernest. "The Limitation of Height and Area of Buildings in New York," The American Architect and Building

News, XCIII (April 15, 1908), 125-27.

"Forgotten Pioneering," Architectural Forum, CVI (April, 1957), 116-21.

King's Views New York 1908 1909. New York: The Walker Engraving Co., 1908.

Manhattan Land Book of the City of New York 1955. Desk and Library Edition. New York: G.W. Bromley & Co., Inc., 1955.

"New York's Changing Scene," Sunday News, April 1, 1955.

["The Projected Singer Building"], The Architectural Record, XIX (April, 1906), 310.

Schuyler, Montgomery. American Architecture and Other Writings, Vol. II. Cambridge, Mass: 1961, p. 436.

Semsch, O.F., editor. A History of the Singer Building Construction. Its Progress from Foundation to Flag Pole. New York: The Trow Press, 1908.

"The Singer Building, New York," Architects' and Builders' Magazine, IX (July, 1908), 429-44.

["Singer Building"], Architecture, XVIII (August, 1908), Plates LXIII and LXIV.

["Singer Building Addition"], The American Architect and Building News, XC (September 22, 1906), three plates.

Singer Manufacturing Co. The Singer Building, New York. 1912. (Pamphlet for prospective tenants.)

"Skyscraper Really a Pigmy," The New York Times, July 19, 1908.

"Tallest," The New Yorker, September 9, 1967, p. 37-38.

Thompson, T. Kennard. "Foundations for the New Singer Building," American Society of Civil Engineers, Transactions, LXIII (1909), 1-30.

C. Likely Sources Not Yet Investigated:

The New York Times (index for 1906-8 under preparation).

Part II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural character: Built from 1906-8, the Singer prophesied modern high-rise steel construction with its

previously unmatched height of forty-one stories and the general use of glass and steel for the facade. It also exemplified Flagg's theory of city planning.

2. Condition of fabric: Undergoing demolition.

B. Description of Exterior:

1. Number of stories: The building, including the fourteen-story "base" and tower, is generally considered to be forty-one stories, although the upper three of these stories are housed under a mansard roof. In addition, there is a six-story lantern surmounting the tower.
2. Number of bays: The 1906-8 construction added three bays to the earlier two-bay Broadway facade built in 1897. The tower, which is square in plan, is three bays wide.
3. Over-all dimensions: The 1906-8 construction extended the Broadway facade approximately 74'-6" northward. The facade of the tower itself is set back approximately 30'-0" from the Broadway facade and extends, along with the first fourteen stories, to a depth of approximately 110'-0" from the Broadway facade.
4. Layout, shape: The general layout of the first fourteen stories is nearly rectangular, but slightly skewed due to the block shape. The tower is square in plan.
5. Foundations: Thirty-four caissons sunk ninety feet to bed rock.
6. Wall construction, finish, and color: The first three stories are of rusticated North River bluestone. The upper stories are of dark red brick laid up in English bond. There are stone belt courses at the seventeenth, eighteenth, twenty-third, twenty-fourth, twenty-ninth, and thirtieth floor levels. Limestone was used for the cut stone work.
7. Structural system and framing: For the entire building, structural steel, fireproofed by a covering of terra cotta hollow tile; five steel bays on each side of the tower. Wind bracing, consisting of heavy diagonal X-braces connected to gussets on columns at floor levels, runs up to the thirty-ninth story level.
8. Balconies: At the eighteenth, twenty-fourth and thirtieth floor levels are terra cotta balconies on each side of the facade.

9. Openings:

- a. Doorways and doors: A three-story, semi-circular arch, with a cartouche engraved with "Singer" in the keystone position of the architrave, forms the main entrance on Broadway. In the upper part of this arch is a fanlight with five vertical mullions and below is a bronze grille, approximately thirteen feet wide and twenty-four feet high framed by a two-story architrave in the shape of a segmental arch. The grille consists of a bar and scroll design and holds a clock with two cupids supporting the Singer medallion. The two original revolving doors were replaced by three hinged doors.
- b. Windows: Since the ground floor level was obstructed by demolition scaffolding, it could be determined only that the shop windows and doors had been remodeled from their original appearance. On the second floor level are two large windows, each with two round, steel mullions having spiral fluting which separated the single panes of glass; between the two large windows is a small single-paned window. On the third floor are two large windows, each divided by two vertical mullions with double-hung sash in each section; the small window between the larger ones has double-hung sash. Directly above these windows are two cartouches engraved with "Singer" and brackets supporting a stone balcony. From the fourth to tenth floors there are three identical bays of windows arranged in vertical strips and having stone lintels and sill and continuous stone jambs; there is a small double-hung window between the two most northerly bays. In each bay on the fourth floor are two double-hung windows. Above the sixth floor window is a stone pediment with a shell-like motif, carved panels and roundels. The ninth and tenth floor windows have low iron grilles. On the eleventh floor is a row of small windows between the brackets supporting a stone balcony with iron railing. On the twelfth floor are two small windows in each bay. On the thirteenth floor are three large stone arched-pediment dormers, each with three double hung sash, and two smaller, copper covered dormers. There also are dormers on the fourteenth floor, directly above the copper dormers of the thirteenth floor.

