Ladies' Mile Historic District

DESIGNATION REPORT VOL. 1

New York City
Landmarks Preservation Commission

1989

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

Ladies Mile Historic District Designation Report

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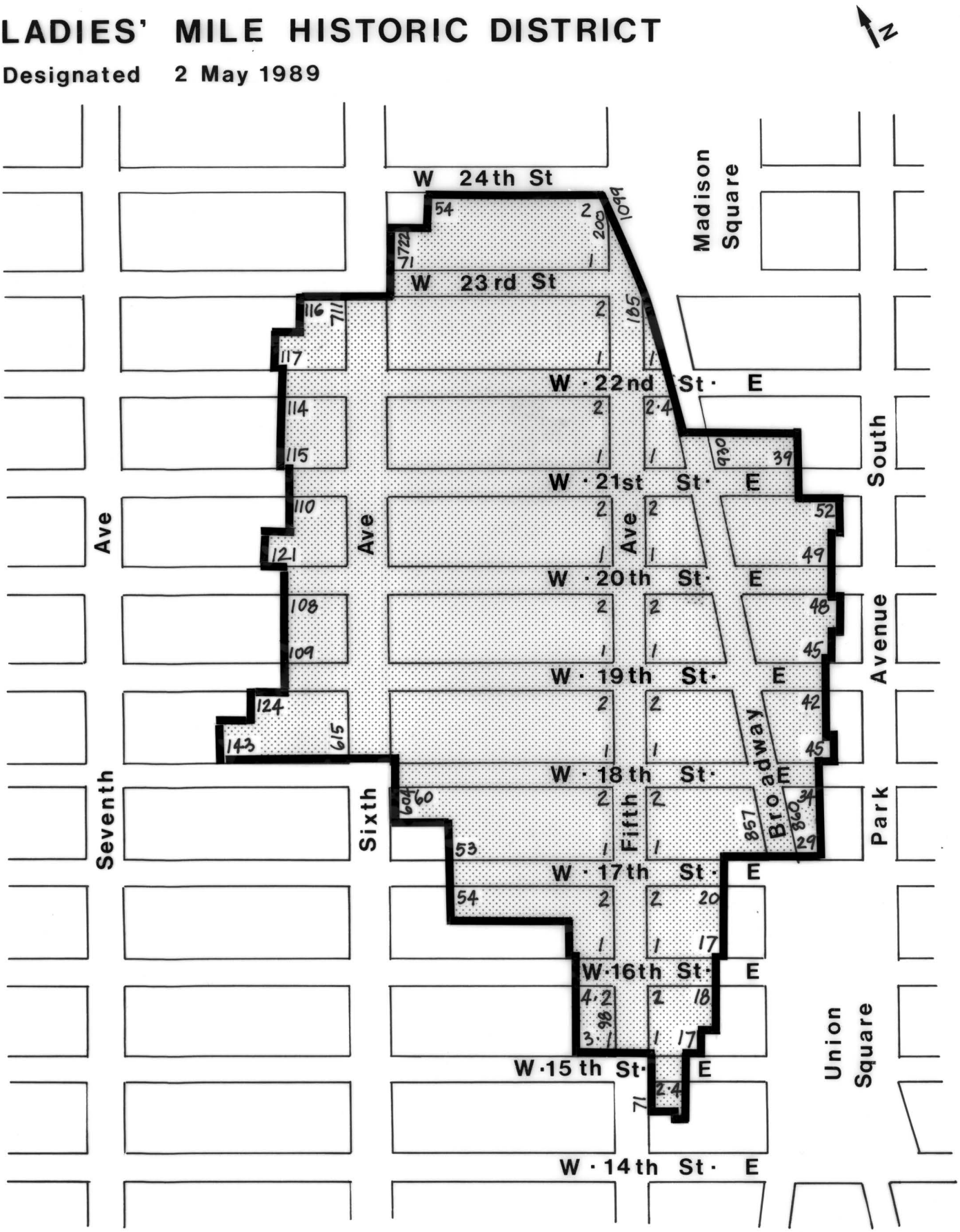
LADIES' MILE HISTORIC DISTRICT

Designated 2 May 1989



LANDMARKS PRESERVATION COMMISSION

Numbers indicate addresses within district.

BOUNDARIES

The property bounded by a line beginning at the northeast corner of the intersection of Sixth Avenue and West 23rd Street, extending northerly along the eastern curbline of Sixth Avenue, easterly and northerly along the northern and western property lines of 71 West 23rd Street (a/k/a 46-54 West 24th Street a/k/a 716-722 Sixth Avenue), easterly along the southern curbline of West 24th Street, southeasterly along the western curbline of Broadway, southeasterly across Fifth Avenue, southeasterly along the western curbline of Broadway, easterly across Broadway, easterly along the northern property line of 928-930 Broadway (a/k/a 17 East 21st Street), easterly along the northern property lines of 19 through 33-39 East 21st Street, southerly along the eastern property line of 33-39 East 21st Street, southerly across East 21st Street, easterly along the southern curbline of East 21st Street, southerly, westerly and southerly along the eastern, southern, and eastern property lines of 48-52 East 21st Street (a/k/a 49 East 20th Street), southerly across East 20th Street, easterly along the southern curbline of East 20th Street, southerly along the eastern property line of 42-48 East 20th Street, westerly along the southern property line of 42-48 East 20th Street, southerly along the eastern property line of 43-45 East 19th Street, westerly along the northern curbline of East 19th Street, southerly across East 19th Street, southerly along the eastern property line of 40-42 East 19th Street, easterly along the northern property line of 43 East 18th Street, southerly along part of the eastern property line of 43 East 18th Street, easterly along the northern property line of 45 East 18th Street, southerly along the eastern property line of 45 East 18th Street, westerly along the northern curbline of East 18th Street, southerly across East 18th Street, southerly along the eastern property line of 860 Broadway (a/k/a 27-29 East 17th Street a/k/a 32-34 East 18th Street), westerly along the northern curbline of East 17th Street, westerly across Broadway, westerly along the northern curbline of East 17th Street, southerly across East 17th Street, southerly along the eastern property line of 20 East 17th Street, southerly along the eastern property line of 15-17 East 16th Street, westerly along the northern curbline of East 16th Street, southerly across East 16th Street, southerly along the eastern property line of 18 East 16th Street, southwesterly along the northern property line of 19 East 15th Street, southerly along the eastern property line of 13-17 East 15th Street, westerly along the northern curbline of East 15th Street, southerly across East 15th Street, southerly along the eastern property line of 71 Fifth Avenue (a/k/a 2-4 East 15th Street), westerly, northerly and westerly along the southern, western and southern property lines of 71 Fifth Avenue (a/k/a 2-4 East 15th Street), northerly along the eastern curbline of Fifth Avenue, northerly across East 15th Street, westerly across Fifth Avenue, westerly along the northern curbline of West 15th Street, northerly along the eastern property line of 15 West 15th Street (a/k/a 16 West 16th Street), northerly across West 16th Street, westerly along the northern curbline of West 16th Street, northerly along the western property line of 110-112 Fifth Avenue (a/k/a 1 West 16th Street), westerly along part of the southern property line of 114-116 Fifth Avenue (a/k/a 2-6 West 17th Street), westerly along the southern property lines of 8-10 through 36 West

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

TESTIMONY AT THE PUBLIC HEARING

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

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

INTRODUCTION

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

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

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

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

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

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

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

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

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

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

The Historical Development of Ladies Mile

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

First Development Phase

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Post World War I Development Phase

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

1930s to Present

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

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

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

The Architecture of Ladies Mile

BUILDING TYPES

Residential Construction

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

Altered Dwellings

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

Retail Stores/Department Stores

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

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

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

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

Office Buildings

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

Store and Loft Buildings

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

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

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

Converted Dwellings

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

STREET AMENITIES

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

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

The Architects of Ladies Mile

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

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3. Winston Weisman, "Commercial Palaces of New York: 1845-1875," Art Bulletin, 36 (December 1954), 285-302.

4. Ibid., 285-286.

5. Ibid., 295-297.

6. Joseph Siry, Carson Pirie Scott: Louis Sullivan and the Chicago Department Store (Chicago and London, 1988), 41, 251 n. 65; Robert A.M. Stern et al, New York 1900 (New York, 1983), 190-194.

7. Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c.1870-1890," In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock, ed. Helen Searing (New York and Cambridge, Mass., 1982), 136-164.

BROADWAY
Between East 17th Street and West 24th Street

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

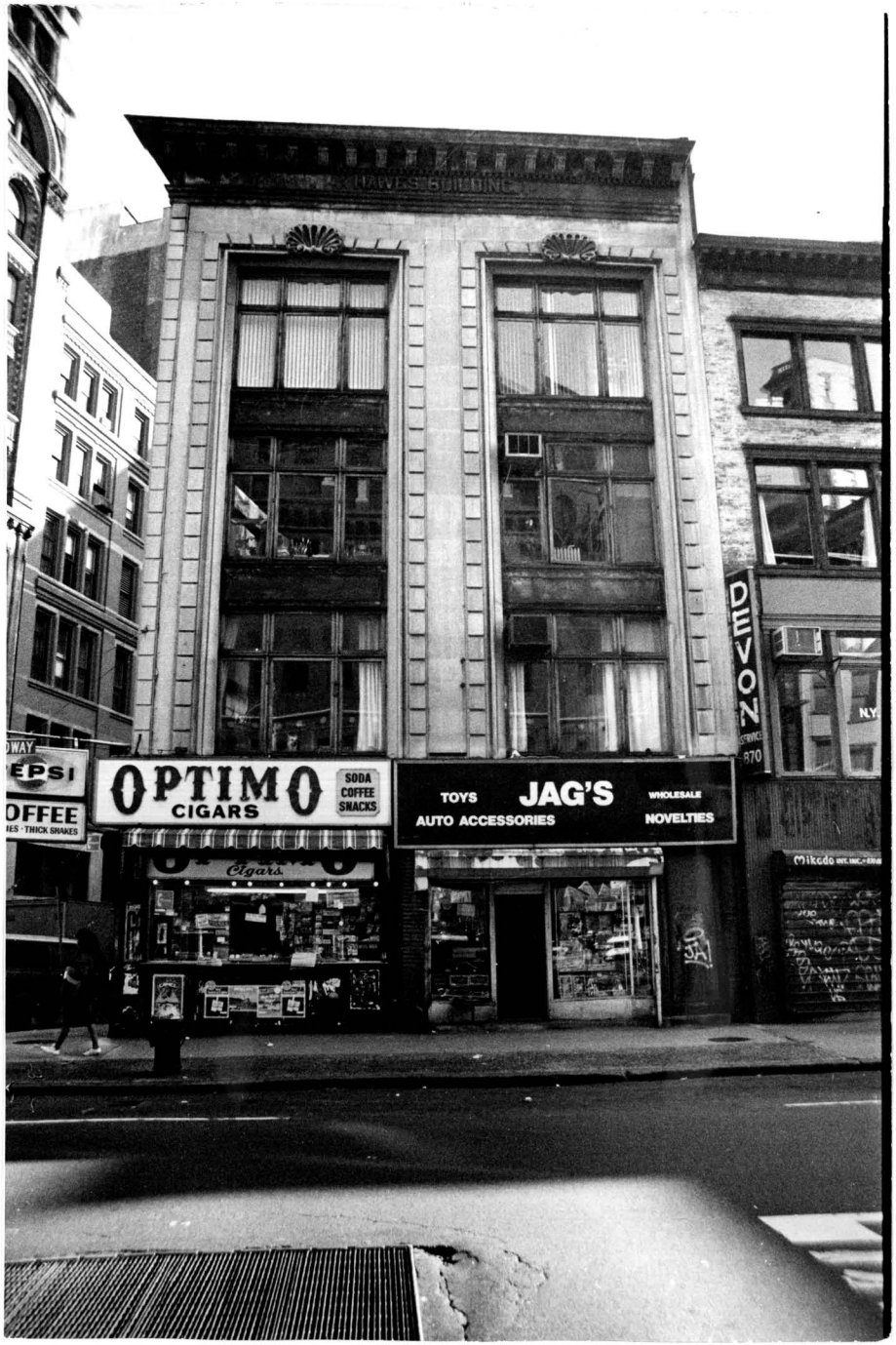
Broadway began to be developed with residences in the 1840s. The Henry Parish mansion at East 17th Street and the Peter Goelet mansion at East 19th Street stood out among rows of houses. Surviving buildings from this era may be seen on both sides of the block between East 17th and East 18th Streets,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

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

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

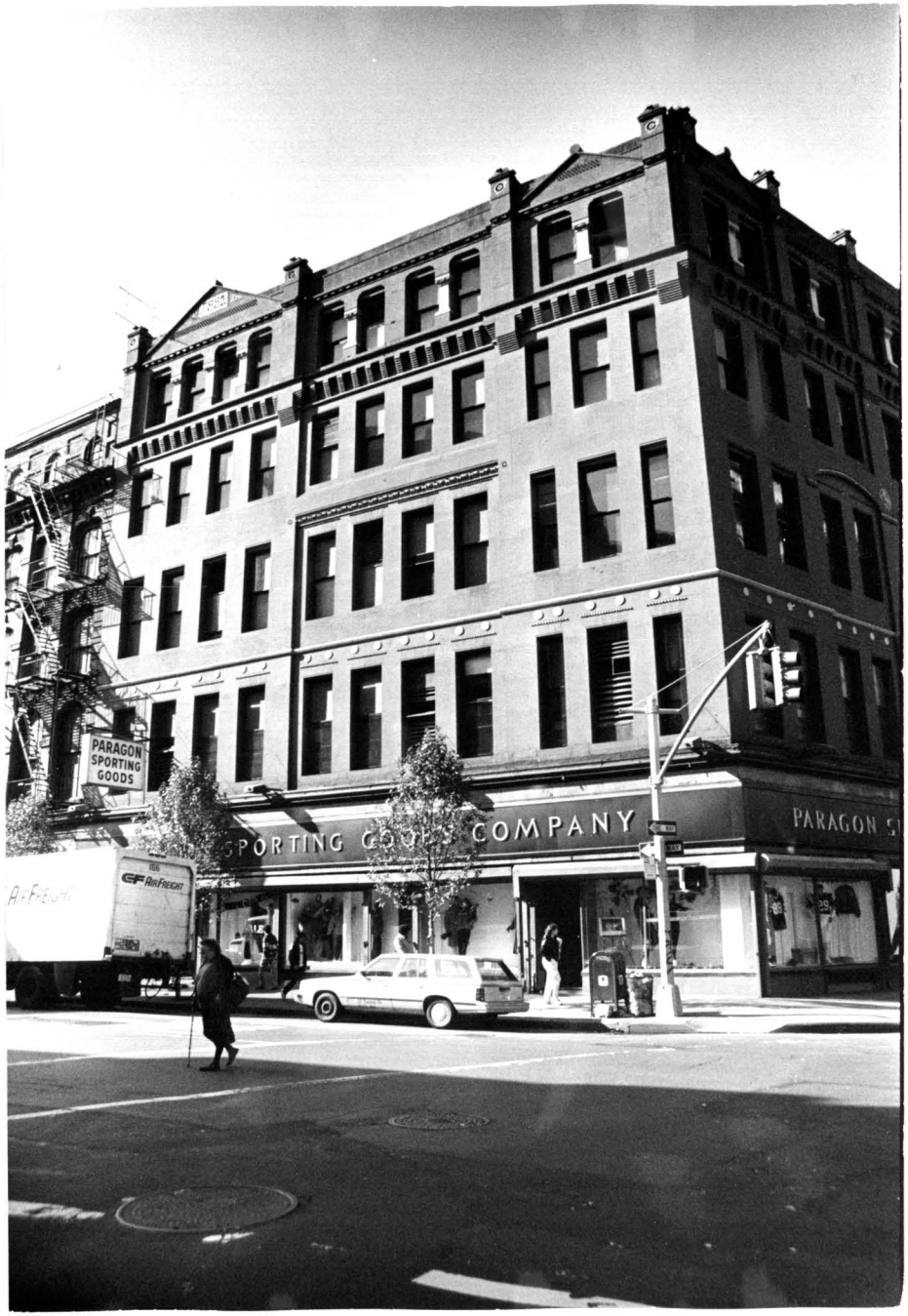
A number of even taller store and loft buildings, characteristic of the later development phase of the district, were constructed on Broadway in the twentieth century. They were designed by various architects, among them, William Harvey Birkmire, Maynicke & Franke, and John B. Snook Sons. The facade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

860 Broadway - Parish Building

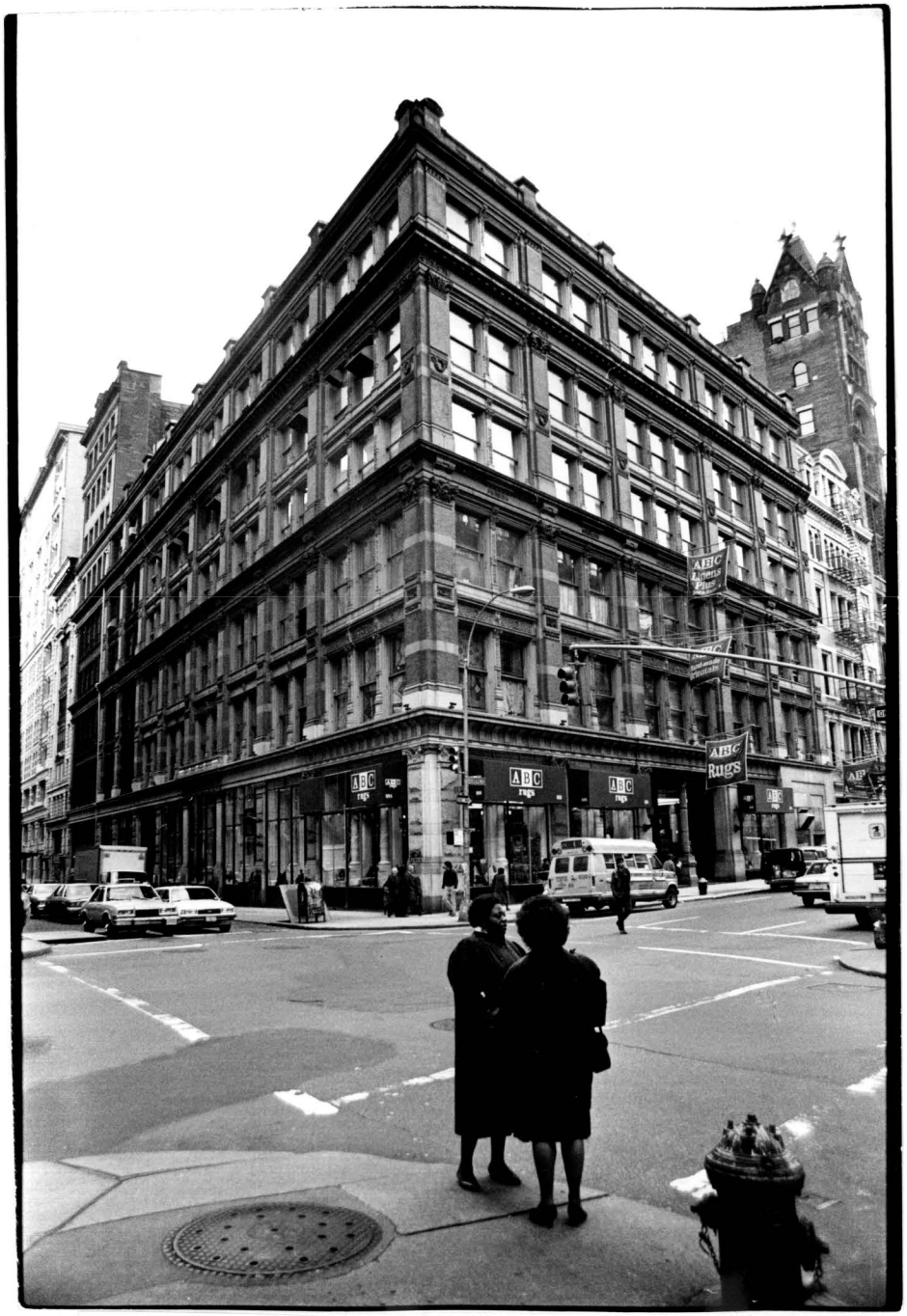


872 Broadway - Hawes Building

857 Broadway



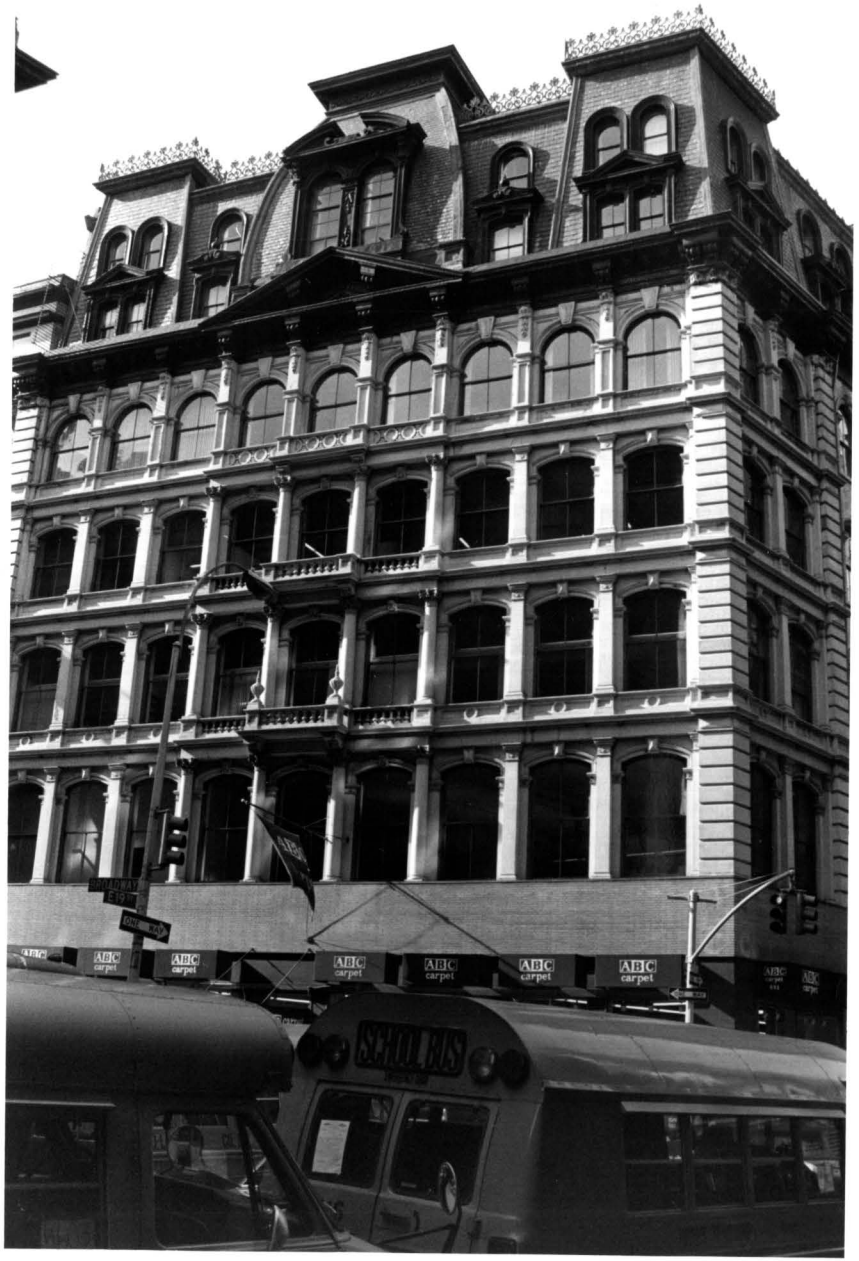
867-69 Broadway - Ditson Building



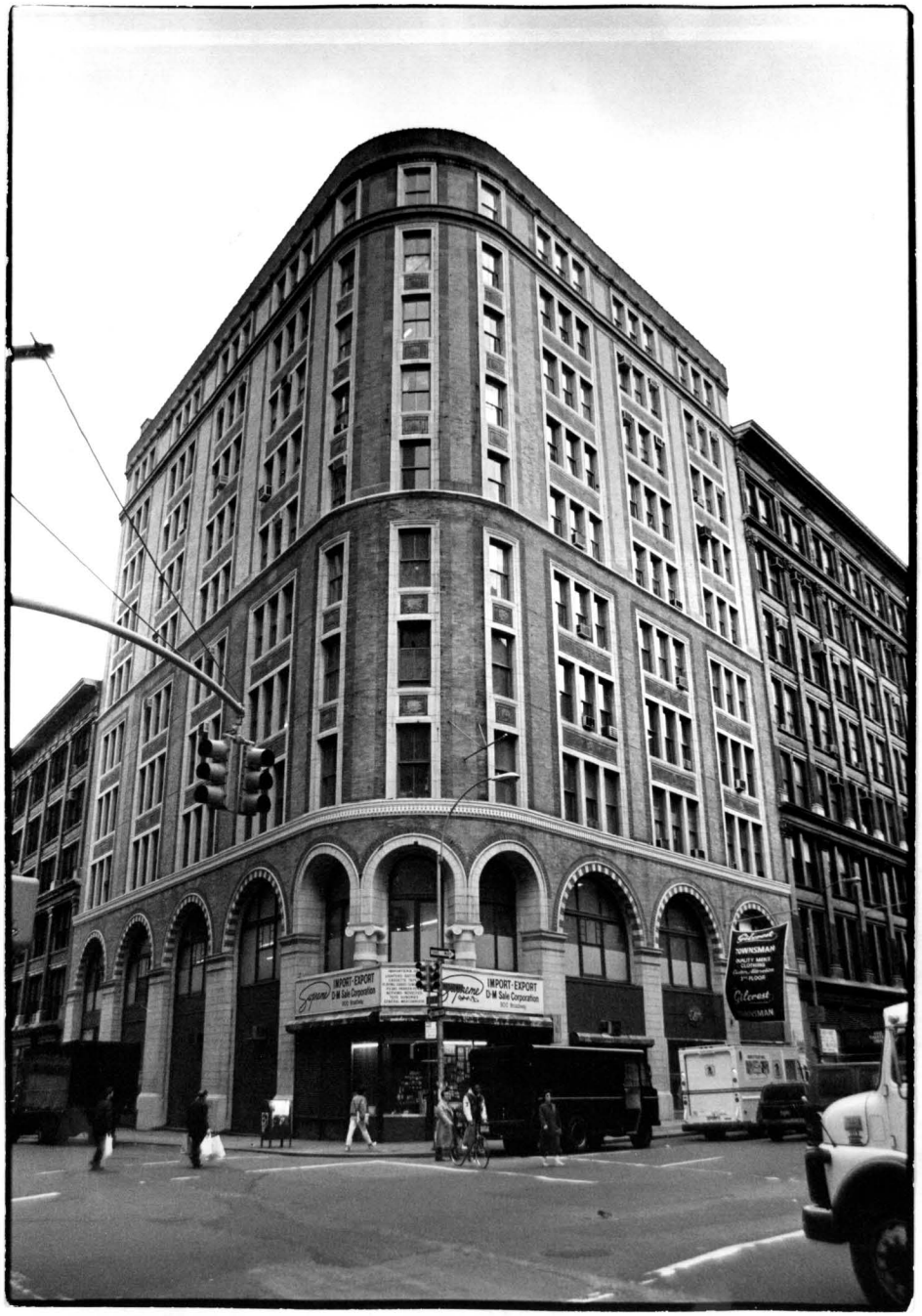
880-86 Broadway - W. & J. Sloane Building

874 Broadway - MacIntyre Building

873-79 Broadway - Hoyt Building



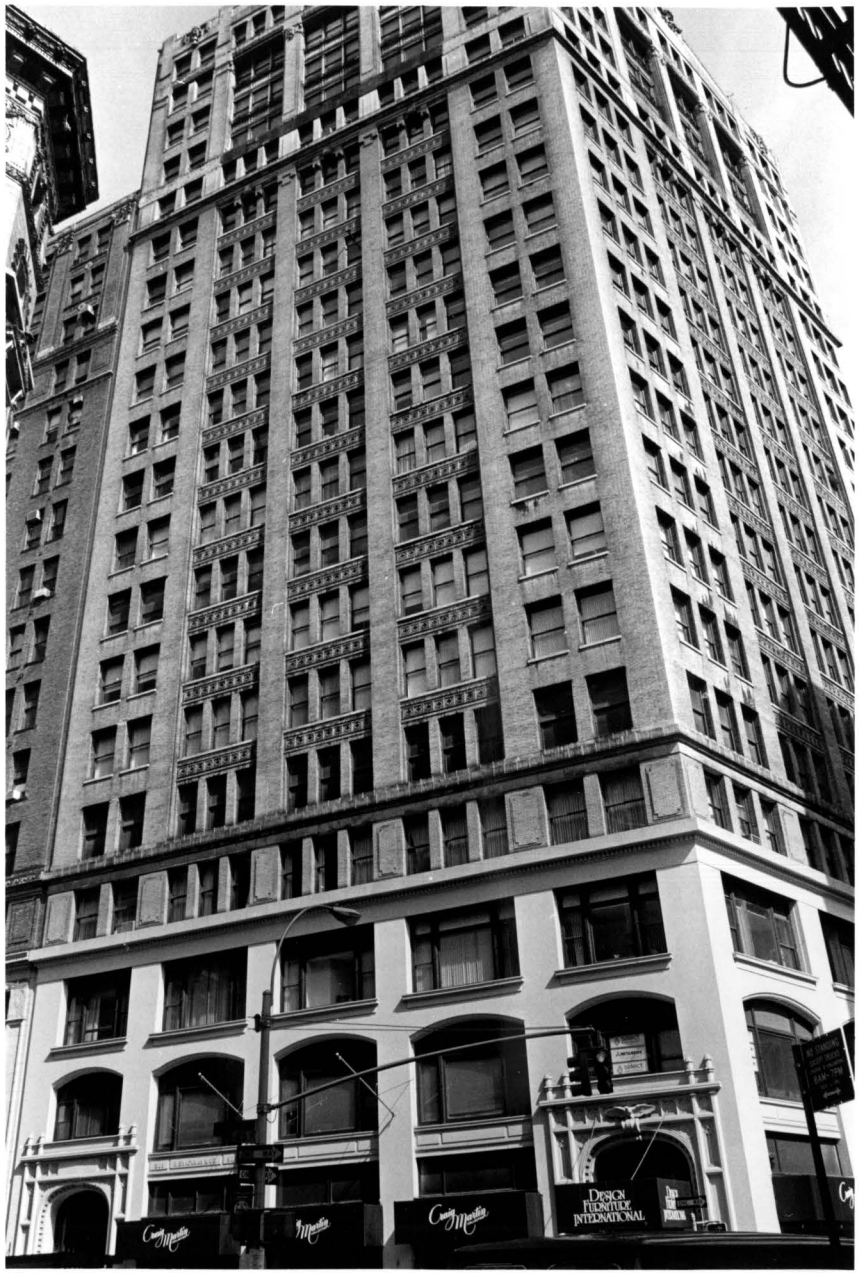
881-87 Broadway - Arnold Constable Building



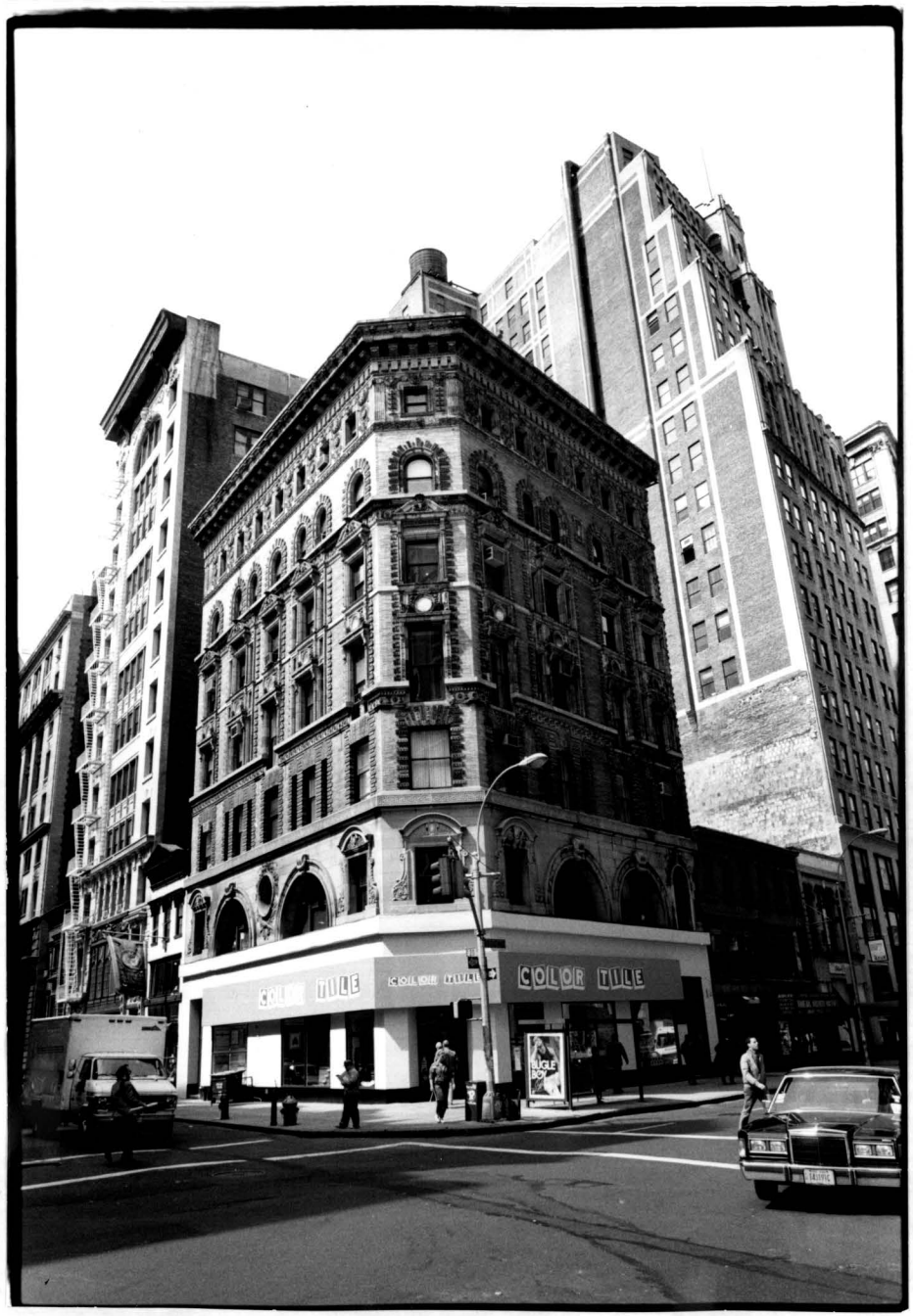
900 Broadway - Goelet Building

889 Broadway - Gorham Building

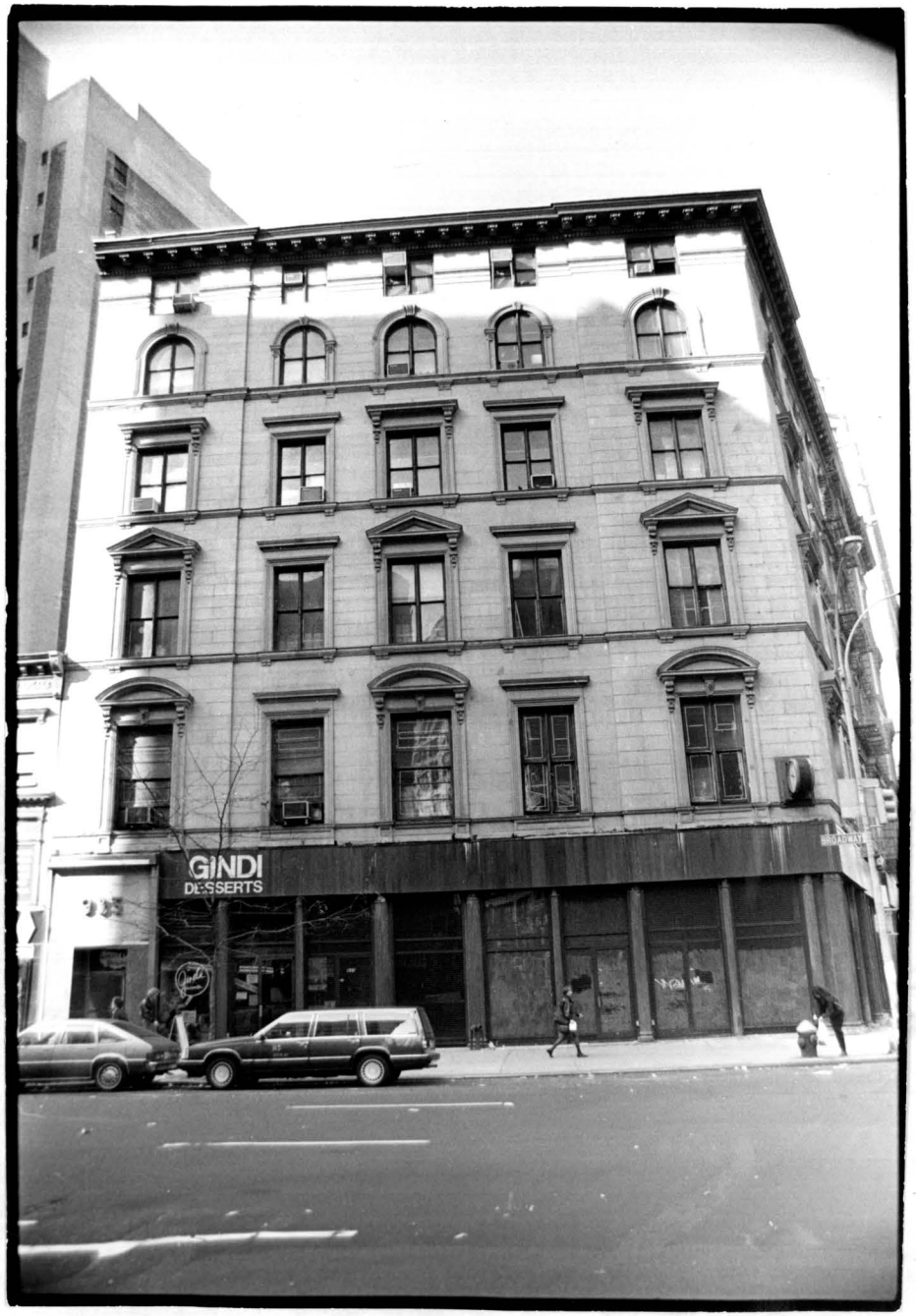
901 Broadway - Former Lord & Taylor Store Building



902-10 Broadway

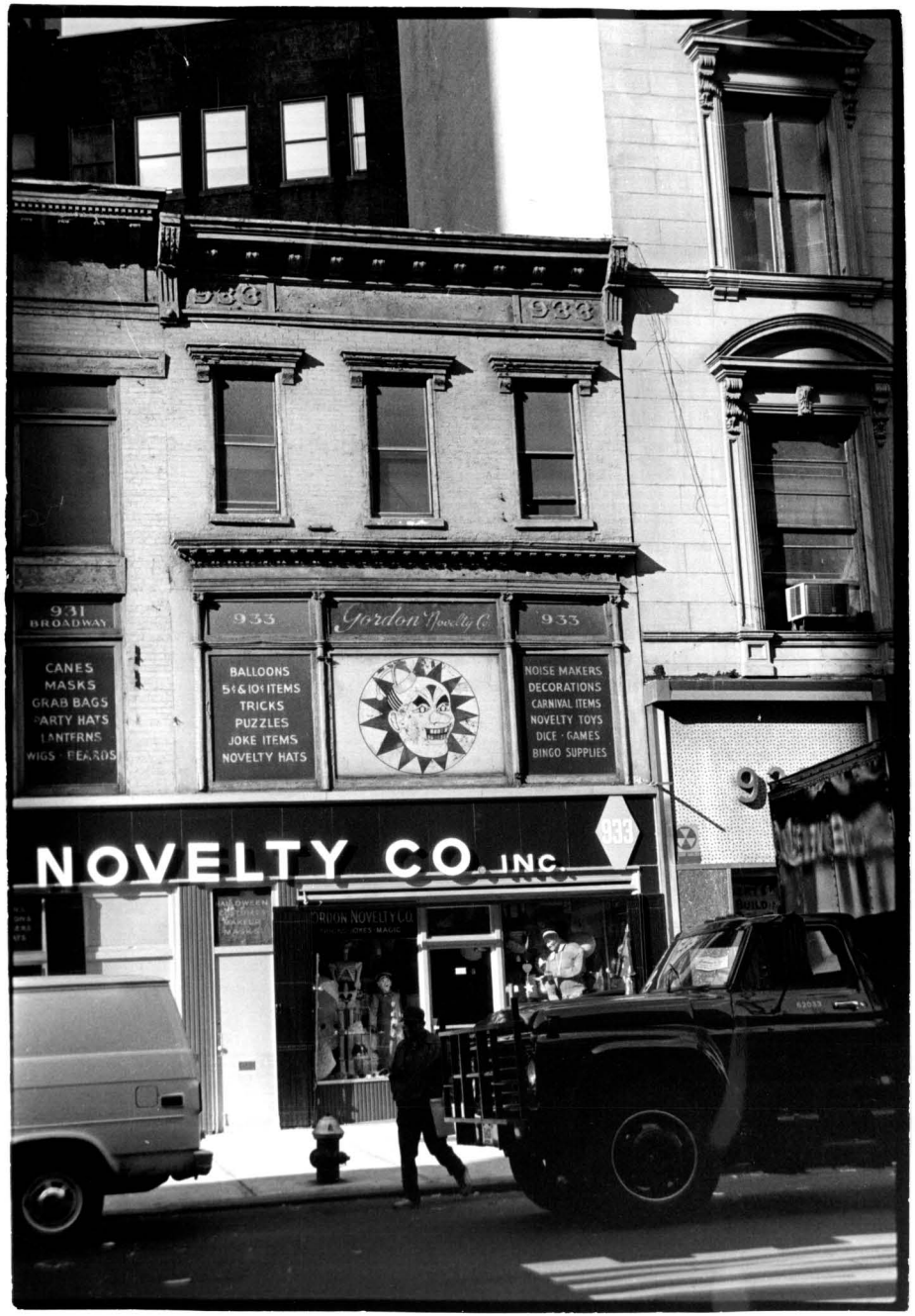


903-07 Broadway - Warren Building



935-39 Broadway - Mortimer Building

922 Broadway



933 Broadway

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

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

PARISH BUILDING

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

DATE OF CONSTRUCTION: 1883-84

SUMMARY

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

HISTORY

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1925: Alt 135-1925 [Source: Alteration Docket]
Refacing of Broadway and East 17th Street facades with brick and terra-cotta.
Architect -- F.H. Dewey & Company
Owner -- Sperry & Hutchinson Company, Inc.

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

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

DATE OF CONSTRUCTION: c.1847

DESCRIPTION

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

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

DATE OF CONSTRUCTION: 1847-48

DESCRIPTION

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

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

1887: Alt 907-1887 [Source: Alteration Application]
Construction of one-story rear extension, seven feet wide and eight feet deep.
Architect -- John C. Klett Owner -- Sallie B. Frederick
Agent -- H.H. Cammann

1922: Alt 376-1922 [Source: Alteration Application]
Erection of new fire escape at front of building and installation of fireproof windows.
Architect -- Charles Mullon Owner -- Gertrude B.T. Griffiths, et al.

REFERENCES

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

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M. Christine Boyer, Manhattan Manners (New York, 1985), 80, 124.
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William Perris, Maps of the City of New York (1853), vol. 4, pl. 56.
Phillips Elite Directory, 1874, 1879, 1911.

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

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

DATE OF CONSTRUCTION: 1847-48

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

REFERENCES

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New York City, Tax Assessment Records, Ward 18, 1847-1865, Municipal Archives and Records Center.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 56.
Phillips Elite Directory, 1882, 1905.
Trow's Business Directory, 1895.

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

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

DATE OF CONSTRUCTION: 1847-48

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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Boyd's Pictorial Directory of Broadway (New York, N.Y., 1859).
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Broadway Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 868 Broadway

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"Marquand, Henry Gurdon," Dictionary of American Biography.
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870 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/54 in part]

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

DATE OF CONSTRUCTION: c.1847/1915

SUMMARY

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

HISTORY

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

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

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

ARCHITECTURE

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

EAST 18TH STREET FACADE
See entry for 30 East 18th Street

DEPARTMENT OF BUILDINGS INFORMATION

1881: Alt 152-1881 [Source: Alteration Application]
Removal of first story front at 870 Broadway, lowering of ground-story floor, and installation of a new storefront.
Architect -- John C. Klett Agent -- H.H. Cammann

1894: Alt 1664-1894 [Source: Alteration Application]
Construction of a one-story extension joining the rear of 870 Broadway to the side wall of 30 East 18th Street. Possibly storefront alterations.
Architect -- Joseph Wolf Owner -- Daniel M. Edgar (Estate of)
Executor -- H. Cammann

1905: Alt 1128-1905 [Source: Alteration Application]
Installation of new iron-framed storefront. Listed under 870 Broadway, but may also apply to 30 East 18th Street.
Architect -- John H. O'Rourke Owner -- Daniel M. Edgar (Estate of)
Executor -- H. Cammann

*1915: Alt 218-1915 [Source: Alteration Application]
Removal of piers between front windows of second, third, and fourth stories at 870 Broadway and installation of enlarged iron-framed windows.
Architect -- Arthur Sutcliffe Owners -- Daniel & Edgar Newhold

REFERENCES

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 92.
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William Perris, Maps of the City of New York (1853), vol. 4, pl. 56.
Phillips Elite Directory, 1879, 1882, 1890, 1905.

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872 BROADWAY between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/52]

HAWES BUILDING

TYPE	STYLE
Converted Dwelling	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Unknown/Frederick Jacobson	Manhattan Bank Company

DATE OF CONSTRUCTION: c.1847/1901

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

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 434-1869 [Source: Alteration Application]
Removal of portions of the brick wall of the top story along East 18th Street and construction of glazed studio spaces.
Owner -- William Kirk Builder -- William D. Gibson

*1901: Alt 2671-1901 [Source: Alteration Application]
Erection of new stone facade with large show windows. Removal of existing studios; reconstruction of fourth story to conform to common cornice line.
Architect -- Frederick Jacobson Owner -- B.F. Hawes

1912: Alt 2776-1912 [Source: Alteration Application]
Removal of a portion of ground-story wall on East 18th Street and corner masonry pier of building for the installation of storefronts.
Architect -- Leonidas E. Denslow Owner -- Susan G. Cammann, et al.
Builder -- Blot & Baust Tenants -- Kate Hawes & United Cigar

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Phillips Elite Directory, 1874, 1904, 1911.

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

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

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

DATE OF CONSTRUCTION: c.1847/1884

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

DEPARTMENT OF BUILDINGS INFORMATION

*1884: Alt 224-1884 [Source: Alteration Docket]
Rear extension of four stories approximately thirty feet deep, and erection of new cast-iron facade to accommodate store and lofts.
Architect -- Joseph M. Dunn Builder -- Michael Reid
Owners -- Robert & Ogden Goelet

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

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

DATE OF CONSTRUCTION: 1841/1897

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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

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

DATE OF CONSTRUCTION: c.1842/1889

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	John Ferris

DATE OF CONSTRUCTION: c.1842

DESCRIPTION

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

HISTORY

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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865 BROADWAY between East 17th Street and East 18th Street (West Side)
[Tax Map Block/Lot: 846/57]

TYPE	STYLE
Converted Dwelling	Commercial Palace
ARCHITECT	ORIGINAL OWNER
Unknown/(?)	E.W. Clawson

DATE OF CONSTRUCTION: c.1843/1869

DESCRIPTION

This five-story converted dwelling, located near the East 18th Street end of the block, was altered for commercial use with the construction of a new front in the commercial palace style, a change consistent with the first wave of commercial development in the district. Twenty-five feet wide, the existing cast-iron facade and a mansard roof were added to the four-story dwelling in 1869; in 1874, the existing brick-faced fifth story replaced the mansard. The ground story has a modern glass and aluminum storefront. Above, four piers rise from the second to the fourth story, dividing the facade into three vertical bays; the end piers are coursed while those at the center are bisected at each story with rectangular panels. The window openings, all with vermiculated keystones, are round-arched at the second story, segmentally-arched at the third story, and basket-arched at the fourth story. The elongated openings at the second story correspond to the domestic parlor floor of the original dwelling. The window openings contain three-over-three metal sash. Sill courses delineate the stories. Above the fourth story, the piers are topped by paired brackets which support a modillioned cornice. The fifth story is constructed of brick and has round-arched window openings with small keystones flanked by inset brick panels. The windows have two-over-two metal sash. A shallow cornice caps the fifth story, and a fire escape is suspended from the facade.

HISTORY

Originally constructed around 1843 as a four-story private dwelling for E. W. Clawson, this building was converted for commercial use in the 1860s. Around 1851, the building was occupied by the Esther S. Leverett school. Between 1855 and the mid-1860s, the building was owned by Joseph D. Beers, in whose estate the building remained for some time. In 1869, the building was given a new cast-iron facade with a storefront at the ground level and a mansard roof was added; the owner was listed on the alteration permit as Charles B. Wood but the architect was not given. In 1874, the mansard roof was removed and the existing fifth story was constructed; for this alteration, Charles B. Wood was listed on the permit as both the owner and the architect for the building. The building was in use as a store and lofts at this time. First Japanese Goods, a tenant characteristic of the import and specialty merchants in the district, was located in the building in the late 1870s and 1880s. In the mid-1890s, the building was occupied by auction rooms. In 1896, the building was leased to John Forsythe, the owner of a large men's clothing and furnishings store located

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

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 1204-1869 [Source: Alteration Application]
Removal of the existing facade and construction of new cast-iron front and mansard roof.
Architect -- Not Listed Owner -- Charles Wood

*1874: Alt 597-1874 [Source: Alteration Application]
Removal of the existing mansard roof and construction of a new brick fifth story.
Architect -- Charles B. Wood Owner -- Charles B. Wood
Mason -- William B. Pettit

1897: Alt 669-1897 [Source: Alteration Application]
Construction of openings in south wall to connect building to 863 Broadway (in cooperation with that building's owner, Ruth Livingston).
Architect -- Edward H. Clark Owner -- S.D. Beers (Estate of)
Builder -- Adam Steele

1907: Alt 474-1907 [Source: Alteration Application]
Construction of new show windows at 865, 867, and 869 Broadway and joining of ground-level store with adjacent building, 867-71 Broadway.
Owner -- John Forsythe, et al. Builder -- Frank E. Perkins
Tenant -- John Forsythe

1912: Alt 2612-1912 [Source: Alteration Application]
Projecting storefront window made flush with building line and fire escape installed at front of building.
Architect -- Hunt & Hunt Owner -- Beers Realty Company

REFERENCES

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Phillips Elite Directory, 1879, 1882, 1887.

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

DITSON BUILDING

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

DATE OF CONSTRUCTION: 1882-83

SUMMARY

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

roofline is distinguished by triangular gables and projecting corbeled piers.

HISTORY

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

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

ARCHITECTURE

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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Phillips Elite Directory, 1874, 1905.

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

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

MACINTYRE BUILDING

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

DATE OF CONSTRUCTION: 1890-92

SUMMARY

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

HISTORY

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

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

HESS BUILDING

TYPE
Store and Warehouse

STYLE
Commercial palace

ARCHITECT
Henry Fernbach

ORIGINAL OWNER
David S. Hess

BUILDER
Alex Brown, Jr.

DATE OF CONSTRUCTION: 1883-84

SUMMARY

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

HISTORY

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

In 1898 the building was converted for Alfred Bridgeman into smaller

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

W. & J. SLOANE BUILDING

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

DATE OF CONSTRUCTION: 1882,1898

SUMMARY

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

HISTORY

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

designed by the prominent architect William Wheeler Smith.

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

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

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

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

known), a dog, and a youth.

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

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

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

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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

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

HOYT BUILDING

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

DATE OF CONSTRUCTION: 1868/1888

SUMMARY

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

HISTORY

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

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

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

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

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

removed.

DEPARTMENT OF BUILDINGS INFORMATION

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

1882: Alt 1019-1882 [Source: Alteration Application]
Chimney and passenger elevator installed, new entry, storefront, and other modifications.
Architect -- Stephen D. Hatch Owner -- Sir Bache Cunard
Builder -- R.L. Domih

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

*1905: Alt 3420-1905 [Source: Alteration Application]
Story added on Broadway side.
Architect -- Thomas H. Styles Owner -- James Irving Raymond

1923: Alt 218-1923 [Source: Alteration Docket]
Seventh and eighth floors converted from storage to factory.
Owner -- Phoenix Commercial Co., Inc. Builder -- Levy & Berger

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

ARNOLD CONSTABLE & CO. BUILDING

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

DATE OF CONSTRUCTION: 1868-1876

SUMMARY

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

HISTORY

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

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

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

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

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

*1872: Alt 133-1872 [Source: Alteration Application]
Original building extended 50 feet west on East 19th and two-story mansard roof added to the whole.
Architect -- Griffith Thomas Owner -- Aaron Arnold
Builder -- John T. Conover

1876: NB 250-1876 [Source: New Building Docket]
Building extended west to Fifth Avenue.
Architect -- Griffith Thomas Owner -- Aaron Arnold (deceased)
Builder -- James Webb & Son

1915: Alt 1783-1915 [Source: Alteration Application]
Conversion of whole complex for wholesale business: entries, windows, interiors, altered and northwest corner cupola removed.
Architect -- Cady & Gregory Owner -- Henrietta Constable (Estate of)

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

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

TYPE	STYLE
Store and Lofts	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John B. Snook & Sons	Almy G. Gallatin

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

DESCRIPTION

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

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

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

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

HISTORY

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

GOELET BUILDING

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

DATE OF CONSTRUCTION: 1886-87/1905-06

DESCRIPTION

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

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

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

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

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

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

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

HISTORY

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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

GORHAM BUILDING

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

DATE OF CONSTRUCTION: 1883-84

SUMMARY

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

HISTORY

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

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

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

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

structure is attached to this penthouse.

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1888: Alt 925-1888 [Source: Alteration Application]
Interior altered to convert the third and fourth stories to salesrooms and studios for the Gorham Manufacturing Company.
Owner -- Robert & Ogden Goelet Builder -- George H. Houghton
Tenant -- Gorham Manufacturing Co.

*1893: Alt 586-1893 [Source: Alteration Application]
Entire building taken over by the Gorham Company; interior alterations, freight elevator built in rear yard.
Architect -- Edward Hale Kendall Owner -- Robert & Ogden Goelet
Tenant -- Gorham Manufacturing Co.

1894: Alt 578-1894 [Source: Alteration Application]
Projecting show windows installed on Broadway and 19th Street.
Owner -- Robert & Ogden Goelet Builder -- B & WB Smith

*1912-13: Alt 2625-1912 [Source: Alteration Application]
Converted to lofts and offices; corner tower removed, new storefront on Broadway, windows enlarged, new dormers, extension raised to 9-stories.
Architect -- John H. Duncan Owner -- Ogden Goelet (Estate of)
Tenant -- Robert Reis & Co.

1922: Alt 589-1922 [Source: Alteration Application]
Interior alterations, upper floors converted to manufacturing, new entrance hall and vestibule partitioned-off from store, new entrance on Broadway.
Architect -- John H. Duncan Owner -- Ogden Goelet (Estate of)
Tenant -- Robert Reis & Co.

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

1977-78: Alt 848-1977 [Source: Alteration Application]
Upper stories converted to co-operative apartments, new windows and spandrels, penthouse erected on roof.
Architect -- Joseph Pell Lombardi Owner -- 889 Realty Inc.

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

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

DATE OF CONSTRUCTION: 1844/1873/1975

DESCRIPTION

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

HISTORY

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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

DATE OF CONSTRUCTION: 1869/1914

SUMMARY

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

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

HISTORY

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

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

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

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

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

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

ARCHITECTURE

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

*1914: Alt 316-1914 [Source: Alteration Application]
Walls constructed sealing-off building from 901 Broadway, new limestone front on Broadway, interior alterations for conversion to store and lofts.
Architect -- John H. Duncan
Owner -- Robert W. Goelet (Trustee Estate of Ogden)

1928-30: Alt 1788-1928 [Source: Alteration Application]
Alterations for light manufacturing.
Architect -- John H. Duncan Owner -- (Estate of) Ogden Goelet

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

LORD & TAYLOR BUILDING (FORMER)

TYPE
Department Store

STYLE
Second Empire

ARCHITECT
James H. Giles

ORIGINAL OWNER
Badeau family and Lord & Taylor

BUILDER
Marc Eidlitz

DATE OF CONSTRUCTION: 1869-70

SUMMARY

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

HISTORY

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

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

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

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1914-15: Alt 2196-1914 [Source: Alteration Application]
Wrought-iron storefronts, new fire escapes, and elevator penthouse installed.
Architects -- Otto Reissman & August H. Hillers
Owner -- Edward H. Mount

1919: Alt 1716-1919 [Source: Alteration Application]
Office mezzanine constructed on first story; upper stories used for light manufacturing.
Architect -- H.S. Sylvester Owner -- Edward H. Mount
Tenant -- Daun, Rodgers, Spritger

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

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

TYPE
Store and loft

STYLE
Early 20c comm/eclectic

ARCHITECT
Robert T. Lyons

ORIGINAL OWNER
Charter Construction Co.

BUILDER
Charter Construction Co.

DATE OF CONSTRUCTION: 1912-13

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

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

EAST 20TH STREET FACADE
This facade, 113 feet wide, is identical to the Broadway facade, except that at the street level, all five bays resemble the central (storefront) bays on Broadway, and that above the base, the end bays are composed of three windows.

EAST 21ST STREET FACADE
This facade adjusts details from the other facades to its narrower, fifty-foot wide, five-bay width. The segmentally-arched side bays accommodate one recent metal-and-glass storefront and one recently stuccoed surface with metal service doors; the arched narrow central bay has one opening with a metal roll-down security gate. For the shaft and top, each bay is articulated by a single window opening.

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

TYPE
Store and Loft

STYLE
neo-Renaissance

ARCHITECT
Schwartz & Gross

ORIGINAL OWNER
Ritz Realty Corporation

BUILDER
Macweil Construction Corp

DATE OF CONSTRUCTION: 1916-17

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

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

EAST 21ST STREET FACADE
This four-bay facade is almost identical to the five-bay Broadway facade, except that the entrance, with only a simple surround, is on the left side and is capped by paired windows without the fixed central pane. On this side the pilasters of the base retain their Composite capitals.

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

WARREN BUILDING

TYPE
Stores, Lofts and Offices

STYLE
neo-Renaissance

ARCHITECT
McKim, Mead & White

ORIGINAL OWNER
George Henry Warren

BUILDER
Michael Reid

DATE OF CONSTRUCTION: 1890-91

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

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

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

EAST 20TH STREET FACADE
The details of this five-bay facade duplicate those on Broadway; however, the rhythm employed above the first story is ABABA. On the second level a large oculus surrounded by a wreath aligns with the middle bay.

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1893: Alt 326-1893 [Source: Alteration Application]
New show windows installed.
Architect -- McKim, Mead & White
Owner -- George Henry Warren (Estate of)

1902: Alt 1109-1902 [Source: Alteration Application]
A "roof house" built and covered with galvanized iron.
Architect -- Warren & Wetmore Owner -- George Henry Warren (Estate of)

1912: Alt 1882-1912 [Source: Alteration Application]
All store windows beyond the building line were set back.
Architect -- Warren & Wetmore Owner -- George Henry Warren

1920: Alt 2851-1920 [Source: Alteration Application]
Among other changes, the stone colonnade at the first story was partially removed.

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

TYPE	STYLE
Converted Dwelling	Late 19th c. commercial
ARCHITECT	ORIGINAL OWNER
Unknown	William Fairman

DATE OF CONSTRUCTION: 1843 on

DESCRIPTION

This three-story brick converted dwelling is nineteen feet wide and situated at the middle of the block. Presently painted blue, it has undergone substantial change to accommodate commercial uses. The first story has a modern glass-and-metal storefront with a central entrance. The second-story tripartite wood-framed show window of 1899 has a fixed central pane, fixed transoms, and pivoting side panes. The three third-story openings are original; they have double-hung wood sash windows. There is a simple metal cornice. (See also 911 Broadway.)

HISTORY

The structure was erected as a dwelling around 1843-44, but by 1874 an iron arch girder replaced the extant columns of the first-story front. In 1888 a new storefront was inserted by architects B. & W.B. Smith for owner George H. Warren. Four years later, 909 Broadway, then housing a hairdresser and apartments, was connected to 11 East 20th Street. The second-story front wall was opened up in 1899 and both lower stories were again altered in 1906. Among the building's tenants, who were typical of the district, were tailor Paul J. Bonwit and confectioner Ernest Greenfield. The existing storefront appears to date from a 1951 renovation.

DEPARTMENT OF BUILDINGS INFORMATION

1874: Alt 46-1874 [Source: Alteration Docket]
First-story exterior columns removed and iron arch girder inserted.
Owner -- A. Trouttet Builder -- Charles Mettam

1888: Alt 1493-1888 [Source: Alteration Application]
Existing storefront replaced with a new one.
Architect -- B. & W.B. Smith Owner -- George H. Warren

1892: Alt 759-1892 [Source: Alteration Application]
Building connected to 11 East 20th Street via rear extension.
Architect -- W.G. Jones Owner -- George Henry Warren

1899: Alt 119-1899 [Source: Alteration Application]
Front wall on second story removed.
Architect -- F.D. Green Owner -- G.H. Warren (Estate of)

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

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

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

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 118.
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Phillips Elite Directory, 1882, 1913.
Wallack's Theatre Program (1885).

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

TYPE	STYLE
Converted Dwelling	Late 19th c. commercial
ARCHITECT	ORIGINAL OWNER
Unknown	Albert Horn

DATE OF CONSTRUCTION: 1830s on

DESCRIPTION

This three-story brick converted dwelling is almost nineteen feet wide and situated at the middle of the block. Presently painted blue, it has undergone substantial change to accommodate commercial use. The first story has a large metal-and-glass storefront with a central entrance, roll-down security gate, and boxlike awning, all of recent date. The second story is opened up by a tripartite picture window, with wood sash, almost as wide as the facade. The three third-story openings are original; they have double-hung wood sash windows. There is a simple metal cornice. (See 909 Broadway.)

HISTORY

It appears that carpenter Albert Horn built this structure in the 1830s; but in 1836 it was bought by William Fairman, who owned adjacent property. During the early twentieth century, the former dwelling housed P. Centemeri, a glove store. In 1906 architect Robert W. Gardner replaced the show windows on the ground story, inserted a bay window into the second story, and added a galvanized iron cornice.

DEPARTMENT OF BUILDINGS INFORMATION

1906: Alt 1850-1906 [Source: Alteration Application]
Show windows were replaced with new ones. Front of second story opened up and replaced with a bay window.
Architect -- Robert Waterman Gardner
Owner -- George Henry Warren (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
M. Christine Boyer, Manhattan Manners (New York, 1985), 123.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 326.

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

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
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New York City, Tax Assessment Records, Ward 16, 1835, 1836, Municipal Archives and Records Center.
New York County, Office of the Register, Liber Deeds and Conveyances Liber 255, p. 211; Liber 344, p. 262; Liber 343, p. 531; Liber 1046, p. 490.
New York County, Office of the Register, Mortgages, Sec. 3, Liber 153, p. 96; Sec. 3, Liber 173, p. 259.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0736-E5.
Trow's Business Directory, 1900, 1905.

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

TYPE	STYLE
Store	neo-Grec
ARCHITECT	ORIGINAL OWNER
Charles Wright	Robert & Peter Goelet

DATE OF CONSTRUCTION: 1874

DESCRIPTION

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

HISTORY

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
M. Christine Boyer, Manhattan Manners (New York, 1985), 123.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 326.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 84.

Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York, 1974), 4, 76-8.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 120.
New York City, Tax Assessment Records, Ward 18, 1865, Municipal Archives Center.
New York City, Tax Assessment Records, Ward 16, 1837, 1838, Municipal Archives and Records Center.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0736-E4, E5.
Brooks Peters, "The Goelets," Quest Mar., 1989, 40-45.
Phillips Elite Directory, 1882, 1905.

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

BROADWAY BUILDING

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

DATE OF CONSTRUCTION: 1925-26

SUMMARY

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

HISTORY

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

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

ARCHITECTURE

BROADWAY FACADE

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

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

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

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

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

EAST 21ST STREET FACADE
This facade is composed of five bays and a narrow strip at the western edge. In the base at the four eastern bays, the show windows, second, and third stories duplicate the arrangement of their Broadway counterparts, except for the width of each bay. At the western bay and adjacent strip there are (1) a recent metal-and-glass entrance with canopy capped by three double-hung windows; (2) an original limestone Tudor Revival entrance with recent, recessed metal-and-glass doors surrounded by ceramic tile and a recent canopy; and (3) two stories of double-hung metal windows.

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

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

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

EASTERN ELEVATION
This narrow elevation is a continuation of the southern elevation.

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1956: BN 1909-1956 [Source: Building Notice Application]
Among other changes, a new entrance was inserted at the Broadway facade.
Owner -- Metropolitan Life Insurance Company

REFERENCES

Appleton's Dictionary of New York (New York, 1889), 114.
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Broadway Between East 20th Street and East 21st Street (West Side)
continuation of . . . No. 915-919 Broadway

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.

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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 121.

New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0736-E5.

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

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

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

DATE OF CONSTRUCTION: c. 1854

DESCRIPTION

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

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

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 702-1882 [Source: Alteration Docket]
Upper floors partitioned; floor above store to be used as offices and sitting room.
Owner -- Amos R. Eno Tenants -- John Salter & L. Bartlett

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
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New York City, Tax Assessment Records, Ward 18, 1853, 1855, 1865, Municipal Archives and Records Center.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 737-A1.
Phillips Elite Directory, 1879, 1882.
Trow's Business Directory, 1898.

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

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

DATE OF CONSTRUCTION: 1854/1950

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.

R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 331.

In Pursuit of Beauty (New York, 1986), 446.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 103.

New York City, Tax Assessment Records, Ward 18, 1852, 1853, 1854, Municipal Archives and Records Center.

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

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

DATE OF CONSTRUCTION: 1854/1950

DESCRIPTION

This four-story converted rowhouse, twenty feet wide and located toward the middle of the block, shares a mid-20th century commercial facade with number 924. It has a glass and metal storefront at the first story. Above this, the upper three stories are faced with brick now covered with metal panels, and each has a wide, square-headed, metal-framed window opening divided into four contiguous sections (those at the ends are divided into three horizontal panels) topped by transoms; each window has a modern fire escape platform in front of it. The building is topped by a thin, plain metal band.

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.

R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 331.

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 104.

New York City, Tax Assessment Records, Ward 18, 1852, 1853, 1854, Municipal Archives and Records Center.

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

TYPE	STYLE
Store and loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William Harvey Birkmire	Bldg. & Eng. Co.

DATE OF CONSTRUCTION: 1909-1910

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

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

21ST STREET FACADE
A modern storefront occupies the ground story of the three-story base; above this, at the second and third stories, smooth stone piers with stylized decorative capitals flank tripartite replacement windows and support an ornamental terra-cotta bandcourse. Above this, the seven-story brick

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 331.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 105.
Phillips Elite Directory, 1910, 1911, 1917, 1924.

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

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

See listing under 149-151 Fifth Avenue

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

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

DATE OF CONSTRUCTION: c.1857-58

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 123.
New York City, Tax Assessment Records, Ward 18, 1857, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1882, 1904, 1924.

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

TYPE
Altered Dwelling

STYLE
Italianate

ARCHITECT
Unknown

OWNERS
Garritt Van Doren
F. S. Kenney

DATE OF CONSTRUCTION: c.1846

DESCRIPTION

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

metal cornice with three panels surmounts the whole.

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.

R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 124.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 18, 1847, Municipal Archives and Records Center.

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

TYPE	STYLE
Converted Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Sarah Dyckman

DATE OF CONSTRUCTION: c. 1846

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.

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

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

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Sarah Dyckman

DATE OF CONSTRUCTION: c. 1846

DESCRIPTION

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

HISTORY

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 126.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 18, 1847, Municipal Archives and Records Center.
Phillips Elite Directory, 1905.

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

MORTIMER BUILDING

TYPE	STYLE
Store	Italianate
ARCHITECT	ORIGINAL OWNER
Griffith Thomas	Richard Mortimer

DATE OF CONSTRUCTION: 1861-62

SUMMARY

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

HISTORY

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

ARCHITECTURE

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

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

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

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

SOUTHERN ELEVATION
The southern elevation is a stuccoed brick wall.

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Mosette Broderick, Testimony at Public Hearing of Landmarks Preservation Commission, 6/10/86, .
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 330.
Mathew Dripps, Plan of New York City (New York, 1867), 10.
Insurance Maps of the City of New York (New York, 1868), vol. 2, pl. 48.
Landmarks Preservation Commission, Research Files.
Margaret Moore, End of the Road for Ladies Mile (New York, 1986), 45.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 127.

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

New York City, Tax Assessment Records, Ward 18, 1860, 1861, 1862, 1865, Municipal Archives and Records Center.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 737-A4, B4.
Phillips Elite Directory, 1890, 1902, 1905, 1924.
The 1866 Guide to New York City (New York, 1975), n.p..

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

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

See listing under 173-185 Fifth Avenue

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

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

See listing under 25th Fifth Avenue

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FIFTH AVENUE
Between 14th Street and 24th Street

Fifth Avenue, as it extends through the district, is dominated by tall office and loft buildings, ranging in height from ten to twenty stories and generally fifty to 100 feet wide. The buildings share certain characteristics that help to unify the avenue; among them are: a common building line, facade designs based on Beaux-Arts and neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top. In many cases the tops are further accentuated by domes or towers. Clustered at the north end of the avenue are five-story residences, altered for commercial use in the 1870s and 1880s with the insertion of two-story shopfronts.

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

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

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

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

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

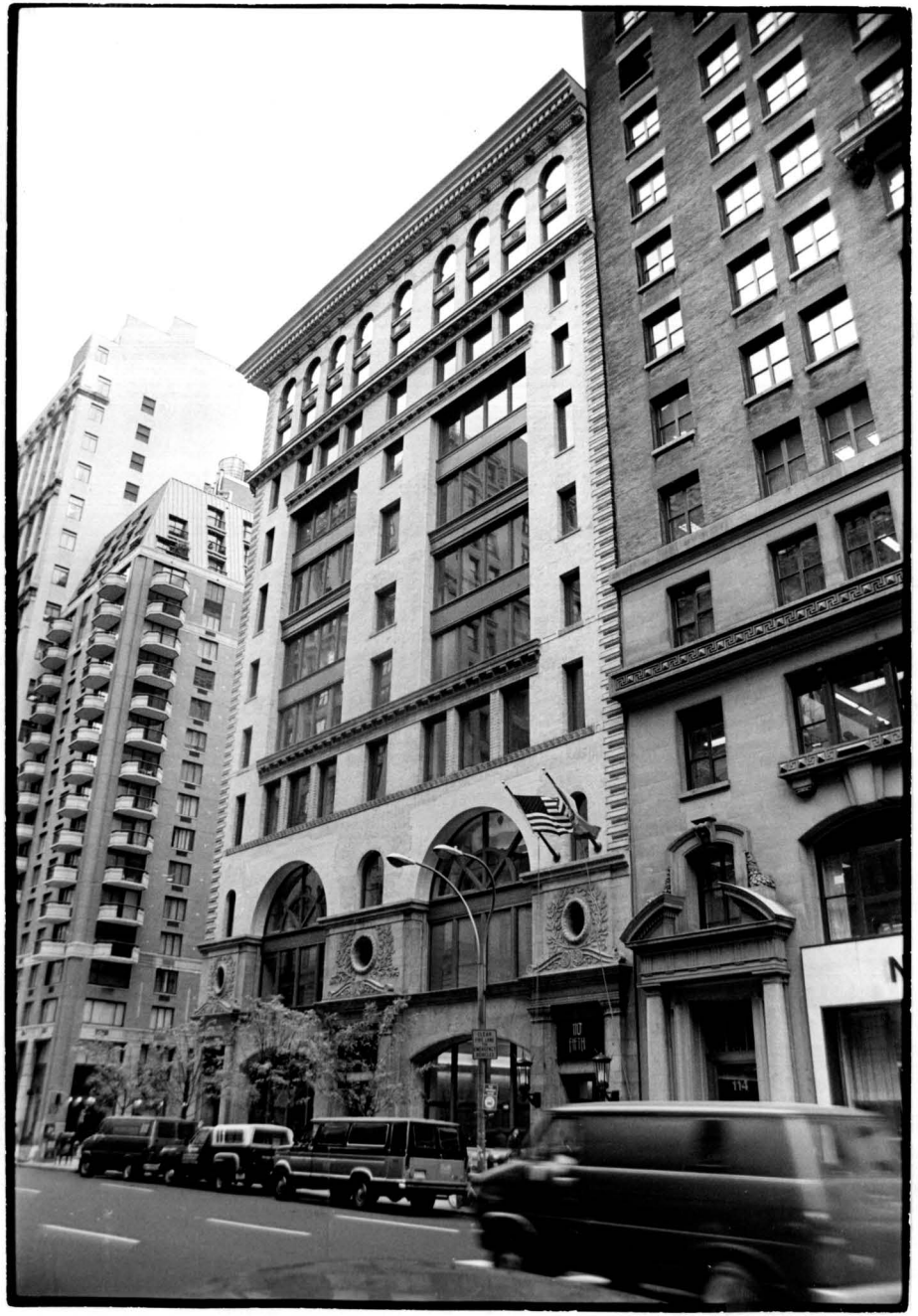
71 Fifth Avenue - Van Beuren Building

73 Fifth Avenue - Kensington Building

79-83 Fifth Avenue - Knickerbocker Building

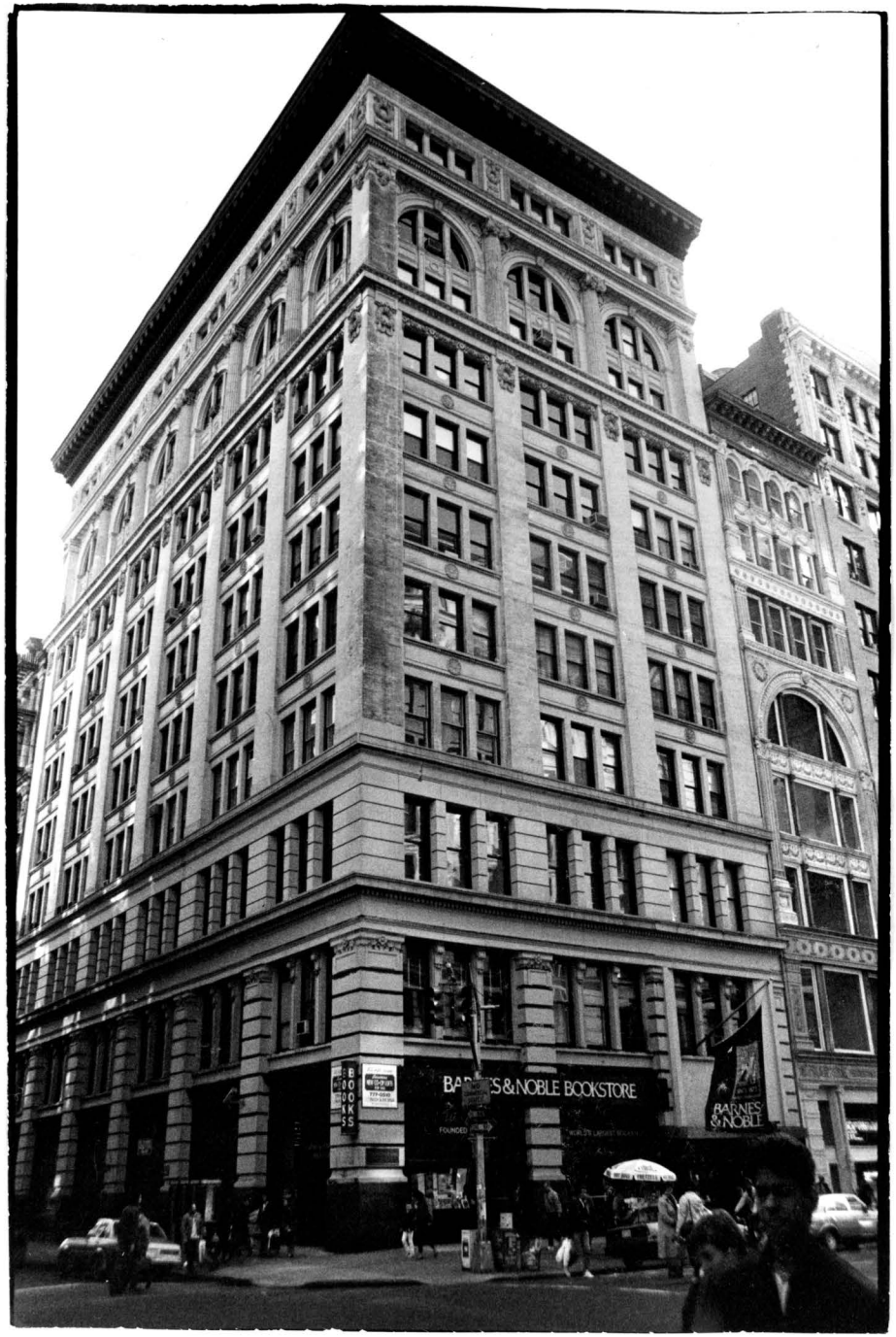
98-100 Fifth Avenue - Stuyvesant Building
102-04 Fifth Avenue - Schuyler Building

91-93 Fifth Avenue

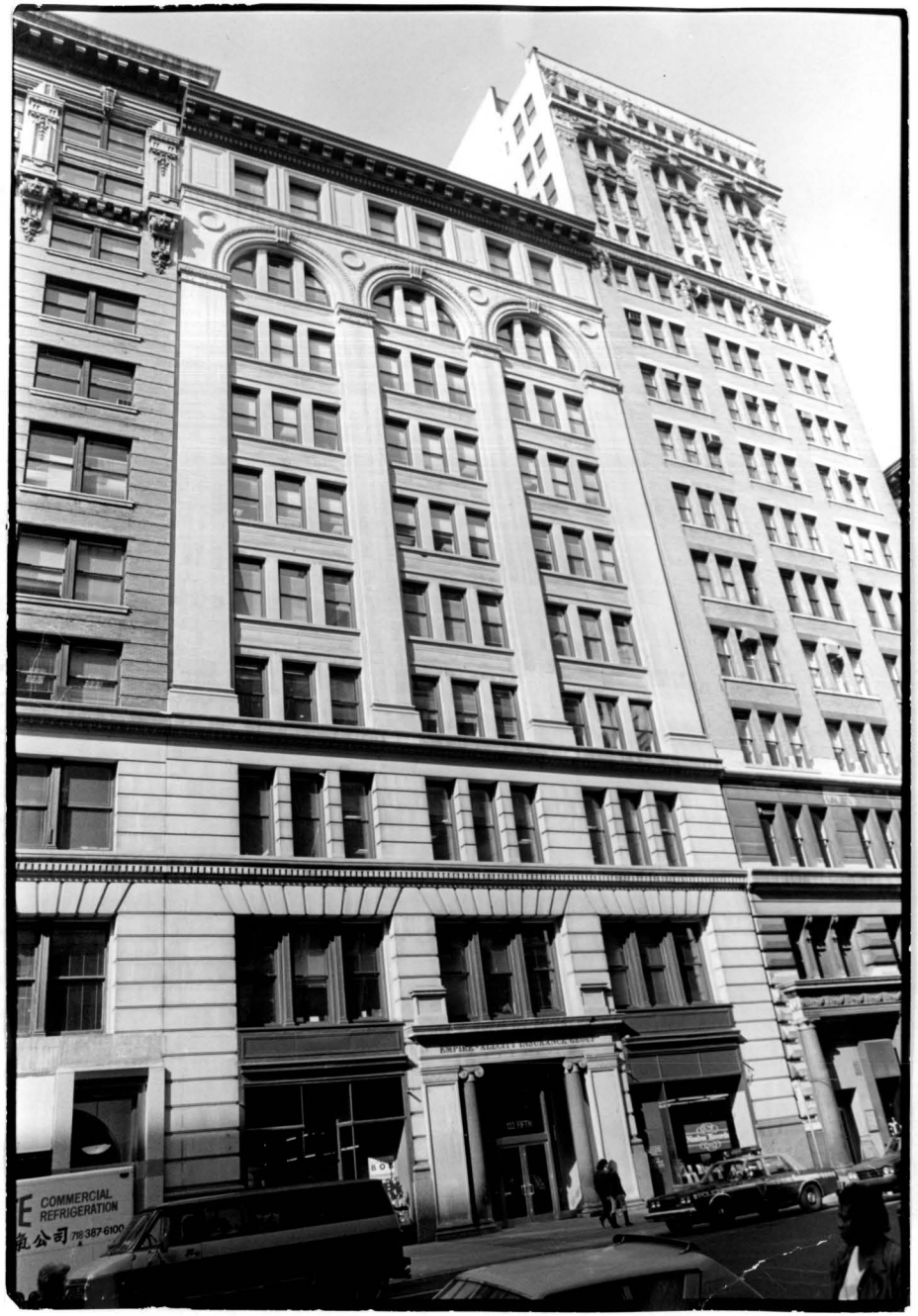


110-12 Fifth Avenue - Judge Building

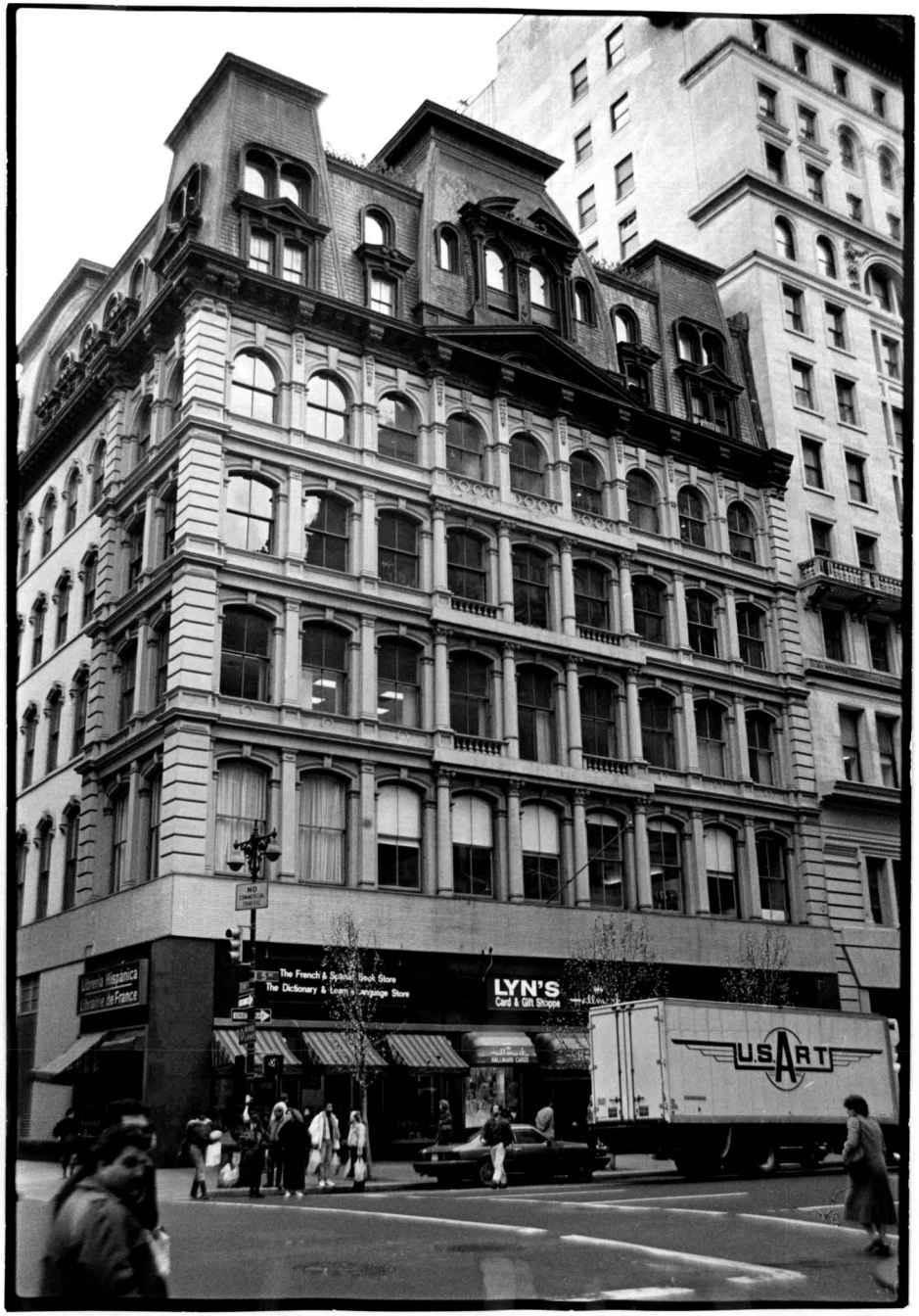
103 Fifth Avenue - Pierrepont Building



105-07 Fifth Avenue



122-24 Fifth Avenue



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

109-11 Fifth Avenue - Constable Building

119 Fifth Avenue

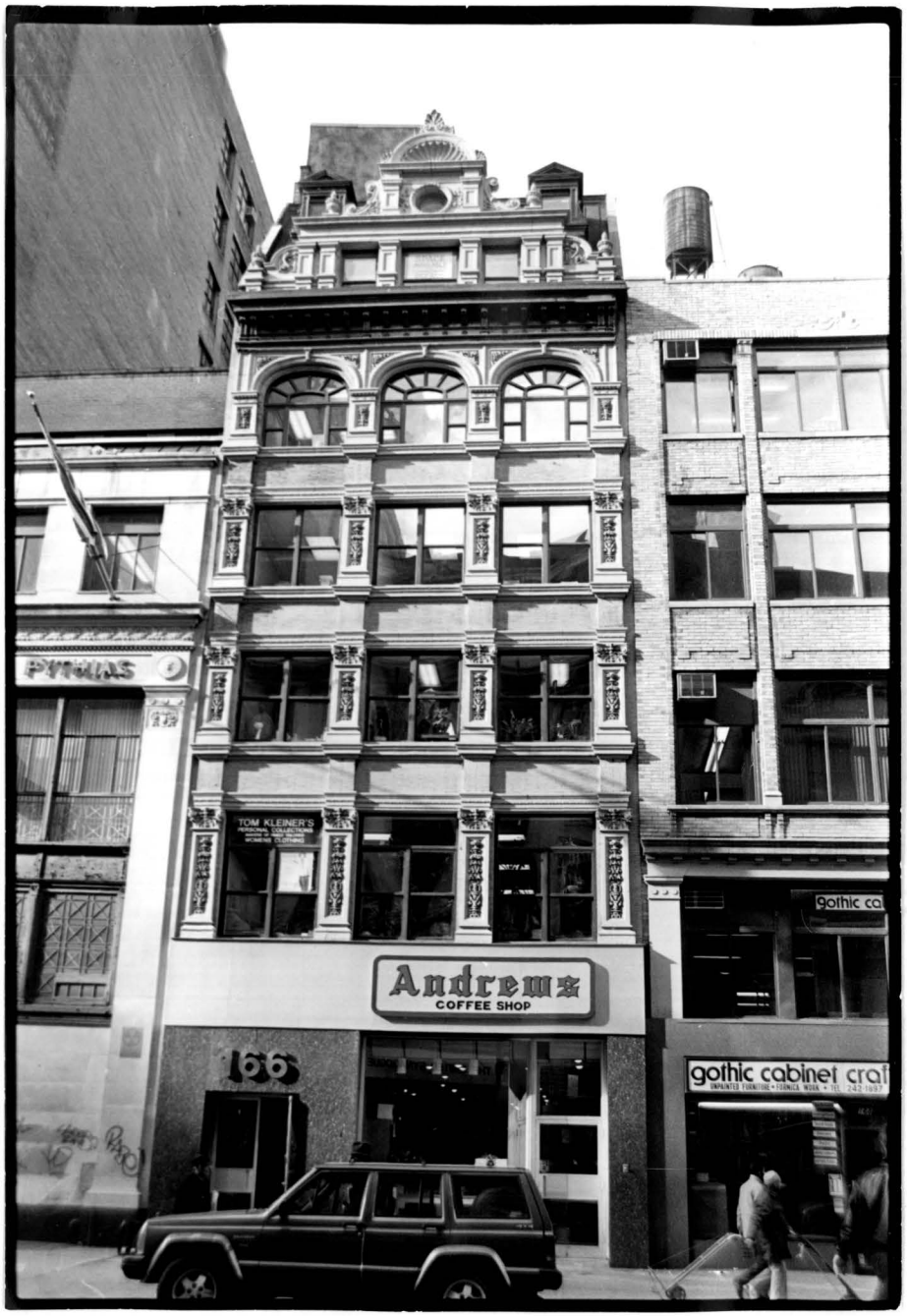
129-31 Fifth Avenue

148-52 Fifth Avenue - Methodist Book Concern

141-47 Fifth Avenue

154-58 Fifth Avenue - Presbyterian Building

153-57 Fifth Avenue - Scribner Building

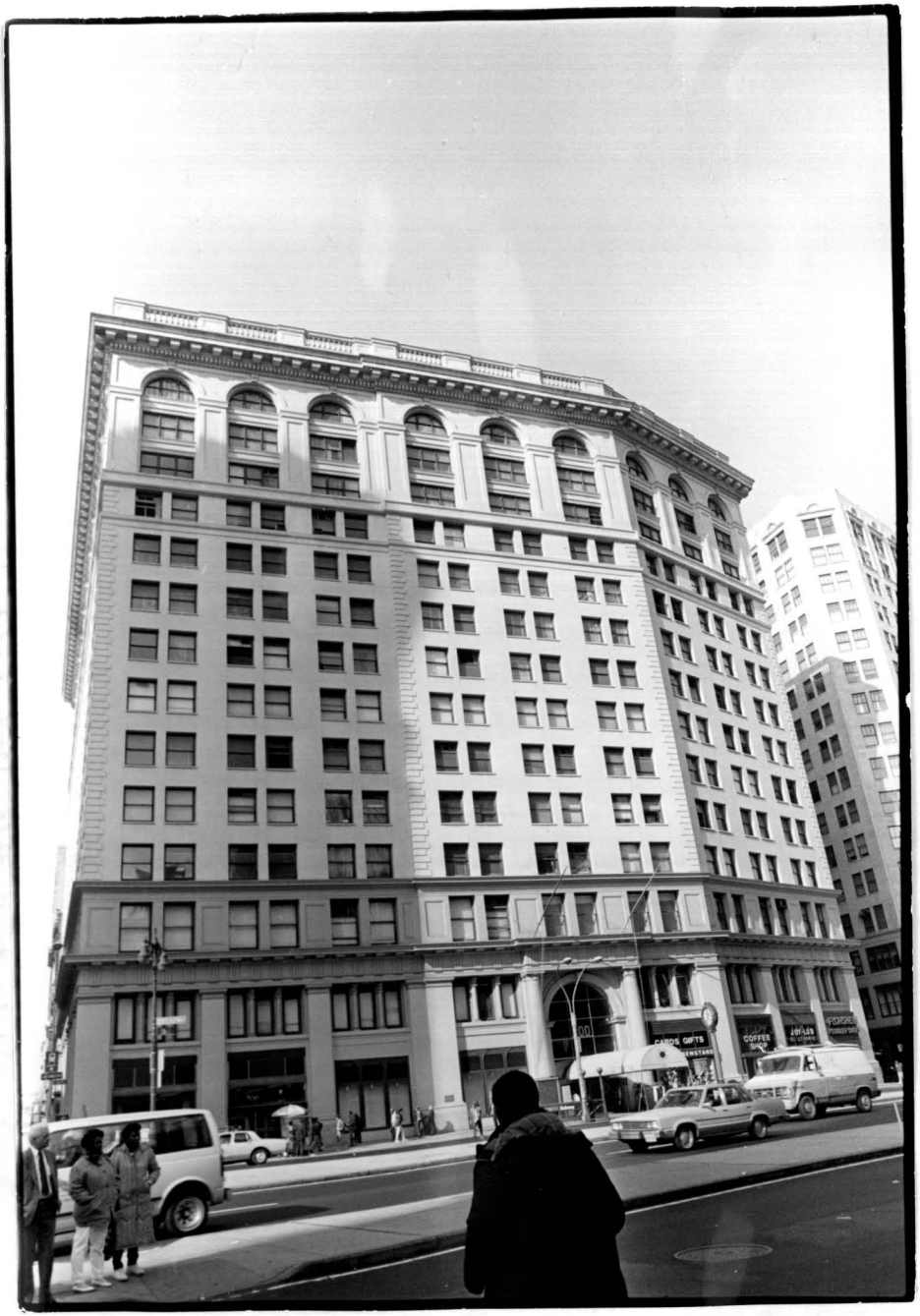


166 Fifth Avenue

170 Fifth Avenue - Sohmer Building

175 Fifth Avenue - Flatiron Building

178-80 Fifth Avenue



200 Fifth Avenue - Fifth Avenue Building

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

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

VAN BEUREN BUILDING

TYPE
Store and Loft

STYLE
Early 20th c. Commercial

ARCHITECT
Charles Volz

ORIGINAL OWNER
Van Beuren (Estate of)

BUILDER
Edwin Outwater

DATE OF CONSTRUCTION: 1906-07

SUMMARY

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

HISTORY

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

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

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

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

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

ARCHITECTURE

FIFTH AVENUE FACADE

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1932: Alt 32-1932 [Source: Alteration Application]
Certificate of occupancy lists store on first, light manufacturing above.
Architect -- Unknown Owner -- Spingler: Van Beuren (Estate of)

1936: Alt 3808-1936 [Source: Alteration Application]
Chute and stairs installed. Certificate of occupancy lists showrooms on first, manufacturing on 2,3,6,9,10, storage on 4,5,7,8, and 11.
Architect -- Elias Rothschild & Co.
Owner -- Van Beuren (Estate of) Tenant -- Joseph H. Cohen

1940: Alt 2723-1940 [Source: Alteration Application]
Main lobby enlarged and remodeled, old grill work elevators replaced by metal covered panels.
Architect -- Scott & Prescott
Owner -- Spingler-Van Beuren Estates, Inc.
Builder -- A & S Construction Co.

1946: BN 3425-1946 [Source: Building Notice Application]
Storefront of glass and wood moldings replaced with steel and glass storefront.
Architect -- Unknown Owner -- Spingler Van Beuren (Estate of)
Builder -- Marshall Constr. Co.

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

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

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

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

KENSINGTON BUILDING

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECT
Samuel Sass

ORIGINAL OWNER
Richman Realty & Construction Co.

BUILDER
Richman Realty & Constr.

DATE OF CONSTRUCTION: 1906-1907

SUMMARY

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

HISTORY

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

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

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

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

ARCHITECTURE

FIFTH AVENUE FACADE

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

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

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

EAST 15TH STREET FACADE

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1913: Alt 1765-1913 [Source: Alteration Application]
Ground floor window replaced with door.
Architect -- Chris A. Ketchen, Jr.
Owner -- 73 Fifth Avenue Company Tenant -- American Express Co.

1940: BN 212-1940 [Source: Building Notice Application]
Main building entry and lobby modernized, open metal grill elevator replaced.
Architect -- Not Listed Owner -- Seamen's Bank for Savings

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

TYPE	STYLE
Apartment Building	Does not apply
ARCHITECT	ORIGINAL OWNER
Architect's Design Group	Sal Caiola

DATE OF CONSTRUCTION: 1983

DESCRIPTION

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

HISTORY

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

KNICKERBOCKER BUILDING

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

DATE OF CONSTRUCTION: 1904-06

SUMMARY

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

HISTORY

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

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

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

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

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

ARCHITECTURE

FIFTH AVENUE FACADE

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

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

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

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

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

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

1940: BN 295-1940 [Source: Building Notice Application]
New storefront installed.
Architect -- Joseph Lau Owner -- Rothschild Realty

1949: Alt 20-1949 [Source: Alteration Application]
Door and jamb of main building entrance removed.
Architect -- Unknown Owner -- Rothschild Realty Co.

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

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 36.
Trow's Business Directory, 1907-1927.

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

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

STUYVESANT BUILDING

TYPE
Store, Loft, and Office

STYLE
Beaux-Arts

ARCHITECT
Albert S. Gottlieb

ORIGINAL OWNER
Jacob Rothschild, Jr.

BUILDER
Metropole Construction Co

DATE OF CONSTRUCTION: 1905-1907

SUMMARY

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

HISTORY

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

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

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

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

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

ARCHITECTURE

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

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

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

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

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

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

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

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

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Otto Sackersdorff, Maps of Farms Commonly Called the Blue Book. 1815. (New York, 1887), Pl. 3.

Some Pictures of Buildings Between Union and Madison Squares, , 1899.

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102-104 FIFTH AVENUE between West 15th Street and West 16th Street (West Side)
[Tax Map Block/Lot: 817/44 in part -- formerly lot 47]

SCHUYLER BUILDING

TYPE	STYLE
Store, Loft and Office	Beaux-Arts
ARCHITECTS	**OWNER**
John Woolley Charles Hess Albert S. Gottlieb	Jacob Rothschild (Estate of)

DATE OF CONSTRUCTION: 1910-1912

SUMMARY

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

HISTORY

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

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

ARCHITECTURE

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

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

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

REFERENCES

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Otto Sackersdorff, Maps of Farms Commonly Called the Blue Book. 1815. (New York, 1887), pl.3.

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John Woolley, Letter of resignation to Rudolph P. Miller, Supt. of Buildings, Municipal Archives, 1911.

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

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

DATE OF CONSTRUCTION: 1985-86

DESCRIPTION

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

HISTORY

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

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

DEPARTMENT OF BUILDINGS INFORMATION

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

REFERENCES

"The Athenaeum in Ruins," Village Views 2 (Summ., 1985), 2-5.
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Fifth Avenue Between West 15th Street and West 16th Street (West Side)
continuation of . . . No. 106-108 Fifth Avenue

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I.N. Phelps Stokes, Iconography of Manhattan Island (New York, 1915-28), vol. 5, p. 1880.

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

85 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/1]

ANNIN BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Louis Korn	Leo Wise

DATE OF CONSTRUCTION: 1900-01

SUMMARY

This thirteen-story neo-Renaissance store and loft building, characteristic of the later development phase of this district, is located at the northeast corner of Fifth Avenue and East Sixteenth Street, extending forty-nine feet along Fifth Avenue and 142 feet along East 16th Street. The building is faced in limestone and red brick. Architect Louis Korn, known for his commercial buildings, designed this structure for owner Leo Wise in 1899. This site was previously occupied by the home of noted New York City banker and politician Levi Parsons Morton. Above the storefront level this building retains its original wood sash windows.