The window scheme on each facade of the tower is identical. From the sixteenth to thirty-fourth floors the window frames and sash are of rolled steel. The windows of the central bay are divided by two heavy, vertical mullions. The central section consists of three rows of five panes each, and a section to each side consists of three rows of three panes. Each pane measures about

two feet by three feet, and the panes are alternately hinged or fixed on the top edge. On the thirty-fifth floor are five windows between brackets which support the bowed stone balcony on the thirty-sixth floor. The corner windows of the thirty-sixth and thirty-seventh floors are framed by a single stone architrave. The central bay of the thirty-sixth through thirty-eighth floors is formed by a three-story, ornately carved stone arch with a narrower, two-story stone pedimented window within. At each corner on the thirty-eighth floor is an oval window.

10. Roof:

- a. Shape and covering: The mansard roof surmounting the first fourteen stories is covered with copper. In the tower the sloping sides of the mansard roof are covered with Maine roof slate shingles, and the flat portion of the roof is covered with self-glazed roofing tile.
- b. Cornice: A heavy stone cornice with dentil motif at the corners between the great arched windows; this same motif decorates the arches. Resting on the cornice at each corner is a large stone urn on a pedestal. Roof crestings of highly ornamented copper along the ridges and at the intersections of the roof were removed in 1947.
- c. Dormers, towers: On the thirty-ninth floor there are three round-headed dormer windows in the center and a round window at each corner. On the fortieth floor is a large dormer window which replaced a trapezoidal-shaped skylight. A six story copper lantern with round-headed windows on each side originally held a sixty foot flagpole, now removed.

C. Description of Interior

Note: Because of the demolition work being carried on at the time of this report, it was possible to gain access only to the lobby. Therefore, except for descriptions of the lobby, the following information on the interior is based on Semsch, op. cit., and confirmed by Mr. James McCorkey, of Galbreath-Ruffin Corp., former supervisor of the building.

1. Floor plans: Ground floor: The main entrance of the east facade opens into the large lobby with a stairway on the west wall leading up to a balcony which provides access to the banking rooms on the first floor. Staircases on each side of this lead down to the basement where safety deposit boxes are located. Another stairway, immediately to the right of the main entrance, also leads up to the banking room. A row of eight elevators forms the north wall of the center section

of the lobby.

Typical floor, second through thirteenth floors: Suites of offices open off a T-shaped corridor which runs the length of the elevator bank and on into the old parts of the original building. Offices along the west side have bay windows.

Typical floor, sixteenth through fortieth floors: U-shaped corridor surrounds the tower's core, which contains elevators, rest room and stairway. Opening off the corridor are various suites of offices with movable steel partitions.

2. Stairways: In the tower, parallel stairways of cast and wrought iron are located in the central core of the tower, to the north of the elevator bank.
3. Flooring: The lobby floors are paved with marble. Concrete floors extend throughout the rest of building, covered with linoleum or carpeting.
4. Wall and ceiling finish: Plaster throughout, except for marble walls in lobby.
5. Doorways and doors: Typical offices have hollow steel doors with an upper glass panel and steel jambs. The doors and jambs were painted to simulate wood graining. Modern elevator doors were installed c. 1959-60. The original typical elevator doors consisted of three vertical panels with a wrought iron frame; the lower panel was of flat sheet iron and the upper panel of wrought iron grille work with cast brass rosettes.
6. Decorative features and trim: The most outstanding decorative feature is its richly ornamented lobby. There are two rows of eight piers, extending for the length of the lobby from the revolving doors to the west stairway. These piers are faced with Pavonazzo marble in a frame of grey Montarenti Sienna marble with corners covered with beaded bronze. At the top of each side of each pier are a bronze molding and medallion with the Singer Manufacturing Company's trademark. The pilasters along the walls of the lobby are decorated similarly. An arch springs from each side of these piers. Their intrados are decorated with ornamental plaster work of rosettes. The pendentives and drums of these bays are of richly ornamented plaster. A modern glass lighting fixture in the center of each drum replaced a flat, circular amber glass light set in a steel frame.

Along the south wall are two marble staircases leading to the original Singer Building; on the west wall a marble staircase that divides them leads to the balcony. Both have bronze railings. On the landing of the staircase on the

south wall there is a bronze-cased master clock. On the central portion of the north wall is a bank of eight elevators. Originally the doors and frames of these elevators consisted of bronze rosettes set in panels; they were replaced by modern doors.

The original decorative scheme for the rest of the building was as follows: up to and including the thirteenth floor white ceilings, tan walls, and simulated oak trim; from the fourteenth floor upwards ivory ceilings, light green walls, and simulated mahogany trim.

7. Lighting, type of fixtures: All original electrical lighting were designed by the architect; new fixtures were installed at least five times.
8. Heating: Central steam heat.

D. Site:

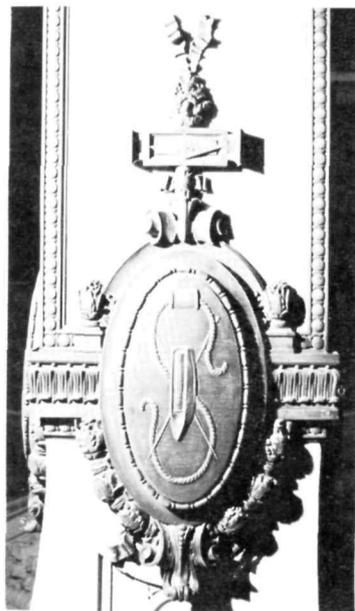
1. Orientation: Broadway facade faces East.
2. Sidewalks: Concrete, contiguous to building.

Prepared by Diana S. Waite
Architectural Historian
December, 1967



TOWER FROM WEST
Jack E. Boucher, 1967

MAIN LOBBY



MEDALLION IN LOBBY