HISTORY

Levi Parsons Morton (1824-1920) was a resident of a stone-fronted dwelling of four stories which previously occupied this site. Behind it was a two-story brick stable located at 3 East 16th Street. Morton, a prominent figure in New York City banking, turned to politics in the 1870s when he served as a Congressman for New York State (1878-80). He then accepted the post of Minister to France (1881-85) before returning to establish his residence in New York City (1886-89). Shortly thereafter he attained the Vice Presidency of the United States (1889-93) and completed his career of public service as Governor of New York (1895-97). A plaque at the south end of the Fifth Avenue facade commemorates his achievements and residency at 85 Fifth Avenue.

Originally a ten-story building, the present structure received several later additions which raised it to thirteen stories. Tenants included noted publisher Houghton Mifflin, listed in 1906. Others included costumers, cloak and suit merchants, neckware merchants, and book stores such as Milton Bradley, all characteristic of the district. The building received its name from Annin & Co., owners in the 1920s.

ARCHITECTURE

FIFTH AVENUE FACADE
The facade is organized into a two-story base, a transitional third story, a four-story midsection, and a two-story top surmounted by four later stories. The first story contains an entrance at each end. The northern entrance is a neo-Romanesque portal with stone jambs, surmounted by a balustrade. The southern entrance contains two engaged columns, set on pedestals, supporting an entablature. This is surrounded by a doorway sheathed in sheet metal with a lintel supported by consoles. Large original plate-glass display windows with frames also sheathed in metal flank this doorway. Banded stone piers define the two-story base. The second story contains four single-pane wood sash windows rising above a frieze and separated by colonnettes over the southern entrance, and paired one-over-one wood sash windows over the northern entrance. A stone cornice completes the base. The transitional third story, of rusticated stone, contains five window openings with one-over-one wood sash windows, capped by a slender cornice.

Stories four through seven are faced in rusticated red brick, with each story separated by a white stone belt course. The five window openings of the third story are continued, each opening with one-over-one sash capped by oversized white stone voussoirs. The seventh story windows are arched, and a projecting cornice marks the more heavily decorated eighth and ninth stories of the original top section of the facade, where heavily decorated terra-cotta pilasters and spandrel panels mark the bays.

At the later stories, ten and eleven, brick piers and pilasters with terra-cotta capitals define the bays; terra-cotta cartouches are set at the bases of the corner piers. A terra-cotta frieze and cornice separate the eleventh story from the twelfth and thirteenth, the last addition to the building, which is capped by a metal cornice.

EAST 16TH STREET FACADE
This facade is nine-and-one-half bays wide; each bay contains paired window openings and repeats the motifs of the Fifth Avenue facade. An extra bay rises above the service entrance. Three projecting display windows return from the Fifth Avenue corner on the first story. The cornice above the seventh story is a repeat of that on the Fifth Avenue facade above the three central bays.

REAR WALL
A portion of the rear wall is visible across the parking lot at 6-12 East 17th Street. The wall is exposed brick pierced by four bays of two-over-two steel sash windows. A fire escape stretches from the roof to the first story, covering the two eastern bays.

DEPARTMENT OF BUILDINGS INFORMATION

*1899: NB 1987-1899 [Source: New Building Docket]

*1905: Alt 1756-1905 [Source: Alteration Application]
An additional story was added and two internal openings were cut to 5-7 East 16th Street.
Architect -- Buchman & Fox Owner -- Carrie Butler

*1909: Alt 397-1909 [Source: Alteration Application]
Two additional stories erected, and upper stories joined with 5-7 East 16th Street.
Architect -- Charles Heyers Owner -- Carrie Butler

*1912: Alt 2493-1912 [Source: Alteration Application]
Removal of ornamental projections on Fifth Avenue, including steps and store windows.
Architect -- Henry LaPointe Owner -- Realty Assets Company

*1915: Alt 1648-1915 [Source: Alteration Application]
A new 12" brick wall erected in thirteenth story on east lot line; a new fire escape added.
Architect -- Starrett & Van Vleck Owner -- Greenwich Savings Bank

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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Phillips Elite Directory, 1905, 1913.
Trow's Business Directory, 1909.

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87-89 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/3]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1901-02

DESCRIPTION

This eleven-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block on the east side of Fifth Avenue between East 16th Street and East 17th Street. Fifty-six feet wide, it is faced in limestone, terra-cotta, and buff-colored brick.

The two-story base is faced with large blocks of rusticated stone. The central storefront contains many original details such as the large kalamein-fronted display window set below a sloping roof. Two doorways flank the storefront; the southern doorway retains its pediment supported by consoles, while the northern doorway is crowned by a projecting flat lintel. The second story contains a large central bay containing three pairs of one-over-one aluminum sash windows separated by slender fluted mullions. An opening over each doorway contains paired one-over-one sash. A dentiled cornice crowns the base.

The transitional third story is faced in buff-colored brick banded with terra cotta. Each of the five bays has terra-cotta surrounds framing paired one-over-one aluminum sash windows. Above the terra-cotta cornice, stories four through eight continue the pattern of the third story, but without the terra-cotta banding. The shadow of a sign reading "Spiegel & Strauss" is set in the facade between the seventh and eighth stories.

At the ninth story terra-cotta bands flank segmental-arched window openings, capped by voussoirs and keystones, which contain one-over-one sash windows with transoms. Above a narrow terra-cotta cornice the

tenth and eleventh stories continue the pattern with square-headed window openings and bracketed terra-cotta sills. The original metal cornice completes the composition.

A portion of the rear wall is visible across the parking lot at 6-12 East 17th Street. The exposed brick wall is pierced by pairs of one-over-one aluminum sash windows. A fire escape traverses the height of the building on the west end.

HISTORY

Prolific New York City architect Robert Maynicke, known for his many commercial structures, designed this building for Henry Corn in 1901. Tenants included a branch of the prominent Chicago department store Marshall Field & Co., listed in 1911. Spiegel & Strauss, neckware merchants, were listed as tenants in 1915 and 1920. In 1925 they were listed as novelties merchants. Other tenants included cloak and suit merchants and lace merchants, all characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: NB 1044-1901 [Source: New Building Docket]

REFERENCES

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New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1902, 1905, 1911.
Trow's Business Directory, 1910, 1915, 1920, 1925.

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91-93 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/42]

TYPE	STYLE
Store and loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Louis Korn	Henry & Samuel Corn

DATE OF CONSTRUCTION: 1895-96

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located on the east side of Fifth Avenue near the East 17th Street end of the block. Faced in limestone, white brick and terra-cotta, the building is fifty-six feet wide. Elaborately detailed design elements such as engaged columns and caryatids make the building a prominent feature of Fifth Avenue.

The two-story base is faced in limestone and capped with a projecting cornice. The first story contains an original doorway at the north end flanked by pilasters and crowned with a frieze containing swags and garlands. The corresponding doorway on the south has been altered, leaving only one pilaster, for the insertion of a modern plate-glass storefront, a typical alteration within the district. A foliate frieze supports the large center bay of the second story which contains three sections separated by decorated stone mullions. The center contains three one-over-one aluminum sash windows with transoms, topped by three corresponding transoms above the transom bar. The flanking windows are paired one-over-one aluminum sash with corresponding transoms. A single window opening with a classical surround rises over each doorway; the sash are recent replacements.

Stories three through five continue the pattern of a wide central bay, flanked by narrower bays; here the end windows of the center bay are slightly canted. The single end bays are flanked by white brick pilasters set on terra-cotta pedestals. The third story contains one-over-one wood sash windows in the end bays with single-pane windows in the center. Stories four and five contain aluminum sash windows. Swags and lion's heads decorate the spandrel panels.

A cornice supports the caryatid figures of the sixth story, which flank five bays each containing paired aluminum sash windows. The caryatids support the pedestals of the engaged pilasters and Corinthian columns that mark the bays of stories seven and eight. A balustrade connects the pedestals, obscuring the one-over-one wood sash windows behind. The eighth-story openings are arched, containing aluminum sash. The engaged columns support the original metal cornice and frieze.

The rear wall, visible across the parking lot at 6-12 East 17th Street, contains two wings faced in stuccoed brick forming a light well. Beginning on the second floor, each story has seven two-over-two

aluminum sash windows around the lightwell with an additional window on the southern wing. Iron tie beams connect the wings above the windows.

HISTORY

Prolific architect Louis Korn, known for his many commercial structures, designed this building in 1894-95 for Samuel and Henry Corn. Tenants included prominent publishers such as the Oxford University Press, listed in 1900 and 1905, and the Clarendon Press, listed in 1905. Other tenants included cloak and suit merchants and upholsterers, all characteristic of the district. This site was previously occupied by two five-story dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: NB 1368-1894 [Source: New Building Application]

*1912: Alt 2502-1912 [Source: Alteration Application]
Granite columns at entrance removed.
Architect -- Samuel Hamad Owner -- August Oppenheimer

*1916: Alt 1062-1916 [Source: Alteration Application]
Fire escape constructed on rear portion of building.
Architect -- Maximilian Zipkes Owner -- August Oppenheimer

*1965: BN 534-1965 [Source: Building Notice Application]
New storefront installed.
Architect -- Not Listed Owner -- 91 Fifth Avenue Corp.

REFERENCES

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Phillips Elite Directory, 1902, 1904, 1905, 1913.

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95 FIFTH AVENUE between East 16th Street and East 17th Street (East Side)
[Tax Map Block/Lot: 844/40]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1899-1900

SUMMARY

This nine-story Beaux-Arts store and loft building, characteristic of the later development phase of this district, is located at the southeast corner of Fifth Avenue and East 17th Street, extending twenty-three feet along Fifth Avenue and 117 feet along East 17th Street. It is faced in buff-colored brick with terra-cotta ornament. Erected in 1899-1900, it was designed by prolific New York City architect Robert Maynicke for Henry Corn.

HISTORY

Early tenants of this store and loft building were characteristic of the district and included lace curtain merchants, a publisher, upholsterers, and a cloak and suit merchant. A rowhouse of five stories previously occupied the site, possibly built as one of a row of houses with brick facades located at 91 and 95 Fifth Avenue.

ARCHITECTURE

FIFTH AVENUE FACADE
The Fifth Avenue facade is divided into four zones. The two-story base contains one bay flanked by rusticated buff-colored brick piers with marble pedestals. In an alteration characteristic of the district, two entrances flank recent plate-glass show windows with aluminum framing on the first story. The second story is a single opening containing three one-over-one steel sash windows separated by cast-iron engaged columns.

The transitional third story bay continues this pattern. A large

segmental-arched bay contains three one-over-one steel sash windows. Consoles support a terra-cotta balustrade above the third story, which extends across the facade. Stories four through eight have three window openings per floor with terra-cotta surrounds supported by continuous sills. The windows are one-over-one steel sash. The brick has narrow bands that overlap the window surrounds. A terra-cotta cornice with mutules in the soffit caps this section of the building.

Banded brick flanks the terra-cotta window surrounds of the ninth story, which is crowned by a frieze and contains terra-cotta mullions. A narrow cornice completes the composition.

EAST 17TH STREET FACADE
The design of the single bay of the Fifth Avenue facade is repeated in six bays on East 17th Street. The corner bays, brought slightly forward, continue the pattern of the Fifth Avenue facade with a frieze in place of the balustrade above the third story. The four center bays are not banded above the third story. A fire escape covers the third bay from the east from the ninth story (where part of the cornice has been removed) to the second, where it meets a projecting display bay with many of its wooden details intact. The eastern bay on the first story, which is used as a service entrance has handsome iron gates.

REAR WALL
The buff-colored brick of the facade returns around the corner of the narrow rear wall, where it meets brick covered in stucco on stories one through four, and exposed brick above.

DEPARTMENT OF BUILDINGS INFORMATION

*1899: NB 588-1899 [Source: New Building Application]

*1941: BN 748-1941 [Source: Building Notice Application]
Show windows replaced.
Owner -- Central Hanover Bank & Trust Tenant -- Brandon & Soffen
Contractor -- Dominick Salvati

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FIFTH AVENUE
Between West 16th Street and West 17th Street
WEST SIDE

110-112 FIFTH AVENUE between West 16th Street and West 17th Street (West Side)
[Tax Map Block/Lot: 818/41]

JUDGE BUILDING

TYPE
Office and Manufacturing

STYLE
Arcaded Renaissance Revival

ARCHITECT
McKim, Mead & White

ORIGINAL OWNER
Robert & Ogden Goelet

BUILDER
Michael Reid

DATE OF CONSTRUCTION: 1888-90

SUMMARY

This eleven-story arcaded Renaissance Revival "office building and manufactory," characteristic of the middle development phase of the district, is located on the northwest corner of Fifth Avenue and West 16th Street, extending ninety-one-and-a-half feet along Fifth Avenue and 158 feet along West 16th Street. It was designed by the prestigious firm of McKim, Mead & White for brothers Robert and Ogden Goelet. Built in 1888-90 and faced in granite, brick, and terra cotta, the structure received, in 1903-04, three additional stories designed by Robert Maynicke. Unsympathtic alterations which occurred over the years were, in part, reversed by a 1980s renovation. Its fine architecture, prominent size and location, and associations with two prominent architectural firms, a powerful New York family, and tenants characteristic of the district make the Judge Building one of the most notable buildings of the district.

HISTORY

Designed by McKim, Mead & White for Robert Goelet (1841-99), capitalist and founder of the Metropolitan Club, and his brother Ogden Goelet (1846-97), yachting enthusiast and a founder of the Metropolitan Opera, the Judge Building was erected in 1888-90 by Michael Reid, who also would build McKim, Mead & White's Warren Building. It replaced three masonry structures, one of which housed the William Knabe & Company piano firm.

Designed as an elaborated version of the "arcaded" tall office building which had been refined by the firm of Babb, Cook & Willard, the eight-story Judge Building consisted of: segmentally-arched storefront windows and an entrance with Ionic portico; second and third stories united by arches resting on piers; fifth, sixth, and seventh stories united by arches and embellished with the word "JUDGE"; on the eighth story, a band of arched windows; and a cornice with lions' heads supporting a parapet wall pierced

by an open arcade. According to the original building permit, the structure was to be an "office building and manufactory." Among the tenants, who were characteristic of the district, were: Frank Leslie's Publications; Judge Magazine, a noted humor magazine; other publishing firms; and Fischer Pianos.

In 1903-04, lessee Henry Corn hired Robert Maynicke to convert the existing stories (above the first) to open lofts, suitable for light manufacturing, and to add three stories. In 1915 the third story brick arches were replaced by square openings. Tenants during this period, who were characteristic of the district, included glovemakers and merchants of lace curtains and clothing. In the 1980s, the five third-story arches were rebuilt and new doors and windows installed throughout the two facades.

ARCHITECTURE

FIFTH AVENUE FACADE

This eleven-story facade is organized according to an ABABA rhythm and contains new metal-framed fixed-pane windows.

Each "A" bay consists of: a first-story entrance of new paired wood-and-glass doors and original metal grille transom, flanked by granite pilasters supporting an entablature with paired console "pediment"; a granite second-story with oculus framed within bundled laurel and laurel branches; a third-story arched window opening in a brick wall; rectangular window openings on the fourth through ninth, brick, stories; and an arched opening, between piers, which is divided into tenth and eleventh stories by an embellished spandrel.

Each "B" bay consists of: a first-story segmentally arched opening divided into four fixed-pane windows by metal mullions; a large arched opening encompassing a band of four fixed metal-frame windows on the second story, an original spandrel, and a lunette with metal spokes on the third story; a row of three window openings on the fourth and ninth stories; a large window divided into four panes by mullions, and framed by spandrels, on the fifth through eighth stories; on the tenth and eleventh stories, an arrangement which trebles the fenestration of bay "A."

The bays are united by a string course above the second story, a band of terra-cotta flowers inscribed in circles below the fourth story, terra-cotta modillioned cornices above the fourth and eighth stories; a continuous modillioned cornice above the ninth story, and a dentiled cornice resting on a band with lions' heads. The ends of the facade have raised brick and terra-cotta panels simulating rustication, and the southeast corner is rounded.

WEST 16TH STREET FACADE
This five-bay facade repeats the organization of the Fifth Avenue facade in an ABBBA rhythm with slight modifications on the first story. An additional (westernmost) bay differs silghtly from the others: the first-story rectangular opening has original metal pilasters and cornice which frame metal service doors; the second- through ninth-story fenestration contains a wider rectangular window flanked by narrow rectangular windows (all arched on the third story.) Otherwise this bay resembles its "B" counterparts and is framed by similar "rusticated" quoins.

WESTERN ELEVATION
This elevation is a stuccoed wall with terra-cotta and brick quoins which wrap around from the West 16th Street facade.

DEPARTMENT OF BUILDINGS INFORMATION

*1888-90: NB 802-1888 [Source: New Building Application]

*1903-04: Alt 447-1903 [Source: Alteration Application]
Existing stories (above the first) converted to lofts and three stories added to top.
Architect -- Robert Maynicke Owner -- Ogden Goelet (Estate of)
Tenant -- Henry Corn

1915: Alt 2216-1915 [Source: Alteration Application]
Third-story brick arches replaced by square openings.
Architect -- Richard Rohl Owner -- Ogden Goelet (Estate of)

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114-116 FIFTH AVENUE between West 16th Street and West 17th Street (West Side)
[Tax Map Block/Lot: 818/51]

MERCHANTS' EXCHANGE BUILDING

TYPE	STYLE
Office and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Henry Corn

DATE OF CONSTRUCTION: 1909

SUMMARY

This eighteen-story neo-Renaissance office and loft building, located on the southwest corner of Fifth Avenue and West 17th Street, is faced in brick, limestone, and terra cotta. Designed by Maynicke & Franke for Henry Corn, it was built in 1909. Its prominent size and location, its association with an architectural firm and client who together created many buildings in the district, and its tenants who were typical of the district make the Merchants' Exchange Building an important feature of the district. Most of the windows and all the storefronts have been replaced.

HISTORY

Designed by the noted New York firm of Maynicke & Franke for Henry Corn, who was called "one of the pioneer builders of Fifth Avenue in the modern period" and who eventually became the president of the Improved Property Holding Company, this building was erected in 1909. It replaced four structures: a seven-story office building, faced in red sandstone, designed by George H. Edbrooke and built for William Liegler in 1891-92; a stone-fronted building with a stable; and a masonry structure. These buildings had contained tenants typical of the district: publishers William Thoms &

Company, Hobart Company, Abbey Press, William Rupert, and Franz Hanfstaengl (fine art publishers); Amsterdam Silk Lace Mitts; a dressmaker and a corset shop. The new building also had tenants who were typical of the district: B. Sirven, art publisher; cloak and suit companies; a neckware merchant; and Sidenberg & Company, laces and embroideries (founded 1881). The building was connected to 110-112 Fifth Avenue in 1955.

ARCHITECTURE

FIFTH AVENUE FACADE
This five-bay symmetrically-arranged facade, ninety-two-and-one-half feet wide, is composed of a base, shaft, and top. All windows are of recent vintage.

The three-story limestone base features end bays with frontispieces of polished granite plinths and Doric half-columns supporting broken, curved pediments. These shield openings with eared surrounds. The southern bay contains recent paired metal-and-glass doors with transom; the northern bay contains a large fixed pane of glass. Behind the broken pediment, each bay contains on the second story a segmentally-arched opening with eared surround, console keystone, and paired one-over-one double-hung metal sash windows. The third-story opening contains paired one-over-one double-hung metal sash windows with solid transoms. Each of the three central bays has a double-height segmentally arched opening with raised keystone. On the first story, they are linked by a recent stone veneer-and-glass bank front with four doors in the center bay and original metal bulkhead grilles in the end bays. On the second and third stories, each bay contains a fixed metal-framed central pane flanked by one-over-one double-hung sash windows. The third-story windows rest on deeply carved sills with consoles and Greek key motif.

The twelve-story shaft is faced in brick, except for its lowest and uppermost (transitional) stories, which are faced in limestone and terra cotta, respectively. All have paired one-over-one double-hung metal sash with stone lintels and sills, except the fourteenth- and fifteenth-story single windows. The latter rest on a molded string course and are surmounted by flat cartouches and draped garlands in bays which are separated by stylized corbels supporting a raised band embellished with stylized rosettes. Three stone balconies with metal decorative railings and consoles enliven the facade.

On the three-story terra-cotta top, each end bay has a sixteenth-story window with a bracketed pediment and a seventeenth-story window with a bracketed cornice. These frame the three central bays, separated by fluted half-columns and organized beneath pilaster-supported arches with raised keystones. Each bay contains trebled windows of fixed central panes flanked by one-over-one double-hung sash side windows. Spandrels have beveled

panels and central disks. The uppermost cornice has been removed. (See King's Views (1912), p. 67 for the original configuration of the cornice.)

WEST 17TH STREET FACADE
This eight-bay facade replicates the central-bay motif from the Fifth Avenue facade. Storefronts retain some original elements: two metal bulkhead gratings; three sets of metal-framed transoms; and the metal-framed service entrance with two sets of metal doors, separated by a fluted pilaster, and surmounted by a dentiled cornice and transoms (one with a ventilation grille). On the top three stories, end bays have trebled windows, which are embellished with surrounds resembling those of the corresponding openings of Fifth Avenue.

SOUTHERN ELEVATION
This elevation is a light brick wall with dark brick and terra-cotta returns and rows of windows.

WESTERN ELEVATION
This elevation, faced in brick, has stone and light brick returns and is pierced by openings with recent metal-framed windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1909: NB 49-1909 [Source: New Building Application]

1955: BN 2962-1955 [Source: Building Notice Application]
Existing window cut down to door on wall between 114-16 and 110-12 Fifth Avenue.
Architect -- Jack Fein Owner -- Manro Realty Corp.

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Trow's Business Directory, 1897, 1906.

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FIFTH AVENUE
Between East 17th Street and East 18th Street
EAST SIDE

97 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/1]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1897-98

SUMMARY

This eight-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and East 17th Street, extending twenty-nine and a half feet along Fifth Avenue and 100 feet along East 17th Street. Constructed in 1897-98, the building is one of many in the district designed by the prolific architect, Robert Maynicke, for the developer, Henry Corn, and is representative of the architect's classically-inspired commercial work. The facades are clad in brick (painted grey) with terra-cotta trim.

HISTORY

Among the early tenants of the building, typical of those in the district, were cloak and suit merchants, such as E. Gelbwaks and M. Goldberg & Sons; Solomon's upholstery; Leventhal & Vogel, furs; Hill Brothers, millinery; and Estey Pianos, one of several piano businesses located in the district. A four-story brick town house constructed sometime prior to 1853 previously occupied the site; in the 1880s it changed in use from residential to commercial. Marion Chevalier, a dressmaker, and George Crane, another piano merchant, were tenants in the earlier building.

ARCHITECTURE

FIFTH AVENUE FACADE
Twenty-nine feet six inches wide, the Fifth Avenue facade is articulated by coursed brick piers rising to the third story capped by cartouches, and plain brick piers culminating in terra-cotta Corinthian capitals at the seventh story. These piers flank one bay of four windows at each story. The ground story has a modern plate glass and stone veneer storefront. The first and third stories are surmounted by terra-cotta entablatures with classical moldings; the third-story cornice is highlighted by dentils and a wave molding. An egg and dart stringcourse surmounts the seventh story. Terra-cotta spandrel panels ornamented with foliated sprays and cartouches separate the stories. Each bay contains four windows with one-over-one

wood sash, separated by spiraled mullions. The arcaded eighth story has round-arched window openings separated by short piers and topped by fluted keystones. The arches are intersected by a molded stringcourse. The building is capped by a modillioned iron cornice.

EAST 17TH STREET FACADE
The 100 foot wide East 17th Street facade has the same overall design and articulation of detail as the Fifth Avenue facade, but it is five bays wide with tripartite windows in each bay. The ground story has a one-bay return of the Fifth Avenue storefront, and plate glass windows topped by modern stucco infill in the other bays, separated by coursed brick piers. The end bays project slightly. Two fire escapes are suspended from the facade.

REAR WALL
The rear wall, visible above the adjacent two-story building on East 17th Street, is clad in red brick and has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

1897-98: NB 484-1897 [Source: New Building Docket]

REFERENCES

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Trow's Business Directory, 1897, 1899.

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99-101 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/2]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Mulliken & Moeller	101 Fifth Avenue Company

DATE OF CONSTRUCTION: 1908-09

SUMMARY

This eleven-story neo-Renaissance style store and loft building, located near the East 17th Street end of the block, is characteristic of the later development phase of the district. Designed by Mulliken & Moeller, the building was erected in 1908-09 for the 101 Fifth Avenue Company. Clad in brick with a stone base and terra-cotta trim, the fifty-nine foot wide facade features a distinctive iron-framed double-height storefront, original to the building.

HISTORY

Among the early tenants of this store and loft building, typical of those in the district, were Cohen Brothers, lace curtains, and Blaskoff & Company, children's clothing, in addition to shirtwaist and cloak and suit merchants. The site was formerly occupied by two stone-faced town houses; 99 was four stories tall and 101 was three stories tall. In the 1880s, Mr. and Mrs. Robert Lenox Kennedy resided at 99 Fifth Avenue, and Mr. and Mrs. Edward Matthews resided at 101 Avenue. Finterbusch Laces & Embroideries was a tenant in one of the town houses at the turn of the century, after it had changed in use from residential to commercial.

ARCHITECTURE

FIFTH AVENUE FACADE
The facade is articulated by end bays of single window openings flanking a central bay of five windows. The stone base features an original two-story iron-framed storefront at the center. The recessed doorway of the storefront is flanked by two large windows at each side which are flush with the facade, while the transoms, carried on iron brackets, project. An ornate molded spandrel separates the first story from the second, which forms a five-part angled bay window with glazed transoms. Entrances to the building flank the storefront; the southern entrance has an original pedimented surround and wood doors, while the northern entrance has a modern stone surround with glass and metal doors. The end bays at the second story have modern single-pane windows. The third story, which makes a transition from the base to the midsection of the building, has the same configuration as the stories above but it is faced in stone, and is set off by shallow cornices which cap the base. The fourth through the ninth stories are faced with brown brick. The windows have one-over-one wood sash with molded mullions between them. The wide center bay is slightly recessed, and has

simple brick spandrels between the stories. At the ninth story, the end bays are flanked by terra-cotta cartouches and the center bay is topped by modillions which support a decorative stringcourse. The tenth and eleventh stories are faced in terra cotta, with ornate classical moldings and foliated elements highlighting the piers. Large, scrolled brackets support a modillioned cornice which is surmounted by a shallow pediment.

NORTHERN ELEVATION
The northern elevation, visible above the adajacent eight-story building, is dark brick with three-over-three metal-framed windows. It has no significant architectural features.

SOUTHERN ELEVATION
The southern elevation, visible above the adjacent eight-story building, is dark brick with one-over-one metal-framed windows. It has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1908-09: NB 159-1908 [Source: New Building Docket]

REFERENCES

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Phillips Elite Directory, 1905, 1911, 1913.

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103 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/4]

PIERREPONT BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Louis Korn	Josiah S. Lindsay

DATE OF CONSTRUCTION: 1895

DESCRIPTION

This eight-story Beaux-Arts style store and loft building, located at the middle of the block, is characteristic of the later development phase of the district. Twenty-nine feet six inches wide, the Pierrepont Building is clad in brick with ornate terra-cotta trim. Through the fifth story, the stories are quite tall with tripartite wood-framed show windows culminating in a round arch at the fifth story; the shorter stories above have bays of four windows each containing one-over-one wood sash. Fluted and banded terra-cotta pilasters with festoon capitals flank a modern glass and metal storefront at the double-height ground story; original iron colonnettes flanking the center window of the storefront are extant. This is surmounted by a foliated terra-cotta frieze with the name "Pierrepont" at the center. At the second story, terra-cotta end pilasters with foliated shafts and anthemion capitals are surmounted by a frieze of rosettes and acanthus leaves. Above, fluted brick pilasters with terra-cotta bases and stylized Corinthian capitals rise two stories, supporting the round arch with classical moldings at the fifth story; garland wreaths accent the spnadrels. The show windows have colonnette mullions and the spandrels between the stories are accented by festoons. The sixth through the eighth stories flanked by pilasters which repeat the decorative elements used below; engaged colonnettes separate the windows. A rosette frieze tops the sixth story. The windows at the eighth story, above a festooned spandrel, have arched surrounds with keystones and egg and dart moldings. The facade is capped by a festooned frieze and a modillioned cornice.

HISTORY

One of several buildings in the district designed by Louis Korn, the Pierrepont Building is demonstrates the strong influence of the classical architectural vocabulary on commercial architecture of this period and the impact of the 1893 World's Columbian Exposition in popularizing the French Beaux-Arts style. Erected in 1895-96 for Josiah S. Lindsay, the building takes its name from Edwards Pierrepont (1817-92), a prominent lawyer very active in the Democratic Party during the Civil War, who was a member of the 1867 convention for the framing of a new New York State Constitution and went on to become Attorney-General of the United States in 1875. From the 1870s until his death, Pierrepont owned the brownstone town house which formerly occupied the site of this building. The variation in floor height and window treatment of the Pierrepont Building suggests that it was de-

signed to accommodate showrooms as well as offices and loft space. The early tenants of the building, characteristic of those in the district, included the Art Interchange, a publisher; Haas Brothers, fabrics, as well as several upholsterers; J.L. Mott, bathroom fixtures; Quantz, kid gloves; and A.H. Rice, silks. Bamburg and Risser, another silks merchant, occupied the street-level store around 1911.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: NB 1034-1895 [Source: New Building Docket]

REFERENCES

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105-107 FIFTH AVENUE between East 17th Street and East 18th Street (East Side)
[Tax Map Block/Lot: 846/71]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1901-02

SUMMARY

This eleven-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located at the southeast corner of Fifth Avenue and East 18th Street, extending sixty-six feet along Fifth Avenue and 128 feet along East 18th Street. Constructed in 1901-02, it is one of many buildings in the district designed by the prolific architect, Robert Maynicke, for the developer, Henry Corn, and is representative of the architect's classically-inspired commercial work. The facades are clad in buff-colored brick with a stone base and accented with terra-cotta trim.

HISTORY

The early tenants of this store and loft building are typical of the fashion and home furnishings businesses that were centered in the district, including Alley & Cohn and L.E. Rosenfeld, cloak and suit merchants; S. Stein, woolens; Gage Brothers, hats; Haas Brothers, fabrics; Schweizer & Company, Swiss embroideries; and two lace curtain merchants, J.A. Brittain and J. Bromley. The site of the building was previously occupied by a four-story stone-faced town house at 105 Fifth Avenue and a large three-story stone-faced mansion at 107 Fifth Avenue, both constructed prior to 1853.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade is divided vertically into three major bays by broad piers, and horizontally into a base, midsection, and top. The stone piers at the first two stories are set on granite bases and deeply rusticated, while those at the third story have shallower courses. The ground story has a modern glass and aluminum storefront with signage; the southernmost bay has a glass door. Above, each bay contains three square-headed window openings containing one-over-one wood sash, separated by short piers. At the second story, these piers are topped with scrolled brackets. Above the second and third stories are entablatures capping the base of the building. The midsection of the building is articulated by buff-colored brick piers rising from the fourth to the eighth story. Spandrel panels between the stories are accented with terra-cotta paterae at the center of each, and small dentiled moldings. At the eighth story, the piers are topped with terra-cotta wreaths and the windows have fes-

tooned lintels. Molded cornices intersect the piers above the eighth and tenth stories, delineating the crown of the building. The three bays culminate at the ninth and tenth stories in a double-height arcade with molded spandrels and mullions, superimposed by engaged Ionic columns, all in terra cotta. The arches are highlighted by small keystones and flanked by rondels in foliated spandrels. The eleventh story forms a clerestory embellished with terra-cotta wreaths. The window surrounds are trimmed with laurel moldings. Above a band of fretwork, a deep dentiled and modillioned cornice caps the facade.

EAST 18TH STREET FACADE
The East 18th Street facade is divided into six major bays. The overall design and articulation of detail is the same as that on the Fifth Avenue facade. The ground-story storefronts retain their original iron-framed transoms, cornices, and some of the base grilles, although they have modern paneled infill. The easternmost bay has a double wood and glass door and a metal service door, both set into the original iron enframement.

SOUTHERN ELEVATION
The southern elevation, visible above the two-story building at 3 East 17th Street, is brick with metal-framed one-over-one windows with flush sills and lintels. It has no significant architectural features.

REAR WALL
The rear wall, clad in red brick, is partially visible above the eight-story building at 6 East 18th Street. It has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1901-02: NB 1265-1901 [Source: New Building Docket]

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Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 44.

Fifth Avenue Between East 17th Street and East 18th Street (East Side)
continuation of . . . No. 105-107 Fifth Avenue

New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 1322-E7.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.

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FIFTH AVENUE
Between West 17th Street and West 18th Street
WEST SIDE

118-120 FIFTH AVENUE between West 17th Street and West 18th Street (West Side)
[Tax Map Block/Lot: 819/37]

TYPE	STYLE
Store & Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John B. Snook Sons	Eugene Hoffman (Estate of)

DATE OF CONSTRUCTION: 1905-1906

SUMMARY

This eleven-story neo-Renaissance style store & loft building, characteristic of the later development phase of the district, is located at the northwest corner of West 17th Street and Fifth Avenue. Fifty-two and a half feet wide on Fifth Avenue and one hundred ten feet wide on West 17th Street, it is faced in brick, limestone and terra cotta. The three bays on Fifth Avenue, and six bays on West 17th Street are treated almost identically. Its three-story rusticated limestone base was copied from 122-124 Fifth Avenue, just to the north.

HISTORY

Built in 1905-06 for the Estate of E. A. Hoffman, this store and loft building was designed by the well-known New York architectural firm of John B. Snook Sons. Early tenants included J.L. Mott, bath and garden fixtures, around 1911. This store and loft building imitated the first three stories from the adjacent building, 122-24 Fifth Avenue, to form a continuous base across half of the Fifth Avenue block front between West 17th and West 18th Streets, and 160 feet west from the corner of West 17th Street. It replaced two brownstone-fronted dwellings.

ARCHITECTURE

FIFTH AVENUE FACADE
The rusticated three-story limestone base has, at the first story, recent brick infill, aluminum-framed show windows, and a modern glass, brass, and granite doorway in the northern bay, but exists essentially intact above the first story. Above the first story the windows have paired one-over-one double-hung wood sash and are separated by metal-clad mullions. The second story window enframements are treated as flat arches, with rusticated limestone voussoirs, under a shallow dentiled cornice. The third story windows are simply recessed into the limestone. A limestone cornice with egg and dart molding separates the base from the coursed-brick midsection.

The fifth through eighth stories are banded off-white brick; the ninth

story is terra cotta. Each pair of windows in the midsection shares a single stone sill and a metal lintel. A terra-cotta cornice, with block modillions and four ornate consoles surmounted by massive stone blocks, separates the midsection from the two-story decorative terra-cotta attic section. The tenth and eleventh stories are treated as a two-story flat-arched arcade; the four piers of the facade are finished as pilasters, and each arch carries a voluted keystone. The simple rectangular spandrels between the windows have raised perimeter moldings. The deep copper cornice is intact and features block modillions and egg and dart molding.

WEST 17TH STREET FACADE
Six bays wide, this facade is treated similarly to the Fifth Avenue facade, except that the mullions are limestone at the second and third stories and brick above. At the ground story, recent brick and glass infill has been substituted in the original show window openings of the first five bays from the Fifth Avenue corner, although all but the first bay retain their original sheet-metal show window hoods. The sixth bay service entrance retains its original configuration of openings and decorated cast-iron frames. The door itself is an early metal-clad double door under transoms.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 413-1905 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 279.

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122-124 FIFTH AVENUE between West 17th Street and West 18th Street (West Side)
[Tax Map Block/Lot: 819/39]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1899-1900

SUMMARY

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is a T-shaped structure with three discontinuous facades, at 2 West 18th Street, 3-7 West 17th Street, and 122-24 Fifth Avenue. Each facade is given a tripartite arcaded organization. It is fifty feet wide on West 17th Street, sixty feet wide on West 18th Street, and seventy-one feet wide on Fifth Avenue. Designed by Robert Maynicke and built for Henry Corn, in 1899-1900, it established the rusticated limestone base continued at number 118 Fifth Avenue, designed by John B. Snook Sons and built for the Estate of E. A. Hoffman, in 1905-06.

HISTORY

Built in 1899-1900 for real estate developer, Henry Corn, this store and loft building was designed by the prolific Ladies' Mile architect, Robert Maynicke. It replaced two brownstone-faced dwellings on Fifth Avenue. Early tenants were characteristic of the district and included a millinery business, around 1906, and book and magazine publishers, such as John Mitchell, publishers, and Sartorial Art Journal, both around 1905. It also housed Morris Vogel, jewelry, around 1906, and the Anthony & Scovill Co., manufacturers of photographic apparatus, around 1902.

ARCHITECTURE

FIFTH AVENUE FACADE
This, the primary facade of the building, uses limestone throughout. It has a three-story rusticated limestone base, an arcaded midsection, and an attic story, capped by a bracketed sheet-metal cornice. At the first story, in the center bay, a portico supported by two polished granite columns frames a recent glass and metal door. The vestibule behind the door appears to have been previously open to the street. It is three-sided, and has four sets of paired columns supporting carved fascias. The spaces, perpendicular to the street, between the columns, have been filled in with artificial stone panels. The southern bay at the first story has a recent glass and metal show window. The northern bay also has a recent show window although it maintains the earlier transoms. Both show windows retain sheet metal-hoods with metal panels above. The second through ninth stories have wood one-over-one double-hung windows, arranged three to a bay. The second-story windows have metal mullions; those above have

limestone mullions. The ninth-story windows are curved to fit the arches. The four limestone pilasters of the midsection have simple bases and impost blocks decorated with egg and dart molding. The three arches are also decorated with egg and dart molding and have large consoles as keystones. Four roundels are situated in the spandrels between the arches. The tenth-story attic is separated from the midsection by a narrow cornice and has paired windows at each bay. A modillioned and dentiled metal cornice caps the facade.

WEST 18TH STREET FACADE
Designed with three bays, the facade at number 2 West 18th Street, maintains the three-story rusticated limestone base, the arcaded midsection, and attic story, although above the third story the building is faced in red brick. The first story has a service entrance, and a projecting show window in the western bay which has had the window stuccoed, although it retains the original form and fluted cornice. Above the first story the windows all have one-over-one double-hung, wood-framed sash in a tripartite arrangement of two narrow windows flanking a wider one. The mullions are all cast-iron with impressed decoration, above the second story. The mullions of the second story are cast-iron pilasters. Louvers and vents fill the second-story windows of the western bay. The four brick pilasters of the midsection have simple limestone bases and limestone impost blocks decorated with egg and dart molding. The three arches are also decorated, as on Fifth Avenue, with egg and dart moldings and have large consoles as keystones. Four roundels are situated in the spandrels between the arches. A narrow cornice separates the midsection from the one-story attic. A bracketed metal cornice caps the facade.

WEST 17TH STREET FACADE
The facade at number 3-7 West 17th Street is arranged in three bays like the facades at Fifth Avenue and West 18th Street, but it is markedly different because the western bay is recessed, and because each bay has two rather than three windows. The eastern bay of the first story is a service entrance and retains the original configuration of a vertical cast-iron pilaster separating it from side lights and a transom, which currently holds a ventilation louver. The center bay of the first story is filled in with aluminum, but retains an early show window configuration. The western bay has an early round-cornered projecting show window which, although filled in with plywood, still retains the transoms. The windows have one-over-one double-hung wood-framed sash and have cast-iron pilasters at the second story as mullions, and undecorated metal mullions above. The cornice and belt courses follow the contours of the building; there are only three roundels at the ninth story.

WESTERN ELEVATION
This elevation is visible from West 17th Street and is adjacent to the parking lot at number 9 West 17th Street. The wall is red brick and has four bays of ten windows. The windows have metal-clad one-over-one double-hung sash and have sliding metal shutters, still in place. There is no applied architectural detail.

WESTERN ELEVATION
Visible from West 18th Street, this red brick elevation has four bays of one-over-one double-hung windows with most of its sliding metal shutters intact.

REAR WALL
This red brick wall has no applied architectural detail, and is punctuated by one vertical row of one-over-one double-hung aluminium-framed windows with sliding metal shutters. The first, third, seventh and eighth stories have either brick or ventilation infill.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1900: NB 878-1899 [Source: New Building Docket]

1910: Alt 2651-1910 [Source: Alteration Docket]
Show window at number 124 Fifth removed and new store entrance installed.
New show window installed at West 17th Street.
Architect -- John B. Snook Sons Owner -- Eugene A. Hoffman (Estate of)

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 280.
Phillips Elite Directory, 1874, 1877, 1902, 1905, 1906, 1911, 1913.

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126-128 FIFTH AVENUE between West 17th Street and West 18th Street (West Side)
[Tax Map Block/Lot: 819/44]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1905-06

SUMMARY

This fifteen-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Fifth Avenue and West 18th Street. Designed by Robert Maynicke, the building was constructed in 1905-06 for Henry Corn. Sixty feet wide on Fifth Avenue, and one hundred fifteen feet wide on West 18th Street, it is faced in buff-colored brick with a three-story rusticated limestone base and terra-cotta decoration above the eleventh story. The show windows along West 18th Street retain much of their original detail, but those on Fifth Avenue have been altered. Under the festooned portico on Fifth Avenue, is a recent metal and glass entrance and show window. Above the second story the building is arranged into bays with three aluminum-framed one-over-one double-hung windows. The cornice has been removed.

HISTORY

Built in 1905-06 for real estate developer, Henry Corn, this store and loft building was designed by his favored architect, the prolific Robert Maynicke. The building replaced the fashionable Hotel Logerot, owned by Richard de Logerot, Marquis de Croisic, a member of New York's "400." The Hotel Logerot was created by converting three, four-story brownstone-fronted dwellings; one of which was the "old Burnham mansion" at 128 Fifth Avenue. The Traveller's Club occupied the Burnham mansion from 1867 to around 1890.

The early tenants of the current building were characteristic of district and included: Gerhardt & Co., hats, around 1907; Allen Woolen Mills, around 1910; and Johnson & Cowdin Co., ribbons, around 1911.

ARCHITECTURE

FIFTH AVENUE FACADE
Four two-story rusticated limestone piers, set on polished gray granite blocks, define the three-bay organization which characterizes this facade. In the southern end bay, a large portico supported on granite columns with a festoon-carved fascia surrounds a recent corrugated aluminum and glass entrance. The center and northern end bays have a recent show window and multi-door entrance respectively, surmounted by a large sign; the stone-work is intact behind the sign. The two mullions in each window bay of the second story are carved stone. A stone cornice caps the second story. The

facing of the third story is banded limestone. The mullions are uncarved limestone. A beltcourse separates the third and fourth stories. The fourth through the eleventh stories are faced in buff-colored brick. The three windows of each bay share a stone lintel and sill. A terra-cotta beltcourse with decorative brackets separates the midsection from the arcaded twelfth through the fourteenth stories. Each bay terminates in a segmental arch embellished with a keystone and decorated impost blocks. There are decorated spandrels between the twelfth and thirteenth stories and a bracketed pediment over the center window of each bay at the thirteenth story. A terra-cotta beltcourse separates the fourteenth and fifteenth stories. A cornice has been removed although the decorated brackets remain.

WEST 18TH STREET FACADE
The six bays of this facade are treated similarly to the Fifth Avenue facade above the first story show windows. The show window configuration is intact including the three transoms and cast decoration inside the frames; there is some alteration to the show window bulkheads. The two eastern bays are surmounted by a large sign as on Fifth Avenue. The service entrance at the western end bay has its original intricate configuration of transoms and side lights with cast decoration on the face of the frame moldings; the metal door is recent.

SOUTHERN ELEVATION
Visible over the roof of the ten-story store and loft building at number 122-124 Fifth Avenue, are two bays of three one-over-one aluminum double-hung windows. There is no applied architectural detail.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-06: NB 101-1905 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 12.
Moses King, King's Handbook of New York City (Boston, 1893), 152, 230.
Lain's New York & Brooklyn Elite Directory, 57.
Landmarks Preservation Commission, Research Files.
Arthur Bartlett Maurice, Fifth Avenue (New York, 1918), 145-146.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 8.
William Perris, Maps of the City of New York (New York, 1853), vol. 4, pl. 56.

Real Estate Record & Guide, Jan. 20, 1894, 133.
Real Estate Record & Guide, Nov. 4, 1904, 1037.
Trow's Business Directory, 1910.
Walton Advertising and Printing Company, Fifth Avenue (New York, 1915), 21.

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FIFTH AVENUE
Between East 18th Street and East 19th Street
EAST SIDE

109-111 FIFTH AVENUE between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lot: 847/1]

CONSTABLE BUILDING

TYPE	STYLE
Store and Office	Neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William Schickel & Co.	Henrietta Constable (Estate of)

DATE OF CONSTRUCTION: 1894-95

SUMMARY

This twelve-story Neo-Renaissance store and office building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and East 18th Street, extending 100 feet along Fifth Avenue and 200 feet along East 18th Street. Designed by William Schickel & Co., it was built in 1894. A fireproof structure clad in limestone, it is notable for the quality of its materials and Italian Renaissance ornament. Rectangular at the basement level, the building recedes in plan at the rear until the fourth floor at which point it rises in a general "L" shape with its two wings presenting solid masses on both street frontages. Above the ground floor, almost all its windows are intact.

HISTORY

The Constable Building was originally planned in 1893 for "manufacturing and workshop" purposes, but was changed to an office building before construction began in 1894. It was built by the estate of Henrietta Constable on a lot, formerly the site of the Belmont Mansion, bought in 1893. Henrietta Arnold Constable was the daughter of Aaron Arnold, founder of Arnold Constable & Co., and the wife of James M. Constable, Arnold's partner. It was designed by William Schickel & Co. and built by Marc Eidlitz & Son, both prominent firms. Interior and exterior ornamental iron and bronze work was by Hecla Iron Works, a leading manufacturer. In every way, in its planning, construction, interior and exterior finishes, and design it was a first-class building intended to attract good tenants.

From its opening to the present day the Constable Building has had the same kinds of tenants, including architects, publishers, and clothing makers, making it a characteristic example in the district. Such tenants typically required good light and had a taste for well-designed buildings. Among the more prominent tenants in the early years were the architectural firms of William Schickel & Co., Henry Bacon, Hiss and Weekes, Cass Gilbert, and Robert Maynicke; the Aldine Club, for publishers, artists,

authors, and painters in the publishing business or related fields, from its opening until 1909; and the publisher of Munsey's Magazine, Frank A. Munsey.

Significant exterior alterations to the Constable Building have been minor. The main building entry with its decorative lampposts and Italian Renaissance doorway, and the ground level windows were remodeled in 1955. The two-story stone base of the building has been painted and the fine sidewalks have been altered.

ARCHITECTURE

FIFTH AVENUE FACADE

The facade is in an elaboration of a commonly found type: a three-part vertical composition with differentiated end bays, including a two-story base and one-story mezzanine, a six-story shaft, an additional upper-level transitional zone of two stories, and a one-story capital. Ornamentation is derived primarily from Italian Renaissance sources. The entire facade is clad in limestone. All windows above the ground floor appear to be original with metal or metal-clad frames and wood sash. Except for three central bays with pivoting windows in the second story, all windows are double hung. Ground floor windows are all altered.

The two-story base is a rusticated Doric pier order with large, originally ornamental, doorways beneath decorative windows in the end bays. The ornament around the main building entry at the north side of this facade has been removed. Around the entry to the corner store is a decorative frame surmounted by a bracketed hood. Above each entry is a pair of windows enframed by a complex molding. The three central bays of the base are recessed behind rusticated piers.

The third story mezzanine level consists of five bays of paired windows in a smooth wall. This level is crowned by a projecting belt course of fretwork.

The shaft section, running from the fourth through the ninth stories is the most complex, terminating in an arcade level with giant arches over the three central bays and small paired arches over the end bays. The spandrels of the three central bays on this level are embellished with carved garlands and wreaths. There are bracketed stone balconies in the end bays at the fifth story, and an elaborate ornamental bronze balcony in the central bay at the sixth story. Paired windows in the end bays are framed in projecting moldings. The three window groups of the three recessed central bays are unframed but separated vertically by paneled spandrels. The shaft section has a minor projecting belt course below the arcade level and a more prominent one above it. The two-story upper-level transitional section consists of a central arcade with recessed spandrels,

and end bays with a pair of windows on each floor. This section is crowned with a projecting belt course.

The one-story capital section consists of ten single windows separated by decorative panels. The facade is crowned by a prominent projecting copper cornice.

EAST 18TH STREET FACADE
This facade is a larger version of that on Fifth Avenue, with a few minor differences. In the easternmost end bay ten windows scattered from the second to the tenth floors have been replaced by louvers. Both entries, at either end of the facade are intact, but the freight entry at the eastern end was designed without the bracketed hood.

NORTHERN ELEVATION
The northern elevation is in two main parts, along the northern end of the building at the property line, and behind the East 18th Street wing of the building. On the western end, the limestone decoration of the Fifth Avenue facade turns the corner on the exposed five upper floors. The remainder of this wall and the rear of the East 18th Street wing are of light colored, light-reflecting brick. These walls have double-hung windows with wood sash and frames except on the third and eleventh floors where there are new anodized aluminum windows.

The eastern elevation is in two main parts, along the eastern end of the building at the property line, and behind the Fifth Avenue wing of the building. On the eastern end, the limestone decoration of the East 18th Street facade turns the corner on the exposed five upper floors. The remainder of this wall and the rear of the Fifth Avenue wing are of light colored, light-reflecting brick. These walls have double-hung windows with wood sash and frames except on the third and eleventh floors where there are new anodized aluminum windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1894: NB 72-1894 [Source: New Building Application]

1955: Alt 190-1955 [Source: Alteration Docket]
Entranceway altered, public lobby modernized.
Architect -- Nathan R. Ginsburg Owner -- Rothclo Corporation
Builder -- Herbert Construction Co.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Club Men of New York (New York, 1898), 5.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 67.
History of Real Estate Building and Architecture (New York, 1967), passim.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Moses King, Notable New Yorkers of 1896-99 (New York, 1899), 402.
Moses King, King's Photographic Views of New York (Boston, 1895), 188,528-9
Moses King, King's Views of New York 1896-1915 and Brooklyn 1905 (1896-1915, rpt. New York, 1980), [1896] 23.
Landmarks Preservation Commission, Research Files.
Manhattan Land Book (New York: G. W. Bromley, 1934), pl. 43.
Manhattan Land Book (New York: G. W. Bromley, 1955), pl. 43.
Margaret Moore, End of the Road for Ladies Mile (New York, 1986), 47, 63.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 45.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337-B3.
Trow's Business Directory, 1898-1910.
Henry F. Withey and Elsie Rathburn Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 539-540.

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113-115 FIFTH AVENUE between East 18th Street and East 19th Street (East Side)
[Tax Map Block/Lot: 847/62]

See listing under 881-887 Broadway

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FIFTH AVENUE
Between West 18th Street and West 19th Street
WEST SIDE

130-132 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/38]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1902-03

SUMMARY

This eleven-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located at the corner of Fifth Avenue and West 18th Street, extending seventy-nine feet along Fifth Avenue and one hundred thirty-five feet along West 18th Street. Designed by the prolific architect, Robert Maynicke, for real estate developer Henry Corn, the building was constructed in 1902-03. The rusticated brick facade, deeply carved stone, and heavy corner piers give it an appearance of masonry load-bearing construction, belying its modern steel frame skeleton. Although the building's windows are replacements, the store-fronts maintain their original configuration, despite replacement glass, and the West 18th Street show windows retain an antefix cresting over the roofline.

HISTORY

The present building replaced Chickering Hall, famous as a musical and social center in the district before its change from a residential to a commercial district. Built in 1872 by the Chickering Piano Company, Chickering Hall was designed primarily as a showroom and demonstration auditorium, but due to its location and its fine acoustics it soon became an important New York City auditorium. A large, boldly designed brick building, it featured an arcaded second story.

The current building was entirely leased from plans. Characteristic of the district, tenants in the present building have included lace, millinery, suit and cloak businesses, and other general fashion concerns.

ARCHITECTURE

FIFTH AVENUE FACADE
The facade is organized in three sections. Four strongly rusticated piers on massive granite bases create three bays and support a cornice over the two-story base. Original, arched, hooded entrances remains at both end bays. The northern bay entrance projects from the facade and the hood rests on polished granite doric columns. The southern bay entrance has a similar hood, but is set flush against the facade, resting on carved brackets. The original ground-story show window frame has recent glass and metal sign infill. At the second story, colonettes divide the windows in the bays. The midsection is of coursed brick accented by deeply rusticated stone quoins which continue the three-bay organization seen on the base. The ninth and tenth stories contain three bays in an arcade under varigated stone arches, with decorated spandrels and carved pilasters serving as mullions to separate the windows. At the tenth story a cartouche caps each pier flanking the bays and a console sits over the center window in each bay. A bracketed and dentiled cornice surmounts the facade.

WEST 18TH STREET FACADE
This facade is organized in five bays treated identically to the Fifth Avenue facade. The shop fronts have new glass in the show windows and transoms, but the early form and antefix cresting remains. The ground story of the western bay has a service entrance, with replacement doors.

NORTHERN ELEVATION
This elevation has no applied architectural detail. There are no windows. A faint painted sign advertising shirts is barely visible.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-02: NB 176-1902 [Source: New Building Docket]

REFERENCES

Theodore James, Jr., Fifth Avenue (New York, 1971), 120.
Landmarks Preservation Commission, Research Files.
Maxwell F. Marcuse, This Was New York! (New York, 1969), 355.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 9.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337-B6.
Phillips Elite Directory, 1905, 1910, 1913.
Real Estate Record & Guide, Aug. 2, 1902, 163.

Trow's Business Directory, 1897.

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134 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/44]

TYPE	STYLE
Converted Dwelling	Late 19th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Charles R. Behrens	Henry Beadel

DATE OF CONSTRUCTION: 1853/1895

DESCRIPTION

This five-story, converted dwelling, is located in the middle of the block. Twenty-five feet wide, it has a cast-iron facade designed in a late nineteenth-century commercial style. There are aluminum replacement windows at the second story and a modern glass and aluminum storefront with signs, glass entrance doors, and metal security gate at the ground story. Between the first two stories is recent brick infill. Remnants of the cast-iron pilasters may be seen at the second story. The third through fifth stories still retain their original window configuration, of eight vertically-oriented, wood casements under transoms, and most of the original decorative iron detailing. There are simple cornices at the third and fourth-story levels and at the roof. The fascia under the terminating cornice has a repeated pattern of garlands and swags.

HISTORY

Built around 1853 for Henry Beadel, this building was originally a brownstone-faced dwelling of four stories with a basement. It was altered for commercial use in 1888 by the important New York architectural firm of D. & J. Jardine. An 1895 alteration replaced the facade with the current cast-iron front. A notable tenant at 134 Fifth Avenue was the "School of Industrial Art and Design for Women" from about 1881 through 1893.

DEPARTMENT OF BUILDINGS INFORMATION

1888: Alt 1169-1888 [Source: Alteration Docket]
Basement and first stories opened into a single story, and given a new storefront.
Architect -- D. & J. Jardine Owner -- Henry Beadel (Estate of)

*1895: Alt 954-1895 [Source: Alteration Docket]
Front walls of building above the second story replaced with a cast-iron front.
Architect -- Charles R. Behrens Owner -- Henry Beadel

1949: Alt 2027-1949 [Source: Alteration Docket]
New storefront installed at first story.
Architect -- Gustave Goldman Owner -- 134 Fifth Avenue Corp.
Tenant -- Tower Luncheonette Inc.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
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New York City, Tax Assessment Records, Ward 18, 1853, 1854, Municipal Archives and Records Center.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337 B5.
Phillips Elite Directory, 1874, 1882, 1890.
Trow's Business Directory, 1897.

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136 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/45]

ANDREWS COFFEE SHOP

TYPE	STYLE
Taxpayer	Does Not Apply
ARCHITECT	ORIGINAL OWNER
Unknown/Maurice Intrator	Joseph Paine

DATE OF CONSTRUCTION: 1850/1960

DESCRIPTION

This two-story, twenty-five foot wide taxpayer, located at the middle of the block, has a recent aluminum facade, featuring a large sign with the name "Andrews Coffee Shop" over a modern plate-glass storefront.

HISTORY

Constructed in 1850 for Joseph Paine, this building was originally a brownstone-faced residence of four stories with a basement. The front of the building was entirely rebuilt in 1894, and presumably given a commercial facade. After a fire in 1960 the upper stories were removed, and in 1982 the building was resurfaced. Early commercial tenants of the building included piano merchants, importers of Japanese goods, and apparel businesses.

DEPARTMENT OF BUILDINGS INFORMATION

*1894: Alt 251-1894 [Source: Alteration Docket]
Entire facade replaced.
Architect -- Van Auken & Forbes Owner -- David Steiner, Esq.

1920: Alt 35-1920 [Source: Alteration Docket]
Existing cast-iron columns replaced by steel beams. New storefront installed.
Architect -- J. Odell Whitenack Owner -- Stel. Markantonis

*1960: Alt 260-1960 [Source: Alteration Docket]
As the result of fire damage, upper stories were removed and a new roof installed.
Owner -- Harvard Realty Co. Engineer -- Maurice Intrator

REFERENCES

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Phillips Elite Directory, 1911, 1913.

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138 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/46]

TYPE	STYLE
Converted Dwelling	20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Lorenz Weiher, Jr.	William H. Paine

DATE OF CONSTRUCTION: 1847/1919

DESCRIPTION

This four-story, converted dwelling, is located at the middle of the block. It is twenty-seven feet wide, and has a stuccoed facade designed in a twentieth-century commercial style. Despite the recent restuccoing, and wood replacement windows, the building retains its previous configuration of four windows in a band at each story, except for the second story where a mullion has been added to a double-width center window to match the upper stories. The first story glass and aluminum storefront is a recent alteration. The modillioned roof cornice survives from an early alteration.

HISTORY

Built about 1847-48 for William H. Paine as a dwelling of four stories with a basement, the building's appearance was significantly changed in 1886 when it was given a commercial facade, in a typical alteration for the district. Tenants, characteristic of historical trends in this area, have included a Japanese and Chinese goods business in 1884; Hardman Peck & Co., and Harrington, piano merchants, around 1897-1911; Wheeler Vander, art publishers, around 1905; and two cloak and suit merchants around 1911. In a 1919 alteration, a "penthouse" was removed, which may account for the

discrepancy between the original number of stories and what appears today.

DEPARTMENT OF BUILDINGS INFORMATION

*1886: Alt 2265-1886 [Source: Alteration Docket]
Facade removed and replaced with an iron front.
Architect -- Robert Napier Anderson
Owner -- Countess Emily Chouteau Sanford Sala

1911: Alt 2965-1911 [Source: Alteration Docket]
Show window with plate glass, cast-iron mullions and galvanized iron cornice rebuilt within building line.
Architect -- H. C. Meader Owner -- Hardman Peck and Co.

*1919: Alt 2499-1919 [Source: Alteration Docket]
Ornamental iron work above the first story replaced with galvanized iron panels and window frames. Penthouse removed.
Architect -- Lorenz Weiher, Jr. Owner -- M & S Bakery and Lunch Co.

REFERENCES

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 12.
New York City, Tax Assessment Records, Ward 18, 1845, 1847, 1848, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1911.
Trow's Business Directory, 1897.

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140 FIFTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 820/47]

CORN EXCHANGE BANK BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1899-1901

SUMMARY

This twelve-story, neo-Renaissance style, store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Fifth Avenue and West 19th Street, extending twenty-eight feet along Fifth Avenue and one hundred sixty feet along West 19th Street. Designed by the prolific Ladies' Mile district architect, Robert Maynicke, for his frequent client, real estate developer, Henry Corn, to house the Corn Exchange Bank on the ground floor, it was built in 1899-1901. Faced in limestone, brick and terra cotta, the building has strongly articulated vertical bays which are repeated six times on West 19th Street and once on Fifth Avenue. The majority of the two-story metal and glass show window units in the base are intact. The windows throughout the building above the second story have one-over-one wood sash and appear to be original.

HISTORY

The Corn Exchange Bank Building replaced a brownstone townhouse with a rear yard and stable. The Corn Exchange Bank was in business until about 1912. Tenants on the upper floors of the building were characteristic of the district and included upholsterers, around 1905-11; a lace merchant, and a cloak and suit business, around 1905-1906; and Hardman Pianos, around 1911.

ARCHITECTURE

FIFTH AVENUE FACADE
The facade is organized in a tripartite scheme. The two-story base is articulated by heavily rusticated limestone piers on granite bases. These support a segmental arch with voussoirs and a keystone above the recessed, two-story show window opening. A recent aluminum and glass storefront with sign now appears at the first story under the original show window unit's metal spandrel. The entrance has the original three-tiered, multi-lite transom over a glass and metal door of recent date. All the windows above the first story are early or original, wood-framed. The second-story show window is shaped to fit the arch and has one-over-one, double-hung, windows flanking a single-pane stationary window with cast-iron colonettes as mullions. The third story is bracketed by two cornices and has three windows framed with carved limestone molding. The fourth

through the tenth stories are expressed as a tall segmental arch in terra cotta; the archivolt having alternating carved and uncarved voussoirs and a keystone flanked by banded brick piers. Three windows per story are set in the arch. Alternating between the stories are decorative terra-cotta spandrels and a single pediment over the middle window; a triangular pediment at the fifth and ninth stories and a segmental arched pediment at the seventh story; the edges of the arched pediments on both facades have been removed. Large double consoles surmounting the piers support the modillioned cornice over the tenth story. The eleventh and twelfth stories' windows are framed with a continuous terra-cotta molding similar to the third story, and have a molded spandrel between. A narrow parapet with antefix which surrounded the roofline has been removed. A tall columnar water tower rises above the Fifth Avenue facade.

WEST 19TH STREET FACADE
This facade repeats the bay treatment established on the Fifth Avenue facade, for a total of six bays. Although the seventh bay has a very simplified treatment of two windows at each story under a single lintel, and has no ornate cornice, it is original. A fire escape located at the third bay from the eastern corner, cuts through the cornice at this point. The first, third and fifth bay, first-story show windows are mostly intact, with projecting standing-seam metal roofs, rounded glass corners, and original metal baseboards. The first bay show window is wood-framed with decorated cast-iron mullions, and has two rows of transoms instead of one row as found on the third and fifth bays. The second bay has the original configuration but has been mostly clad in plywood and aluminum, the fourth bay show window is a recent glass and corregated aluminum replacement. The sixth bay show window is original, but does not project from the facade; it has a cast-iron pilaster separating a show window and transom from early, glazed double doors. The seventh bay is a service entrance and has a wrought-iron, double-door gate.

SOUTHERN ELEVATION
Visible over the roof of number 135 Fifth Avenue, the southern elevation i red brick and has irregularly spaced and sized windows. There is no applied architectural detail. A water tower is at the rear of the roof.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1901: NB 2124-1899 [Source: New Building Docket]

REFERENCES

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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.

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New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337 B6.

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FIFTH AVENUE
Between East 19th Street and East 20th Street
EAST SIDE

119-121 FIFTH AVENUE between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/1]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John H. Duncan	City Investing Company

DATE OF CONSTRUCTION: 1905-06

SUMMARY

This richly ornamented eight-story neo-Renaissance L-shaped store and loft building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and 19th Street extending forty-six feet along Fifth Avenue and 125 feet along East 19th Street. Designed by the prominent architect John H.Duncan it was built in 1905-06 as an annex to the Lord & Taylor department store which occupied most of the block bounded by Broadway, Fifth Avenue, 19th, and 20th Streets. Notable features of this Italian Renaissance-inspired design include four-story arches with console keystones, an attic frieze decorated with trophy panels and swags, and a strongly projected galvanized iron cornice.

HISTORY

This building was erected by the City Investing Company, a real estate investment firm, although it was designed specifically for Lord & Taylor and was connected by a bridge to their recently completed annexes at 4 East 20th Street and 129-131 Fifth Avenue. In 1906-07 it was joined to the adjacent 5 East 19th Street when Duncan remodeled that building for the firm. Although 119-121 Fifth was planned for department store purposes, it was similar in type to a number of loft buildings then going up on Fifth Avenue. A 1905 Real Estate Record and Guide article cited it as one of five loft buildings "of exceptional dimensions and finish" in the course of construction on "successive corners" (the others were the Stuyvesant at 98-100 Fifth, the Knickerbocker at 79-85 Fifth, 118 Fifth, and 126-128 Fifth) which exemplified the speculatively built structures that were fueling the northward migration of the wholesale trade by providing first class lofts and offices in the area north of Union Square.

Following the Lord & Taylor department store's move uptown in 1914, the firm seems to have continued to lease this building for storage. In 1916-17 it was taken over by a wholesale notions house which made a number of interior alterations. In 1924 it was acquired by Nathan Straus & Sons, one of the country's leading importers and manufacturers of china and glassware. From 1938 to 1951 Philip Morris & Company leased the third through eighth floors for their New York offices. At present the building

houses a mix of commercial tenants including architects, a trade school, and a fashionable boutique.

ARCHITECTURE

FIFTH AVENUE FACADE
The Fifth Avenue and 20th Street facades of this L-shaped limestone, brick, and terra-cotta faced building are painted a light cream color. The two facades share a common decorative scheme and are linked by a series of unbroken cornices. These create a tripartite story grouping comprising a two story base, five story mid-section, and an unusually tall attic which reads as one-and a-half-stories.

On Fifth Avenue, the forty-six feet wide facade is arranged in a three bay composition which focuses on the slightly wider center bay. On the ground story the bays are set off by limestone piers articulated as banded pilasters. The northern bay is now given over to a modern metal and glass entrance while the center and southern bay are occupied by contemporary glass storefronts. Originally the center bay contained the main entrance to the building while the outer bays were used for show windows. The ground story is crowned by a dentilled entablature which has a long molding-edged frieze that was originally used for signage.

On the second story deeply channeled smooth-faced rustication is employed. Large segmental arches with faceted keystones enframe original wooden window frames. In the narrower outer bays cross bars divide the windows into three sections: an inward opening bottom casement, a pivoting central light, and an arched transom. In the center bay these horizontal divisions are repeated but the windows are further sub-divided by mullions so that the center light is flanked by sash windows. In all three bays iron railings screen-off the bottom casements.

Above a wide entablature, the third through seventh stories are faced with alternating bands of brick and terra-cotta rustication. Rectangular window openings are disposed around a central arch which is embellished with a stone balustrade and a console keystone decorated with a lion's head. The rectangular openings have wooden frames and one-over-one sash. In the arch, the mullions and spandrels are metal, the window frames and sash are wood. The arrangement of windows is similar to that of the center bay of the second story.

The attic is set off by a richly decorated torus molding. Here the number of window openings per story has been increased to five and the areas between the openings have been enriched with terra cotta trophy panels and swags. On the eighth story the windows have flat-arch surrounds with console keystones. Instead of windows there are pairs of French doors fronted by iron railings. Above is a false half story with small blind

wdindow openings. The building is crowned by a prominent galvanized iron cornice which has lost its original antefixae.

EAST 19TH STREET FACADE
The articulation of the seven bay, 125 feet wide, 19th Street facade duplicates that of the Fifth Avenue facade with some slight modifications. On the ground story the banded pilaster articulation of the Fifth Avenue facade is continued on the two westernmost bays on 19th Street. These are balanced by a pair of pilastered bays at the east end of the facade. The three center bays are faced with rusticated limestone. Both the center and eastern bays are divided into basement and mezzanine stories. The basement shop windows, storefront, and entrance are all of very recent date. On the other hand, the wood framed windows on the mezzanine story appear to be original in all but the easternmost bay. In the center bays a pivoting center light is flanked by a pair of narrower sidelights that are shaped to accomodate L-shaped brackets. On the second floor the rusticated coursings and segmental arched openings of the Fifth Avenue facade are repeated. In all but the easternmost bay the large openings and tripartite window frames are identical with those of the center bay on Fifth Avenue. The slightly narrower eastern bay has a pair of double-hung wood sash windows surmounted by an arched transom. On floors three through seven the decorative scheme of the Fifth Avenue facade is expanded with three giant arches flanked by double rows of rectangular windows. The articulation of the attic is identical to that on Fifth Avenue.

EASTERN ELEVATION
Visible from a parking lot on 20th Street, the ninety-two-foot-wide brick eastern elevation has an irregular roofline punctuated by a small stair tower at the southern end of the building and by a large penthouse at the northern end of the building. Although this elevation has no archi-tural ornament, its three rows of windows are set within recessed panels which once provided pockets for single-leaf steel shutters. (A similar arrangement is employed on the southern elevation of the former Lord & Taylor building at 129-131 Fifth Avenue.) The two-over-two sash (topped by transoms on the eighth story) used for these windows appears to be original.

NORTHERN ELEVATION
The 100 feet wide brick northern elevation is visible from Fifth Avenue. This wall has an irregular roofline and three irregularly spaced projections. As on the eastern and western elevations the three rows of windows have pocketed surrounds. On the western end of the elevation towards Fifth Avenue there is an old mural advertising Philip Morris Cigarettes, recalling the years when the company was a major tenant in the building. Unfortunately this mural has damaged by the recent inser-tion of a glass block window.

WESTERN ELEVATION
Partially visible above the five story buildings on Fifth Avenue, the forty-six foot wide brick western elevation is punctuated by two rows of windows set within the same sort of pocket surrounds that are used on the eastern elevation.

REAR WALL
The building's twenty-five foot wide brick rear wall, visible from a parking lot on 20th Street, is the most altered of the building's elevations bearing the scars of the bridges which once connected it to other buildings in the Lord & Taylor complex. Currently, it has two rows of window openings. Up to the sixth floor these windows contain pairs of sash windows; the seventh story openings have been bricked-in; the tall eighth story has large two-over-two sash windows topped by transoms. One set of shutters survives on the eastern second story window.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 1117-1905 [Source: New Building Application]

1912: Alt 2475-1912 [Source: Alteration Application]
Railings and iron stairs on Fifth Avenue removed for street widening.
Architect -- Starrett & Van Vleck Tenant -- Lord & Taylor
Owners -- James & Alfred P. Gardiner

1914: Alt 1218-1914 [Source: Alteration Application]
Openings closed between this building and adjacent buildings on 19th and 20th Streets.
Architect -- John H. Duncan Owner -- Gardiner Estate
Tenant -- Lord & Taylor

1916-17: Alt 2815-1916 [Source: Alteration Application]
Vacant former mercantile building converted to wholesale notions house; interior alterations.
Architect -- Starrett & Van Vleck Owner -- Charles A. Gardiner

1986-: Alt 763-1986 [Source: Alteration Application]
Occupancy changed to trade school and offices, interior alterations, new storefronts.
Architect -- Marlo & De Chiara Owner -- Fifth Avenue Corporation

REFERENCES

"Fifth Avenue and Union Square," Real Estate Record & Guide, Sept. 23, 1905, 462.
Landmarks Preservation Commission, Research Files.
"Lord & Taylor to Build Extension on Fifth Avenue," Real Estate Record & Guide, June 17, 1905, 1325.
National Cyclopedia of American Biography, vol. B, p. 144-146.
New York County, Office of the Register, Liber Deeds and Conveyances Sec. 3, Liber 134, p. 254; Liber 3420, p. 406-415.
Real Estate Record & Guide, Jan. 26, 1907, 195.

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123 FIFTH AVENUE between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/3]

TYPE	STYLE
Converted Dwelling	19th/20th c. Commercial
ARCHITECTS	OWNER
Henry J. Hardenbergh A. L. Seiden	Joseph Sandford

DATE OF CONSTRUCTION: 1850/1886/1926

DESCRIPTION

This five-story converted dwelling is located near the 19th Street end of the block. Extensively altered in the late 19th and early 20th centuries, its twenty-two foot wide facade combines a handsome two-story cast-iron storefront (1886) by the noted architect Henry Janeway Hardenbergh with a 1920s limestone loft front that is characteristic of the later development phase of the district. Hardenbergh's design makes use of a Beaux-Arts motif, a giant cast-iron arch with openwork spandrels that was also employed by Richard Morris Hunt for the Roosevelt Building at 472-482 Broadway (1874), and by Ernest Flagg for the Scribner Building at 157 Fifth Avenue (1894), and the Singer Loft Building at 561 Broadway (1902-04). Here, however, he unites the form with Northern Renaissance ornament. Especially noteworthy are the grotesque masks and griffins comparable to those employed for the iron railing surrounding his Dakota Apartments of 1880-84. The wood-framed shopfronts contained within the arch at the second story level date from 1926. At the north end of the ground story there are a pair of wood and glass doors topped by a square transom; the rest of the story is given over to a 1950s metal and glass shopfront. On the second floor there is a fixed central window flanked by pivoting lights. Above are five transoms with small leaded panes. The building's upper stories are faced with limestone which has been painted a light cream color. The large horizontal window openings are divided into a wood-framed central light, pivoting

sidelights, and transoms similar in arrangement to those used on the second story. The building is crowned by a shaped parapet decorated with a vermiculated rondel.

HISTORY

Originally one of a group of five four-and-a-half-story brownstone-fronted rowhouses erected by mason Joseph Sandford, this building was first occupied by furrier John Randall in December 1850. In 1853 it was acquired by Samuel Holmes, a dry-goods merchant with stores on John Street and Broadway near Washington Place. Holmes lived at 123 Fifth for twenty years, moving to Connecticut when his business was dissolved in 1873. The house was then let to Joseph Curtis, a dealer in photographic materials. In 1880 it was acquired by shipping heiress Elizabeth Floyd. In 1883 her agents had the basement remodeled and extended at the rear to accommodate retail tenants. The first lessees were Bein Brothers & Company, dealers in "fine furniture," and Jacob B. Woolley, importer of bric-a-brac. In 1886 the parlor floor was remodeled for retail use, the upper floors were converted to offices, and a new two-story cast-iron storefront was erected. When the alterations were completed, the Belcher Mosaic Glass Company, "workers in every kind of leaded and mosaic glass," moved into the store at the first story. William Sittenham, a portrait artist and restorer of old masters became a tenant in 1893. Four years later he opted for a career in real estate and took a lease on the entire building which became known as the Sittenham Building. This was the beginning of an extremely lucrative career which enabled him to become a patron of the arts, notably of the sculptor George Gray Barnard. During the twenty years Sittenham controlled 123 Fifth, its retail spaces were sublet to tenants characteristic of the district including dressmakers, milliners, and furriers, while its upper floors were frequently occupied by artists. In 1926, when the building was acquired by a new owner, it underwent a series of major alterations: the first two stories were raised, new shop fronts were installed behind Hardenbergh's arch which was left intact, the front stoop and basement stairs were removed, and the upper stories were converted to lofts and given a new limestone front. Subsequent tenants included chinaware dealers and clothing manufacturers. Currently the building houses wholesalers, a photocopy service, and a photography lab.

DEPARTMENT OF BUILDINGS INFORMATION

1883: Alt 172-1883 [Source: Alteration Application]
Basement converted to retail use, storefront installed.
Architect -- William H. Day Owner -- Elizabeth Floyd

1883: Alt 371-1883 [Source: Alteration Application]
Basement extended at rear for drafting room.
Architect -- William H. Day Owner -- Elizabeth Floyd

*1886-87: Alt 2378-1886 [Source: Alteration Application]
Store installed on parlor floor, new two-story cast-iron storefront, upper floors converted to offices.
Architect -- Henry J. Hardenbergh Owner -- Elizabeth Floyd (Estate of)

*1926-27: Alt 2408-1926 [Source: Alteration Application]
First two stories raised, new wood-framed store fronts, upper floors converted to lofts for manufacturing purposes, new limestone front.
Architect -- A. L. Seiden Owner -- Edflo Realty Corporation

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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New York County, Office of the Register, Liber Deeds and Conveyances Liber 550, p. 608; Liber 640, p. 389; Liber 1727, p. 348; Liber 53, p. 323.
William Perris, Maps of the City of New York (New York, 1853), vol. 4, pl. 56.
"Raising A Knotty Question," New York Times, June 20, 1888, p.9.
Real Estate Record & Guide, Jan. 26, 1907, 195.
"William Sittenham, Connoisseur of Art," New York Times, Sept. 30, 1938, p.21.

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125 FIFTH AVENUE between East 19th Street and East 20th Street (East Side)
[Tax Map Block/Lot: 848/4]

TYPE
Converted Dwellings

STYLE
Neo-Gothic

ARCHITECT
Unknown/Irving Margon

ORIGINAL OWNER
Joseph Sandford

BUILDER
Joseph Sandford

DATE OF CONSTRUCTION: 1850-51/1921-23

DESCRIPTION

Two converted dwellings, located at the middle of the block between 19th and 20th Streets, were joined in 1921-23 to form the present five-story, forty-five foot wide store and office building. Dating from the 1921-23 alteration, its brown terra-cotta Neo-Gothic facade features such elements as quattrefoil tracery, angled piers, and pinnacles. On the ground story a central flat arched entrance is flanked by shopfronts. The shopfronts and metal and glass entrance door and transom are modern; the terra-cotta cladding is largely intact but has been painted black around the northern storefront at 127 Fifth. This story is crowned by a simple cornice framed by flat finialed brackets. Above the ground story, the facade is divided into two units by flat piers: angled piers separate each unit into a wide central bay and narrower flanking bays. A foliate molding outlines the windows and spandrel panels adorned with quattrefoils are set between the stories. At the roofline, the facade is enriched by a pair of string courses and a frieze of recessed rondels and arches with inset fleur-de-lis. Finialed pinnacles are set above the piers.

Originally this facade had large single-pane wood-framed pivoting windows. While most of the center lights survive, only the southern fourth story unit retains its original pivoting sidelights.

HISTORY

Nos. 125 and 127 Fifth Avenue were part of a group of five brownstone-fronted houses erected in 1850-51 by mason Joseph Sandford. In 1850, 127 Fifth was sold to John B. Murray, a wealthy businessman who headed the commercial banking firm John B. Murray & Company at 40 Wall Street. Murray lived at 127 Fifth until 1873, losing his property in a foreclosure in 1878. The house was subsequently acquired by Robert Livingston. No. 125 Fifth was purchased by Thomas S. Cummings in 1851. A leading portrait painter and miniaturist, Cummings held a professorship in design at the University of the City of New York (now New York University) and was vice-president and treasurer of the National Academy of Design. He lived at 125 Fifth with his wife Rebecca, an amateur artist, and their two artist sons, Charles and Thomas Augustus until 1857 when the house was sold to James Chilton. Variously listed in directories of the period as a physician and chemist, Chilton resided at 125 Fifth until his death in

1869. The property then passed to his wife Mary who continued living there until 1880. In the early 1880s the ground stories of both buildings were converted to commercial uses. At first their upper stories continued to be used as dwellings (the fashionable dressmaker T.W. Lanouette lived above his shop at 125 Fifth from 1881 to 1890), but by the 1890s the buildings appear to have been completely occupied by such businesses as dressmakers and milliners among them the well known firm of Bergdorf & Voight, later Bergdorf Goodman (1894-1904). In addition, a number of artists had studios at 125 Fifth. Lord & Taylor leased space at 127 Fifth from 1906 to 1914. In 1921 the two buildings were joined and converted to stores and offices. In 1929, its upper floors were further altered to permit manufacturing. At present the building is used as a store and office building.

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 1405-1882 [Source: Alteration Application]
Basemet of 127 Fifth converted to business and office use.
Architect -- James J. Spearing Owner -- Agnes O'Connor

1883: Alt 285-1883 [Source: Alteration Application]
Basement of 125 Fifth converted to commercial use, cast iron storefront installed.
Architect -- William H. Hume Owner -- E. & G. H. Hume

1906: Alt 1215-1906 [Source: Alteration Application]
Alterations at rear, 127 Fifth connected to Lord & Taylor building at 129 Fifth Avenue.
Architect -- John Hemenway Duncan Owner -- Susan Livingston
Tenant -- Lord & Taylor

*1921-23: Alt 936-1921 [Source: Alteration Application]
Nos. 125 and 127 Fifth Avenue joined, new terra cotta facade, extensive interior alterations, new five story extension at the rear of the building.
Architect -- Irving Margon Owner -- Edward and Goodhue Livingston
Tenant -- Shepanka Realty Company

1929-30: Alt 450-1929 [Source: Alteration Application]
Converted to manufacturing, new fire escape, interior alterations.
Architect -- Cohen & Siegel Owner -- Edward D. Livingston
Tenant -- Schapanka Realty Company

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

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FIFTH AVENUE
Between West 19th Street and West 20th Street
WEST SIDE

142 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/38]

BRADBURY BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1898-99

SUMMARY

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is an L-shaped structure located at the northwest corner of Fifth Avenue and West 19th Street, extending twenty-eight feet along Fifth Avenue and 170 feet along West 19th Street. Wrapping around 144 and 146 Fifth Avenue, the structure is faced in limestone, brick and terra cotta. Designed by the prolific architect Robert Maynicke, it was built in 1898-99 for real estate developer Henry Corn. The large pilasters, Beaux-Arts style ornament, and cornice are prominent features of the building. Many of the original one-over-one wood sash windows have been replaced with one-over-one or single-pane aluminum sash windows.

HISTORY

The western part of this lot contained a structure at 5 West 19th Street, built before 1879, that was occupied by Congregation Shearith Israel, the oldest Jewish congregation in New York City. Its classical facade composed of two very high stories and surmounted by a Moorish dome was a prominent feature of the streetscape. Features of the synagogue were incorporated into the present commercial building including several columns and what may have been the synagogue's cornice. The congregation was listed as occupying the adjacent property at 7 West 19th Street in 1892.

The present building replaced the synagogue and a dwelling of four stories with a basement. The publisher Rand McNally was a tenant here, listed in 1902 and 1905. Other tenants included milliners, upholsterers and a piano manufacturer, all characteristic of those found in the district.

ARCHITECTURE

FIFTH AVENUE FACADE
This neo-Renaissance facade contains four zones. The three-story base is flanked by large three-story stone pilasters which support a dentiled cornice. The first-story storefront is recent. At the second and third stories the three-window bay is slightly recessed with metal spandrel panels between the two stories. The second-story windows are one-over-one aluminum sash; the third story has aluminum storm windows.

Flanking the fourth story are smoothly rusticated buff-colored brick blocks which support an ornamented cornice with terra-cotta swags. The three windows have one-over-one wood sash separated by brick mullions, crowned by consoles. A frieze with a wave motif completes this story.

Buff-colored brick pilasters on stone pedestals flank stories five through nine. The windows are separated by brick mullions and rest on dentiled sills. The mullions of the ninth story are crowned by consoles which, with the decorative pilaster capitals, support a cornice spanning the facade. Single-pane windows replace the original one-over-one wood sash at the seventh and ninth stories.

The three windows of the tenth story are separated by pilasters, crowned by continuous arches, and flanked by decorative terra-cotta panels. A heavy bracketed cornice completes the composition.

WEST 19TH STREET FACADE
The West 19th Street facade repeats the pattern of the Fifth Avenue facade with slight differences. The seven-bay facade includes two fire escapes, and several older projecting show windows at the shopfront level. In addition, a cornice supported by columns at 5 West 19th Street projects slightly over the entrance. These appear to be the remnants from the synagogue building. Paired pilasters mark the division between the third and fourth bays from the western edge of the building. In many cases the original one-over-one wood sash windows have been replaced by one-over-one or single-pane aluminum sash windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1898: NB 511-1898 [Source: New Building Docket]

1963: BN 2445-1963 [Source: Building Notice Application]
Installation of a new storefront
Architect -- Sydney Goldhammer Owner -- North Nineteenth Street Co.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Moses King, King's Handbook of New York City (Boston, 1893), 404-05.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 14.
Randolph Petsche, Chelsea Committee to Protect Third Cemetery... of Synagogue Shearith Israel, Letter LPC, Research Files, 1988, 7, 8.
Phillips Elite Directory, 1902, 1905, 1911.

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144 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/39]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Isaac Meeks

DATE OF CONSTRUCTION: 1851

DESCRIPTION

This four-story Italianate altered dwelling, located near the West 19th Street end of the block, is constructed of brick faced in brownstone, now painted over. A three-story storefront, a typical alteration within the district, has been added for commercial use at the basement, first and second stories. The first story shopfront is of recent date, but that at the second and third stories appears to retain many of its early twentieth-century metal elements: paneled pilasters, spandrels and cornices. The spaces between the third-story windows read "Fifth Avenue New York" in sinuous Art Nouveau style lettering.

The window openings on the fourth and fifth stories have aluminum sash. Those on the fifth story retain their corbeled projecting sills. The original bracketed metal cornice, though extant, is damaged. A fire escape covering the two southern bays has been added from the second story to the fourth.

HISTORY

Constructed in 1851, this building was originally a dwelling of four stories with a basement and entered from a stoop. In 1872 the building was altered for commercial use. As early as 1874 the building was occupied by Cottier & Co. Daniel Cottier (1838-1891), born in Scotland, was a notable stained-glass artist and colorist who played an important part in introducing aesthetic taste to America. Other tenants included the Ernest Seton Home in 1899.

DEPARTMENT OF BUILDINGS INFORMATION

*1872: Alt 157-1872 [Source: Alteration Application]
Extension added to rear of building. First story and basement removed, replaced with cast iron columns.
Architect -- S. D. Hatch Owner -- J. R. Franklin

*1901: Alt 368-1901 [Source: Alteration Application]
New storefront erected, stoop removed.
Architect -- Danforth N. B. Sturgis Owner -- Adrianne A. Edgar

1913: Alt 1945-1913 [Source: Alteration Application]
Storefront removed and replaced with new front of copper, marble and plate glass.
Architect -- Leonidas E. Denslow Owner -- Adrianne A. Edgar

*1946: BN 2643-1946 [Source: Building Notice Application]
Storefront altered.
Owner -- Adrianne Edgar (Estate of)

*1963: BN 1777-1963 [Source: Building Notice Application]
Storefront altered.
Owner -- John Liggin Builder -- Continental Store Front

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
In Pursuit of Beauty (New York, 1986), 414.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 15.
New York City, Tax Assessment Records, Ward 18, 1857, Municipal Archives and Records Center.

Phillips Elite Directory, 1874, 1882, 1887, 1902.

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146 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/40]

TYPE	STYLE
Converted dwelling	None
ARCHITECT	ORIGINAL OWNER
Unknown	J. Walker

DATE OF CONSTRUCTION: 1851/?

DESCRIPTION

This seven-story converted dwelling, located in the middle of the block, was altered for commercial use in the late 19th Century. Stories two through seven are identical; two bays in width with fenestration composed of Chicago style windows with fixed single panes in the center and one-over-one steel sash windows to each side. A fire escape descends from the seventh story to the second in the facade's center. The ground story contains a recent shopfront. The brick facade is composed of various shades of brown in a random pattern. Above the first story the building is residential.

HISTORY

Constructed in 1851, the building on this site was a originally a four-story dwelling. The owner of the house was listed as Walker in 1855. The New York City Buildings Department records are incomplete after 1968; it has not been determined when the structure assumed its present appearance, presumably in the 1970s. Among the early commercial tenants were publishers, artists, piano merchants and the Phoenix Club.

DEPARTMENT OF BUILDINGS INFORMATION

1896: Alt 1926-1896 [Source: Alteration Application]
A two-story extension was added to the rear of the building.
Architect -- E.G. Mackusick Owner -- William Littenham

1907: Alt 1856-1907 [Source: Alteration Application]
Install new show window on front of basement, build new stairs to first story.
Architect -- Sommerfeld & Steckler Owner -- Anne E. Gawtry

1912: Alt 725-1912 [Source: Alteration Application]
Removal of stoop and pilasters around entrance.
Architect -- William Boyd Owner -- David C. Cook

1914: Alt 1459-1914 [Source: Alteration Application]
Remove show window on first story, add doors across entire store opening.
Architect -- Louis A. Sheinhart Owner -- David C. Cook

1921: Alt 1200-1921 [Source: Alteration Application]
First and second tiers of beams raised so the new first floor would be level with sidewalk.
Architect -- Henry von der Lieth Owner -- Edward S. Atwater
Tenant -- Louis Lipschitz

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 16.
Phillips Elite Directory, 1890, 1905, 1913, 1924.

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148-152 FIFTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lot: 821/41]

METHODIST BOOK CONCERN

TYPE	STYLE
Store and Loft	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Edward Hale Kendall	Methodist Book Concern

DATE OF CONSTRUCTION: 1888-90

SUMMARY

This nine-story, Romanesque Revival store-and-loft building, characteristic of the later development phase of the district, is located at the southwestern corner of Fifth Avenue and West 20th Street, extending 104 feet along Fifth Avenue and 170 feet along West 20th Street. Designed by the noted architect Edward H. Kendall, the Methodist Book Corncern was built in 1888-90. A small three-story attic section was added to the rear of the West 20th Street facade in 1909. Faced in contrasting white stone and red brick, the building is distinguished by a heavily rusticated base, four-story arcades, and the texture of its ornament.

HISTORY

The Methodist Book Concern erected this building to house offices for its board of education and a printing press for the "Christian Advocate," the official organ of the Methodist Episcopal Church. A chapel on the third floor housed religious services. At the turn of the century, this section of Fifth Avenue was sometimes called "Paternoster (Lord's Prayer) Row" because of the number of religious institutions, including the Methodist Book Concern and the Presbyterian Building just to the north, that lined it.

Established in 1779, the first office of the Concern was located in New York City on Church Street. The business later transferred, first to offices on Mulberry Street, then to Broadway and 11th Street, prior to its move to Fifth Avenue. The profits of the Concern were paid to the Methodist Church for the support of old and disabled ministers, widows and orphans.

The building's architect had his office here, and other tenants included noted architect Bruce Price, and several publishers including the Abingdon Press.

ARCHITECTURE

FIFTH AVENUE FACADE
The Fifth Avenue facade, organized in a tripartite scheme, is five bays in width and composed of white stone and red brick. The first and second stories are heavily rusticated stone. In an alteration typical of the district, the two northern windows on the first story have been replaced by plate glass with aluminum sash and a new entrance cut into each bay. The arch surrounding the entrance has been recently clad in pink marble. The window to the south has been replaced with plate glass framed by bronze-tinted aluminum panels, while the southernmost bay retains its wood-frame projecting display window.

At the second story deeply recessed tripartite windows in arched openings have one-over-one wood sash. The central bay is flanked by a pair of engaged Ionic pilasters on each side. These support an entablature crowned by a frieze containing roundels.

Stories three through six have red brick facing, with stone window surrounds. The three central bays are united by an arcade encompassing all four stories. Projecting tripartite window bays are set in the arcades on the third, fourth and fifth stories. The outer bays contain paired windows with stone surrounds and mullions, with the exception of the sixth story, which contains Venetian windows. All windows retain their original wood sash.

Stories seven through nine are faced with stone. The outer bays of the seventh story are flanked by simple rectilinear rustication, while the panels flanking the central bay are low-relief sculpture framed by smooth stone. Engaged Tuscan columns on plinths separate the windows, which rest on a finely dentiled cornice.

A much heavier bracketed cornice with copper cresting surmounts the seventh story. The spandrel panels and dividing pilasters of the three arched central bays of the eighth story are also faced in brick. The engaged pilasters that divide the bays on the eighth story, terminated by a balustrade and globes, are continued in the ninth story.

The slightly later attic story is clad in copper. The larger central bay is framed by huge Jacobethan chimneys with relief sculpture and a bracketed segmental arch with "MBC" sculpted over the windows, surrounded by sinuous foliate ornament.

WEST 20TH STREET FACADE
This facade is similar to the Fifth Avenue facade with a few exceptions. It is nine bays wide, including an additional bay at the west end of the building. The facade replicates the pattern of the central bays in the Fifth Avenue facade in six bays rather than three. The flanking bays are like those on Fifth Avenue. A full stone portico with paired columns

and wood doors surmounted by a balustrade marks the center bay of the ground story. The display windows of the first story have been modernized in a similar fashion to the eastern windows of the Fifth Avenue facade, with remnants of original cast-iron detail adjacent to the recent metal doors and aluminum sash windows of the second and third bays from the west. The entrance at 2 West 20th Street contains two pairs of new doors recessed in a wood-paneled opening. A tripartite window set in an arch marks the center bay on the second story, flanked by circular two-over-two wood sash windows.

A three-story attic was added over the western bays of this facade. The penthouse is divided into three bays by giant Corinthian half-columns. The corners are articulated by thick piers decorated in the style of the Jacobethan dormer on the Fifth Avenue facade. This addition is crowned by a heavy copper cornice.

The westernmost bay of the West 20th Street facade, used as a service entrance and completed in 1900, is a simplified version of the building's other bays. The two lower stories are rusticated, with the second story windows divided into three narrow openings. This window treatment is continued with stories three through six. The seventh story, though including the heavy cornice, does not include the rectilinear rustication seen elsewhere on the building. The eighth story continues the motifs of the neighboring bays. The entire bay is slightly recessed.

REAR WALL
The rear wall (facing south) of the Methodist Book Concern can be seen above neighboring buildings on Fifth Avenue. It contains two wings. The eastern wing has an exposed brick wall punctuated by two closely windows per story. Directly west of this wing is a light well, followed by another similar wing.

DEPARTMENT OF BUILDINGS INFORMATION

*1888-1890: NB 343-1888 [Source: New Building Application]

*1899: Alt 320-1899 [Source: Alteration Application]
Bay windows with iron frame-work, wooden sash and plate glass built and a bridge constructed connecting easterly and westerly wings of building.
Architect -- Edward Hale Kendall Owner -- Methodist Book Concern

*1909: Alt 1716-1909 [Source: Alteration Application]
One story raised on Fifth Avenue, three stories on West 20th Street.
Architect -- Milton See & Sons Owner -- Methodist Book Concern

Fifth Avenue Between West 19th Street and West 20th Street (West Side)
continuation of . . . No. 148-152 Fifth Avenue

1913: Alt 858-1913 [Source: Alteration Application]
Removal of portions of two non-supporting pilasters

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.

Mary Black, Old New York in Early Photographs 1853-1901 (New York, New York, 1973), 130.

Henry Collins Brown, Fifth Avenue Old and New 1824-1924 (New York, New York, 1924), 47-8.

Landmarks Preservation Commission, Research Files.

Arthur Bartlett Maurice, Fifth Avenue (New York, New York, 1918), 83.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 17.

Phillips Elite Directory, 1874, 1887, 1902, 1905, 1913.

Real Estate Record & Guide, June 1, 1889, 764.

Real Estate Record & Guide, June 1, 1889, 764.

Trow's Business Directory, 1910, 1897.

Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 188.

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FIFTH AVENUE
Between East 20th Street and East 21st Street
EAST SIDE

129-131 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 848/74 in part]

TYPE	STYLE
Department Store	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Israels & Harder	James A. Roosevelt (Estate of)
BUILDER	TENANT/LESSEE
R. H. Macdonald Company	Lord & Taylor

DATE OF CONSTRUCTION: 1902-03

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located near the 20th Street end of the block. Forty-five feet wide, it is faced in brick, limestone, and terra cotta. Sharing a common roofline with Robert Maynicke's 133 Fifth Avenue of 1898-99, the top three stories of 129-131 Fifth's facade seem to have been designed to harmonize with that building.

No. 129-131 Fifth Avenue's ground story is faced with limestone and framed by simple piers. The disposition of the facade with a central entrance flanked by shopfronts and a northern entrance providing access to the upper floors dates to 1915 when the building was converted to manufacturing uses; however, both the current doors and shopfronts are modern. Above, a limestone lintel supports metal panels that cover an area formerly occupied by transom windows. Crowning this story is a full entablature with a wide frieze that was presumably used for signage.

The upper stories are faced with orange brick. The second through seventh stories are articulated by pairs of superimposed giant segmental arches with keyed terra-cotta surrounds, each rising two stories. As the arches ascend they diminish in height, and their enframements become less elaborate. The enframements for the second and third story-grouping have limestone pedestals, long narrow keyed blocks, and elaborate console keystones. Within the arches, steel mullions and iron spandrels provide a three-bay frame for wood-framed windows. These create a tripartite arrangement with paired sash windows in the wider center bays and single sash windows in the outer bays. At the second floor the top sashes are extended by horizontal panes held in place by wood cross bars. All the windows are topped by wood-framed transoms--on the second story and in the center bays of the third story these are side-pivoting; the curved transoms are butted at the bottom. This story is topped by a dentiled terra-cotta molding resting on a dentiled brick course.

In the fourth-fifth story grouping the arches have console keystones and

square keyed blocks with a vermiculated finish. The arrangement of windows is identical to that on the second and third floor save for the loss of the second row of lights on the lower story. The dentiled terra-cotta molding topping the story aligns with the seventh story sill course at 133 Fifth.

In the sixth-seventh story grouping, the arches have cartouches in place of keystones and square key blocks with paneled faces. The arrangement of windows is identical to that of the fourth-fifth stories. The terra-cotta molding crowning this story aligns with the eighth-story cornice at 133 Fifth.

On the eighth story the attempt to relate to Maynicke's design seems apparent both in the placement of cornices and in the use of similar arched window openings. Here the arches have flat buff-colored terra-cotta surrounds. One-over-one wood-framed window sash are employed. The building is crowned by a galvanized iron Corinthian cornice resting on a terra-cotta molding.

A detailed drawing filed with the New Building Application (copy available in LPC files) provides information regarding the colors to be used for this facade. While the drawing varies somewhat from the design as executed, it probably reflects original conditions in specifying that the crowning cornice was to be painted to match the limestone trim, that the terra-cotta moldings were to be a limestone-colored-buff, that the wood window frames and sash were to be painted black, and that all the metal except the main cornice and ground story bronze fittings were to be painted vertigris green. The drawing also indicates that there were elaborate wrought and hammered iron railings shielding the second-story windows.

The building's 100-foot wide brick eastern elevation steps back over a one-story extension measuring about thirty feet by seven feet that adjoins the rear yard of 125-127 Fifth Avenue. Towards Fifth Avenue this wall is punctuated by three rows of double-hung sash windows with single-leaf metal shutters; a faded mural advertises Justin Tharaud China and Earthenware, a long-time tenant in the building. Over the court there are two rows of triple-sash windows. A recent stuccoed one-story addition above this section of the building is topped by a roof garden.

The building's T-shaped rear wall is partially visible from 20th Street. Thirty-eight feet wide, it is faced with brick which has been painted a light gray. This wall has no windows and no applied architectural decoration.

HISTORY

This building occupies the site of two converted dwellings which housed fashionable dressmakers in the 1880s and 1890s. In 1902 the site was acquired by the Estate of James A. Roosevelt for an extension to the Lord & Taylor department store. This was the third expansion of the store on to Roosevelt property; in 1890 it had leased a commercial building on the site of the James A. Roosevelt house at 6 East 20th Street, and in 1900 it had an addition to that building erected on the site of the S. Weir Roosevelt house at 4 East 20th Street. No. 129-131 Fifth opened directly into 4 East 20th and its first five stories were built on the same level with the 20th Street buildings. This new addition seems to have been spurred by the firm's decision to close the old Lord & Taylor store building at Grand and Chrystie Streets which had continued to operate long after that neighborhood ceased to be fashionable. In commenting on the new building, the New York Press called Lord & Taylor "a pioneer" that enjoyed "the distinction of being the first in its line of trade to have an entrance in Fifth Avenue-- a street that experts say will be eventually 'the' shopping street of this city." (An earlier addition on Fifth Avenue to the Arnold Constable store to the south was used for that firm's wholesale trade and business offices.)

In 1915, following Lord & Taylor's move uptown, the building's upper floors were converted to showrooms and lofts. Still linked to 4 East 20th Street, it was sold to importer Ernst Koscherak in 1923. From the 1920s through the 1940s most of the tenants of the two buildings were dealers in china and glass. In 1979, the buildings were converted to residential use with the entrance to the apartments located at 4 East 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-03: NB 536-1902 [Source: New Building Application]

1915-16: Alt 2394-1915 [Source: Alteration Application]
Alterations to convert upper stories to showrooms and lofts; new entrances and storefronts, new penthouse on roof, fireproof shutters on south wall.
Architect -- Harry N. Paradies Owner -- James A. Roosevelt (Estate of)

1964-65: Alt 4005-1964 [Source: Alteration Application]
Storefront altered.
Architect -- M. Fetner & Co. Owner -- Lester Sperling

1979-80: Alt 152-1979 [Source: Alteration Application]
Upper stories converted to apartments.
Architect -- Wechsler-Grasso Menziuso PC Owner -- Jack Rosenthal

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
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Manhattan Address Telephone Directory (New York, 1945).
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 50.
New York County, Office of the Register, Liber Deeds and Conveyances Sec. 3, Liber 83, p. 289; Liber 3346, p. 495.
The History of Lord & Taylor (New York, 1976), 37-42.

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133 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 848/73]

TYPE	STYLE
Store and Lofts	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Richard Williamson

DATE OF CONSTRUCTION: 1898-99

DESCRIPTION

This-nine story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located on the southeast corner of 20th Street and Fifth Avenue. Faced with limestone, its two facades share a common decorative scheme and are linked by a series of unbroken cornices. These create a tripartite composition comprising a two-story base, a six-story midsection, and a one-story attic.

On Fifth Avenue, the twenty-five foot wide facade is divided into three bays. Giant rusticated piers frame the two-story base which still retains its original ground story storefront and second-story windows. Partially concealed by modern signage, a roll-down gate, and a canopy, the ground story features a bowed wood and glass shopwindow resting on a cast-iron bulkhead and topped by a curved iron lintel. Flanking the window are wood and glass doors with molded surrounds and elaborate wood overdoors. On the second story, iron columns and crossbars support single-pane wood-framed

pivoting lights and transoms. Decoration on the smooth-faced upper stories is confined to cornices above the third and eight stories, projecting sill courses beneath the fifth, seventh, and eighth story windows, and an iron and stone sixth-story balcony. Square-headed windows are used on the third through seventh stories, segmental-arch windows on the eighth story, and round-arched windows on the ninth story. The windows retain their original one-over-one wood sash. Crowning the building is a galvanized iron Corinthian cornice.

The articulation of the five-bay, 100 foot wide 20th Street facade is similar to that of the Fifth Avenue facade, but here the windows are arranged in pairs set off by heavy piers. Original bowed shopfronts survive in all but the easternmost bay though they are largely concealed by metal roll-down gates.

HISTORY

This site was formerly occupied by a dwelling erected for Richard Williamson around 1851. Subsequently converted to commercial use, that building's tenants included Roux & Company, an important Aesthetic Movement decorating firm. In 1898-99, Richard Williamson of Newport, Rhode Island, had the present eight-story store and loft building constructed. Its early tenants were characteristic of district and included milliners, upholsterers, and publishers. By the 1920s most of the building's tenants were connected with the garment industry.

DEPARTMENT OF BUILDINGS INFORMATION

*1898-99: NB 424-1898 [Source: New Building Application]

1922: Alt 954-1922 [Source: Alteration Application]
New fire escape installed on 20th Street, window sills cut down, new fire-proof windows installed.
Architect -- Thomas A. Williams Owner -- B. Williamson (Estate of)

REFERENCES

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Moses King, King's Photographic Views of New York (Boston, 1895), 535.
Moses King, King's Views of New York 1896-1915 and Brooklyn 1905 (1896-1915, rpt. New York, 1980), [1908] 59.

Landmarks Preservation Commission, Research Files.
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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 51.
New York County, Office of the Register, Liber Deeds and Conveyances Liber 531, p. 481.
William Perris, Maps of the City of New York (New York, 1853), vol. 4, pl. 56.

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135 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/1]

CENTURY BANK

TYPE	STYLE
Bank and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
David W. King	John Ferguson

DATE OF CONSTRUCTION: 1898-99

SUMMARY

This ten-story neo-Renaissance bank and loft building, characteristic of the later development phase of the district, is located on the northeast corner of Fifth Avenue and East 20th Street, extending almost twenty-nine feet on Fifth Avenue and 113 feet on East 20th Street. Designed by David W. King, it is faced in brick and limestone. Its frontage on two streets, deeply coursed pilasters at the base, and quoining at the upper stories give this structure a prominent position in the streetscape. Modern storefronts have been inserted at the first story, but original windows remain throughout the upper stories.

HISTORY

John W. Ferguson, a successful builder and Paterson, New Jersey, resident, erected this structure in 1898-99. Designed by architect David W. King to replace one masonry structure and one stable, the new building contained the Century Bank, which was founded in 1895 and merged with the Chase Manhattan Bank during the 1920s. Other tenants, who were characteristic of the district, were publishers, clothiers, milliners, and companies which sold Japanese silk tea gowns, lace, and embroidery.

ARCHITECTURE

FIFTH AVENUE FACADE
The three-bay wide facade is divided into three distinct sections united by the vertical alignment of rectangular window openings.

Articulated by two coursed piers supporting an entablature which is decorated with consoles, the base contains a recent bank front at street level and original tripartite metal show window at the second level. Above the bank front remains the original stone cornice. The second story features three metal-framed fixed-pane windows above a metal band decorated with shields depicting the date of construction.

The six-story, central section has intermediate coursing which divides (1) a heavily-banded lowest story, (2) quoined-and-banded two-story segment in brick and limestone with a prominent segmentally-pedimented window surround, and (3) a three-story span of brick wall with limestone quoining, several flat-arch window lintels, and one window surround with cornice. The terra-cotta cornice which caps the central section is emphasized by paired brackets.

The two-story uppermost section contrasts the brick wall with smooth limestone quoining and very simple window treatment. A less prominent terra-cotta cornice separates the bulk of the building from the limestone balustrade along the roof.

EAST 20TH STREET FACADE
The three western bays of this eight-bay facade duplicate the Fifth Avenue facade. The five eastern bays are vertically ordered in a similar fashion due to common cornices and string courses; however, fenestration in four of the five bays differs from the remainder of the building in its paired window openings. On the lowest section, coursed piers, identical to those of the Fifth Avenue side, separate the bays, which have segmentally-arched openings at street level. The only other significant differences on this facade are the window enframements at the seventh and eighth stories at the uppermost segment of the central section. At the first story of the eastern bay there is an original service door surround, in metal, with elaborate lintel and glass side lights.

EASTERN ELEVATION
This is a red brick wall with fire escape doors, windows, and a metal fire escape. Along the southern edge, there are orange brick and limestone returns.

DEPARTMENT OF BUILDINGS INFORMATION

*1898-99: NB 383-1898 [Source: New Building Application]

1963-64: BN 2051-1963 [Source: Building Notice Application]
New metal storefront installed.

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137 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/2]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1902

SUMMARY

This twelve-story neo-Renaissance store-and-loft structure, characteristic of the later development phase of the district, is almost twenty-nine feet wide and situated near the East 20th Street end of the block. A limestone-faced building designed by architect Robert Maynicke for builder Henry Corn, it was built in 1902 and retains some of its original windows and part of its original storefront, located at the second story.

HISTORY

Designed by Robert Maynicke and erected in 1902, this building is one of the many loft structures built by Henry Corn, who was called "one of the pioneer builders of Fifth Avenue in the modern period" and who eventually became the president of the Improved Property Holding Company. Having replaced a masonry structure of the same width, this building housed many industries typical of those which gave Ladies' Mile its fame; among them were: J.N. Collins, furrier; lacemakers; and clothiers.

ARCHITECTURE

FIFTH AVENUE FACADE
The limestone base is composed of coursed pilasters, with cartouche-encrusted capitals, which flank the two-story storefront and support the entablature which, in turn, supports window openings embellished with swags and consoles. The metal-and-glass storefront (including the entrance to the stories above) is a recent addition. Above the original metal storefront hood, the original second-story wood-framed windows and metal fluted Ionic colonnettes remain.

The six-story limestone midsection features console-like keystones above the uppermost windows, and a modest dentiled cornice. Above the storefront, all window openings accommodate pairs of recent one-over-one double-hung metal sash.

The topmost, three-story limestone segment, edged with wreath-embellished pilasters, has spandrels decorated with circles and rectangles, a decorative band which unites the keystones above the uppermost windows, and a boldly projecting metal entablature with modillions and dentils.

NORTHERN ELEVATION
This elevation is an exposed red-brick wall with windows and a limestone return.

SOUTHERN ELEVATION
This elevation is a red-brick wall with a limestone return. Two roof-top water tanks are visible from the street.

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 18-1902 [Source: New Building Application]

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139 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/3]

CORNDIAC BUILDING

TYPE	STYLE
Store and Office	Renaissance Revival
ARCHITECT	ORIGINAL OWNER
Alfred Zucker	Henry Corn

DATE OF CONSTRUCTION: 1893-94

DESCRIPTION

This six-story Renaissance Revival store and office building, characteristic of the middle development phase of the district, is thirty-two-and-one-half feet wide; located at the middle of the block between East 20th and 21st streets, it is faced in brick and stone. The first-story shopfront, a recent addition, has a wide central window flanked by doorways. In front stand two original columns with broad acanthus-leaf capitals surmounted by a decorative band. A second band, of diminutive corbels, supports the second-story windows which align with the openings below. The wide, central metal-framed window replaces what originally were three one-over-one sash windows and is flanked by recent one-over-one double-hung metal sash windows. The intermediate piers are encrusted with acanthus leaves.

A tall and relatively shallow cornice separates the lower section of the facade from the four stories above, where coursely textured bricks create a quoining effect in contrast to the remainder of the smooth brick surface. The four bays of rectangular, beveled openings are spanned by flat, brick arches, except at the sixth floor where round-arched openings are used. A metal balcony extends from the fourth story and displays the words "THE CORNDIAC." A bracketed and dentiled cornice caps the facade. Windows on the third through sixth stories have been replaced with one-over-one metal sash with transom.

HISTORY

Prominent New York architect Alfred Zucker designed the Corndiac Building for Henry Corn, who was called "one of the pioneer builders on Fifth Avenue in the modern period"; the building was erected in 1893-1894 and replaced one stone-faced building. As originally envisioned, the building resembled two other designs by Zucker's firm--the Decker Building, a designated New York City Landmark, and 256 Fifth Avenue--with its two largely glazed stories subdivided by colonnettes and a loggia-like sixth story with continuous balcony. Above this would have been a pitched roof edged with stepped gables and crowned with a lantern supporting an onion dome and flagpole. (See Stroh, fig. 3.) Among the most notable tenants were Mason & Hamlin, Gordon Hamilton, and Cable Co., piano manufacturers, as well as clothiers. All were characteristic of those found in the district during the late nineteenth century.

DEPARTMENT OF BUILDINGS INFORMATION

*1893-94: NB 1334-1893 [Source: New Building Application]

REFERENCES

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Mary Kathryn Stroh, "The Commercial Architecture of Alfred Zucker in Manhattan," Thesis, Art History. University Park, Penn., 1973, fig. 23.

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141-147 FIFTH AVENUE between East 20th Street and East 21st Street (East Side)
[Tax Map Block/Lot: 849/75]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECTS	**OWNERS**
Robert Maynicke	Henry Corn
Henry Edwards Ficken	N. L. McCready

DATE OF CONSTRUCTION: 1896-1900

SUMMARY

This eleven- and twelve-story Beaux-Arts store and loft structure, characteristic of the later development phase of the district, is located on a prominent corner site. Ninety-four feet wide and ninety feet deep, the structure is faced in limestone and terra cotta. The original three southern bays on the avenue were designed by prominent architect Robert Maynicke for Henry Corn. In 1899, two years after its completion, Henry Edwards Ficken was hired by N.L. McCready to design an addition to the north which would aggrandize the original structure. The addition continued the richly embellished facade and supplemented it with a twelve-story, curved corner bay which is crowned by a dome. The building's conspicuous corner, highlighted by the cupola, and richly ornamented facades on Broadway and East 21st Street make it particularly notable in the district. The storefronts have been altered.

HISTORY

Henry Corn hired architect Robert Maynicke to design the original store and loft building at number 141-143, which was constructed in 1896-97 and replaced two stone-fronted structures. In 1899-1900 the cast-iron-fronted structure, adjacent to the north and owned by N.L. McCready, was replaced by a structure designed by Henry Edwards Ficken to be of the "same character" as its southern neighbor. Among the building's tenants, characteristic of the district, were Park & Tilford Fancy Groceries, Art Lithographic Publishing, and companies which sold hats, bonnets, pianos, curtains, bedding, and jewelry.

ARCHITECTURE

FIFTH AVENUE FACADE
The almost identical five-bay facades on Fifth Avenue and East 21st Street--divided into a base, surmounted by a modillioned cornice, a midsection, also surmounted by a modillioned cornice, and a top--are united by a curved corner bay which supports a dome.

The two-story base contains an entrance bay, flanked by double-height Corinthian pilasters, with a molded, arched entrance (with shield-like keystone, cornucopias, and recent metal-and-glass doors and transom) beneath a wreath-surrounded oculus with swags and fruit boughs surrounding

paired double-hung metal-framed windows. The remaining four bays have, on the first story, recent stuccoed storefronts with large show windows and, on the second story, recent paired double-hung metal-framed windows with transoms and embellished metal pilasters. The curved bay has a central entrance with recent paired doors flanked by recent show windows. At the second story, windows are metal-framed; the central opening has paired double-hung windows with transoms and is flanked by single double-hung metal-framed windows with transoms.

The eight-story midsection is divided into three segments; all windows have wood sash and paired sets are divided by embellished metal pilasters. The lowest segment, two stories in height, has Corinthian pilasters flanking the bays, elaborately carved foliate spandrels, and an uninterrupted cornice. At the corner bay, the pilasters are replaced by simpler piers. The middle segment, four stories in height is articulated by Corinthian white brick half-columns and pilasters, their limestone lower portions embellished with carved ornament, which rest on story-high adorned bases. The spandrels repeat the motif from below. The eighth-story window opening nearest the corner bay is circular, and festooned with garlands. The corner bay is slightly more embellished than its neighbors: the wide central windows have curved sashes; the sixth story openings are arched. The half-columns adjacent to the corner bay have carved ornament on their lowest portions and banding on the upper brick portions. A prominent, bracketed cornice separates the middle segment from the two-story, highest segment of the midsection. Here pilasters divide bays with paired, rectangular window openings on the ninth story and paired, arched window openings and sashes on the tenth story. The midsection is surmounted by a simple cornice.

The top section, limited to the corner bay and the two immediately flanking bays, has paired brick half-columns defining the bays and garlanded bands separating the stories. Colonnettes divide the individual windows. Set back behind another cornice is an oval drum with windows and piers, supporting a band pierced by oculi resting on garlands, which in turn supports the dome. The remaining bays have sloped and skylighted surfaces with decorated metal cornices at the eleventh and twelfth stories.

EAST 21ST STREET FACADE
This facade is almost the mirror image of the four corresponding bays of the Fifth Avenue facade, except that it lacks the elaborate entrance bay and concludes with a "half-bay" of the service entrance surmounted on each story by a single window opening with simple surround.

SOUTHERN ELEVATION
The southern elevation is a red brick wall with limestone return and double-hung windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1896-97: NB 949-1896 [Source: New Building Application]

*1899-1900: NB 927-1898 [Source: New Building Application]

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FIFTH AVENUE
Between West 20th Street and West 21st Street
WEST SIDE

154-158 FIFTH AVENUE between West 20th Street and West 21st Street (West Side)
[Tax Map Block/Lot: 822/31]

PRESBYTERIAN BUILDING

TYPE
Office Building

STYLE
neo-Romanesque

ARCHITECT
Rowe & Baker

ORIGINAL OWNER
Presbyterian Church of America

BUILDER
Rowe & Baker

DATE OF CONSTRUCTION: 1894-95

SUMMARY

This twelve-story neo-Romanesque style office building, characteristic of the later development phase of the district, is located at the northwest corner of Fifth Avenue and West 20th Street, extending ninety-two feet on Fifth Avenue and 192 feet along West 20th Street. Designed by the firm of Rowe & Baker, the Presbyterian Building was constructed in 1894-95. Clad in Indiana limestone, the building is distinguished by arcaded bays, a prominent hipped roof with triangular gabled dormers, and Romanesque style carved details. Rowe & Baker's design recalls two earlier buildings constructed for the Ames wholesale store in Boston, Massachusetts. The first, designed by H.H. Richardson and built in 1882-83, featured similar, picturesque dormers. The second building, (erected after the first was destroyed by fire in 1889 and now demolished), designed by the firm of Shepley, Rutan & Coolidge, was a more direct prototype for the Presbyterian Building, with its planar, arcaded facades accented by elaborate ornament reserved for areas of emphasis in the design.

HISTORY

Erected in 1895 by the Presbyterian Church of America, the Presbyterian Building was one of two national headquarters for the operations of the church, (the other location was the Witherspoon Building in Philadelphia, Pennsylvania). At the turn of the century, Fifth Avenue between 16th and 23rd Streets was called the "Paternoster (the Lord's Prayer) Row" due to the presence of several churches and important religious organizations on the avenue. This presence was highlighted by the Presbyterian Building and the Methodist Book Concern, located just to the south.

The Presbyterian Building contained the offices of the Presbyterian Boards of Home and Foreign Missions. The function of the Boards was to send out missionaries in order to disseminate the faith and to establish congre-

gations in expanding communities. By 1895 when the building opened, the Home Missions Board had changed the focus of their commitment from the American frontier to the growing immigrant population in this country. The Foreign Missions Board was also very active during this period and continued to prosper until just after World War II, enlarging the church's efforts in China, India, Latin America, and to a lesser extent, in Africa. The Presbyterian Church was also at the forefront of the growing modern ecumenical movement, which promoted religious unity among the Christian faiths. The church's ecumenical involvement culminated in the late 1950s when the offices were moved from this address to the newly established Interchurch Center on Riverside Drive. [Based on a phone conversation with Gerald Gillette, Presbyterian Historical Society, Philadelphia, Pennsylvania.]

The Presbyterian Building is located on the site of the former residence of Robert L. Stuart, a prominent New York businessman, known for the donation of his impressive art collection to the Lenox Library. In the 1880s, the town house was occupied by Herter Brothers, makers of beautifully designed fine furniture, which had been located previously at 18-22 East 18th Street. Prior to the erection of the Presbyterian Building, the Boards of Home and Foreign Missions were located at the former Lenox Mansion at 58 Fifth Avenue, which the heirs of the Lenox Estate had sold to the Presbyterian Church in 1888. After the construction of the Presbyterian Building, the church expanded its quarters while leasing the additional office space to generate income needed to carry out its operations.

William Knabe & Company, piano manufacturers, were early occupants of the ground-level store; Knabe Pianos was just one of many music-related businesses located in the district. The publishing industry also played an integral part in the history of the district, and was well-represented in this building at the beginning of the twentieth century. In addition to Presbyterian Publishing, other publishers included Lippincott; Little, Brown & Company; Alfred Scott; Hardy, Pratt & Company; Vogue; and The Interior, a weekly periodical. Booksellers, such as the Caxton Society, C.W. Clark, and the Library Book Concern, were also tenants in the Presbyterian Building.

Several architects maintained offices in the Presbyterian Building during the first decade of the century: James Baker (of the firm that designed the building), Albert Gottlieb, and the prominent firm of York & Sawyer. In the first few years following the opening of the building, the New York Chapter of the American Institute of Architects was also located there, making this important professional organization convenient to the many architects who had their practices in the neighborhood.

ARCHITECTURE

FIFTH AVENUE FACADE
The Fifth Avenue facade, clad in limestone, is composed of a three-story base surmounted by a carved stone cornice, above which a seven-story arcade articulates the midsection of the building, which is capped by a picturesque hipped roof. At the center of the base, an entranceway is formed by a large, round-arched portal set into a square enframement capped by a cornice. The portal features jamb capitals and archivolts intricately carved with geometric and foliated interlacing moldings, reminiscent of the Romanesque style. Behind the portal is an open, recessed vestibule which forms an angled niche containing three arched openings separated by paired columns. The central arch contains modern glass entrance doors and the others contain aluminum shop windows. The tympanum above the doors is elaborately carved, and has an oval medallion at the center to which the number "156" is appended. A floriated frieze runs above the arches, surmounted by modern aluminum-framed windows. At either side of the portal on Fifth Avenue is a storefront; each retains its original configuration but has modern glass and metal infill. These storefronts and the bays of the second story are framed by reverse zigzag moldings. The second-story windows have six-pane aluminum sash. The windows at the third story, which have metal-clad one-over-one sash, are separated by colonnettes.

The midsection of the building is defined by molded piers from which arches spring at the tenth story, forming a tall arcade of three bays on the Fifth Avenue facade. The original windows have metal-clad one-over-one sash and are grouped in threes. These have molded sills and are separated by stone mullions. The arches at the tenth story and a continuous frieze which wraps around the tops of the piers are ornamented with stone carving. At the eleventh story, each bay has six narrow windows fronted by short colonnettes; this forms a clerestory which is capped by a modillioned cornice.

The hipped roof is metal-clad and painted to match the stone finish of the building. It is highlighted by tall, triangular gabled dormers, each with a foliated finial at its peak. The dormers are joined by an open arcade. The dormer over the central bay of the Fifth Avenue facade has an arch inscribed within an elongated gable, and is set into an enframement flanked by engaged piers topped with finials. Each dormer contains windows separated by paired colonnettes.

WEST 20TH STREET FACADE
The facade on West 20th Street features the same overall composition and articulation of detail as the Fifth Avenue facade, but it is six bays wide instead of three. The two central bays are slightly recessed, this forming two shallow end pavilions and dividing the facade into three vertical sections. The hipped roof conforms to the end pavilions, and has dormers in groups of three above each section. Located on the roof are several skylights which have been installed since the building was erected. A polygonal smokestack is situated at the southwest corner of the roof. At

the ground story, the third bay from the left has a low, round-arched portal with short jambs that serves as a side entrance to the building; glass doors are located behind the arch and reached by shallow granite steps. The jambs have foliated capitals and the archivolts are ornamented with foliated and geometric moldings. Three of the original iron storefronts are extant.

NORTHERN ELEVATION
The northern elevation, which is visible from a parking lot on West 21st Street, forms a U-shaped light court. It is constructed of brick with simple window openings and has no significant architectural features.

REAR WALL
The rear wall, which is visible above the adjacent four-story building on West 20th Street, is constructed of brick and has simple window openings. It has no significant architectural details.

DEPARTMENT OF BUILDINGS INFORMATION

*1894-95: NB 832-1894 [Source: New Building Application]

1912-13: Alt 1561-1912 [Source: Alteration Application]
Openings cut in roof for installation of three dormers clad in copper and glazed with wire glass.
Architect -- David Scott
Owner -- Presbyterian Church Board of Home and Foreign Missions
Builder -- David Morison

1912-13: Alt 2525-1912 [Source: Alteration Application]
Curb moved 7 feet 6 inches to comply with city ordinances when Fifth Avenue was widened. Entrance step cut down to 18 inches beyond building line.
Architect -- James Barnes Baker
Owner -- Presbyterian Church Board of Home and Foreign Missions

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Trow's Business Directory, 1897.

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160 FIFTH AVENUE between West 20th Street and West 21st Street (West Side)
[Tax Map Block/Lot: 822/39]

MOHAWK BUILDING

TYPE	STYLE
Offices/Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Henderson Robertson	E.H. Van Ingen & Company
BUILDER	TENANT/LESSEE
McCabe Brothers	E.H. Van Ingen & Company

DATE OF CONSTRUCTION: 1891-92

SUMMARY

This nine-story neo-Renaissance style office/store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Fifth Avenue and West 21st Street, extending ninety-two feet on Fifth Avenue and approximately 142 feet on West 21st Street. Designed by the prolific New York architect, R.H. Robertson, and erected in 1981-92, the Mowhawk Building served as the headquarters for E.H. Van Ingen & Company, a large importer of woolen goods. Clad in red brick with contrasting sandstone trim, the exterior is now painted light grey. The building was designed to contain large showrooms on the lower floors and office space above. The rectilinear composition of the facades features restrained, classical details and clearly displays the building's original mixed-use design through variations in the window treatment.

HISTORY

The Mohawk Building was erected in 1891-92 as the headquarters for E.H. Van Ingen & Company, importers of woolen goods, and once one of the largest firms in the wool trade worldwide. The company was founded in 1863 by Edward Hook Van Ingen, who remained in control of the business until his death in 1920. It is said that Mr. Van Ingen made 178 transatlantic crossings during his career. For more than twenty years prior to the erection of the Mohawk Building, E.H. Van Ingen & Company was located at Broadway and Broome Streets. It was among the first companies in the wool trade to relocate from the downtown wholesale dry goods district to the vicinity of Ladies' Mile. The site of the Mohawk Building, which takes its name from the Indian tribe, was previously occupied by the Gothic Revival style South Dutch Reformed Church, built in 1850.

E.H. Van Ingen & Company transacted their wholesale business in the show-rooms on the lower floors. New York City directories from 1911 indicate that the firm had also opened a retail store in the building. (In 1919, E. H. Van Ingen also owned a storefront at 7 West 20th Street, around the corner from the Mohawk Building). Office space on the upper floors of the Mohawk Building was leased to architects, decorators, publishers, and cloak and suit merchants, all representative of the type of tenants which populated the district. Among the architects who at one time had offices in the building were R.H. Robertson (the architect of the building), McKim, Mead & White, Grosvenor Atterbury, Cyrus Eidlitz, Hoppin & Koen, Lord & Burnham, Whitney Warren, and Henry Bacon.

ARCHITECTURE

FIFTH AVENUE FACADE
The Fifth Avenue facade of the Mohawk Building is divided into four horizontal sections, distinguished by variations in window treatment. The rectilinear design of the facade, articulated by brick piers and horizontal bands of sandstone, emphasizes the structural frame of the building. Restrained classical details highlight the geometric composition. The contrast in color between the red brick and the sandstone is no longer visible under the light grey paint on the exterior, although the textural qualities of the materials are still apparent.

Stone piers divide the ground story into four bays containing storefronts with modern glass and metal infill. The original Ionic entrance portico, once located at the southernmost bay, is no longer extant. It has been replaced by a granite doorway. The ground story is capped by a stone cornice ornamented with dentils and an egg and dart molding.

The second, third, and fourth stories have paired windows with one-over-one metal-clad sash set in stone surrounds that are slightly recessed behind broad, brick piers. Between each story in each of the four bays is a key-pattern frieze dotted with rosettes. The slender stone mullions which separate the windows are topped at the fourth story with scrolled brackets. A simple, stone cornice surmounts the fourth story, projecting slightly above the window bays where it is ornamented with dentils and egg and dart moldings.

The fifth, sixth and seventh stories feature single windows with two-over-two metal-clad sash set in simple stone surrounds, which are slightly recessed behind alternating broad and narrow brick piers. The molded surrounds have small scrolls turned in at the lower corners of the windows. Narrow stone bands bisect the piers at each story, and wide, continuous stone bands wrap around each story above the window lintels. The seventh story is capped by a stringcourse.

The eighth and ninth stories are clad in stone and joined by a double-height colonnade of engaged Ionic columns, forming eight bays with two-over-two metal-clad window sash. Above the ninth story is a plain parapet wall where the copper cornice was once located.

WEST 21ST STREET FACADE
The facade on West 21st Street features the same overall design and articulation of detail as the Fifth Avenue facade, but it is six bays wide instead of four. The copper cornice is extant. At the fifth, sixth and seventh stories, the two windows at each end have shallow brackets set in the reveals. The storefronts have the original iron frames at the top and bottom, but the infill has been replaced with plate glass. The westernmost bay is a driveway.

REAR WALL
The rear wall of the Mohawk Building, which is visible from the parking lot at 4-10 West 21st Street is constructed of brick and has no significant architectural features. A shallow return at the northern edge of the wall reveals the original finish of the materials on the building's principal facades. The silhouette of the roofline of a dwelling which once stood at 4 West 21st Street is also visible on the rear wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1891-92: NB 700-1891 [Source: New Building Application]

1897-98: Alt 985-1897 [Source: Alteration Application]
Copper cornice raised seventeen inches. Two courses of stone inserted between window lintels and cornice.
Architect -- Robert Henderson Robertson Owner -- E.H. Van Ingen
Tenant -- E.H. Van Ingen & Company

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Trow's Business Directory, 1909.

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FIFTH AVENUE
Between East 21st Street and East 22th Street
EAST SIDE

149-151 FIFTH AVENUE between East 21st Street and East 22th Street (East Side)
[Tax Map Block/Lot: 850/1]

BRADISH JOHNSON BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Bradish Johnson (Estate of)

DATE OF CONSTRUCTION: 1917-18

SUMMARY

This sixteen-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located on the southern portion of the narrow block bounded by Fifth Avenue and Broadway, East 21st and East 22nd Street. The building extends sixty-two feet on Fifth Avenue, sixty-five feet on Broadway, and 195 feet on East 21st Street. Designed by the prolific architects Maynicke & Franke, it was built in 1917-18. It is faced in limestone, brick, and terra cotta. Because of its height and location, it occupies a prominent position in the streetscape.

HISTORY

Designed by Maynicke & Franke for the Estate of Bradish Johnson, this store and loft building was constructed in 1917-1918. By this time, the architects had been active in the design of such buildings throughout the area for some twenty years. The height and scale of this structure reflects the intensified change in the area from retail to wholesale and manufacturing use. It replaced four brick buildings, including one on the Broadway corner where Bell Telephone had had offices. Early tenants of the Bradish Johnson Building included a lace curtain merchant, a characteristic enterprise for the district.

ARCHITECTURE

FIFTH AVENUE FACADE
This facade is organized with a three-story base, a ten-story midsection, and a three-story top. In the base, three-story limestone piers with capitals create three bays. The ground-story entranceway and storefronts are of modern design. Limestone spandrel panels set off the tripartite replacement windows at the second and third stories. The buff-brick midsection, rising above a decorative terra-cotta cornice, is regularly punctuated by window openings which contain one-over-one replacement sash. A decorative cornice separates the midsection from the top in which pilasters

topped by Corinthian capitals flank three bays. The bays contain tripartite window groups which may be original. Ornamental spandrel panels appear between the stories. Above the sixteenth story a decorative band with applied escutcheons sets off the projecting dentiled cornice.

BROADWAY FACADE
The Broadway facade is virtually identical to that on Fifth Avenue. Portions of an original storefront appear to survive in the northern bay at the ground story. The northernmost row of openings is not filled with window sash, but opens onto a shaftway. Windows in the base and midsection have replacement sash.

EAST 21ST STREET FACADE
This facade repeats the organization and motifs of the avenue facade, but modified to its longer expanse. The base contains nine bays. In the midsection four vertical rows of openings with single double-hung sash flank five central bays with tripartite window groups consisting of paired double-hung sash flanked by single double-hung sash. In the base and midsection the sash appears to be largely replacements. That in the top may be original.

REAR WALL
The exposed rear wall is irregularly configured and wraps around the building at 927 Broadway and rises above the former Scribner Building at 153 Fifth Avenue. It is faced in buff and brown brick and has a large painted sign near the Broadway side. The recessed midsection is regularly punctuated with window openings containing four-over-four sash. The mechanical penthouse is visible on the roof.

DEPARTMENT OF BUILDINGS INFORMATION

*1917-1918: NB 446-1916 [Source: New Building Application]

1953: Alt 1310-1953 [Source: Alteration Application]
Existing entrance doors replaced, cast-iron trim at entrance covered with stainless steel, stainless steel projecting band erected at entrance.
Architect -- Sydney Goldstone Owner -- 149 Fifth Avenue Corp.

1956-1957: Alt 62-1956 [Source: Alteration Application]
New doors and jamb added, existing show window platforms refaced.
Architect -- Samuel Greenberg Owner -- 149 Fifth Avenue Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 250.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 337-C3,C5; 737-A4.
Phillips Elite Directory, 1924.

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153-157 FIFTH AVENUE between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/4]

SCRIBNER BUILDING

TYPE	STYLE
Store and Office	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Ernest Flagg	Charles Scribner's Sons
BUILDER	TENANT/LESSEE
Charles T. Wills	Charles Scribner's Sons

DATE OF CONSTRUCTION: 1893-94

SUMMARY

This six-story Beaux-Arts style store and office building, characteristic of the middle development phase of the district, is located on Fifth Avenue in the middle of the block. Fifty-nine feet wide, it is faced in Indiana limestone. Designed by the noted architect Ernest Flagg, it was constructed in 1893-94 to house the distinguished publishing firm of Charles Scribner's Sons. The building combined the functions of offices and bookstore, and Flagg skillfully designed the facade in accordance with Beaux-Arts principles to express those functions. The result is one of the most architecturally distinguished buildings within the district.

HISTORY

Built in 1893-94, this store and office building was Flagg's first commercial structure. The corporate home of Charles Scribner's Sons, the building was designed with a bookstore at the first story and offices above. It has been termed "the first in America built from ground to top distinctly for the uses of a publishing house."

The noted publishing firm was originally founded in 1846 as Scribner & Baker by Charles Scribner (1821-1871) and Isaac Baker (d. 1850). The firm published books on theological and philosophical subjects (reflecting Scribner's Presbyterian background) as well as early bestsellers which guaranteed its financial success. Eventually Scribner's sons, John Blair and Charles Scribner II, gained control of the successor firms, and in 1878, they changed the name of the publishing house to Charles Scribner's Sons. Continued success led them to purchase the site of the Glenham Hotel at 155 Fifth Avenue and commission a design from Flagg. By the early 1890s many publishing firms were located nearby on Fifth Avenue and the adjacent side street blocks. The Presbyterian Building and the Methodist Book Concern on the west side of Fifth Avenue at 20th Street housed several publishers. Scribner's relocated its headquarters further uptown on Fifth Avenue in 1913, and at that time converted the building for other commercial uses. Bardwell Brothers Laces was listed as a tenant in 1924. Today, the building houses the United Synagogue of America, which has recently undertaken renovation of the ground story storefront. The building was designated a New York City Landmark in 1976.

ARCHITECTURE

FIFTH AVENUE FACADE
The facade is organized with a ground-story base, a four-story midsection, and capped by a slate mansard roof, all symmetrically arranged around a central core. A projecting bay on each side frames a central section of three bays. The design employs such elegant details as broken pediments with cartouches, lion-headed console brackets, a projecting pierced balcony, and wrought-iron work. The window sash appear to be original to the building.

The ground story, which serves as a base for the four-story midsection, is of rusticated limestone and has a wide store front at the center (originally with a glass marquee which gave the store prominence and provided shelter). This storefront is flanked on either side by a single doorway (each of which contains a modern metal and glass door and permits access to the building) topped by an entablature with cornice supported by brackets. Above each doorway is a small, square window. At the center of the plain frieze, two cherubs hold a garland that formerly bore the inscription "Charles Scribner's Sons."

The middle four stories (the lowest of which is of rusticated limestone)

have a tripartite organization. At the second story, the three middle tripartite windows are divided by slender limestone colonnettes. Above this, a wide stone bandcourse is decoratively pierced at the center to form balustrades (the center one of which protrudes and is supported by lion-headed console brackets), beneath the third story windows. In the third and fourth stories, which are treated as a single unit, the central windows have metal colonnettes and are separated vertically by metal balconies. The three center bays are separated from one another by limestone pilasters and are flanked by half-pilasters.

From the second through the fifth story, each side bay contains a single window; those at the third story are capped by entablatures with cornices supported by console brackets, reminiscent of the treatment of the entrance doorways beneath them. A bandcourse with pellet-molding crowns the fourth story. At the fifth story, the tripartite central windows (themselves divided by slender stone colonnettes) are separated by broad fluted pilasters, and the central section is flanked by fluted half-pilasters. The single windows in the side bays are flanked by stone colonnettes which are in turn flanked by broad stone piers. A prominent cornice separates this fifth-story band of windows from the mansard roof which houses the sixth story and crowns the structure.

At the sixth story, a low parapet is broken by a central dormer and is terminated by panels which each bear an inscription; above these panels, curved pediments broken by cartouches appear. Rising behind the parapet is the slate mansard roof which is broken by skylight windows at either side and at the center by a stone dormer. Joined to the parapet by a console at either side, the dormer contains a tripartite window with stone transom bar and mullions. A pilaster on each side of the window supports the entablature above it; this turn, is crowned by a pediment broken by an ornate cartouche.

DEPARTMENT OF BUILDINGS INFORMATION

*1893-1894: NB 1385-1893 [Source: New Building Application]

1933-1934: Alt 2135-1933 [Source: Alteration Application]
New show windows installed.
Architect -- Arthur Weiger Owner -- Arthur Scribner

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Mardges Bacon, Ernest Flagg: Beaux-Arts Architect and Urban Reformer (Cambridge, Ma, 1986), 175-79.
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Landmarks Preservation Commission, Scribner Building Designation Report (LP-0935) (1976), 1-3.
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Phillips Elite Directory, 1924.
Scribner Building, National Register of Historic Places Inventory-Nom. Form (1979).
"Scribner, Charles," Dictionary of American Biography.
Robert A.M. Stern et al, New York 1900 (New York, 1983), 200-201.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 115.

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159-161 FIFTH AVENUE between East 21st Street and East 22nd Street (East Side)
[Tax Map Block/Lot: 850/75]

See listing under 935-939 Broadway

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FIFTH AVENUE
Between West 21st Street and West 22nd Street
WEST SIDE

162 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/37]

UNION EXCHANGE BANK

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	Hudson Realty

DATE OF CONSTRUCTION: 1903

SUMMARY

This eleven-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is an L-shaped structure located at the northwest corner of Fifth Avenue and West 21st Street, extending sixty-four feet along Fifth Avenue and 145 feet along West 20th Street. The structure is faced in stone, white brick, and terra cotta. Designed by Buchman & Fox, noted for their commercial and residential designs, it was built for Hudson Realty in 1903. The large pilasters, boldly scaled metal cornice, and extensive stone and brick banding are prominent features of the building. The original one-over-one wood sash windows are extant above the second story.

HISTORY

This building occupies the site of the Union Club, which stood at the northwest corner of Fifth Avenue and West 21st Street, and a stone-fronted dwelling of four stories with a basement located at 3 West 21st Street. Founded in 1836, the Union Club was one of New York City's oldest and most exclusive clubs, listing such patrician leaders of society as the Astors, Van Burens,and Griswolds on its membership rolls. The three-story Italianate building, dedicated in 1855, was the organization's fourth clubhouse.

The present building takes its name from the Union Exchange Bank, which was an early tenant. Other tenants typical of the district included fur and lace merchants.

ARCHITECTURE

FIFTH AVENUE FACADE
The two-story base of this Beaux-Arts facade is articulated by rusticated double-height stone pilasters supporting a dentiled stone cornice. The first-story storefront is recent. The second story contains a single-pane window with a transom at each end flanking two pairs of windows with transoms; these are set above metal sills and separated by a metal mullion with a console supporting the stone cornice. The transitional third story has stone bands applied over white brick flanking six window openings; the opening at each end has a classically-inspired surround with Beaux-Arts ornament above while the four center openings are topped with raised keystones supporting a raised stone belt course.

Stories four through eight are faced in white brick with raised brick banding. The window openings of stories four, six, and eight are crowned with scrolled stone keystones; stories five and seven with stone lintels. Each opening rests on a bracketed stone sill. The eighth story is capped by a terra-cotta frieze containing roundels. Raised brick in a quoin pattern flanks the end bays of the ninth and tenth stories. At each end the ninth-story openings are capped by triangular stone pediments supported by consoles; the tenth-story openings are crowned by scrolled keystones like those on stories four, six, and eight. The four center openings are articulated by double-height pilasters crowned with arches with keystones at the tenth story, separated from the ninth story by stone spandrel panels. Above a dentiled terra-cotta cornice the eleventh-story windows are smaller; the center openings are flanked by Ionic pilasters with the openings at each end flanked by large stone consoles which support a heavy, bracketed metal cornice surmounted by cresting and acroteria.

WEST 21ST STREET FACADE
The West 21st Street facade repeats the pattern of the Fifth Avenue facade with slight differences. The motifs of the Fifth Avenue facade form pavilions at each end of the facade, each containing four window openings above the second story. The first and second stories are articulated by double-height rusticated stone pilasters at each end with undecorated pilastgers containing bezant ornament in the center section. The western end of the first story contains a large metal canopy supported by iron rods, with two additional service entrances to the east separated by a stone mullion supporting a metal frieze. The second story contains paired windows like those seen on the Fifth Avenue facade, except in the two western bays which have tripartite window groups. The tenth story contains carved ornament in the spandrel panels below the center windows of the corner pavilions.

NORTHERN ELEVATION
The northern elevation of the Union Exchange Bank Building can be seen above neighboring buildings on Fifth Avenue. It is of exposed brick punctuated by rows of multi-pane steel sash windows at the rear, with remnants of painted signs adjacent to the Fifth Avenue facade.

REAR WALL
The rear wall (facing west) can be seen above neighboring buildings on West 21st Street. It is of exposed brick with remnants of painted signs adjacent to the West 21st Street facade. Each story contains three two-over-two steel sash windows protected by sliding steel shutters.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 27-1903 [Source: New Building Docket]

REFERENCES

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Charles Lockwood, Bricks and Brownstone (New York, 1972), 135-36.
Arthur Bartlett Maurice, Fifth Avenue (New York, 1918), 129-134.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 20.
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Phillips Elite Directory, 1905.
Real Estate Record & Guide, Dec. 26, 1903, 1180-81.

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164 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/41]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Starrett & Van Vleck	Markham Realty Corp.

DATE OF CONSTRUCTION: 1918

DESCRIPTION

This four-story Beaux-Arts store and loft building is located near the West 21st Street end of the block. Twenty-seven feet wide, it is faced in stone and brick. The base of the building is flanked by triple-height pilasters supporting a stone entablature with a projecting cornice. The frieze reads "KNIGHTS OF PYTHIAS" in applied metal letters, flanked by roundels containing sculpted lion's heads. On the first story a plaque south of the entrance reads "Pythian Camp/Associated Health/Foundation Inc./National/Rare Blood Club Inc." A plaque to the north of the entrance reads "Grand Lodge/Knights of Pythias/of the/State of New York." North of this plaque is a small single-pane display widow. The rest of the first story has been filled in with stone blocks.

The second story contains a large tripartite metal-framed window separated by metal mullions. Each multi-pane window is covered in a grid of metal squares and diamonds. Above a metal spandrel panel, the third story contains four windows separated by metal mullions, each containing five panes with two casement windows flanking a fixed pane in the center. Resting on a cornice, the fourth story contains three window openings, each with four panes. Behind a narrow stone parapet with green copper coping, a skylight slopes away from the facade. Faced in buff-colored brick, an addition containing a band of multi-pane steel sash windows is set further back from the building line.

HISTORY

Designed by Starrett & Van Vleck, this building was constructed in 1918. It replaced a dwelling of four stories constructed in 1851. At that time a forge was located at the rear of the property. The present tenant is the Knights of Pythias, an organization founded in 1864 and active in charity work, that took occupancy of the building in the late 1970s.

DEPARTMENT OF BUILDINGS INFORMATION

1918: Demo 13-1918 [Source: Demolition Application]
Demolition of one building.
Contractor -- Wharton Green & Co.

*1918: NB 18-1918 [Source: New Building Docket]

1921: Alt 645-1921 [Source: Alteration Application]
Penthouse added.
Architect -- F.H. Dewey & Co., Inc. Owner -- Titus Blatter & Co.

1922: Alt 1497-1922 [Source: Alteration Application]
Third story extended to cover entire building.
Architect -- F.H. Dewey & Co., Inc. Owner -- Titus Blatter & Co.

*1941: Alt 2545-1941 [Source: Alteration Application]
An additional story added.
Architect -- Stephen L. Heidrich Owner -- Whitby Realty Corp.

1950: Alt 1613-1950 [Source: Alteration Application]
Mezzanine floor extended.
Architect -- Daniel D. Merrill
Owner -- American Baptist Home Mission Soc.

1956: BN 3721-1956 [Source: Building Notice Application]
Hole cut in wall to 166 Fifth Avenue.
Architect -- Daniel D. Merrill
Owner -- American Baptist Home Mission Soc.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 21.
New York City, Tax Assessment Records, Ward 18, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1890.

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166 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/42]

TYPE	STYLE
Store and Loft	Northern Renaissance Revival
ARCHITECT	ORIGINAL OWNER
Parfitt Bros.	Margaret Budd

DATE OF CONSTRUCTION: 1899-1900

DESCRIPTION

This seven-story Northern Renaissance Revival store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. It is twenty-six feet wide and faced in stone and buff-colored brick. The plate glass and marble storefront is recent. The second story has three recessed bays containing paired one-over-one aluminum sash windows with transoms, articulated by stone pilasters with Beaux-Arts style ornament supporting a bandcourse. The spandrel panels above are of buff-colored brick. The third and fourth stories continue this pattern, buth the windows are without transoms. On the fifth story molded segmental arches with keystones spring from short pilasters, supporting the bracketed metal cornice. The aluminum-framed windows in the arches have a central fixed pane with one-over-one side windows and transoms with seven fixed panes which fill the curve of the arch.

The sixth and seventh stories are articulated by an elaborate Northern Renaissance Revival two-story stone gable embellished with urns and volutes, crowned with a large shell. The three one-over-one aluminum sash windows of the sixth story are flanked by pilasters on pedestals. The seventh story has a stylized pediment with a round portal. Sloping up behind the gable is a two-story mansard roof clad in metal and punctuated by two dormers with triangular metal pediments.

The south elevation, seen above neighboring buildings on Fifth Avenue, is of exposed brick punctuated by a single one-over-one aluminum sash window. The northern elevation contains two openings closed behind steel shutters.

HISTORY

Designed by the Parfitt Brothers, noted for their many residential and ecclesiastical designs in Brooklyn, this building was constructed for owner Margaret Budd in 1899-1900. It replaced a stone-fronted dwelling of four stories with a basement. The present commercial building housed the Delmonico L. Crist Art Gallery, listed in 1902. Other tenants characteristic of the district included cloak and suit merchants, corset merchants, and a restaurant.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1900: NB 1839-1899 [Source: New Building Docket]

1956: BN 3721-1956 [Source: Building Notice Application]
Hole cut in wall to 164 Fifth Avenue.
Architect -- Daniel D. Merrill
Owner -- American Baptist Home Mission Soc.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Landmarks Preservation Commission, Research Files.
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168 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/43]

GERTNER BUILDING

TYPE	STYLE
Converted Dwellings	Early 20c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Rudolph C.B. Boehler	Peter McMartin

DATE OF CONSTRUCTION: 1851/1921

DESCRIPTION

Consisting of two five-story converted dwellings, located near the West 22nd Street end of the block, this building received its present early twentieth century commercial facade in 1921. Such a conversion to facilitate commercial use was a frequent occurrence during this period. Double-height limestone pilasters supporting a dentiled cornice divide the facade in half. Above the recent storefront the second story contains two paired double pane aluminum sash flanked by single pane windows and topped by transoms. The facade above the second story is faced in yellow brick. Stories three through five each contain windows like those seen on the second story set above stone sills and decorative

brick spandrel panels. Triple-height brick mullions mark the window divisions. A gabel decorated with stone swags in the center caps the parapet of this building.

HISTORY

The site of this building was occupied by two dwellings of four stories with basements. The dwelling at 168 Fifth Avenue included a three-story stable to the rear. The dwellings were converted and received their present appearance when the floor beams over the basement and first story were raised and the facades rebuilt to create a unified five-story building in 1921. Subsequent commercial tenants included a restaurant and an ice cream and candy factory.

DEPARTMENT OF BUILDINGS INFORMATION

1912: Alt 2089-1912 [Source: Alteration Application]
Front stoop removed and basement window changed to a door. Building to continue in residential use.
Architect -- A.P.F. Adenaw Owner -- Malcolm McMartin

*1921: Alt 2677-1921 [Source: Alteration Application]
Floor beams over basement and first story raised. Front wall removed and new wall erected.
Architect -- Rudolph C.B. Boehler Owner -- Harriet Richards

REFERENCES

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New York City, Tax Assessment Records, Ward 18, 1851, 1852, Municipal Archives and Records Center.

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170 FIFTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 823/45]

SOHMER BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1897-98

SUMMARY

This twelve-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located at the southwestern corner of Fifth Avenue and West 22nd Street, extending twenty-nine feet along Fifth Avenue and 120 feet along West 22nd Street. Faced in stone and brick (now painted), the building is distinguished by its double-height rusticated piers and octagonal dome resting on a two-story base crowning the Fifth Avenue facade.

HISTORY

Designed by the prolific New York City architect Robert Maynicke, whose work is well represented in the district, for real estate developer Henry Corn, this striking store and loft building was constructed in 1897-98. It replaced a stone-fronted dwelling of four stories with a basement. This building takes its name from the Sohmer Piano Company, a major early tenant which had its offices and showroom here. Other tenants included the nationally known architectural firm of Cram, Goodhue & Ferguson, listed in 1905 and 1911, as well as Robert Kohn, architect of the nearby Spero Building on the same block. Other tenants included Goupil of Paris, Art Publishers (1905, 1911), Kraus & Deitsch, Fancy Leather Goods (1906), and others characteristic of the district such as upholsterers, hat merchants and a perfumery.

ARCHITECTURE

FIFTH AVENUE FACADE
The two-story base of this building is flanked by double-height rusticated pilasters on marble bases supporting a dentiled stone cornice. Above the recently altered storefront the second story contains three single-pane wood sash windows separated by stone mullions capped with brackets. The transitional third story is faced in stone with three unadorned window openings containing one-over-one wood sash. This story is surmounted by a projecting geometric frieze.

Stories four through ten are faced in brick, rusticated at the corners, with stone belt courses acting as sills for stories five, seven, and nine. Each story contains three window openings with one-over-one

wood sash; stories five, seven, and nine contain elaborate stone triangular pediments resting on consoles above the windows, while stories four, six, and eight have surrounds of stone with bead molding. A modillioned stone cornice above the tenth story completes this section of the building.

The eleventh story is faced in stone with three arched window openings containing one-over-one sash flanked by pilasters and engaged Ionic columns that support a projecting stone cornice surmounted by engaged urns. The twelfth story contains three window surrounds with bezant ornament; these are crowned by a semicircular pediment in the center and flanking triangular pediments. This section is also crowned by a projecting stone cornice.

The Fifth Avenue facade is surmounted by a Renaissance-inspired octagonal dome resting on two one-story octagonal drums. The lower of the two stories contains window openings on each face with paired casements crowned with alternating dentiled cornices and dentiled triangular pediments. The upper story is smaller; each face contains one arched opening crowned with a keystone with one one-over-one wood sash window. The corners are marked by free-standing Corinthian columns supporting projecting portions of the entablature. The ribbed dome completes the composition.

WEST 22ND STREET FACADE
The three-bay eastern section of the West 22nd Street facade is a projecting pavilion that forms an exact return of the Fifth Avenue facade. The ten-bay western section of this facade is simpler. The first story of this section contains display windows only half as wide as the pavilion to the east, with the three western openings sealed. The second story repeats the window pattern of the eastern pavilion with two windows rather than three.

The center section also repeats the motifs of the eastern pavilion, but with simple projecting lintels in place of triangular pediments on stories five, seven, and nine. The eleventh-story window openings are flanked by pilasters rather than engaged columns. The western section of the twelfth story is crowned by a shingled mansard roof with dormer windows containing one-over-one sash flanked by stone pilasters supporting pediments containing projecting anthemion ornament.

SOUTHERN ELEVATION
The southern elevation, seen above neighboring buildings on Fifth Avenue, is of painted brick punctuated by four-over-four or two-over-two steel sash or one-over-one wood sash windows.

REAR WALL
The rear wall, visible from a narrow alleyway adjacent to a neighboring building on West 22nd Street, is of exposed brick containing window openings closed behind steel shutters and a fire escape that traverses the height of the building.

DEPARTMENT OF BUILDINGS INFORMATION

*1897: NB 378-1897 [Source: New Building Docket]

REFERENCES

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Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
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Theodore James, Jr., Fifth Avenue (New York, 1971), 186.
Landmarks Preservation Commission, Research Files.
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Phillips Elite Directory, 1874, 1879, 1904, 1905.

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FIFTH AVENUE
Between East 22nd Street and East 23rd Street
EAST SIDE

173-185 FIFTH AVENUE between East 22nd Street and East 23rd Street (East Side)
[Tax Map Block/Lot: 851/1]

FLATIRON BUILDING

TYPE
Office and Loft

STYLE
Beaux-Arts

ARCHITECT
D. H. Burnham & Co.

ORIGINAL OWNER
Cumberland Realty Co.

BUILDER
George A. Fuller Co.

DATE OF CONSTRUCTION: 1902-03

SUMMARY

This twenty-one story Beaux-Arts office and loft building, characteristic of the later development phase of the district, occupies an unusual triangular site between Broadway, Fifth Avenue, East 22nd Street, and East 23rd Street, extending 197-1/2 feet along Fifth Avenue, 86 feet along East 22nd Street, and 214-1/2 feet along Broadway. The structure is faced in limestone, terra cotta, and buff-colored brick. The original one-over-one kalamein sash windows are extant above the first story. Designed by the noted Chicago firm of D.H. Burnham & Co., it was one of the earliest steel-framed skyscrapers in New York City. Originally named the Fuller Building, it became popularly known as the Flatiron Building because its shape resembled a laundress' flat-iron. Because of its height, unusual shape, prominent location, and distinguished design, the Flatiron Building is the best-known building in the district.

HISTORY

This building occupies the site of the Hotel Saint Germain, located at the southern end of the block, as well as three smaller commercial structures. Constructed in 1853-54, the hotel was demolished in 1901 to make way for the Flatiron Building.

The building's architect, Daniel Hudson Burnham (1848-1912) was instrumental in the technological and stylistic development of skyscraper design. Working with his partner John Wellborn Root (1850-91), the firm of Burnham & Root was responsible for some of Chicago's most innovative skyscraper designs such as the Monadnock Building (1889-91). After Root's early death Burnham formed D.H. Burnham & Company (1896-1912). The firm was responsible for some notable city planning efforts, including the Chicago Plan of 1909, as well as important individual

buildings such as the Flatiron.

The original name of the present building was the Fuller Building, constructed and financed by the Fuller Construction Company. The firm's founder, George Fuller, began his professional career as a contractor with Burnham & Root in Chicago. By 1902, Henry Black, Fuller's son-in law, had become president of the company, which had moved to New York.

Above the third story, the Flatiron Building is faced in terra cotta panels manufactured in the Tottenville plant of the Atlantic Terra Cotta Company located in Staten Island. Other notable buildings employing terra cotta made by this company included the Plaza Hotel, the Whitehall Building, and various subway stations.

The Flatiron Building captured the imagination of many artists, and it figured prominently in many paintings, drawings, and photographs of the period, including those by Alfred Stieglitz and Edward Steichen.

The Flatiron Building is also associated with the development of a once common American phrase. Since it was located on a particularly windy corner of Manhattan, it became a popular male pastime to gather in front of this building with the hope of catching a glimpse of a feminine ankle exposed by the wind. As crowds of men tended to congregate on 23rd Street, in front of the Flatiron Building, the policeman's call became "Twenty-three skidoo."

Tenants of the Flatiron Building, typical of the district, included the Graduate Club (1905), Alfred Campbell Art Co., publishers (1906), the Club-Fellow Magazine (1905), Cuttrell & Dyer, shoes (1906), and furriers, shirtwaist merchants, and haberdashers.

ARCHITECTURE

FIFTH AVENUE FACADE

The Fifth Avenue facade, organized in a tripartite scheme, is eighteen window openings wide above the third story and composed of terra cotta, limestone, and buff-colored brick. The three-story base of the building is faced in limestone. The first story contains an entrance in the center flanked by four show windows on each side. Except for the second show window from the north end, all are projecting with original metal detail. The second window from the southern end is topped by its original metal cresting. The windows are flanked by piers with alternating smooth and vermiculated bands of differing relief. The arched and vermiculated entrance contains a recent door and transom flanked by engaged, fluted columns covered in banding with foliate ornament supporting a projecting entablature with a frieze containing triglyphs and roundels. The projecting cornice is continued around the building. Above the entrance

the second story contains a large oculus with a stylized Gibbs surround flanked by large consoles. Four window openings on each side flank the center opening containing paired one-over-one sash. The third story continues this pattern with paired windows over the oculus and is crowned by a projecting dentiled cornice with a frieze containing bezant ornament.

The transitional and elaborately ornamented fourth story contains eighteen window openings with one-over-one sash. The flanking piers alternate between wide and narrow and are ornamented with terra-cotta panels containing foliate ornament, wreaths, lozenges, and masks on each end. The piers support an elaborate terra-cotta cornice with a roundel frieze.

The fifth and sixth stories form the base of the midsection of the facade. Continuing the window pattern of the fourth story, the flanking piers are faced in less elaborately ornamented terra cotta, with spandrel panels of alternating depth. Above the sixth story is a frieze illustrating a Greek key motif. Stories seven through fourteen contain piers faced in rusticated buff-colored brick and three projecting bays of three window openings each, faced in terra cotta. The bays are formed from the third, fourth, and fifth window openings from each end as well as the three center openings. The fifteenth story is faced in simple rusticated brick; the sixteenth story continues this pattern with arched window openings with voussoirs supporting a projecting terra-cotta cornice.

The transitional seventeenth story contains eighteen window openings flanked by richly decorated piers of alternating width, containing lion's head masks and roundels supporting a projecting dentiled cornice.

The upper stories of the facade are boldly articulated on stories eighteen and nineteen with nine double-height window openings crowned by arches containing multi-pane windows with metal frames and spandrel panels. Each opening is flanked by elaborately decorated terra-cotta piers with wreaths and masks over the capitals. Above a projecting cornice the twentieth story contains eighteen window openings flanked by stylized triglyphs supporting a dentiled and bracketed terra-cotta cornice. The building is surmounted by a penthouse and balustrade.

BROADWAY FACADE
This facade is similar to the Fifth Avenue facade with a few exceptions. One of the projecting show windows on the first story near the southern end is set flush with the building line. There are two banded columns where the Broadway facade turns to join the Fifth Avenue facade, partially obscured by a one-story kiosk with many extant original metal details. The "prow" of the building is six feet wide and contains three windows; a central one-over-one sash flanked by two narrow openings containing one-over-one sash.

EAST 22ND STREET FACADE
The narrow East 22nd Street facade contains eight window openings above the fourth story. The four show windows on the first story are flush with the buildig line; the two western openings covered with wooden slats. Each corner of this facade contains early revolving doors; the door to the west is enhanced by classically-inspired ornament. Each corner of the building contains a single opening per story containing rounded glass panes.

DEPARTMENT OF BUILDINGS INFORMATION

1901: NB 1356-1901 [Source: New Building Application]

*1902: Alt 0-1902 [Source: Alteration Application]
One-story extension with bay windows extending 14 feet above the sidewalk at the front (northern) line of the building about 25 feet.
Architect -- D. H. Burnham & Co. Owner -- George A. Fuller Co.

1905: Alt 470-1905 [Source: Alteration Application]
Penthouse built on flat roof.
Architect -- Jay H. Morgan Owner -- Fifth Avenue Building Co.

*1912: Alt 2966-1912 [Source: Alteration Application]
Encroachments removed on Broadway and Fifth Avenue; columns taken down and reattached; sidewalk encumbrances removed, show windows pushed back.
Architect -- Starrett & Van Vleck Owner -- VS Realty & Improvement Co.

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FIFTH AVENUE
Between West 22nd Street and West 23rd Street
WEST SIDE

172 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/36]

TYPE	STYLE
Apartment Building	neo-Romanesque
ARCHITECT	ORIGINAL OWNER
Aaronson & Heidrich	Neverfail Realty Co.

DATE OF CONSTRUCTION: 1928-30

SUMMARY

This six-story neo-Romanesque style apartment building, is located at the northwest corner of Fifth Avenue and West 22nd Street. Extending 100 feet on West 22nd Street and twenty-four feet on Fifth Avenue, the building is faced in red brick with recent shopfronts set into a cast stone first story along both facades.

HISTORY

This small apartment building with stores at the first story was erected in 1928-30 for the Neverfail Realty Company. It was designed by Aaronson & Heidrich. On this site originally stood a house and a stable, which, according to early map research, were probably joined prior to 1879 to create a full lot frontage on West 22nd Street.

ARCHITECTURE

FIFTH AVENUE FACADE
The first story contains recent shopfronts. At the corner the shop entrance is recessed behind a corner pier. A dentiled cast-stone beltcourse is visible above the recent first story shopfronts. Above the first story the facade is organized into two bays between slightly projecting brick corner piers. Each bay has one eight-over-eight double-hung wood-framed window at each story. The second story windows have masonry lintels and wrought-iron balconies. Over the third story is a small arcade set on white impost blocks. The fourth story is unembellished. The fifth story is similar to the third story, and is surmounted by a dentiled cast-stone beltcourse, with straps descending at the corners piers. Over the sixth story is an arcaded and corbelled brick band, with white cast-stone blocks at the corner piers, under a brick parapet. A water tower is barely visible on the roof near the front of the building.

WEST 22ND STREET FACADE
This facade is faced in red brick with brick corner piers and a similar arrangement of cast-stone detailing as on the Fifth Avenue facade. This facade, however, has a complex pattern of narrow one-over-one bathroom windows among the building's common eight-over-eight windows. There are also two fire escapes at this facade.

At the first story are small shopfronts of a recent date. The entrance to the apartments is through an arched entrance in the one-story cast-stone western end bay. The entrance has a decorated molding, a transom with a fanlight, and multi-pane door with sidelight. A small service entrance is adjacent to the east. Over the first story is the dentiled cast-stone beltcourse which wraps the building. The larger windows at the second story have cast-stone sills. At the third story, the two windows at the corners have an arcaded lintel, similar to those in the Fifth Avenue facade. The fourth story is unembellished. The fifth story is similar to the third story, and has a dentiled beltcourse with straps at the corner piers. The sixth story is unembellished and has over it the arcaded and corbelled brick band as found at the Fifth Avenue side.

REAR WALL
The rear wall is visible from West 22nd Street and is in the same red brick as the main facades. It has a fire escape and one bay of eight-over-eight windows. The top story is painted white.

DEPARTMENT OF BUILDINGS INFORMATION

*1928-30: NB 509-1928 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
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174-176 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/37]

TYPE	STYLE
Store and Loft	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
J. Eckmann	Connell Holding Co.

DATE OF CONSTRUCTION: 1927-28

DESCRIPTION

This six-story early twentieth century commercial style store and loft building, characteristic of the last, twentieth century development phase of the district, is located near the West 22nd Street end of the block. Forty-three feet wide, it is organized into three bays, and faced in a light-colored cast stone. Parts of the first-story storefront, especially the reflective tiles and the ventilation grills in the northern bay, date from the storefront alteration of 1940. The windows in each bay are wood-framed single-pane sash in a tripartite format with wood mullions. Paneled cast-stone spandrels separate the stories within each bay. Four piers rise from the beltcourse under the second story terminating in small capitals at the sixth story, supporting a simple projecting cornice, surmounted by a paneled parapet.

HISTORY

Built in 1927-28 for the Connell Holding Company, as offices and showrooms, this store and loft building was designed by J. Eckmann. Early tenants included the Emigrant Industrial Savings Bank. This building replaced two brownstone-fronted dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1927-28: NB 277-1927 [Source: New Building Docket]

1940: Alt 441-1940 [Source: Alteration Docket]
New stainless steel and glass storefront installed.
Owner -- Emigrant Industrial Savings Bank

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 26.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 337-E4,E5.
Edward B. Watson, Edmund V. Gillan, Jr., New York Then and Now (New York, 1976), 46-47.

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178-180 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/39]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	C. A. Pepoon

DATE OF CONSTRUCTION: c.1862

DESCRIPTION

This four-story Italianate building, formerly two dwellings, is characteristic of the first development phase of the district. Thirty-seven feet wide, it is faced in brownstone ashlar above the first story. It has an early first- and second-story shopfront alteration typical of the district. The two halves of the building (numbers 178 and 180 Fifth Avenue) still resemble separate eighteen-foot wide, two-bay dwellings, above the second story; number 180 Fifth Avenue, the northern half, is slightly recessed and features a simpler window and roofline treatment than that of the southern half at number 178 Fifth Avenue.

A continuous dentiled and modillioned cornice caps the first story. The second story has identical bay windows under transoms; the eared surrounds with raised pediments date from an 1872 alteration. The windows in the third and fourth stories are all two-over-two wood-framed double-hung sash. In 180 Fifth Avenue, at the third story, the windows have stone enframements with flat projecting hoods, and bracketed sills. The windows at the third story of number 178 Fifth Avenue have bracketed and pedimented window enframements with carved fascias. The windows at the fourth story on both halves of the building are shorter; the northern bays have simple window enframements, the southern window enframements have bracketed hoods. There are continuous beltcourses which follow the contours of the facade at the sill levels of the third and fourth stories. Over the fourth story is a small cornice above which are two one-by-one wood-framed windows set in the

frieze in each half of the building. A dentiled cornice follows the contours of the facade at the roofline; number 178 Fifth Avenue is surmounted by a dentiled pediment.

HISTORY

The two altered dwellings at number 178-180 Fifth Avenue were built about 1862 and owned by C. A. Pepoon, who also owned an earlier house at number 182 Fifth Avenue. The buildings were joined in 1872 and the facades were altered for commercial use at the first and second stories. Referred to as the "Fifth Avenue Building" in the 1882 Lains' Elite Directory, this building's most notable early tenant, R. Dunlop & Co., hats, from around 1885-1906, was typical for the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1872: Alt 944-1872 [Source: Alteration Docket]
Numbers 178 and 180 Fifth Avenue joined internally and given continuous first story. Galvanized iron bay windows installed at second story.
Architect -- Carl Pfeiffer Owner -- C.P. Fisher

*1902: Alt 794-1902 [Source: Alteration Docket]
First story shopfront and second story bay windows replaced with similar types in copper.
Architect -- Ralph Samuel Townsend Owner -- Fisher (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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New York City, Tax Assessment Records, Ward 18, 1860-63, Municipal Archives and Records Center.
Edward B. Watson, Edmund V. Gillon, Jr., New York Then and Now (New York, 1976), 46-47.

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182 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/41]

TYPE	STYLE
Converted Dwelling	Commercial Palace
ARCHITECT	ORIGINAL OWNER
Unknown/Thomas R. Jackson	C. A. Pepoon

DATE OF CONSTRUCTION: 1858/1871

DESCRIPTION

This four-story converted dwelling received its present commercial palace style facade in 1871 during the first commercial development phase of the district. Located in the middle of the block, it is twenty-eight feet wide and faced in cast iron above the first story, and has a fire escape across the northern bays. The first-story glass and stainless steel shopfront dates from a 1953 alteration. Over the first story is a bracketed metal cornice. The second through the fourth stories are treated similarly with a four-bay arcade with three columns flanking the center windows and pilasters at the outside edges. The second story windows have one-over-one double-hung wood-framed sash in the southern end bay, six-over-six sash in the two center bays, and a glass and metal fire door at the fire escape landing in the northern end bay. The third story has one-over-one double-hung windows in all but the northern bay, which holds a fire door. The fourth-story windows are identical to third story. The modillioned cornice has console brackets aligned over the columns and pilasters. An arched pedimented parapet surmounts the cornice.

HISTORY

Built about 1857-58 as a four-story brownstone-faced dwelling, this building was first owned by C.A. Pepoon, who also owned numbers 178 and 180 Fifth Avenue. In 1871, it was altered internally for commercial purposes, and the front was removed and replaced by the current cast-iron facade. Early tenants included: W.R. Bowne, tailer, around 1879; W. Iauch, ladies' restaurant and confectioner, around 1882; the American Baptist Publishing Society, around 1900; and the Pennsylvania Railroad Company, around 1911.

DEPARTMENT OF BUILDINGS INFORMATION

*1871: Alt 399-1871 [Source: Alteration Docket]
Brownstone facade removed and replaced with new cast-iron front. Interior alterations as well.
Architect -- Thomas R. Jackson Owner -- Hugh B. Jackson

*1890: Alt 1408-1890 [Source: Alteration Docket]
Iron "bulkhead" constructed on roof of building, increasing height of building by eleven inches.
Architect -- John B. Snook Sons Owner -- G. Mead Tooker

1953: BN 2274-1953 [Source: Building Notice Docket]
New stainless steel and structural glass storefront built flush with building line.
Owner -- Ravart Realty Corp. Builder -- Herschenfeld & Sons Cons.

REFERENCES

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Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 29.
New York City, Tax Assessment Records, Ward 18, 1857, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1879, 1882.
Edward B. Watson, Edmund V. Gillan, Jr., New York Then and Now (New York, 1976), 46-47.

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184 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/42]

TYPE
Store and Loft

STYLE
Early 20th c. Commercial

ARCHITECTS
Unknown
John Corley Westervelt

OWNER
Livingston

DATE OF CONSTRUCTION: 1873/1911

DESCRIPTION

This eight-story early twentieth-century commercial style store and loft building, characteristic of the later development phase of the district, is located near the West 23rd Street end of the block. Thirty-seven feet wide, it is faced in white terra cotta and has window bands at each story above the first. The first story has recent shopfronts in the middle and northern bays, under a paneled frieze; a modern building entrance in the southern bay covers the frieze. A terra-cotta cornice separates the first story from the upper stories. Two terra-cotta piers rise from the second

story to the roofline. Flanked by the piers, the window bands hold five one-over-one double-hung wood-framed sash with wood mullions. Decorated terra-cotta spandrels separate the stories. The cornice has been removed.

The southern elevation is visible from Fifth Avenue over the roof of number 182 Fifth Avenue. This brick wall has no applied architectural detail.

The northern elevation is barely visible from Fifth Avenue. It is red brick and has no windows or applied architectural detail.

HISTORY

Apparently built around 1873 for the Livingston family (early records on this building are incomplete) as a seven-story cast-iron fronted store and loft building, this structure received an additional story during the 1911 alteration in which the front was refaced in terra cotta. Early tax records indicate that this was the location of a house built by Christopher Milderberger, who owned considerable property in this area. The property was sold to John R. Livingston in 1860; an alteration in 1886 states a Robert Livingston as the owner, thereby establishing the Livingston ownership through the 1870s. The 1879 Bromley Atlas indicates a cast-iron building at this location.

A longtime and early tenant were Gunther & Sons, furriers, from about 1879 to 1910. Other tenants were also characteristic of the district and included a restaurant around 1912, and a china and glass importer, around 1924.

DEPARTMENT OF BUILDINGS INFORMATION

*1911: Alt 1615-1911 [Source: Alteration Docket]
Internal alterations to achieve insertion of an additional story. Cast-iron facade replaced with terra-cotta facade.
Architect -- John Corley Westervelt Owner -- Louisa M. Gerry

1966: BN 1306-1966 [Source: Building Notice Docket]
Storefront alteration.
Architect -- Joseph Lau Owner -- 184 Realty Corp.

1969: BN 1980-1969 [Source: Building Notice Docket]
New entrance installed.
Architect -- Joseph B. Schwartz Owner -- 184 Fifth Avenue Co.

REFERENCES

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186 FIFTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 824/44]

WESTERN UNION BUILDING

TYPE
Office Building

STYLE
Queen Anne

ARCHITECT
Henry J. Hardenbergh

ORIGINAL OWNER
Western Union Telegraph Company

BUILDER
Jas. G. Smith & D. Rogers

DATE OF CONSTRUCTION: 1883-83

SUMMARY

This seven-story Queen Anne style office building, located at the southwest corner of Fifth Avenue and West 23rd Street, was constructed during the middle development phase of the district. It is a very fine example of an early office building within the district. Twenty-seven and a half feet wide on Fifth Avenue and 100 feet wide on West 23rd Street, it is faced in painted red brick, with painted white stone, and red terra-cotta details. Built for the Western Union Telegraph Company in 1883-84, this office building was designed by the famous architect, Henry J. Hardenbergh. Although now painted, it is mostly intact above the first story. There is an early cast and wrought-iron double-globed street lamp at the corner in front of the Fifth Avenue facade.

HISTORY

Built in 1883-84 for the Western Union Telegraph Company, this office building was designed by Henry J. Hardenbergh, the notable New York architect, responsible for such buildings as the Plaza Hotel and the Dakota apartment building, both designated New York City Landmarks. Organized in 1851 as the New York and Mississippi Valley Printing Telegraph Company, Western Union changed its name to Western Union Telegraph Company in 1856. The company had the largest telegraph system ever established, with cables to Ireland, France and South America. Their building at 186 Fifth Avenue was one of the company's main branch offices, of which there were 137 in the city. A pneumatic tube system extended from this address to the Western Union headquarters at Broadway and Dey Street. The prestigious location at Fifth Avenue and 23rd Street and a building commissioned by an important architect were evidence of the importance of the telegraph technology and specifically of the commercial success of this company.

This building replaced a brownstone-fronted dwelling. Subsequent tenants, after Western Union, were characteristic of the district and included: Sommer's, cloaks and suits, who leased the building in 1905 for twenty years; and Chilian White Topas, jewelry, about 1905.

ARCHITECTURE

FIFTH AVENUE FACADE
The first story has a glass and metal shopfront of a recent date that has removed the lower portion of the arched two-story main entrance on Fifth Avenue. The upper portion of the stone-trimmed arch remains at the second story under a decorated terra-cotta beltcourse. The window in the arch is a replacement. The windows in the third through the fifth stories have one-over-one double-hung wood-framed sash. The third story establishes the two-bay organization which carries through to the seventh story. A fire escape runs down the facade in the southern bay. In each bay of the third story is one pair of segmentally-arched windows with a wide stone mullion and quoins. The fourth story has paired square-headed windows with stone quoins and patterned brick mullions which rise above the window to frame a semi-circular raised-brick decoration, which rests on the window lintels. The fifth story is similar to the fourth, except that there is no patterned brick above. A narrow stone beltcourse caps the fifth story. The sixth story has one arched replacement window with a stone enframement in each bay. Below the stone beltcourse between the sixth and the seventh stories are molded naturalistic friezes. The seventh story is within the gable end of the peaked roof. There is a stone surround enframing paired windows in each bay. The building date, 1883, is written in a white tablet above the windows.

WEST 23RD STREET FACADE
This facade has shopfronts from a recent date along the first story, with a modern canopied entrance near the western end of the facade. At the second story the six bays which characterize this facade are established in the large arched windows with stone surrounds holding replacement windows. There is a recessed seventh bay in the far western end of the building. A decorative terra-cotta beltcourse wraps the building above the second story. Five slightly projecting brick piers, rising from between the windows of the second story up to the level of the lintels of the third story windows, have panels with human visages. The windows of the third story are paired and similar to those on the Fifth Avenue facade. The fourth and fifth stories have windows like those on the Fifth Avenue facade. There are decorated metal anchors over the brick piers at the third, fourth, and fifth stories. Over the fifth story a white beltcourse wraps the building. The sixth story is similar to the Fifth Avenue facade, but there are white decorated panels between the windows and additional panels above the windows, creating a frieze below the cornice. The seventh story has a gabled dormer with patterned brick and stone lintels at each bay.

The western end bay is slightly recessed and has a pictorial limestone panel under three small windows. At the second story is a single segmental arched window with stone surround. The third story holds a square-headed window with stone surround. There is a narrow coping over this story, above which the bay again recesses. The fifth- and sixth-story windows are similar to the fourth-story window. A patterned brick and terra-cotta cornice caps this bay. There is a penthouse structure over the seventh bay, attached to the chimney which forms a blank brick bay at the far western end of the building. It rises a story above the roofline.

WESTERN ELEVATION
This blank brick wall, visible from West 23rd Street, rises approximately one story above the building's main 23rd Street roofline. There is no applied architectural detail.

DEPARTMENT OF BUILDINGS INFORMATION

*1883-84: NB 782-1883 [Source: New Building Application]

1905: Alt 975-1905 [Source: Alteration Application]
Brick piers removed at first story and replaced with cast iron.
Architect -- John B. Snook Sons Owner -- Union Trust of New York
Tenant -- The Sommers

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FIFTH AVENUE
Between West 23rd Street and West 24th Street
WEST SIDE

200 FIFTH AVENUE between West 23rd Street and West 24th Street (West Side)
[Tax Map Block/Lot: 825/31]

FIFTH AVENUE BUILDING

TYPE	STYLE
Store and Office	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	H.C. & H.L. End
BUILDER	
Hedden Constr. Co. (masons)	

DATE OF CONSTRUCTION: 1908-09

SUMMARY

This fourteen-story neo-Renaissance store-and-loft building, characteristic of the later development phase of the district, occupies the eastern quarter of its block. Its eastern facade, slightly splayed where Fifth Avenue and Broadway meet, spans over 202 feet. Facades on West 23rd and West 24th streets are roughly 240 and 266 feet, respectively. Designed by the notable architectural firm of Maynicke & Franke, the limestone facades are characterized by a base articulated with double-height pilasters, a shaft section pierced by paired window openings, and a top organized within a continuous arcade. The latest of a series of significant structures to stand on the site, the Fifth Avenue Building has accommodated, since its erection in 1908-09, many tenants who were characteristic of the district, including most recently the Toy Center.

HISTORY

By 1839 the farmhouse of Christopher Mildeberger was located on this site. After the extension of Fifth Avenue, the building was converted into a tavern, called Madison Cottage, and operated by Corporal Thompson. In 1852-53 this was replaced by Franconi's Hippodrome, an open arena and wood-and-canvas-covered auditorium supported on a circuit of crenellated towers and walls which was 700 feet in circumference. It seated over ten thousand people, with standing room for another three thousand visitors.

Amos R. Eno envisioned a great hotel at the city's northern limit and he realized this dream with the legendary Fifth Avenue Hotel, erected in 1856-58. Designed by Griffith Thomas & Son, the six-story palazzo-style structure was clad in white marble and had a colonnaded entrance facing Madison Square. It established a new pattern of hotel accommodation for the city, by virtue of its novelties such as an Otis passenger elevator, service of a fourth meal ("late supper"), fireplaces in every bedroom, and lavishly

decorated public rooms. Managed by Colonel Paran Stevens for many years, the hotel was always described in superlative terms; for example, "King's Photographic Views" called it "The Largest, Best Appointed and Most Liberally Managed Hotel in New York, with the Most Central and Delightful Location." It housed eight hundred guests at a time; among them were presidents (every one from Buchanan to McKinley,) generals, emperors, princes, and foreign ambassadors. For over fifty years it played a large role in the social and political life of New York, thereby encouraging the social center of the city to follow it uptown. Located in the building was the Second National Bank, noted for its banking room and trend-setting parlor which was built to lure wealthy women as customers.

At the northwest corner of the present site stood the Madison Square Theatre. Replacing Chrystie's Minstrel Hall (built 1865), the three-story theater opened in 1880 and was noted for: its technical innovations, which included electric footlights installed by Thomas Edison, primitive air-conditioning, folding auditorium chairs, and a movable stage; an embroidered drop curtain created by Louis C. Tiffany and Candace Wheeler; and an orchestra balcony above the proscenium arch.

The Fifth Avenue Hotel and Madison Square Theatre were replaced by the Fifth Avenue Building, erected in 1908-09 according to the designs of Maynicke & Franke for H.C. and H.L. End of Saugatuck, Connecticut. With a floor coverage of over 56,000 square feet, it was one of the largest buildings in the city at that time and a catalyst for the commercial redevelopment of the area. Praised for its unusual plan, which included a T-shaped marble-clad arcade with barrel-vaulted sections and richly embellished neo-Renaissance detailing at the first story, the building featured a stepped-back terra-cotta-clad central court with skylights of prismatic glass to provide "inner" offices with ample air and natural light. Critics also lauded the fireproof design for its high quality materials, and its inclusion of the latest construction methods and conveniences.

The building's tenants, who were characteristic of the district, included merchants of woolen goods, hosiery, and cloaks and suits; merchants of china and glass (including Theodore Haviland); restaurants; a doll company; and Redding & Company, sellers of Masonic goods. In recent years it has been the home of the Toy Center. Many storefront alterations have taken place; however, several, are original, or retain original elements. The revolving doors on the Broadway facade and some windows on the East 24th Street facade have been replaced.

The current double-faced sidewalk clock, installed in 1909, replaced an earlier timepiece which stood in front of the hotel as early as 1880.

ARCHITECTURE

FIFTH AVENUE FACADE
The eastern facade has a central three-bay projection flanked by three-bay segments. The two-story base is articulated by simple pilasters, flanking the storefronts, and granite half-columns, framing the arched entrance, which support a Doric entablature. On this facade, all the storefronts have been replaced. The main entrance arch has been filled in with glass doors surmounted by a metal-and-glass transom. At the second story each bay contains three metal-framed windows which are separated by engaged Tuscan colonnettes supporting brackets. (See DeLeeuw, 338, for photographs of the original storefronts.)

The nine-story shaft section is unified by the paired one-over-one double-hung metal sash windows. Except at the transitional (third and eleventh) stories, the edges of the shaft are embellished with quoining.

The three-story top has, at each bay, double-height piers surmounted by round arches. On the twelfth and thirteenth stories, the trebled one-over-one double-hung metal windows are capped by molded spandrels; on the fourteenth story, the windows are fit within the superimposed arch. A dentiled and modillioned cornice surmounts the facade and, in turn, is topped by a balustrade.

The sidewalk clock which stands outside the Fifth Avenue entrance is an individually designated New York City Landmark. (See LPC, Sidewalk Clock, 200 Fifth Avenue, Designation Report.)

WEST 23RD STREET FACADE
This eleven-bay facade resembles its Fifth Avenue counterpart in details, but lacks a central projection and replaces the entrance columns with pilasters. Several of the protruding storefronts retain most of their original elements: grilled bulkheads, central doors flanked by large show windows, and dentiled and paneled entablatures. The arched building entrance has been filled in with glass doors surmounted by a multi-paned glass-and-metal transom. Immediately behind this decorative metal gates are visible.

WEST 24TH STREET FACADE
This thirteen-bay facade has a narrow, one window-wide, western bay and a bridge of recent date which connects the ninth story to the building across West 24th Street; otherwise, it is similar to the facade on West 23rd Street. The seven westernmost storefronts are mostly intact. The building entrance features decorative metal gates.

WESTERN ELEVATION
This is a brick wall with limestone returns and double-hung windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1908-09: NB 723-1907 [Source: New Building Docket]

1934: Alt 1411-1934 [Source: Alteration Application]
Some of the double-hung wood sash and frames replaced with plate glass and cast-iron sash bars on West 24th Street facade.
Architect -- Crow, Lewis & Wick Owner -- Fifth Avenue Building Company

1968: Alt 1132-1968 [Source: Alteration Application]
Enclosed pedestrian bridge connected to building to north at ninth floor.
Architect -- Lama, Prostauer & Vassalotti
Owner -- 200 Fifth Avenue Assoc.

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SIXTH AVENUE
Between West 17th Street and West 24th Street

Sixth Avenue is dominated by the large department stores which do so much to give the district its character. These five and six-story buildings occupy six full blockfronts on Sixth Avenue; a seventh is occupied by two related retail structures. All of these buildings share certain characteristics; among them are a common building line, organization of the facades into three major divisions consisting of a base, a large layered midsection arranged in bays, and a top, often surmounted by a dome or tower. Two of the eastern blockfronts on the avenue retain a concentration of five-story residences, altered for commercial use in the 1870s and 1880s with the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

Like other streets and avenues within the district, Sixth Avenue was first developed with brick and stone-fronted dwellings of four stories with basements. This era is most significantly marked by the Church of the Holy Communion complex (Richard Upjohn, 1844) at West 20th Street. As the character of Sixth Avenue changed from residential to commercial in the years following the Civil War, once-private residences were adapted to the needs of commerce. Also surviving from this period are a small hotel (Julius Munckwitz, 1870) at number 680 and a French flats dwelling (John G. Prague, 1871) at number 678.

B. Altman's cast-iron palace (D. & J. Jardine, 1876, 1880) was the first major department store on the avenue, but others soon followed, spurred on by the construction of the El, which opened in 1878. Other surviving cast-iron palaces are the department stores of Hugh O'Neill (Mortimer Merritt, 1887) and Ehrich Brothers (William Schickel, 1889). The predecessor of Simpson, Crawford & Simpson initially located on Sixth Avenue in the 1860s, and after that firm was established in 1879, it opened a new store on the site of the present one (William Hume, 1900-02). Adams & Co., established in 1885, expanded southward along the blockfront between West 21st and West 22nd Street, then replaced that agglomeration of smaller buildings with the present structure (DeLemos & Cordes, 1900-02). At the end of the century, Siegel-Cooper (DeLemos & Cordes, 1896) sought to gain the title of the city's grandest department store, locating on the east side of the avenue at 18th Street to take advantage of the El station. Following its opening, the New York Daily Tribune (Sept. 13, 1896) noted: "The increase of trade in the Sixth-ave. shopping district . . . in recent years has been so remarkable as to upset the calculations of many merchants in other parts of the city, and to cause dismay to many small tradesmen. As a result of the flocking of thousands of shoppers to that region every day, there have sprung up great department stores." The Cammeyer Building (Hubert, Pirsson & Hoddick, 1894), which specialized in the sale of shoes, and the Alexander Building (Buchman & Deisler, 1896) were smaller retail store buildings that took advantage of a favorable Sixth Avenue location.

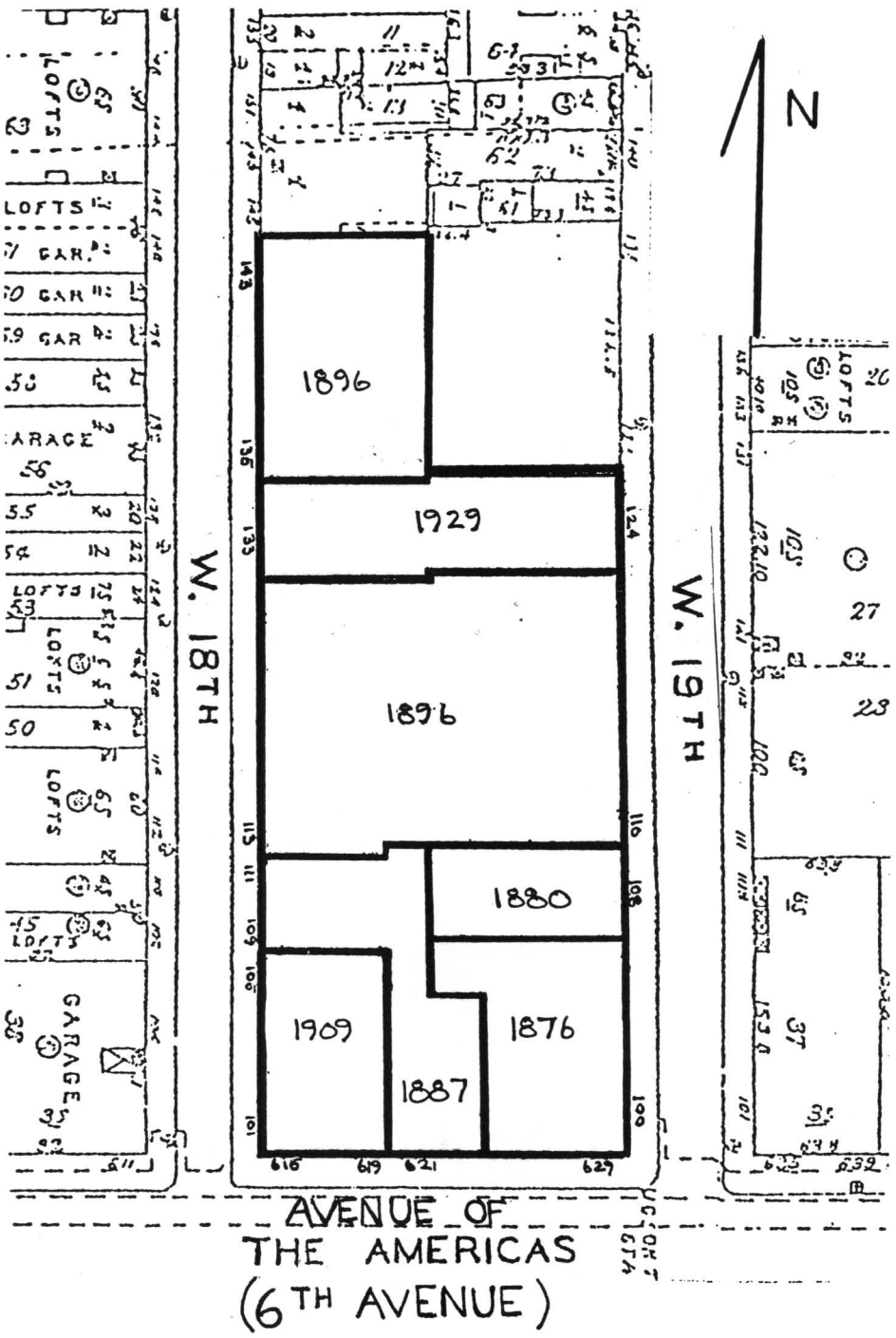
The large vacant site on the east side of the avenue at 23rd Street was occupied by McCreery's Department Store (demolished 1975), which because of its location was able to take advantage of the confluence of shoppers at that intersection.

616-32 Sixth Avenue - Siegel-Cooper Building

604-12 Sixth Avenue - Price Building

642-50 Sixth Avenue - Cammeyer Building

615-29 Sixth Avenue - B. Altman Store Building



Chronology of the B. Altman Store Complex

656-62 Sixth Avenue - Church of the Holy Communion Complex

635-49 Sixth Avenue - Simpson, Crawford & Simpson Building

666 Sixth Avenue

655-71 Sixth Avenue - Hugh O'Neill Building

695 Sixth Avenue - Ehrich Brothers Store - and 711 Sixth Avenue

675-91 Sixth Avenue - Adam's Dry Goods Building

SIXTH AVENUE
Between West 17th Street and West 18th Street
East Side

604-612 SIXTH AVENUE between West 17th Street and West 18th Street (East Side)
[Tax Map Block/Lot: 819/77]

PRICE BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	David Price

DATE OF CONSTRUCTION: 1910-1912

SUMMARY

This four-story Beaux-Arts inspired store and loft building, characteristic of the later development phase of the district, is located at the southeast corner of Sixth Avenue and West 18th Street. Designed by the New York architects Buchman & Fox, the Price Building copies the basic form, materials, and some of the details found in the Siegel-Cooper Building, just to the north at 616-632 Sixth Avenue. Eighty-two feet wide on Sixth Avenue, and seventy-two feet wide on West 18th Street, it is faced in terra cotta above the altered first story. Designed in a format that echoes that of the commercial palace, it has a one-story base, a two-story midsection, and a one-story attic, and is capped by a modillioned metal cornice.

HISTORY

Designed by the New York firm of Buchman and Fox, the Price Building was built in 1910-12 for David Price. The McCrorey Building, at number 50-56 West 18th Street, was added with an amendment to the Price Building's New Building application. The two buildings were not internally connected as initially planned, however, because of a disagreement between the lessees. In 1949, the two buildings were internally joined by Knickerbocker Motors to serve as an auto showroom and service garage. Early tenants included a first story saloon and restaurant, and a loft at the second story, as indicated in a 1914 alteration permit. The current building replaced five buildings.

ARCHITECTURE

SIXTH AVENUE FACADE
The first story has a tile, glass and aluminum storefront of recent date, with massive plastic signs, which replaces the lower sill of the second story windows and a beltcourse in the form of a terra-cotta cable. The second and third stories have eight, one-over-one, double-hung, wood-framed windows at each story. Raised moldings between the windows create stylized pilasters with carved lion's heads superimposed over the capitals at the third story. A paneled spandrel with a center rosette joins the windows at each bay into a two-story window unit. A fretted beltcourse separates the attic from the midsection with "Price Building" written in terra cotta spanning the center bays. The eight bays of the fourth story each holds two, one-over-one, double-hung, wood-framed windows with a cast-iron column as a mullion. Raised decorative panels separate the bays. A dentiled and modillioned metal cornice caps the building.

WEST 18TH STREET FACADE
The West 18th Street facade is similar to the Sixth Avenue facade, except that it is seven bays wide and has a fire escape at the sixth bay from the western corner. The windows at the second and third stories, in the fifth bay, the second story in the sixth bay, and the third story in the seventh bay have had a vertical mullion added.

REAR WALL
This is a red brick wall with no applied architectural detail. A chimney of white terra-cotta and red brick rises near the West 18th Street facade.

DEPARTMENT OF BUILDINGS INFORMATION

1910-1912: NB 692-1910 [Source: New Building Docket]

1948-49: Alt 587-1948 [Source: Alteration Application]
Storefronts replaced in both 604-612 Sixth Avenue and 50-56 West 18th Street. Interior altered to accommodate auto showroom and repair service.
Architect -- Mortimer E. Freehof Owner -- Knickerbocker Motors

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 61.

Sixth Avenue Between West 17th Street and West 18th Street (East Side)
continuation of . . . No. 604-612 Sixth Avenue

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SIXTH AVENUE
Between West 18th Street and West 19th Street
EAST SIDE

616-632 SIXTH AVENUE between West 18th Street and West 19th Street (East Side)
[Tax Map Block/Lot: 820/1]

SIEGEL-COOPER BUILDING

TYPE
Department Store

STYLE
Beaux-Arts

ARCHITECT
DeLemos & Cordes

ORIGINAL OWNER
Siegel Construction Co.

BUILDER
Siegel Construction Co.

DATE OF CONSTRUCTION: 1895-97

SUMMARY

This six-story Beaux-Arts style department store building is situated on the full eastern block front of Sixth Avenue between West 18th and West 19th Streets. One hundred eighty-four feet wide on Sixth Avenue, 510 feet along West 18th Street and 460 feet along West 19th Street, it is faced in white brick and terra cotta, and ornately detailed above the first story. It features two-story triple-arched entrances on West 18th Street and Sixth Avenue; terminating pavilions at the building corners; and a center pavilion, surmounted by a tower, on axis with the Sixth Avenue entrance. Designed as the largest store building in the world, by the New York architectural firm of DeLemos & Cordes, it was built in 1895-97, for Henry Siegel, president of the successful Chicago department store, Siegel, Cooper & Co. It is one of the distinguished department stores which help to established the historical and architectural character of the district.

HISTORY

Built in 1895-97 for Siegel, Cooper & Co., this department store was designed by DeLemos & Cordes, the architectural firm that later designed the Adams Dry Goods Store and Macy's. The firm of Siegel, Cooper & Co. had one of the most successful department store businesses in Chicago, dating from about 1876. The New York venture was primarily the strategy of the president, Henry Siegel, and represented the crowning achievement of the firm's East Coast expansion. At the time it was built, Siegel-Cooper was the second costliest building ever constructed in New York City, and several of its contracts were the largest ever awarded, including those for elevators, iron work, and electrical work. The first large department store in New York built with steel frame construction, it was advertised as "the only and absolutely fire-proof and perfectly safe store in New York City." The largest department store built in New York to that time, it set the standards for construction and management of all department stores

which followed.

The site on Sixth Avenue was chosen because it was at the 18th Street station of the Sixth Avenue Elevated Railroad. This decision had a significant effect on Manhattan land values as the eastern side of an avenue had traditionally been considered the less lucrative location for stores because of less favorable natural lighting conditions. It took agents of Siegel, Cooper & Co. nearly two years to secretly acquire all the property for the building site. The Siegel-Cooper Building replaced forty buildings; of these there were six stables at numbers 45-57 West 18th Street, a large livery at number 54-56 West 19th Street, and seventeen brownstone-fronted dwellings. John J. Astor was among the former property owners.

Henry Siegel was a master of advertising. Free food samples were first used as an advertising gimmick at Siegel-Cooper. The business became synonymous with the slogans "The Big Store, A City in Itself"; "Everything Under the Sun"; "Meet Me at the Fountain"; and with the image of the Daniel Chester French sculpture of The Republic, located in the fountain in the first floor court.

The Siegel, Cooper & Co. store opened to wide and popular patronage on Sept. 12, 1896, and continued to do good business for many years. In 1899 a fifty-foot annex, designed by DeLemos & Cordes, primarily for storage, was added to the rear of the building at West 18th Street. In 1902 Henry Siegel sold the business to a major stock holder, Capt. Joseph B. Greenhut and his son Benedict J. Greenhut. Siegel went on to own and manage numerous stores in New York and Boston, in addition to his Chicago concerns; he went bankrupt in 1914.

The Greenhuts merged the Siegel, Cooper Store and the former B. Altman's across Sixth Avenue, into the largest store in the world. Sixth Avenue as a shopping center collapsed around World War I, The Big Store, as it was then called, lasted until 1917. The building has since been used primarily for warehouse space.

ARCHITECTURE

SIXTH AVENUE FACADE

In the center of the facade is a monumental two-story arcaded entrance, surmounted by a balcony, with coffered soffits in each of the three barrel vaults. Two marble pilasters and two large fluted bronze columns, inscribed with "Executed by Paul E. Cabaret, New York City," support the imposts. Entry is through a small projecting wood shed which is early though not original; there are show windows to each side of the door in the center vault, and in each of the flanking vaults. The first story retains, on both sides of the center entrance, the show windows from a 1924

alteration in nearly intact condition; only the lower portions are filled in. At the second story, rusticated brick piers rising from the cast-iron cornice over the show windows flank the center pavilion. A terra-cotta molding of bundled rods, under a running dog motif, separates the base from the midsection.

The midsection is brick-faced with terra-cotta and marble embellishments. The two end pavilions have two two-over-two double-hung wood-framed windows, the top one framed by two engaged columns and a garlanded portico, surmounted by a four-light oculus with an elaborate bound laurel molding. The banded brick center pavilion is accented by an aedicular motif framing the windows. This consists of a balcony supported on consoles which in turn support columns carrying an arched hood. Three bays at each side of the center pavilion are separated by monumental pilasters and have three-story window units in a tripartite configuration; the mullion and spandrels at the third story are of brick and terra cotta, and resemble a portico; the fourth and fifth stories have cast-iron mullions and spandrels. The windows are primarily one-over-one double-hung wood-framed sash, although there are some random double-paned and multi-paned sash and some sash filled in with ventilating equipment.

A narrow dentiled cornice with rosettes in the fascia divides the midsection from the sixth-story attic section. The attic has three double-hung one-over-one wood-framed windows in each bay in each of the three pavilions. Terra-cotta foliate design decorates the mullions and the piers which separate the bays. The piers at each pavilion corner hold a terra-cotta shield inscribed with the Siegel-Cooper monogram. Above a frieze with rosettes is the modillioned metal cornice, decorated with regularly spaced lion's heads. The center bay continues as a two-story tower base; the dome was removed in 1937. The first story of the tower is rusticated brick with a window and two recessed panels flanked by semi-circular covered porches. The second story is banded brick with a window under an arched portico at the three visible facades. The end pavilions are raised above the roof. Faced in brick with terra-cotta open work, they are capped by a metal cornice with antefixae at the corners and large lion's head in the center.

WEST 18TH STREET FACADE
Extending 510 feet along West 18th Street towards Fifth Avenue, this facade is twenty-three bays wide. Similar to the Sixth Avenue facade, it has a two-story base, three-story midsection and a single-story attic. There are pavilions at the Sixth Avenue corner and adjacent to the 1899 Annex addition, fifty feet from the building's eastern edge. Above the first story this facade is treated similarly to the Sixth Avenue facade. There is a two-story entrance, similar to the main entrance on Sixth Avenue, except the two center columns are granite instead of bronze. Its recessed openings are glass and aluminum of a recent date.

In the western end bay, the first story is a continuation of the Sixth

Avenue show window style, dating from around 1924. The next three bays of the first story, flanked by cast-iron pilasters, retain an earlier show window configuration and have four rows of transoms. The sixth through the ninth bays are flanked by rusticated brick piers and have brick panels with doors and window openings below elongated one-over-one sash in a tripartite format. Three bays are devoted to the entrance, the four bays following the entrance (numbers 13-16), are similar to the preceding bays. The 17th through the 21st bays have metal spandrels below transoms, with the lower portion filled with windows and doors, some early. The first story of the two-bay Annex addition has a large garage entrance in the eastern bay and two rows of three, four-over-two pivoting windows in the western bay. A narrow transition bay between the Annex and the earlier building has a small window with a latticed iron grating at each story above the first. Above the first story, the two bays of the Annex are treated similarly to those found in the earlier building, with the exception that the mullions are not decorated in the attic story.

WEST 19TH STREET FACADE
Extending 460 feet along West 19th Street towards Fifth Avenue, this facade is twenty-one bays wide. Above the first story, this facade is similar to the West 18th Street facade, although it lacks a monumental entrance and center pavilion. (The Annex faces only West 18th Street.) The facade is unbroken between the building's western and eastern terminating pavilions.

At the first story there are four bays of cast-iron framed show windows from the western corner. The fifth through the ninth bays, from the corner, are flanked by rusticated brick piers and have brick panels below elongated one-over-one sash in a tripartite format. The fifth bay has a door below the windows. The tenth bay is framed by granite pilasters with a decorated door hood and the Siegel-Cooper monogram. The eleventh through the fifteenth bays are flanked by rusticated brick piers and have tripartite windows except that the eleventh, twelfth, and thirteenth bays have corrugated garage doors and the fifteenth bay has a small service door. The sixteenth through the nineteenth bays have cast-iron pilasters rather than piers, and a continuous metal spandrel under transoms; the transoms of the fifteenth bay contain panes in a latticework pattern. Below the transoms all but the eighteenth bay has been severely altered. Brick piers frame the twentieth bay, which has metal spandrel and transoms over a service entrance. The twenty-first bay is the transition bay following the terminating pavilion; it is flanked by a brick pier to the west and a cast-iron pilaster to the east.

EASTERN ELEVATION
This elevation, visible from the mostly vacant lot at number 32 West 19th Street, is a red brick wall with no applied architectural detail and no windows. A large, faded, painted sign for the Greenhut-Siegel, Cooper & Co., The Big Store, with the image of the statue of The Republic, is still visible at the roof line.

A two or three-story white brick tower is visible in the middle of the roof along this elevation. The tower has corbeled brick bands and two arched openings facing West 19th Street and four facing Fifth Avenue.

REAR WALL
Visible from the mostly vacant lot at number 32 West 19th Street, this red brick wall has no applied architectural detail. The ground story is open and used as a loading dock. The upper six stories have six bays of primarily one-over-one double-hung wood-framed windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1895-97: NB 545-1895 [Source: New Building Application]

*1899-1900: Alt 151-1899 [Source: Alteration Application]
A 50 foot by 92 foot extension attached to eastern rear wall at West 18th Street.
Architect -- DeLemos & Cordes Owner -- Siegel, Cooper & Co.

1924: Alt 534-1924 [Source: Alteration Application]
Some of existing Sixth Avenue storefronts altered, with changes to the structural cast-iron frames.
Architect -- Irving M. Fenichel Owner -- Big Store Realty Corp.

*1937: Demo 232-1937 [Source: Demolition Application]
Removal of upper two stories of brick tower on roof facing Sixth Avenue.
Owner -- Mutual Life Insurance Co. Builder -- Reliance Tower and Steel

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SIXTH AVENUE
Between West 18th Street and West 19th Street
WEST SIDE

615-629 SIXTH AVENUE between West 18th Street and West 19th Street (West Side)
[Tax Map Block/Lot: 794/30]

B. ALTMAN STORE

TYPE	STYLE
Department Store	neo-Grec
ARCHITECTS	**OWNERS**
D. & J. Jardine	Jacob Dodge
William H. Hume	B. Altman & Co.
Buchman & Fox	

DATE OF CONSTRUCTION: 1876-1909

SUMMARY

The B. Altman Store complex, begun during the middle development phase of the district, consists of four related buildings, located on the full western block front of Sixth Avenue between West 18th and West 19th Streets and extending almost half the length of the block towards Seventh Avenue. Together they constitute one of the distinguished department stores which help to establish the historical and architectural character of the district.

615-629 Sixth Avenue, is a four-story neo-Grec department store, built in four major building campaigns: the first in 1876-77, at the southwest corner of Sixth Avenue (625-629) and West 19th Street (100), designed by D. & J. Jardine; the second in 1880, facing West 19th Street (108), also designed by D. & J. Jardine; the third in 1887, facing Sixth Avenue (621-623) and West 18th Street (111), designed by William Hume; and the fourth in 1909-10, at the northwest corner of Sixth Avenue (615-619) and West 18th Street (101-105), designed by Buchman & Fox. This building ultimately extended 184 feet on Sixth Avenue and 150 feet along both streets, with a unified cast-iron front on Sixth Avenue, a brick and brownstone facade on West 18th Street, and a brick and cast-iron facade on West 19th Street.

The six-story neo-Renaissance addition to B. Altman at 113 West 18th Street and 110 West 19th Street, extends through the block. One hundred fifty two feet wide, with brick and limestone facades on both streets, it was built in 1896 for B. Altman & Co. and designed by the well-known firm of Kimball & Thompson. It featured an elegant skylit interior court.

The eight-story factory and loft building at 133 West 18th Street and 124 West 19th Street, extends through the block. Fifty feet wide and clad in terra-cotta tiles on both street facades, it was built as an addition to 113 West 18th Street in 1929-31 for the Warner-Hudnut Corporation and designed by George A. Boehm.

Altman's five-story Renaissance-Revival stable building at 135-143 West 18th Street, is located in the middle of the block. One hundred twenty-four feet wide, it is faced in limestone and granite. Built as a stable and powerhouse for B. Altman & Co. in 1896, it was designed by Kimball & Thompson.

The various buildings are clearly apparent along the West 18th and West 19th Street facades, because of the differences in their styles, although they are now interconnected within their three different tax lots. Differences are more subtle among the stylistically similar building sections at 615-629 Sixth Avenue, 101-111 West 18th Street, and 100-108 West 19th Street, built in four campaigns.

For a description and further information on each of the buildings see the entries under their individual addresses.

HISTORY

Benjamin Altman was born in Manhattan in 1840 to immigrant parents. He and his brother Morris worked in successive family stores on the Lower East Side, eventually locating to 38 Third Avenue in 1863. After the Civil War, their father's death, and their mother's retirement, the sons took over the business, calling the store Altman Brothers. After 1868, Altman Brothers relocated to Sixth Avenue near 21st Street. Morris withdrew from the partnership after the 1873 panic. But under Benjamin's sole management, B. Altman & Co. had recouped well enough by 1876 to build a new store at the southwest corner of Sixth Avenue (number 625-629) and West 19th Street. The building was designed by the respected New York architectural firm, D. & J. Jardine, and its cast-iron facade on Sixth Avenue served as the design standard for the subsequent additions. Altman's store was the first of the large dry goods and department stores built on Sixth Avenue and was considered notable for such amenities as high ceilings, wide aisles, and central heating. In 1880, a fifty-foot wide brick-faced extension, also designed by D. & J. Jardine, was added to the rear of the building at 108 West 19th Street. An "L" shaped addition was built in 1887 with discontinuous facades, fifty-three feet wide on Sixth Avenue (number 621-623), and fifty feet wide on West 18th Street (number 109-111). Designed by William Hume with cast-iron fronts, the addition has details similar to those of the Jardines' 1876 building. In 1896 a limestone-faced neo-Renaissance block-through building (113 West 18th Street, and 110 West 19th Street), designed by Kimball & Thompson, was added as an extension to the rear of the building. Altman's Renaissance-Revival stable and powerhouse building, at 135-143 West 18th Street, was also built in 1896 and designed by Kimball & Thompson.

After B. Altman's relocated uptown in 1906, construction was continued on the property. In 1909-10, the northwest corner of Sixth Avenue and West

18th Street was filled with an addition to the original Altman store, then called Greenhut-Siegel, Cooper. The addition by the well-known architects Buchman & Fox, imitated the 1876 cast-iron store facade and replaced three brick structures. Greenhut-Siegel, Cooper, the successor to the Siegel-Cooper Department Store directly across Sixth Avenue, took over Altman's property after the move uptown, and merged the two into the largest store in the world. The tile-clad factory and loft building at 133 West 18th Street and 124 West 19th Street was built in 1929 as an addition to 113 West 18th Street after that building had been converted to loft use.

In 1895 Benjamin Altman began acquiring property uptown at Fifth Avenue and 34th Street for a new store. He relocated to his new store in 1906, and added to it in 1913 to create the full-block department store which exists today as a designated New York City landmark. Benjamin Altman died in 1913 without a family, leaving his $15 million art collection to the Metropolitan Museum of Art, and the balance of his estate to charity. The store continued under the management of his distant relative Michael V. Friedsam.

ARCHITECTURE

SIXTH AVENUE FACADE

The nine bays which compose the Sixth Avenue facade are established at the first story, where cast-iron pilasters with incised neo-Grec detailing on the shaft frame the show window openings, which are now filled with stucco panels and replacement windows; the pilasters at each side of the third bay from the northeast corner are cast-iron in a rusticated design. A recent wood double door with transoms and side lights is placed in the center bay of the building. A recent entrance with an aluminum-framed door is located in the adjacent bay to the south. A narrow cornice caps the first story and supports small balustered balconies at the third bay from each street corner. Above the first story, the three bays in the two end sections, dating from 1876 and 1909, each contain three windows with two attached columns as mullions, creating an arcade. The three bays in the center section, dating from 1887, each have two windows creating an arcade with wider spanning arches, also with columns as mullions. The windows have two over-two double-hung wood-framed sash, shaped to fit the arched openings. Pilasters flank the bays; beltcourses mark the divisions between the stories. The third story is similar to the second story, with the exception of the balconies. The fourth story has square-headed windows with rounded corners that fit their openings. A modillioned galvanized-iron cornice supported on brackets resting upon the pilasters and over the mullions surmounts the first two sections in the northeast half of the building.

A fifth story was erected on the 1909 section of Altman's in 1924 for Richard Hudnut by the architects G. & H. Boehm. This story maintains the

windows and bay division seen at the lower stories, but it is unembellished. The cornice over the fourth story was removed in this section for the addition; there is no cornice over the fifth story.

WEST 18TH STREET FACADE

The West 18th Street facade was built in two stages: the fifty-foot section at 109-111 West 18th Street, (part of the "L" which also faces Sixth Avenue,) one hundred feet from the corner of Sixth Avenue, was finished in 1887; and the building's southeast corner was completed in 1909. Two bays of the 1909 addition are practically indistinguishable from the 1887 section; both are faced with painted brick and brownstone. The eastern end bay is of cast iron and continues the design of the Sixth Avenue facade. At the first story, the first bay from the corner is a continuation of the cast-iron facade on Sixth Avenue. The second bay is filled in with brick and has a ventilation louver and an early entrance. The third bay is brick-filled with three recessed panels, and appears to have its original fabric. The fourth and fifth bays are similar cast-iron storefronts each with heavily altered show windows under transoms, framed by three cast-iron pilasters. The eastern pilaster is a typical incised neo-Grec design; the two western pilasters are rusticated and resemble those under the northern balcony on Sixth Avenue. The sixth bay has a tripartite division separated by cast-iron pilasters, with a door in the eastern opening, and the other two bricked-in. Rising from the dentiled cast-iron cornice that separates the first and second stories are two-story brick and brownstone pilasters, rusticated at the second story. Placed above the pilasters of the first story, these pilasters support a brownstone cornice over the third story. The second and third stories have two-over-two double-hung wood-framed windows, arranged three to a bay and separated by brick mullions. The mullions all have bases and capitals, except at the two western end bays at the second story which have only bases. The fourth story is similar to the lower two stories except that the mullions have neither bases or capitals, and the piers situated above the pilasters have traces of brackets or capitals, lost presumably when the fifth story was added in 1924. A molding with a stylized floral decoration runs between the piers over the bays of the fourth story. The fifth story maintains the same tripartite window configuration with one-over-one sash; there are no embellishments, except for a raised molding which runs below the parapet. There are some single pane sash randomly mixed in below the fifth story.

WEST 19TH STREET FACADE

This facade has a significantly different design from its counterpart at 101-111 West 18th Street. It is fifteen bays wide and is designed in a neo-Grec style. The northeast corner (nine bays) of the building dates from 1876, and the remainder (six bays) from 1880, but again, the facade has a common design. The first bay, from the Sixth Avenue corner, is a two-window cast-iron continuation from the Sixth Avenue facade. The first story contains a show window in the corner bay within the original cast-

iron surround. The next five bays are filled in or hold service entrances in replacement materials, each capped by a cast-iron lintel with incised decoration. The seventh bay has a cast-iron door enframement with a replacement door under an intricate wrought-iron filled transom. The eighth bay has a cast-iron lintel. The break between the 1876 and the 1880 sections of the building is apparent as a slightly projecting pavilion at the ninth and tenth bays. Spanning the width of the pavilion, in the ninth and tenth bays, is a decorated cast-iron entrance with an attached column separating it from a similar space holding a window. The balance of the first story of this facade is filled in with brick and has four deeply recessed service entrances. A simple brownstone beltcourse separates the first and second stories. The remainder of the bays above the first story contain single two-over-two double-hung wood-framed windows. The second and third stories have arched cast-iron window hoods with incised neo-Grec detailing; the fourth story has similar, though square-headed, window hoods. The third and fourth stories have bracketed cast-iron sills. The cornice is a continuation of the cornice over Sixth Avenue, and follows the contours of the building facade. A penthouse structure with a chimney is visible at the roofline.

DEPARTMENT OF BUILDINGS INFORMATION

*1876-77: NB 651-1876 [Source: New Building Application]

*1880: Alt 676-1880 [Source: Alteration Application]
Four-story brick extension added to the rear of the store building on West 19th Street (number 108).
Architect -- D. & J. Jardine Owner -- B. Altman & Co.
Builder -- Samuel Lowden

*1887: Alt 21-1887 [Source: Alteration Application]
"L" shaped extension added to the store building on Sixth Avenue (number 621-623) and West 18th Street (number 109-111).
Architect -- William H. Hume Owner -- B. Altman & Co.

1907: Alt 1611-1907 [Source: Alteration Application]
New entrance on Sixth Avenue.
Architect -- James T. Garrigan Builder -- Amman Mfg & Const. Co.
Tenant -- Greenhut & Co.

*1909-10: Alt 1817-1909 [Source: Alteration Application]
Extension of the store building at northwest corner of Sixth Avenue (number 615-619) and West 18th Street (number 101-105).
Architect -- Buchman & Fox Tenant -- Greenhut & Co.

1916-17: Alt 2280-1916 [Source: Alteration Application]
Convert department store to store and loft building.
[SEE ENTRY FOR 111 WEST 18TH STREET; SEE ALSO ALT. 2610-1916]
Architect -- Buchman & Fox
Owners -- Vincent Dept. Stores Realty Co. & Astor

1916-17: Alt 2610-1916 [Source: Alteration Application]
Interior alterations in conjunction with conversion from department store to store and loft, at 621-629 Sixth Avenue. [See Alteration 2280-1916]
Architect -- Charles A. Platt Owner -- Vincent Astor

1919: Alt 1142-1919 [Source: Alteration Application]
Replace show windows at 621-629 Sixth Avenue.
Architect -- Maurice Courland Owner -- Vincent Astor

*1924: Alt 775-1924 [Source: Alteration Application]
Remove existing penthouse at 101-111 West 18th Street and add a one-story addition to roof.
Architect -- George A. & Henry Boehm Owner -- Richard Hudnut

1950: Alt 245-1950 [Source: Alteration Application]
Install new show windows and entrance doors (at northwest corner of Sixth Avenue and West 18th Street.)
Architect -- Fellheimer & Wagner
Owner -- William R. Warner & Co., Inc.

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SIXTH AVENUE
Between West 19th Street and West 20th Street
EAST SIDE

636-640 SIXTH AVENUE between West 19th Street and West 20th Street (East Side)
[Tax Map Block/Lot: 821/1]

ALEXANDER BUILDING

TYPE	STYLE
Store	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Buchman & Deisler	Lachman, Morgenthau & Goldsmith

DATE OF CONSTRUCTION: 1896

SUMMARY

This six-story neo-Renaissance store building, characteristic of the later development phase of the district, is located at the northeast corner of West 19th Street and Sixth Avenue, extending sixty-eight feet along Sixth Avenue and 152 feet along West 19th Street. Faced in limestone and brick, the building is distinguished by its graceful forms and handsome ornamental detail. The original wood sash windows are extant above the first story storefronts.

HISTORY

Designed by Buchman & Deisler, it was built in 1896. It replaced a row of seven brick-faced rowhouses of five stories between 57 and 69 West 19th Street. This building takes its name from A. Alexander, who acquired the building the year after its construction and altered it for use as a shoe store.

ARCHITECTURE

SIXTH AVENUE FACADE
Above the extensively altered ground story this building retains much of its detail. The second story consists of three bays separated by rusticated piers with elaborate cartouches in place of capitals. These support a narrow dentiled cornice. The windows are three-pane plate glass with steel muntins, the side windows slightly canted to form bays.

Pilasters rise above the piers from the third story to the fifth, creating three bays. Each bay consists of three windows that retain their original one-over-one configuration, separated by slender mullions. The spandrel panels feature rectilinear ornament, with cartouches in the center of the panels between the third and fourth stories. The fifth story is marked by arched windows.

A wide belt course sets off the sixth story; the short half-columns

flank each window. An ornamental frieze with swags and garlands lies below the dentiled and bracketed metal cornice surmounting the facade.

WEST 19TH STREET FACADE
This facade is similar to the Sixth Avenue facade, but it is longer and more elaborate and can be read as a large central section flanked by pavilions. The western bay is a return of the Sixth Avenue facade, and is identical to it except that the middle window of the second story bay contains a transom. This bay is brought forward to form a pavilion. Next to it a fire escape has been installed over the following three bays. In this central section the bays are single windows rather than groups of three, as in the corner pavilions. The cornice has been removed over the fire escape, which stretches from the roof to the second story.

The central section consists of eleven bays of deeply recessed single windows. The second-story windows are single-pane or one-over-one with transoms. The central two bays are paired, separated by a thin mullion. The third story is dominated by an arch in the center containing seven windows, flanked by masonry balconies on each side as well as above. In place of balusters the balconies contain metal infill.

The third and fourth stories both are distinguished by elaborate Renaissance-style window surrounds, while the fifth story contains simple arched window. The facing material for stories three through five is white brick.

The sixth story continues the pattern of the Sixth Avenue facade, but with rustication between the bays. The eastern pavilion of this facade is virtually identical to the western pavilion. The crowning cornice is a continuation of that on Sixth Avenue.

DEPARTMENT OF BUILDINGS INFORMATION

*1896: NB 199-1896 [Source: New Building Application]

1897: Alt 159-1897 [Source: Alteration Application]
Internal alterations for use as a shoe store.
Architect -- S.K. McGuire Owner -- A. Alexander

*1916: Alt 928-1916 [Source: Alteration Application]
Fire escape added to 19th Street side of building.
Architect -- Alfred Freeman Owner -- Isabel Alexander Robey

1924: Alt 2088-1924 [Source: Alteration Application]
New show windows added to storefront.
Architect -- Herman Wolf Owner -- Sixth Avenue Leasing Corp.

Sixth Avenue Between West 19th Street and West 20th Street (East Side)
continuation of . . . No. 636-640 Sixth Avenue

*1937: Alt 15-1937 [Source: Alteration Application]
Alexander and Cammeyer buildings joined.
Architect -- George Dress Owner -- Rhinelander Real Estate Co.

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642-650 SIXTH AVENUE between West 19th Street and West 20th Street (East Side)
[Tax Map Block/Lot: 821/72]

CAMMEYER BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Hubert, Pirsson & Hoddick	Wm. C. Rhinelander (Estate of)

DATE OF CONSTRUCTION: 1892

SUMMARY

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located at the southwest corner of Sixth Avenue and West 20th Street, extending 116 feet along Sixth Avenue and 167 feet along West 20th Street. Designed by Hubert, Pirsson & Hoddick, the building was constructed in 1892. Faced in contrasting white stone and red brick, it is distinguished by the striking articulation of its forms and classically inspired detail. The original one-over-one wood sash windows are extant above the shopfront level.

HISTORY

This building was named after A.J. Cammeyer, an early lessee listed in 1897 and 1899, who operated a shoe store here. In 1937 it was joined internally with the Alexander Building to its south. It replaced eight brick-faced rowhouses of four stories each between 50 and 64 West 20th Street.

ARCHITECTURE

SIXTH AVENUE FACADE
The two-story base of the building is articulated by giant order white stone pilasters supporting an entablature. The pilasters divide the facade into five bays. In an alteration typical within the district, the first story has been altered to contain new doorways in the middle and southern bays, while the windows contain new four-pane plate glass with metal sash. Above the first-story shopfront is a metal panel with pressed swags supporting three one-over-one wood sash windows with metal mullions. The red brick facing begins at the third story. The windows are smaller, and the bays divided by pedestals which support pilasters above.

Stories four and five are framed by giant order Corinthian pilasters, while stubby Ionic pilasters frame each window. The spandrels are faced in ornamental metal panels. Sinuous wrought-iron balconies are placed in the center bays of the fourth and fifth stories, with raised corbels supporting a dentiled cornice over the fifth story.

The sixth story windows are arched rather than flat. Rounded Corinthian colonnettes divide the windows. A stone belt course supports a heavy, bracketed, green copper cornice that completes the composition.

WEST 20TH STREET FACADE
This facade is virtually identical to that on Sixth Avenue, except that it is seven bays wide rather than five. The first-story storefront changes are similar to those on Sixth Avenue, with three-pane plate glass instead of four-pane. A new entrance has been cut into the fourth bay from the east. The eastern bay contains a service entrance with a glass block-paneled transom.

DEPARTMENT OF BUILDINGS INFORMATION

*1892: NB 750-1892 [Source: New Building Application]

*1913: Alt 1943-1913 [Source: Alteration Application]
Copper kalamein show windows set back to building line.
Architect -- Clinton & Russell Owner -- Rhinelander Real Estate Co.

*1922: Alt 3041-1922 [Source: Alteration Application]
New store front.
Architect -- Jacob Fisher Owner -- Rhinelander (Estate of)

*1937: Alt 15-1937 [Source: Alteration Application]
Alexander and Cammeyer buildings joined.
Architect -- George Dress
Owners -- Waldorf Astor (Estate) & Rhinelander Co.

*1939: Alt 1099-1939 [Source: Alteration Application]
New freight door with glass block panels, new store fronts installed.
Architect -- George Dress Owner -- Rhinelander Real Estate Co.

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SIXTH AVENUE
Between West 19th Street and West 20th Street
WEST SIDE

635-649 SIXTH AVENUE between West 19th Street and West 20th Street (West Side)
[Tax Map Block/Lots: 795/37 & 44]

SIMPSON, CRAWFORD & SIMPSON BUILDING

TYPE	STYLE
Department Store	Beaux-Arts
ARCHITECT	OWNERS
William H. Hume & Son	William Crawford Simpson-Crawford Company

DATE OF CONSTRUCTION: 1900-02

SUMMARY

This seven-story Beaux-Arts style department store building, characteristic of the later development phase of the district, extends 184 feet along the entire blockfront on the west side of Sixth Avenue between West 19th and West 20th Streets, and 154 feet along the side streets, to the western boundary line of the district. (An additional 100-foot wide section extending through the block from West 19th Street to West 20th Street and the 122-foot wide annex section on West 19th Street are located west of the district boundary). Designed by the notable firm of William H. Hume & Son and erected in 1900-02 for William Crawford, the Simpson, Crawford & Simpson building takes its name from the venerable dry goods emporium it housed. Clad in limestone and brick with a granite base, Simpson, Crawford & Simpson was one of the several grand department stores to be constructed along Sixth Avenue between West 14th and West 23rd Streets around the turn of the century, and is representative of a time when that area was a fashionable shopping district.

HISTORY

The Simpson-Crawford Company was already a well-established retail dry goods firm by the time the existing department store building was erected in 1900-02. In the 1860s, Richard Meares began a small but successful dry goods store in a brick dwelling converted for commercial use, a typical alteration within the district, at the northwest corner of Sixth Avenue and 19th Street on part of the site which the present building occupies. In 1878, William Crawford became a partner in Richard Meares & Company; one year later, Crawford took over the store when Meares left the retail business to own and operate a hotel. In that same year, 1879, Crawford was joined by the brothers Thomas and James Simpson who were retailers of fancy goods. A native of Scotland, Thomas Simpson immigrated to Boston, Mass., in the 1860s and began working in the dry goods firm of Hart Brothers & Taylor. In the early 1870s, Thomas and his younger brother, James, opened a small New York shop on Eighth Avenue by the name of T. & J. Simpson.

When the Simpsons joined Crawford in 1879, the firm of Simpson, Crawford & Simpson was formed.

Soon after the partnership was established in 1879, Simpson, Crawford & Simpson opened its first luxury dry goods store on the site of the original Richard Meares & Company store. The store was expanded into two adjoining buildings on Sixth Avenue creating a frontage of sixty-six feet; through substantial interior and exterior alterations to these existing buildings, Simpson, Crawford & Simpson almost erected an entirely new structure. Designed by Thomas Stent, the new four-story facade in the commercial palace mode featured such Renaissance style details as pedimented lintels and a deep modillioned cornice. Resembling an elegant clubhouse, the new quarters created a venerable image for the store, while the altered interior provided larger floor spaces more suitable to the complex needs of retailing than an agglomeration of converted residential buildings. However, the building did not extend along the entire blockfront; in the mid-1880s, the northern end of the block (the southwest corner of Sixth Avenue and West 20th Street) was occupied by another dry goods firm, H.C.F. Koch & Son.

Among the earliest of the department stores to be established along Sixth Avenue, Simpson, Crawford & Simpson gained and maintained a reputation for quiet elegance, conservative business practices, and high-priced high-quality merchandise. The store appealed to the carriage trade, accustomed to shoppping in the exclusive stores along Broadway. It is often noted that Simpson, Crawford & Simpson had a policy against displaying price tags which was thought to be in poor taste. In its conservatism, the firm differed from some of its Sixth Avenue neighbors, especially Hugh O'Neill and later Siegel-Cooper, which catered to a broader middle-class clientele who arrived to shop on Sixth Avenue on the elevated railway. (Opened in 1878, the "El" was a significant catalyst in the commercial development of Sixth Avenue during this period). Although Simpson, Crawford & Simpson sold a wide selection of goods, the firm was noted for being among the first to introduce "tailor-made" dresses to department store retailing, a service usually reserved for small dressmakers. In addition, the store specialized in furs, hoisery, and gloves.

When Thomas Simpson died in 1885, the company was officially renamed Simpson-Crawford, the name which it retained even after James Simpson's death in 1897 when William Crawford took full control of the business. The store, however, was always known as Simpson, Crawford & Simpson. In 1899, William H. Hume & Son was commissioned to design a larger and more up-to-date store for Simpson-Crawford. At that time, the immense Beaux-Arts style Siegel-Cooper building on the east side of Sixth Avenue between West 18th and West 19th Streets had been erected few years earlier, the Hugh O'Neill store was located just to the north, and plans were underway for the new Adams Dry Goods building on the west side of Sixth Avenue between West 21st and West 22nd Streets. In addition to being taller than Simpson,

Crawford & Simpson, these other stores all occupied entire blockfronts, a factor which was important to the image of the retailer. The new Simpson, Crawford & Simpson building replaced several small buildings to the west of Sixth Avenue on the side streets as well as the existing store to the north, thus gaining the entire block frontage. Crawford owned a portion of the site outright and leased the remainder. So as to not disrupt business, the building was erected in three parts, beginning with the rear at the western end of the site (now 111-119 West 19th Street and 118 West 20th Street), then the northern end of the Sixth Avenue block (now 641-649 Sixth Avenue), and finally the southern end of the block (now 635-639 Sixth Avenue) where the original store was located.

The Simpson, Crawford & Simpson building is designed in a restrained Beaux-Arts style using limestone and granite to evoke richness, in contrast to the highly-ornamented Siegel-Cooper building (designed by Delemos & Cordes) clad in brick and terra cotta. The French Beaux-Arts style, based on the classical vocabulary of ancient Roman and Renaissance architecture taught at the prestigious Parisian Ecole des Beaux-Arts, was popularized in this country by the 1893 World's Columbian Exposition held in Chicago. Characterized by axial planning, rich classical ornamentation, and a formal system of displaying the function of a building, the Beaux-Arts style was adapted to the design of many public and commercial buildings erected in this country during the 1890s and early twentieth century.

The interior of the Simpson, Crawford & Simpson building also incorporated French architectural styles. The large rectangular interior court, planned on axis with the building's large entrance portico and vestibule, rose six stories and was covered by a glass dome. It was designed in the Francois I style. The interior court was a common feature among the Sixth Avenue department stores; in addition to letting natural light into the interior, the courts added an important element of grandeur to the space. Simpson, Crawford & Simpson also had women's rooms furnished in the Empire style and an eighth-story penthouse restaurant and palm garden designed in the Louis XVI style. While the interior evoked several historical styles, the building was modern in its steel-skeleton construction, fully fireproof, and featured one of the first escalators ever installed in a department store. A carriage entrance was located on the West 19th Street side of the building and deliveries were made on the West 20th Street side of the building. It is also noted that the store had unusually large plate glass show windows.

In 1902, a ten-story annex, designed by William H. Hume and clad in brick with stone trim, was erected at 121-131 West 19th Street, adjoining the original building and extending 122 feet to the west. In the same year, the Henry Siegel Corporation, headed by Henry Siegel, a successful Chicago businessman who owned the Siegel-Cooper department store, purchased and reorganized the Simpson-Crawford Company. Siegel merged the European buying operations of Simpson-Crawford with those of the Schlesinger & Mayer

department store of Chicago, which he also owned. When the Henry Siegel Corporation folded in 1914, the Simpson-Crawford Corporation was reformed, but lasted only a year before its stock was liquidated.

In 1916, the building was converted to a mail-order warehouse and a post office used by the U.S. Navy. The court was covered over by floors at that time. In the same year, the building was divided among separate owners (with the divisions reflecting the various sections of the building as they were constructed) and a portion of it was used for manufacturing. In the 1940s and 1950s, the building was used as an automobile showroom, and large ramps were installed in the interior.

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade, 184 feet wide, is clad in limestone above a one-story base of dark polished granite. Broad piers divide the facade into seven wide bays; the center bay is flanked by one single narrow bay at each side. At the center of the base is a slightly projecting entrance portico which conforms to the 1-3-1 bay configuration of the center portion of the facade. The portico is formed by pairs of smooth square pillars with egg-and-dart capitals at the ends and two pairs of fluted Ionic columns at the center supporting an entablature, which is ornamented by an elaborately carved foliated frieze and a modillioned cornice topped by a balustrade with cartouche panels. The southern bay of the portico has modern glass and aluminum doors and paneled infill while the other two bays have double-height molded iron-framed show windows; the tripartite center bay has wood and glass doors. The remaining ground-story bays are framed by granite pilasters with egg-and-dart capitals. The three southern bays have modern glass, aluminum and brick infill while the northern bays have the original paired, iron-framed show windows with paired transoms (except the southern bay of the group in which brick infill has replaced the show windows). The base is capped by a plain frieze and a modillioned cornice which intersects the entablature of the portico.

Above the base, the limestone facade rises six stories; it is characterized by large window openings accented by restrained, finely-carved ornament. The second-story bays, separated by pilasters, contain the original, paired show windows with glazed transoms set in iron enframements. The three southern bays have wood-framed plate glass windows while the three northern bays have one-over-one wood sash. The center bay has a tripartite show window with a stone enframement containing wood-framed plate glass show windows, flanked by single bays; the southern bay has six-over-six metal-framed sash (as do the windows above in this bay), while the northern bay has a wood-framed single-pane window.

The second story is surmounted by a frieze; the frieze above the end bays

and the center portion of the facade (which slightly project) is carved with a foliated pattern that repeats the design of the portico frieze. The tripartite bays at the third through the seventh stories have molded stone mullions separating one-over-one wood sash windows. The third-story bays have molded stone surrounds; this story is surmounted by a continuous frieze of carved festoons and wreaths. Smooth pilasters topped with Corinthian capitals rising from the fourth story to the sixth story flank the end bays and are paired at the center of the facade. Foliated spandrels topped by sill courses ornamented with egg-and-dart moldings separate the stories. The center bay culminates at the sixth story in a molded arch topped by a scrolled acanthus keystone accented by wreaths in the spandrels. A molded cornice tops the sixth story. The seventh-story bays have simple surrounds. The piers are ornamented with carved lion's-head medallions, festoons, pendants, and ribbons. A deep dentiled and modillioned iron cornice caps the facade. A remodeled portion of the eighth-story brick penthouse is visible above the Sixth Avenue facade.

WEST 19TH STREET FACADE
The West 19th Street facade, 154 feet wide and divided into eight bays, has the same overall design and articulation of detail as the Sixth Avenue facade, although somewhat simplified. The four bays to the west of this are located west of the district boundary. The base (which is painted) retains its molded piers, plain frieze, and cornice. The seven eastern bays have modern glass, aluminum and brick infill with four-part windows in the transom area. The western bay retains the original double-height configuration; the lower half of the bay has modern infill, the upper half of the bay has a tripartite iron-framed window with an iron grille. The iron mullions are ornamented with brackets and bellflower moldings. Above the base, the tripartite bays have similar iron mullions separating the windows. The majority of the windows have one-over-one wood sash, although some have been replaced by metal louvers. Only the second and third stories are clad in limestone, with the exception of the one-bay return of the Sixth Avenue facade at the eastern end. The rest of the facade is clad in buff-colored brick trimmed with stone sill and lintel courses. The eastern end bay and the four western bays slightly project and are accented with the same carved ornamental elements employed in the design of the Sixth Avenue facade. The eighth-story brick penthouse, ornamented with paired pilasters, is visible above the four western bays.

A ten-story annex, 123 feet wide and divided into six bays, adjoins the West 19th Street facade. (This annex is located west of the boundaries of the historic district).

WEST 20TH STREET FACADE
The eight-bay West 20th Street facade is identical to the West 19th Street facade. Most of the ground-story bays retain the original double-height configuration, with the original tripartite windows in the upper portion of each bay. The fourth and eighth bays from Sixth Avenue have been altered.

The majority of the windows have one-over-one wood sash; a few have been replaced by two- or four-part sash. Windows in the seventh bay from Sixth Avenue have four-over-four metal sash. Some windows are fitted with metal louvers.

DEPARTMENT OF BUILDINGS INFORMATION

*1900-02: NB 1170-1899 [Source: New Building Application]

1916-18: Alt 101-1916 [Source: Alteration Application]
Interior alterations to convert building for loft and mercantile purposes, including erection of fire walls. Interior court filled in with floors.
Architect -- Maynicke & Franke
Owner -- Equitable Life Assurance Society

1935-36: Alt 2980-1935 [Source: Alteration Application]
Installation of entrance door on West 20th Street, and removal of northerly door on Sixth Avenue, replaced by show window to match adjoining windows.
Owner -- George Chisholm Builder -- Richard L. Senior

1941: Alt 2505-1940 [Source: Alteration Application]
Interior alterations for conversion of building to automobile showroom and garage.
Architect -- Abraham Landow Owner -- George Chisholm (Estate of)

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SIXTH AVENUE
Between West 20th Street and West 21st Street
EAST SIDE

656-662 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/1]

CHURCH OF THE HOLY COMMUNION COMPLEX

TYPE	STYLE
Church Complex	Gothic Revival
ARCHITECT	ORIGINAL OWNER
Richard Upjohn	Church of the Holy Communion

DATE OF CONSTRUCTION: 1844-53

SUMMARY

The Church of the Holy Communion complex, (a designated New York City Landmark), is among the finest and most influential examples of the Gothic Revival style in this country. Designed by the noted ecclesiological architect, Richard Upjohn, and built between 1844 and 1853 (with a chapel of 1879 designed by Charles C. Haight), the complex consists of four buildings: the church, sisters' house, parish house, and rectory. Constructed of brownstone laid in random ashlar, the group forms a picturesque ensemble at the corner of Sixth Avenue and West 20th Street. The asymmetrically-planned church, reminiscent of an English country parish church, was the first ecclesiological church in America and became a model for many other Episcopal churches. The Church of the Holy Communion complex is representative of the era when the district was a fashionable residential neighborhood.

HISTORY

The Church of the Holy Communion, begun in 1844 and consecrated in 1846, was built by Mary A.C. Rogers to fulfill the dream of her late husband, John Rogers, of an Episcopal church in which the pews were free to all worshippers. Plans for the new church were overseen by its first rector and Mary Rogers's brother-in-law, the Reverend William Augustus Muhlenberg, one of the most prominent Episcopal ministers of the period. Muhlenberg was the founder of the New York Ecclesiological Society, which based its doctrine in part on the English theological movement begun in the 1830s. The movement looked to medieval precedent for the establishment of religious principles, as well as for the appropriate form and style of religious architecture, which was the prototype of the English country parish church. Richard Upjohn, one of the most noted ecclesiological architects of the nineteenth century, designed the Church of the Holy Communion as the first American church to reflect the rural English model, with its asymmetrical massing, high pitched roof, stone construction, and simple Gothic Revival style detail. Upjohn's picturesque design became very influential in American church architecture of the nineteenth century.

In addition to being the first important "free church" of the Episcopal faith in the United States, the Church of the Holy Communion in 1852 also organized the first Episcopal sisterhood in the country. The sisters' house was completed in 1854, and at sometime prior to 1853, the parish house and rectory were built, all according to Upjohn's designs. Reverend Muhlenberg and the Holy Communion congregation were also instrumental in the founding of St. Luke's Hospital, which was first located in the sisters' house. By 1858, enough money was raised to build the first St. Luke's Hospital building on Fifth Avenue and 54th Street; Muhlenberg left Holy Communion to work there (the hospital is now located in Morningside Heights). The Church also operated a Home for the Aged and the Blind at 664 Sixth Avenue, adjacent to the Sisters' House, in the 1880s.

The congregation of the Church of the Holy Communion also organized what is thought to be the first boys' choir in America. Reverend Muhlenberg promoted the general education of his parish by gathering a large library, which became the basis of the Muhlenberg Branch of the New York Public Library, located on West 23rd Street. In 1879, a Sunday school chapel was added to the rear of the complex, designed by Charles C. Haight.

The Church of the Holy Communion is located in what once was one of New York's wealthiest and most fashionable residential neighborhoods, before the commercial development of the district in the late ninteenth century. John Jacob Astor, Cornelius Vanderbilt, and Jay Gould were among the members of its parish. The church remained a house of worship until 1975 when the congregation merged with two nearby parishes to form the Parish of Calvary, Holy Communion, and St. George.

ARCHITECTURE

SIXTH AVENUE FACADE

The Gothic Revival style Church of the Holy Communion complex includes the church, sisters' house, parish house, and rectory, all constructed of brownstone laid in random ashlar, with high-pitched roofs covered with modern shingles. The complex is surrounded by a simple mid-ninteenth-century iron fence.

The Church is cruciform in plan, with a long nave, a shorter chancel, and transepts, all of the same height. The Sixth Avenue facade originally had a pointed-arch entrance flush with the front wall, which was replaced in 1910 by a projecting, peak-roofed, brownstone vestibule, designed by Satterlee & Boyd. The pointed-arch doorway has oak doors with iron fittings. Above the doorway is a carved rondel. The vestibule is flanked by lancet windows with drip moldings. In the tall gable is a rose window with quatrefoil tracery. A stone cornice runs along the roofline. A slender buttress marks the north corner of the Church, and stepped corner but-

tresses set off the tall crenelated tower at the corner of Sixth Avenue and West 20th Street, which is placed off the axis of the nave and lends the Church its asymmetrical picturesque quality. The tower has a small pointed-arch entrance, surmounted by two lancet windows, all with drip moldings. The top portion of the tower has large, pointed-arch openings fitted with slats.

The northern facade of the church, visible from the walkway between the church and the sisters' house, has three pointed-arch nave windows separated by buttresses.

The sisters' house, located at the north side of the complex on Sixth Avenue, is a three-story peak-roofed building set back from the street behind a crenelated corner tower. The building is articulated by pairs of rectangular windows at the first and second stories, pairs of pointed-arch windows at the third story, and lancet windows at the third story of the tower. All of the window openings have projecting sills and one-over-one wood sash containing small, diamond-shaped panes separated by wood muntins. At the south side of the corner tower is a gabled entrance porch. A quatrefoil frieze runs below a small stone cornice supporting the crenelated parapet of the tower. Only the Sixth Avenue facade and the first bay of the southern elevation is faced in brick. The roof of the southern elevation has small gabled dormers. The rear of the building connects to the rest of the church complex.

WEST 20TH STREET FACADE
On West 20th Street, the Church has two pointed-arch nave windows with Gothic style tracery, separated by a buttress. The south transept, flanked by corner buttresses, features a shallow entrance portal with molded archivolts and recessed oak doors set into a gabled entranceway. The east and west sides of the transept and the south side of the chancel all have single pointed-arch windows with Gothic style tracery. A large pointed-arch window divided into three lancets and three foils is located at the eastern end of the church, visible from West 20th Street.

The parish house, set back behind the garden on West 20th Street, is three stories tall and four bays wide. At the ground story, each bay has paired, rectangular leaded- and colored-glass windows with square and diamond patterns, topped by drip moldings. The second story has paired rectangular wood-framed casement windows with leaded transoms set below drip moldings. The third story is articulated by four peaked gables, each with paired one-over-one leaded- and colored-glass windows and transoms, divided by stone mullions. The parish house is connected to the rectory by a two-story section with a pointed-arch entrance porch. [The rectory, located at 47 West 20th Street, is listed in this report under its address].

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664 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/80]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Johnson

DATE OF CONSTRUCTION: 1850

DESCRIPTION

This four-story Italianate brick rowhouse, now painted, is located near the West 20th Street end of the block, adjacent to the Church of the Holy Communion. It was first partially converted to commercial use in 1898 with the installation of storefronts at the first two stories, a typical alteration within the district. A multi-pane, tripartite, wood-framed window group, (with a fire door at the southern bay), is extant at the second story from an early alteration. This slightly angled bay window has a

molded enframement with a shallow cornice. Windows at the third and fourth stories have flush lintels; those at the third story have two-over-two wood sash, and the fourth story has one-over-one wood sash. The facade is capped by a shallow, molded cornice. The ground story has a modern glass and aluminum storefront. A fire escape is suspended from the facade.

HISTORY

This brick rowhouse was built in 1850 for William Johnson, who owned the row between 664 and 672 Sixth Avenue. The same owner also built 64 West 21st Street, which was probably one of a row located between 54 and 64 West 21st Street, around the corner. In the mid-1880s, the building was owned by the trustees of the Home for Aged Women of the adjacent Church of the Holy Communion. A rear extension was added in 1885; at this time, the Home had extended its services to the blind. In a change which reflected the development of the district, storefronts were installed in 1898, and the building was partially converted to commercial use. Oppenheim's, a cloak and suit business, was one early commercial tenant. Further storefront alterations were made in 1904, and in 1909 the Hygrade Lunch Company added restaurant facilities. The fire escape and fire door were added in 1920-21 while the building was in use as a factory. A restaurant occupied the building in the early 1960s.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 1521-1885 [Source: Alteration Application]
Addition of rear extension.
Architect -- Henry Marshall
Owner -- Home for Aged Women, Church of the Holy Communion

*1898: Alt 388-1898 [Source: Alteration Application]
Installation of wood storefronts at first and second stories. Upper stories to be carried on steel beams.
Architect -- Patrick F. Brogan Owner -- Josephine Geenen

*1904: Alt 1531-1904 [Source: Alteration Application]
Existing wood show windows removed and new iron front with plate glass installed.
Architect -- Thomas H. Styles Owner -- Josephine Geenen
Tenant -- The Williams Company

1920-21: Alt 3339-1920 [Source: Alteration Application]
Addition of fire escape and fire door; conversion of building to store and factory.
Architect -- Max Muller Owner -- Charles H. Hastings
Tenant -- Wolf Fish

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Phillips Elite Directory, 1882.

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666 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/79]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Johnson

DATE OF CONSTRUCTION: 1850-51

DESCRIPTION

This four-story Italianate rowhouse, located at the middle of the block, is constructed of brick which is now painted. It was partially converted to commercial use in 1900 with the construction of a double-height storefront, still extant at the second story, which is a typical alteration within the district. The ground story, now altered by a modern glass and and metal storefront, is surmounted by an iron-framed, four-part show window with transoms at the ends. These windows are now fronted by movable storm windows. An inscription panel above the windows reads "666 Bazar Francais," and one below the window reads "Charles R. Ruegger" (now covered with heavy fabric). The third- and fourth-story windows have projecting sills and molded lintels. One-over-one wood sash windows have replaced the original two-over-two sash. A shallow cornice is capped by a sloped, metal parapet with the inscription "Charles R. Ruegger 1929"; the finial at the southern end is missing.

HISTORY

This brick rowhouse was built in 1850-51 for William Johnson, who owned the row between 664 and 672 Sixth Avenue, all constructed at this time. The same owner also built 64 West 21st Street, which was probably one of a row located between 54 and 64 West 21st Street, around the corner. Edwin P. Smith, the owner in the early 1880s, altered the building for use as a hotel and added a rear extension. In a change which reflected the development of the district, the building was converted to commercial use in 1900, with the installation of storefronts at the first two stories. Early tenants included Hardings Plaiting Establishment and C.J. Brodil, fancy leather goods. In 1922, while the building was in use as a store and factory, the wood-framed storefronts were clad in metal, and a fire escape was added to the facade. Charles R. Ruegger, who owned the building in 1929, had the fire escape relocated to the rear, and added signage bearing his name on the parapet and storefront. The "Bazar Francais" was probably his business; a painted black-and-white sign advertising the store remains on the northern elevation of 668 Sixth Avenue.

DEPARTMENT OF BUILDINGS INFORMATION

1880: Alt 782-1880 [Source: Alteration Application]
Rear extension added to expand hotel sitting room.
Architect -- James Parker Owner -- Edwin P. Smith

*1900: Alt 737-1900 [Source: Alteration Application]
Installation of show windows at first and second stories. First floor entrance lowered to sidewalk.
Architect -- Julius Franke Owner -- Edwin P. Smith (Estate of)
Tenant -- Henry W. Brodil

*1922: Alt 823-1922 [Source: Alteration Application]
Existing wood show windows reinstalled and clad with metal. Fire escape added to facade.
Architect -- Otto Reissman Owner -- Nellie A. Cramer
Tenant -- Herman Gruskin

1929: Alt 771-1929 [Source: Alteration Application]
New fire escape erected at rear, leading to yard and adjoining 64 West 21st Street. Signage added to facade.
Architect -- Herman Wolff Owner -- Charles R. Ruegger

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.

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668 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/78]

TYPE	STYLE
Altered Rowhouse	Commercial
ARCHITECT	ORIGINAL OWNER
Unknown	William Johnson

DATE OF CONSTRUCTION: 1850-51

DESCRIPTION

This altered rowhouse, located near the West 21st Street end of the block, is constructed of brick (now painted). It was converted to commercial use with the addition of a double-height storefront, still extant at the second story, and a change in the configuration of the windows, a typical alteration within the district. The ground story has a modern glass and metal storefront. The second story has a tripartite, multi-pane, metal-framed show window with a molded enframement, which bears the inscription "M. Rowan" across the lintel. The third and fourth stories have broad, tripartite metal-framed windows; at the third story, the windows have multiple panes. A shallow metal cornice caps the facade. A fire escape is suspended from the facade. The northern elevation, clad in brick, has a black and white painted sign which reads "Bazar Francais," a merchant once located next door at 666 Sixth Avenue.

HISTORY

This brick rowhouse was built in 1850-51 for William Johnson, who owned the row between 664 and 672 Sixth Avenue, all constructed at this time. The same owner also built 64 West 21st Street, just around the corner, which was probably one of a row located between 54 and 64 West 21st Street. In a change which reflected the early commercial development of the district, storefronts at the first and second stories were installed in 1869, and the building was partially converted for business purposes. Directories list Mr. and Mrs. Michael Rowan as tenants in the early 1880s. In 1897, new storefronts were constructed and a rear extension was added to expand the existing store. Michael Rowan was the lessee; the name "M. Rowan" appears above the second-story show window. Commercial tenants located in the building just after the turn of the century included the Fifth Avenue Bookshop, and Frank Brothers, shoes. In 1913, the existing storefronts were clad in metal. L. Getz, toys, was located in the building at this time. In 1920, the window openings at the third and fourth stories were enlarged while the building was in use as showrooms. In 1922, the fire escape was added. A new Certificate of Occupancy from 1922 indicates the presence of an ice cream manufacturer, a restaurant, and a dressmaker in the building.

DEPARTMENT OF BUILDINGS INFORMATION

1869: Alt 482-1869 [Source: Alteration Application]
Installation of storefronts at first two stories.
Owner -- Mary McKenna Builder -- John Hankerson

*1897: Alt 1115-1897 [Source: Alteration Application]
Two-story rear extension and installation of new storefront at second story in the front; upper stories supported on cast-iron columns set on stone.
Architect -- Patrick F. Brogan Owner -- Mary McKenna (Estate of)
Tenant -- Michael Rowan

*1913: Alt 2319-1913 [Source: Alteration Application]
Existing storefronts reset flush with building line and metal cladding added to the enframements.
Architect -- Otto Reissman Owner -- Mary Pettibone
Tenant -- Marten Rowan (Estate of)

*1920: Alt 837-1920 [Source: Alteration Application]
Remove center piers at the third and fourth stories of the facade and enlarge window openings.
Architect -- Gronenberg & Leuchtag Owner -- Harry Siegel

*1922: Alt 845-1922 [Source: Alteration Application]
Addition of fire escape and interior alterations.
Architect -- Otto Reissman Owner -- Miss Isabel Pettibone
Tenant -- Edmund Rowan

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 68.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1882, 1913.

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670-672 SIXTH AVENUE between West 20th Street and West 21st Street (East Side)
[Tax Map Block/Lot: 822/76]

TYPE	STYLE
Commercial	Modern
ARCHITECT	ORIGINAL OWNER
J.N.B. Contracting Corp.	William Johnson

DATE OF CONSTRUCTION: 1851/1963

DESCRIPTION

This two-story modern building, located at the corner of Sixth Avenue and West 21st Street, extends forty feet along Sixth Avenue and fifty-five feet along West 21st Street. It is clad in steel-framed panels of black and white opaque glass. The second story has a band of Chicago-style windows. White glass panels above the second-story windows extend above the roofline, forming a raised parapet. There is a double metal door on Sixth Avenue and a side door at the eastern end of the West 21st Street facade.

HISTORY

The site of this building was previously occupied by two narrow, four-story brick rowhouses; 670 Sixth Avenue was built in 1851, and 672 Sixth Avenue was built in 1852. The owner of both properties, William Johnson, built all of the rowhouses along the Sixth Avenue block (from 664 to 672 Sixth Avenue), 64 West 21st Street, and probably 54 to 62 West 21st Street at this time. The rowhouses at 670 and 672 appear to have been adapted to commercial use in the 1880s. Tenants from this period include a tailor, H. Oesterling, and Jacob Wall & Son, bakers and confectioners. Jacob Wall also owned the property at 64 West 21st Street, just around the corner. Tenants at the turn of the century were representative of those in the dis-

trict: Bertha Kiltz, a dressmaker; The Regal Shoe Company; Frank Brothers, a shoe company which had moved from 668 Sixth Avenue; and Conrad & Brooks, women's clothing. In 1946-47, the three upper stories of both rowhouses were demolished and the buildings were joined and converted to a one-story showroom for electrical fixtures. In the 1950s, the building was used as an automobile showroom. In 1962-63, the Glaziers Union added an additional story, constructed the present glass facades, and made interior alterations to accommodate an auditorium and meeting rooms.

DEPARTMENT OF BUILDINGS INFORMATION

1946-47: Alt 558-1946 [Source: Alteration Application]
Demolition of the upper three stories of two, four-story brick buildings, 670 and 672 Sixth Avenue, to construct one-story showroom.
Architect -- H. Herbert Lilien
Owner -- Kossuth Construction Corporation

1954: Alt 235-1954 [Source: Alteration Application]
Installation of garage doors and conversion of building to automobile showroom.
Architect -- Alan Bradley Bates Owner -- Krause Petroleum Company

1962-63: Alt 1253-1962 [Source: Alteration Application]
Addition of one story, construction of new, glass and steel facade, and alterations to the interior for auditorium and meeting rooms.
Owner -- Glaziers Union Building Fund Corp.
Contractor -- J.N.B. Contracting Corporation

REFERENCES

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Phillips Elite Directory, 1880, 1882, 1913.
Trow's Business Directory, 1900.

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SIXTH AVENUE
Between West 20th Street and West 21st Street
WEST SIDE

655-671 SIXTH AVENUE between West 20th Street and West 21st Street (West Side)
[Tax Map Block/Lot: 796/36]

HUGH O'NEILL BUILDING

TYPE	STYLE
Department Store	neo-Grec
ARCHITECT	ORIGINAL OWNER
Mortimer C. Merritt	Hugh O'Neill

DATE OF CONSTRUCTION: 1887

SUMMARY

This five-story, "C"-shaped, neo-Grec, cast-iron-fronted department store, characteristic of the middle development phase of the district, extends from 20th to 21st streets along Sixth Avenue. Designed by Mortimer C. Merritt, it was built as a four-story building in two stages between 1887 and 1890. The fifth story was added in 1895 by repeating the design of the fourth story and raising the pediment. This large pediment, inscribed with "Hugh O'Neill," and rounded corner bays give the building special prominence on this avenue of many large, ornate buildings.

Because of its architecture and history, the Hugh O'Neill Building is one of the department store buildings which give the Ladies Mile Historic District its special character.

HISTORY

Hugh O'Neill, the original owner of the Hugh O'Neill Building, was born in Belfast in 1844 and immigrated to New York City with his family in 1857. He attended the public schools here and at sixteen joined Charles Rogers & Co., dealers in notions, as a clerk. He distinguished himself in the business and by the end of the Civil War he had advanced from clerk to salesman to buyer.

O'Neill opened a millinery and notions shop with his brother Henry on Hudson near Broome street. In 1867 they moved to Broadway near 20th Street While the business was successful, Hugh felt the opportunities were better on Sixth Avenue, so in 1870 the brothers acquired two houses, mid-block on the west side of Sixth Avenue between 20th and 21st Streets, and opened a small dry goods store. As business prospered, the store was expanded into neighboring houses.

The O'Neills continued to accummulate real estate on this block and by 1880, Hugh O'Neill had acquired both the full frontage of nine lots on Sixth Avenue, and sole ownership of the business upon Henry's retirement

the year before. However, it was not until 1886 that all the tenant leases expired on the properties along Sixth Avenue giving O'Neill the opportunity to erect a department store building. Until then he remained in converted dwellings on the northwest corner of 20th Street and Sixth Avenue.

> "Anyone who has shopped in the yellow-faced brick buildings...will remember the low ceilings and sloping floors of the old, made-over houses, the dense crowding and pressure everywhere of a retail trade squeezed into half its rightful compass" [NY Daily Tribune 5/22/1887]

In 1887 in six short months, O'Neill's cast iron-fronted building was erected on Sixth Avenue fronting the full block between 20th and 21st Streets. Built on an alteration application to his original store buildings, the Hugh O'Neill Building was erected sequentially in two sections, to allow the retail business to continue during construction. The store extended back one hundred fifty-four feet on West 20th Street and seventy-five feet to the Third Shearith Israel Cemetery on West 21st Street. Its size and appearance were impressive. Painted a "dazzling white" [New York Times, 9/18/1887] and sporting five-story turrets with bulbuos domes on the corners and his signature pediment, topped by a banner, O'Neill's visually expressed the atmosphere of a bazaar, giving testimony to Hugh O'Neill's philosophy that shopping should be an entertaining and pleasurable experience.

Continued prosperity demanded the expansion of the store. In 1890, a four-story, 117 foot extension was added to the rear on 20th Street. Finally, in 1895, the domes and pediment were temporarily removed and replaced onto a fifth story which was added to the whole building.

Hugh O'Neill himself was the driving force behind the store. His extensive knowledge of the dry goods business, his long experience with the public, and his accessibility to his employees and customers alike, accounted for his success. After his death in March 1902, his heirs were unable to maintain this dynamic control. The business and property were sold in December of that year to an outside company who kept the O'Neill name and merged the store in 1907 with Adams Dry Goods just to the north on Sixth Avenue. But despite the efforts to maintain the business, the O'Neill-Adams Company disappeared with all the other Sixth Avenue department stores by the First World War.

After its closing as a retail store, the Hugh O'Neill building was purchased by the U.S. Realty & Improvement Co. The building was converted to lofts initially for manufacturing United States Army uniforms. It is currently undergoing alterations to adapt it for offices, and exterior alterations are attempting to restore the ground floor to a nineteenth-century appearance.

ARCHITECTURE

SIXTH AVENUE FACADE
The Sixth Avenue facade is composed of a central pavilion with flanking wings, and rounded corner bays. The slightly projecting central pavilion is capped by a large pediment inscribed with "Hugh O'Neill" in the tympanum. An arcade in the second and third stories of the pavilion creates an a-a-B-a-a rhythm of narrow and wide window openings. On the fourth and fifth stories, are six identical arched double windows. The first story, a recent alteration, is an attempt to recreate the effect of nineteenth-century show windows. This alteration has returned the building's main entrance from an off-center location to one directly under the center bay of the pavilion. The new show window units are one bay wide with a transom above.

Flanking the central pavilion are wings of two bays, each with three windows per bay at the second and third stories and four windows at the fourth and fifth stories. Two low arched arcades in each wing unite the second and third stories; fixing an undulating rhythm across the whole facade at A-A-a-a-B-a-a-A-A. Attached fluted columns separate the bays at the second and third stories, fluted pilasters separate the bays at the fourth and fifth stories. At the transition between the pavilion and the adjacent wings the columns and pilasters are multi-shafted. The columns are not continuous between the stories but stop and start at the cornices at each floor level. An understated bracketed cornice caps the wings. Over the the pavilion low squat columns support the freestanding inscribed pediment. The corners are treated as rounded bays, although the effect before the 1895 addition of the fifth story over the balance of the building was that of corner towers.

WEST 20TH STREET FACADE
The cast-iron facade from Sixth Avenue wraps around to 20th Street, repeating one full bay of the design established on the winds. West of the cast-iron bay the brick facade has windows with bracketed sills and incised block pediments repeated across each story above the ground story. At the roofline the pressed metal cornice has brackets and dentils. The ground story from the corner to the facade's midpoint, has recent plate glass panels with transoms, like those installed recently on Sixth Avenue. The western half of the ground story is primarily vertical seam aluminum siding with doors and loading docks randomly punched along its expanse. One original door remains at 121 West 20th Street and is distinguished by a pedimented portico.

WEST 21ST STREET FACADE
The Sixth Avenue cast-iron facade wraps around to 21st Street, repeating one four-bay section of the design established on the wings. Just west of this seventy-five foot long section is the Third Shearith Israel Cemetery around which the building was constructed in a roughly "C"-shaped configuration. The three brick elevations which flank the cemetery

have no applied decoration. The wall surfaces are punctuated by rectangular window openings at regular intervals at each story.

The recent alterations to the building have changed the shopfronts, removed the original metal shutters and have enlarged some of the window openings.

REAR WALL
Visible on 21st Street from the Shearith Israel Cemetery, is the rearwall of the Hugh O'Neill building's 1890 extension along 20th Street. Identical in appearance to the elevations facing the cemetery, there is no applied architectural detail. Current alterations to the building have removed many of the original iron shutters and are enlarging some of the window openings.

DEPARTMENT OF BUILDINGS INFORMATION

*1887: Alt 140-1887 [Source: Alteration Application]
Building extended at Sixth Avenue and West 21st Street. This was actually the construction of half of the current structure.
Architect -- Mortimer C. Merritt Owner -- Hugh O'Neill

*1890: Alt 670-1890 [Source: Alteration Application]
Building extended at rear one hundred seventeen feet along West 20th Street
Architect -- Mortimer C. Merritt Owner -- Hugh O'Neill
Builder -- McGuire & Sloan

*1895: Alt 23-1895 [Source: Alteration Application]
Building to be raised one story to total five stories in height. Pediment was removed and replaced on top of new roof.
Architect -- Mortimer C. Merritt Owner -- Hugh O'Neill

1903: Alt 1353-1903 [Source: Alteration Application]
Storefronts replaced on Sixth Avenue and around the corner onto West 20th and West 21st Streets. New galvanized metal cornice added.
Architect -- Thomas H. Styles Owner -- Hugh O'Neill & Co.
Builder -- John Jordan & Son

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SIXTH AVENUE
Between West 21st Street and West 22nd Street
EAST SIDE

676 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/1 in part]

TYPE	STYLE
Store	neo-Renaissance/Modern
ARCHITECT	ORIGINAL OWNER
Samuel B. Ogden	William E. Ward

DATE OF CONSTRUCTION: 1900/1963

DESCRIPTION

This two-story store building, constructed during the later development phase of the district, is located at the northeast corner of West 21st Street and Sixth Avenue, extending twenty-five feet along Sixth Avenue and sixty-five feet along West 21st Street. Faced in brick (now painted), the building has the unusual combination of a large recently installed multi-pane window on the first story with remnants of neo-Renaissance detail on the second.

The first story of the Sixth Avenue facade contains a recent service entrance on the north and a large wood sash multi-pane window on the south containing twenty wire mesh panes. The second story contains four single-pane wood sash windows with transoms set in metal frames and flanked by engaged cast-iron ornament, including pilasters at each end, which support brick molding. The parapet supports an iron railing.

The West 21st Street facade continues the motifs seen on Sixth Avenue. The multi-pane first story window wraps around the corner and contains sixteen panes. To the east is a service entrance, followed by three small twelve-pane wood sash windows supported by corbelled brick sills with four-pane transoms. The windows of the second story wrap around from Sixth Avenue. The brickwork is banded and capped by a molding. To the east are four one-over-one sash, followed by one four-over-one sash, followed by two smaller one-over-one sash windows, all below stone lintels. The narrow brick cornice runs continuously above the second story, with a sign adjacent to Sixth Avenue. The iron railing of the Sixth Avenue facade is continued on West 21st Street. A fire escape covers the three eastern windows.

HISTORY

New York City Tax Assessment records indicate that a house existed on the northeast corner of Sixth Avenue and West 21st Street as early as 1834. In 1851 a stable was listed on the site at 676 Sixth Avenue. In 1861 a dwelling of four stories with a basement appeared at 65 West 21st Street, approximately sixty-five feet from the avenue. By 1899 a three-story wood frame dwelling, twenty-five feet wide on Sixth Avenue, was located at the northeast corner of Sixth Avenue and West 21st Street, with a one-story brick structure (possibly a stable), approximately forty feet wide, at 67 West 21st Street, and a four-story dwelling with a basement, thirty feet wide, to the east at 65 West 21st Street (now 59 West 21st Street).

The present building replaced the frame dwelling and stable in 1900. The dwelling at 59 West 21st Street was altered to two stories in 1963. Subsequent tenants have included a restaurant and a dance studio.

DEPARTMENT OF BUILDINGS INFORMATION

*1900: NB 664-1900 [Source: New Building Docket]

1908: Alt 1517-1908 [Source: Alteration Application]
Part of the west wall in the basement and first story removed.
Architect -- J.E. Jersy (?) Owner -- William E. Ward

1913: Alt 2291-1913 [Source: Alteration Application]
Installation of a new storefront on Sixth Avenue.
Architect -- Lee Samenfeld Owner -- William E. Adamson

1919: Alt 2138-1919 [Source: Alteration Application]
Openings on 21st Street side bricked up, new show window installed.
Architect -- Gronenberg & Leuchtag Tenant -- Exchange Restaurant Co.

1944: BN 1830-1944 [Source: Building Notice Application]
Storefront altered.
Architect -- Irving Kudroff Owner -- William E. Adamson (Estate of)

*1963: Alt 1385-1963 [Source: Alteration Application]
Two buildings altered: one two-story and one four-story, both now two stories.
Architect -- Anthony T. Nappi Owner -- Agnes Broche
Builder -- Karl Bauer Const. Co.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 178, 179.

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678 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/2]

TYPE	STYLE
Multiple Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
John G. Prague	Mrs. Moritz Weitzfelder

DATE OF CONSTRUCTION: 1870

DESCRIPTION

This five-story Italianate multiple dwelling, an unusual surviving building type within the district, is located near the West 21st Street end of the block. A narrow twenty-two feet wide, it is faced in brick and stone (now painted). Although the first story has been converted to service entrances, a metal bracket survives at the northern end, supporting a damaged modillioned metal cornice. The second story has a single bay containing a Chicago-style wood sash window with paired panes in the center and single-pane side windows with transoms overall, surrounded by stone molding. The third and fouth stories contain three window openings each with classically-inspired stone surrounds containing one-over-one wood sash windows and molding flanking the sills. The fifth story continues the pattern seen below with the exception that the windows are arched rather than flat. The original bracketed and modillioned cornice completes the composition. The north wall, seen above the neighboring building on Sixth Avenue, contains four segmental-arched one-over-one aluminum sash windows per story. A painted sign on the fourth and fifth stories advertises the current tenant.

HISTORY

Designed by John G. Prague, active in the design of rowhouses and multiple dwellings, and constructed for Mrs. Moritz Weitzfelder in 1870, this building originally served as a multiple dwelling for four families. It later became a hotel and a saloon. The cornice above the first story and the second story window treatment appear to date from the late 19th Century and probably reflect that change in use.

DEPARTMENT OF BUILDINGS INFORMATION

*1870: NB 648-1870 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 71.
Phillips Elite Directory, 1882, 1905.

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680 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/3]

TYPE
Hotel

STYLE
Italianate/neo-Grec

ARCHITECT
Julius F. Munckwitz

ORIGINAL OWNER
J.G. Torrilhon

BUILDER
Vanderbuilt & Ackerman

DATE OF CONSTRUCTION: 1870

DESCRIPTION

This four-story Italianate/neo-Grec hotel, an unusual surviving building type within the district, is located near the West 21st Street end of the block. Twenty-seven feet wide, it is faced in Ohio stone (now painted). The northern end of the first story contains a recent plate glass window set in metal-sheathed framing with original details. The southern end contains a recent service entrance. The second story contains four window openings with classically-inspired aedicules joined by a projecting belt course. The two northern openings contain one-over-one wood sash windows; the next window opening to the south has two-over-two wood sash, while the eastern bay contains a two-over-two casement door and transom with metal sheathing. The third story continues this pattern; here moldings link the lintels at impost block level. The two northern openings of the fourth story contain two-over-two steel sash, otherwise this story repeats the pattern seen below. A fire escape covers the two southern bays, extending from the cornice to the second story. The original bracketed cornice completes the composition.

HISTORY

Designed by Julius Munkwitz and constructed for J.G. Torrilhon in 1870, this building originally served as a hotel. In 1887 an existing storefront was removed and a new one installed, indicating commercial use in the building. Subsequent tenants were characteristic of those in the district and included dressmakers, embroiderers, and a china and glass merchant.

DEPARTMENT OF BUILDINGS INFORMATION

*1870: NB 709-1870 [Source: New Building Docket]

1871: Alt 625-1871 [Source: Alteration Application]
Addition of a two-story extension to the rear of the building.
Architect -- Julius F. Munkwitz Owner -- J.G. Torrilhon

1887: Alt 1524-1887 [Source: Alteration Application]
Removal of the old storefront, installation of a new one.
Owner -- John Parke Contractor -- J. H. Fitzpatrick

1897: Alt 47-1897 [Source: Alteration Application]
Rear extension taken down to height of store ceiling.
Architect -- Axel Hedman Owner -- John Parke

1899: Alt 538-1899 [Source: Alteration Application]
Installation of new storefront.
Owner -- John Parke, (Estate of) Builder -- Brogan & Reid, cont.

1913: Alt 1977-1913 [Source: Alteration Application]
Sash and plate glass in show window set back to building line.
Architect -- John Cobban Owner -- William P. Parke
Tenant -- Abe Schwalbe

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 72.
Phillips Elite Directory, 1882, 1887, 1902, 1905.

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682 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/4]

HALL BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Stephenson & Greene	W.H. Hall

DATE OF CONSTRUCTION: 1897

DESCRIPTION

This eight-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-five feet wide, it is faced in stone and buff-colored brick. The two-story base is flanked by pilasters retaining their original capitals supporting a stone frieze and dentiled cornice. The recent storefront contains aluminum-framed plate glass windows and doors. The transitional second story contains a Chicago-style wood-framed window with fixed center pane and canted side windows, all below transoms; this is flanked by stone pilasters with decorative panels. The pilasters support a stone entablature with "Hall Building" applied to the frieze.

Stories three through six are flanked by buff-colored brick piers. Brick billet moldings frame stories three through five; each story contains four windows with one-over-one sash. The third story contains paired wood-framed windows in the center with stone pilasters separating single windows to each side. Stories four and five each contain recent aluminum sash windows set above continuous molded sills. The sixth story windows have a molded surround containing a stone sill, otherwise repeating the motifs seen below. A stone cornice supports double-height stone Corinthian pilasters that divide stories seven and eight into four bays, each containing one-over-one aluminum sash windows. The original dentiled and modillioned metal cornice surmounts the building.

The northern elevation is of exposed red brick punctuated by one-over-one aluminum sash windows. Above the second story a return, including both cornices, is continued on the northern elevation. Remnants of painted signs are visible on stories five through eight. The southern elevation has similar architectural features to those on the northern elevation.

HISTORY

The Hall Building, which was designed by Stephenson & Greene, architects active in the design of churches and residential buildings, was erected in 1897 and named after the original owner, W.H. Hall. It housed furriers, a feather merchant, and embroiderers, all characteristic tenants of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1897: NB 328-1897 [Source: New Building Docket]

1904: Alt 172-1904 [Source: Alteration Application]
Installation of a new storefront.
Architect -- Ernest Greene Owner -- W.H. Hall

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 73.
Phillips Elite Directory, 1887, 1917, 1924.

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684 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/83]

TYPE	STYLE
Converted Dwelling	Early 20c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Buchman & Fox	William Winslow

DATE OF CONSTRUCTION: 1847/1905

DESCRIPTION

This three-story converted dwelling, located near the West 22nd Street end of the block and faced in brick and metal, is twenty-five feet wide and has a 1905 facade designed in an early 20th century commercial style. Such a conversion to facilitate commercial use was a frequent occurence in the later development phase of the district. The recent shopfront contains a plate glass window with aluminum sash and channeled aluminum panels below. Two doorways with recent aluminum-frame doors are cut into the southern end. The second and third stories are framed by paneled brick piers (now painted) and contain large Chicago-style wood sash windows with metal framing and incised metal spandrel panels with double-height fluted metal Ionic pilasters as mullions. The third-story center window contains two panes, with transoms overall. The piers and pilasters support a metal entablature surmounted by a parapet with a pier on the northern end.

HISTORY

Originally a brick-faced dwelling of three stories, the building achieved its present appearance in 1905, when the front and rear walls were rebuilt, although the building was in commercial use by the late 19th century. Tenants have included the nationally known Singer Sewing Machine Company, listed in 1905, as well as those characteristic of the district such as furniture and button merchants.

DEPARTMENT OF BUILDINGS INFORMATION

1900: Alt 796-1900 [Source: Alteration Application]
Installation of a new storefront.
Architect -- David P. Miller Owner -- Alex Hess

*1905: Alt 745-1905 [Source: Alteration Application]
Front and rear walls rebuilt.
Architect -- Buchman & Fox Owner -- Frederick Klingman

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 74.
Phillips Elite Directory, 1917.
Trow's Business Directory, 1897.

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686 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/82]

TYPE	STYLE
Converted Dwelling	Early 20c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Schwartz & Gross	M.F. Metzer

DATE OF CONSTRUCTION: 1847/1912

DESCRIPTION

This three-story converted dwelling, located near the West 22nd Street end of the block and twenty-five feet wide, is faced in brick (now painted) and metal and has a 1912 facade designed in an early 20th century commercial style. Such a conversion to facilitate commercial use was a frequent occurence in the later development phase of the district. The first story retains a sheet-metal pilaster on the south end supporting a metal frieze. The remaining portion of the first story contains a storefront with plate glass and two entrances on the south with recently installed aluminum frame doors. The second story contains a large bay flanked by painted brick piers containing four wood sash windows with transoms. The center window contains paired single panes, and the flanking windows have single panes. Supported by a metal spandrel panel, the third story repeats this pattern with the exception that the center window contains three panes. The facade is terminated by a bracketed metal cornice with Beaux-Arts swags in the frieze.

HISTORY

Constructed in 1847 for M.F. Metzer, this building was originally a brick-fronted dwelling of three stories. The building achieved its present appearance in 1912 when the second and third stories were reconstructed and the cornice replaced. Tenants characteristic of the district at this address have included embroiderers and photographers.

DEPARTMENT OF BUILDINGS INFORMATION

1886: Alt 1758-1886 [Source: Alteration Application]
Rear wall at first story and basement level rebuilt.
Owners -- Edward McCoy & Elizabeth Ritter
Builder -- Peter Tasterins & Sons

1889: Alt 698-1889 [Source: Alteration Application]
Iron and glass skylight installed.
Owners -- Edward McCoy & Elizabeth Ritter Builder -- H. Tietjen

1902: Alt 53-1902 [Source: Alteration Application]
Installation of a new store front.
Architect -- J.A. Hays Owners -- Edward McCoy & Elizabeth Ritter

*1905: Alt 567-1905 [Source: Alteration Application]
Installation of a new show window.
Architect -- Schwartz & Gross
Owners -- Edward McCoy & Elizabeth Ritter

*1912: Alt 775-1912 [Source: Alteration Application]
Existing front wall of the second and third stories removed and rebuilt in a similar manner, galvanized cornice replaced.
Architect -- Schwartz & Gross
Owners -- Elizabeth Ritter & C. & G. McCoy

1913: Alt 3069-1913 [Source: Alteration Application]
Store front set back to be flush with building line.
Owner -- Elizabeth Ritter (Estate of) Contractor -- Harry Paradise

1923: Alt 1861-1923 [Source: Alteration Application]
Installation of new show windows.
Architect -- Levy & Schreyer Owner -- Georgiana McCoy

1941: BN 741-1941 [Source: Building Notice Application]
Store front altered.
Owner -- Claire & Georgiana McCoy Builder -- A. Raucher & L. Benvenist

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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 75.

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688-692 SIXTH AVENUE between West 21st Street and West 22nd Street (East Side)
[Tax Map Block/Lot: 823/79]

TYPE	STYLE
Converted Dwelling	Early 20c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown	John Walsh

DATE OF CONSTRUCTION: 1862/1915

DESCRIPTION

Consisting of five three-story converted dwellings located at the southeast corner of Sixth Avenue and West 22nd Street, extending forty feet and fifty-nine feet along West 22nd Street, this building has a buff-colored brick facade in an early 20th century commercial style. Such a conversion to facilitate commercial use was a frequent occurence during this period. The recent shopfront of the Sixth Avenue facade contains plate glass framed in aluminum flanked and crowned by channeled aluminum panels. Paired single-pane aluminum sash windows with glass panels below are at each end of the second story, flanking three window openings containing similar single windows. Brick headers cap each window opening. The third story contains windows identical to those on the second story, with a continuous course of brick headers above the windows stretching across the facade. Decorative incised brickwork is found in the center of the facade below the crenellated parapet, which contains stone coping and a cartouche in the center. The West 22nd Street facade, containing a service entrance, is virtually identical to that on Sixth Avenue, with the addition of an extra set of paired windows on the east.

HISTORY

The site of this building was previously occupied by five dwellings constructed in 1851: two of three stories with basements at 64 and 66 West 22nd Street and three of three stories listed at 352-356 Sixth Avenue (now 688-692 Sixth Avenue). All were faced in brick. The New York City Buildings Department records are incomplete; it has not been determined when the structure received its present facade. An important commercial tenant prior to the conversion in one of the Sixth Avenue buildings was Kaufman Hats.

DEPARTMENT OF BUILDINGS INFORMATION

1884: Alt 1979-1884 [Source: Alteration Application]
Opening cut between 64 and 66 West 22nd Street.
Owner -- L. Severini Mason -- E. Callahan

1892: Alt 443-1892 [Source: Alteration Application]
New storefront installed, new girders to support weight of upper stories.
Architect -- Richard A. Kramer
Owners -- Alfred C. Clark & Alfred C. Corning

1900: Alt 1405-1900 [Source: Alteration Application]
Roof covered by iron and glass skylight.
Architect -- Frederick Jacobsen Owner -- G.L. Morgenthau

1902: Alt 1191-1902 [Source: Alteration Application]
First-story wall of West 22nd Street side removed, new show windows installed.
Architect -- Pollard & Steinam Owner -- G.L. Morgenthau

1912: Alt 2376-1912 [Source: Alteration Application]
First-story show windows reconstructed and set flush with building line.
Architect -- Joseph Harrison Owner -- G.L. Morgenthau

1924: Alt 385-1924 [Source: Alteration Application]
West 22nd Street and Sixth Avenue buildings connected internally, rear extension added to 62 West 22nd Street.
Owner -- Sixth Avenue Development Corp.
Contractor -- Morris A. Levin

1948: BN 2879-1948 [Source: Building Notice Application]
Kalamein entrance door re-installed at 64-66 West 22nd Street and 352-356 Sixth Avenue.
Architect -- Not listed Owner -- Estol Realty Corp.

1965: BN 739-1965 [Source: Building Notice Application]
Storefront altered.
Owner -- W. Patterman Contractor -- Supreme Metal Storefront

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SIXTH AVENUE
Between West 21st Street and West 22nd Street
WEST SIDE

675-691 SIXTH AVENUE between West 21st Street and West 22nd Street (West Side)
[Tax Map Block/Lot: 797/37]

ADAMS DRY GOODS BUILDING

TYPE	STYLE
Department Store	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
DeLemos & Cordes	Adams & Company

DATE OF CONSTRUCTION: 1900-02

SUMMARY

This six-story Beaux-Arts style department store building, characteristic of the later development phase of the district, extends 198 feet along the entire blockfront on the west side of Sixth Avenue between West 21st and West 22nd Streets, and 200 feet along the side streets. Designed by DeLemos & Cordes, the Adams Dry Goods building was erected in 1900-02 for the successful retail firm of Adams & Company. DeLemos & Cordes, who also designed the Siegel-Cooper building on the east side of Sixth Avenue between West 18th and West 19th Streets and R.H. Macy's on Greeley Square (now Herald Square), were specialists in commercial architecture and innovators in the design of the evolving department store type. Clad in buff-colored brick with limestone and terra-cotta trim, the highly-ornamented Adams Dry Goods building was one of the several grand department stores constructed along Sixth Avenue between West 14th and West 23rd Streets around the turn of the century, and is representative of a time when that area was a fashionable shopping district.

HISTORY

The retail dry goods firm of Adams & Company was established in 1885 by Samuel A. Adams and his partner, John Flanigan. The firm's first store was located on the southwest corner of Sixth Avenue and West 22nd Street in a brick dwelling converted for commercial use, a typical alteration within the district. That building once occupied a portion of the site on which the existing department store building is situated.

Little is known about Samuel Adams, a native of the Canadian province of New Brunswick, according to one source. Although Adams & Company first appears in the New York City directories in 1885, Samuel Adams is listed as a resident of "Col.[orado]" until 1888 when he resided at 114 West 74th Street. As business prospered and the demand for more space grew, Adams & Company expanded southward into the adjoining buildings along the Sixth Avenue blockfront; by 1889, the store had reached the southern end of the block, which is the northwest corner of Sixth Avenue and 21st Street. This

pattern of development, a gradual agglomeration of three- and four-story dwellings converted for retail use, was characteristic of the evolution of many large retail firms in the late nineteenth century.

By 1899, Adams Dry Goods had several competitors along Sixth Avenue already established in large up-to-date department store buildings. Hugh O'Neill's was located directly to the south, Siegel-Cooper had recently been erected on the east side of the avenue between West 18th and West 19th Streets, and Simpson, Crawford & Simpson, located on the west side of the avenue between West 19th and West 20th Streets, had plans for expansion and modernization. Adams Dry Goods was conducting a substantial business and needed a building which would better accommodate the complex requirements of a large retail establishment.

Adams & Company commissioned DeLemos & Cordes, important innovators in the design of department store buildings, for its new store. DeLemos & Cordes had won recognition for their work on the immense and elaborate Siegel-Cooper building. Like Siegel-Cooper, Adams Dry Goods was designed in a robust, highly-ornamented Beaux-Arts style using buff-colored brick with limestone and terra-cotta trim. Based on the classsical vocabulary of ancient Roman and Renaissance architecture taught at the prestigious Parisian Ecole des Beaux-Arts, the Beaux-Arts style was popularized in this country by the 1893 World's Columbian Exposition held in Chicago. Characterized by axial planning, rich classical ornamentation, and a formal system for displaying a building's function, this style was adapted for the design of many public and commercial buildings across the country during the 1890s and the early twentieth century.

The Adams Dry Goods building replaced all the small buildings on Sixth Avenue as well as those extending 200 feet to the west of the Sixth Avenue blockfront. Adams & Company owned a portion of the land and leased the rest; this accounts for the slight irregularity in the placement of the vertical supports of the building, some of which were arranged along property lines. So as to not disrupt business the building was erected in three sections, beginning with the rear through the block between West 21st and West 22nd Streets, then the southwest corner of Sixth Avenue and West 22nd Street where the first Adams & Company store was located, and finally the northwest corner of Sixth Avenue and West 21st Street.

The interior court, planned on axis with the large arched entrance, rises through the height of the building; it was originally covered by a stained glass dome. The interior courth was a common feature among the Sixth Avenue department stores; in addition to letting natural light into the interior, the courts added a significant element of grandeur to the space. These large retailers created an image of splendor and opulence in the designs of their new department stores in order to impress and delight the broad middle-class clientele. Many shoppers arrived at the Sixth Avenue department stores on the elevated railway (opened 1878), which was an im-

portant catalyst in the commercial development of the avenue. The Sixth Avenue facade of Adams Dry Goods features a colossal engaged colonnade above the second story which was specifically designed to be seen by the passengers on the "El." Early renderings of the facade also indicate that the building was to have two domed towers but these were later omitted from the design.

Although Adams Dry Goods carried a wide assortment of merchandise, the store conducted a larger business in men's clothing and accessories than other department stores, devoting most of the second floor to those items and offering both ready-made and custom-made suits. In 1907, Samuel A. Adams sold Adams & Company to the Hugh O'Neill Company which managed the department store directly to the south; the O'Neill-Adams Company was established, and Alexander MacLachlen was made president of the reorganized business. The new management had planned to connect the two buildings with an underground tunnel, but this was never carried out. According to one source, the O'Neill-Adams Company did "the largest business in New York in millinery, cloaks, suits, and furs" and devoted "three floors in the Adams building" to the sale of furniture. The new company was not prepared for the gradual decline of the area as a retail center during the first decade of the twentieth century and failed to relocate further uptown as several of the other large dry goods firms did. O'Neill-Adams was out of business by the beginning of World War I.

During World War I, the building was used by the U.S. Army for storage purposes. In the 1920s, the building was used by the Hershey Chocolate Company for candy manufacturing. In the 1930s, the building was converted for offices, a warehouse, and a factory.

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade, 198 feet wide and divided into nine bays, is clad in buff-colored brick with elaborate stone and terra-cotta trim. Seven of the ground-story bays retain the original iron-framed storefronts. Projecting slightly from the building line, these storefronts are supported from below by scrolled brackets and contain large plate-glass windows separated by slender Ionic mullions which support a frieze of paterae and a shallow molded cornice. Two bays do not have storefronts; the center bay contains a bank of four-part wood and glass entrance doors which replaces the original store entrance, and the second bay from the northern end has modern paneled infill. Each bay has glazed transoms set flush with the building line which are separated by short fluted mullions. The transoms are topped by a continuous frieze and a shallow cornice which caps the base.

The center bay and the second bay from each end of the facade are flanked

by broad square piers which form the base of three double-height arched stone entranceways that project from the building line. The molded arch of the center entranceway is topped by a helmeted female head set in foliated sprays, while the arches of the other two entranceways are topped by lion's heads. Each entranceway is coursed at the second story and further accented by two carved medallions inscribed with the interlaced letters "ADG." Paired scrolled brackets support deep bowed cornices above each of the entranceways (originally surmounted by iron balcony railings). The arched openings contain large windows with curved iron mullions and delicate tracery in a circular pattern. The remaining second-story bays, separated by coursed brick piers that give the effect of rusticated stone, contain large tripartite wood-framed pivoting windows with glazed transoms set in molded iron enframements. The southern end bay is wider than the other bays; the window openings at each story of that bay are divided into four parts rather than three. The second story is capped by a terra-cotta frieze of bezants and acanthus bundles.

Coursed brick piers rise from the third to the fifth story and articulate the two-bay wide pavilions formed at each end of the facade. The end bays have four-part (at the southern end) and tripartite (at the northern end) windows at each story set in terra-cotta surrounds with molded mullions. Spandrels between the third and fourth stories are ornamented by a key-pattern frieze. The fifth-story bays contain arched window openings separated by ornate terra-cotta mullions. These windows all have one-over-one wood sash. The corner piers are highlighted at the fifth story by ornate oversscaled cartouches surmounting plaques inscribed with "1900." The two bays which are second from each end of the facade have single molded terra-cotta window surrounds with flat keystones at the third and fourth stories. In each bay, the modillioned lintel of the third-story surround forms the sill of the fourth-story surround, which has a bracketed triangular pediment containing a cartouche. The northern bay has one-over-one wood sash, while the southern bay has single-pane windows. The fifth story of each of these bays has short tripartite window openings with flat terra-cotta mullions which contain single-pane windows.

Colossal engaged Ionic columns set on large pedestals rise from the third to the fifth story and separate the five center bays of the facade, distinguishing them from the end pavilions. Clad in terra cotta, the columns are smooth at the level of the third story and fluted above. The columns superimpose a recessed triple-height arcade formed by the five bays. The third and fourth stories of each bay have tripartite windows with slender Ionic mullions and have wide stationary panes at the center flanked by one-over-one wood sash. Paneled spandrels separate the third and fourth stories and festooned spandrels separate the fourth and fifth stories of the five center bays. The molded arch at the sixth story of each bay has a scrolled keystone and terra-cotta spandrels with rondels. Each arch contains large windows with curved iron mullions.

The fifth story is surmounted by a paneled terra-cotta frieze and paired

brackets which support a dentiled and modillioned cornice. The cornice is accented by small lion's heads above each bracket and is scalloped at the top. The sixth story has coursed brick piers dividing the bays, and each bay has narrower piers separating three window openings with single-pane windows. The brick parapet wall has rough facing; ornamental brick and terra-cotta blocks topped by finials which once extended the piers above the roofline have been removed. A portion of each small corner turret is remaining.

WEST 21ST STREET FACADE

The West 21st Street facade, 200 feet wide and divided into nine bays, has a design similar to that of the Sixth Avenue facade, although the overall articulation of detail is somewhat simplified. There is a one-bay return of the Sixth Avenue storefront at the eastern end of the facade. The rest of the base (mostly hidden by a sidewalk bridge) has banded piers supporting a frieze and a shallow cornice. The second bay from the eastern end of the facade retains elements of the original iron storefront which matches the design of the Sixth Avenue storefronts. Most of the remaining ground-story bays retain the original iron-framed elongated transoms with altered brick infill below. The tripartite second-story windows have glazed transoms. The two eastern bays of the second story have wood-framed pivoting sash, while all the rest of the windows have one-over-one wood sash. The bezant frieze above the second story of the Sixth Avenue facade continues around the corner to the second bay from the eastern end of the West 21st Street facade; the rest of the second story is topped by a plain brick frieze and the continuous shallow cornice. Coursed brick pilasters with Ionic terra-cotta capitals rise from the third to the fifth story and separate the six center bays. These bays are given the same design treatment as the end bays of the Sixth Avenue facade. The bays which frame the six center bays are designed to relate to the corresponding bays on Sixth Avenue, although the brick wall surface is smooth rather than coursed and the pedimented lintels of the fifth story windows contain scallop shells rather than cartouches. The western end of the facade has a narrow bay with single-pane slit windows. The frieze, cornice and sixth story of the West 21st Street facade are identical in design to the Sixth Avenue facade. A portion of a seventh-story penthouse is visible above the western end of the facade and other brick roof structures are visible at the center of the facade.

WEST 22ND STREET FACADE

The West 22nd Street facade, 200 feet wide, is identical to the West 21st Street facade. A portion of the ground story is hidden behind a sidewalk bridge, although the banded piers and elongated transoms are visible. A few of the ground-story bays have brick infill below the transom level, the third bay from the western end has a garage opening with a metal door, and the westernmost bay has a glass and aluminum door.

REAR WALL
The rear wall, visible above the adjacent three-story brick structure which extends through the block from West 21st Street to West 22nd Street, is clad in red brick and has no significant architectural features. There are several six-over-six metal sash windows near the center of the wall where a light shaft is located.

DEPARTMENT OF BUILDINGS INFORMATION

*1900-02: NB 1735-1899 [Source: New Building Application]

1916-17: Alt 1353-1916 [Source: Alteration Application]
Interior alterations to convert building into lofts and offices, and division of building ownership.
Architect -- John Corley Westervelt Owner -- Onaco Realty Company

1917-18: Alt 2328-1917 [Source: Alteration Application]
Installation of garage entrances on West 21st and West 22nd Streets.
Architect -- F. Livingston Pell Owner -- (several owners)

1919-20: Alt 2840-1919 [Source: Alteration Application]
Interior alterations to accommodate candy manufacturing.
Architect -- Timmis & Chapman
Owner -- Hershey Chocolate Company of N.Y.
Builder -- South Sixth Avenue Co.

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##########

SIXTH AVENUE
Between West 22nd Street and West 23rd Street
EAST SIDE

696-712 SIXTH AVENUE between West 22nd Street and West 23rd Street (East Side)
[Tax Map Block/Lot: 824/1]

TYPE
Vacant Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This unpaved vacant lot is located at the full block front of Sixth Avenue between West 22nd and West 23rd Streets. One hundred ninety-eight feet wide on Sixth Avenue, 188 feet wide on West 22nd Street and 184 feet wide on West 23rd Street, the lot is surrounded by a ten-foot high chain link fence. A tall four-sided sign is at the northwest corner of the lot.

HISTORY

From 1869 to 1883, the northern half of this site was occupied by the Booth Theater, which was owned and operated by Edwin Booth, one of the foremost actors of his time, and brother of John Wilkes Booth, assassin of President Lincoln in 1865. The southern half of the site held ten brownstone-fronted dwellings. Following the demolition of the Booth Theater Building, and the dwellings, around 1894, the James McCreery Co., a fine old dry goods firm, erected a large department store at this site. McCreery's stayed until about 1907 when it moved uptown. The McCreery Building was converted to lofts and small shops, as happened to the other Sixth Avenue department stores, and was demolished in 1975.

DEPARTMENT OF BUILDINGS INFORMATION

*1974: Demo 312-1974 [Source: Demolition Docket]
Demolition of James McCreery Co. department store.
Owner -- Milton Schwartz

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##########

SIXTH AVENUE
Between West 22nd Street and West 23rd Street
WEST SIDE

695-709 SIXTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 798/41]

EHRICH BROTHERS

TYPE	STYLE
Department Store	Commercial Palace
ARCHITECTS	OWNER
William Schickel & Co. Buchman & Deisler Buchman & Fox Taylor & Levi	Ehrich Brothers

DATE OF CONSTRUCTION: 1889-1911

SUMMARY

Ehrich Brothers Department Store, a five-story commercial palace characteristic of the middle development phase of the district designed by the notable firm of William Schickel & Company in 1889, was extended several times to create the present structure spanning almost the entire block between West 22nd and West 23rd Streets. Extending 170 feet along Sixth Avenue, 208 feet along West 22nd Street and ninety feet along West 23rd Street, the building is faced in cast iron, stucco, brick and granite with only two bays on Sixth Avenue and four bays on 23rd Street varying from Schickel's design. Erected as a grand emporium catering to a middle-class clientele, Ehrich Brothers was one of several grand department stores constructed along Sixth Avenue between West 14th and West 23rd Streets and is representative of a time when that area was a fashionable shopping district.

HISTORY

The firm of Ehrich Brothers was established at 279 Eighth Avenue in 1868 by William J. and Louis Ehrich who set the firm's policy of providing bargains to middle-class shoppers. According to an article in the New York Times, the Ehrich Brothers began planning for a move to Sixth Avenue in the 1870s when one day slightly before Christmas their stages carried 9,000 people from the elevated station at Sixth Avenue and 23rd Street to their Eighth Avenue store. Determined "to get where those people had come from as soon as possible," (NYT 9/8/89) the Ehrichs purchased the site of the old Stern Brothers store in 1878. Gradually they began to assemble a larger site and in 1886 they had Alfred Zucker file plans for a large T-shaped building with frontages on Sixth Avenue, West 22nd, and West 23rd Streets. However, construction could not begin until the Ehrichs acquired certain unexpired leases for the site. By 1889, they abandoned hope of attaining all the desired land and had William Schickel & Company file

an amended application to erect a slightly smaller building with frontages of ninety-one feet on Sixth Avenue (reading left to right bays 4-7), seventy-six feet on 22nd Street (bays 4-6) and forty-three feet on 23rd Street (bays 1-3). Because the Ehrich Brothers wished to be exempted from the requirements for fireproof construction for larger buildings which had been enacted in 1887, Schickel was to a degree limited in his planning since his design had to be viewed as an amendment to Zucker's plan--thus the choice of cast iron for a facade material was a given. Schickel's design followed in the tradition of commercial palace design in its use of large show windows to attract passersby, its organization into regular bays on a twenty-three foot module, and in its use of Italian Renaissance ornament with its associations with the palaces of the Merchant Princes thought to be a particulary apt prototype for commercial buildings. It is somewhat forward-looking, however in the use of a giant order to group stories and in the arrangement of windows in an arithmetical progression.

A few weeks before their department store opened the New York Times proclaimed the Ehrich Brothers "public benefactors, so to speak for...[their] solid and picturesque addition to this district, the Mecca of shoppers." (9/8/89). The interior of Ehrich Brothers seems to have been particularly handsome featuring "paneling of quartered oak and countering of solid mahogany." The store was equipped with a number of novel features including a "darkroom on the fourth floor in which evening costumes [were] displayed and tried on, its walls and ceilings composed of panels of heavy French plate reflectors, enabling the purchaser to see her costume from every point of view" and a pneumatic tube system "to lessen the tedious moments when a purchaser is waiting for change." (NYT 9/22/89)

Soon after the store opened Julius and Samuel Ehrich took over the operation of the business. Under their control Ehrich Brothers specialized in bargain sales obtaining the entire stock of a mill or bankrupt store to offer their customers excellent value. The store was also known for its fabrics and laces and for its use of advertised specials including its Saturday special on chocolates at fifteen cents a pound. The success of the business necessitated a series of expansions. In 1894, Buchman & Deisler, specialists in department store design, were engaged to extend the store fifty-one feet to the south on Sixth Avenue and seventy-six feet to the west on 22nd Street. Adding two bays on Sixth Avenue and three bays on 22nd Street, their designs simply continued the articulation of the exist ing castiron and brick fronts. In 1902 Buchman and Fox were retained to expand the store forty-six feet to the west along 23rd Street. Here they repeated the major elements of Schickel's design in masonry but enlarged the size of the windows.

In 1911, as many of the large department stores in the district moved uptown Julius and Samuel Ehrich decided to retire from business. In April the Real Estate Record announced that a Chicagoan, J. L. Kesner, who had managed the Fair Store for a number of years, had taken a lease on the

Ehrich Brothers Building. In addition to remodeling the interior, Kesner planned to erect new storefronts and construct an additon at the corner of Sixth and 22nd in the style of the existing building. By December 1913 Kessner had failed and the store was vacant. At that point members of the Ehrich family reapplied for permits to carry out the work Kesner had announced. Since the storefronts on the Ehrich Brothers building are marked with the initial K and a photograph of the building published in the Real Estate Record in 1913 shows the corner addition already completed, it seems likely that this permit was filed to legalize an already existing condition in the hope of obtaining new tenants. By 1916 when George and Edward Blum filed plans to alter the second story windows, the building's upper stories had been converted to lofts for manufacturing purposes. At present it still continues to function as a store and loft building.

ARCHITECTURE

SIXTH AVENUE FACADE

The Sixth Avenue facade is divided into seven bays by heavy piers. On the ground story several piers retain a 1911 art-tile facing embellished with the letter K for the Kesner Store. Above the tilework small brackets support panels decorated with cartouches and small triangular pediments. These elements originally framed transoms which are now largly covered by signage. However in the third bay (reading left to right) there are still five transoms set off by metal frames. This story is crowned by a granite lintel and an iron cornice that extends only across the cast-iron fronted portions of the building.

Above the first story the corner bay is faced with stucco while the older bays are faced with iron. The articulation in the two sections is similar but the projecting cornices on the older portion of the building are missing from the newer addition. In both portions of the facade the second story is trabeated with small piers subdividing the large bays into two units. The piers are articulated with pilasters--the cast-iron pilasters are decorated with cartouches, the stucco pilasters articulated by simple moldings. In the older portions of the facade there are a pair of double-hung sash windows separated by a wood mullion and a single transom supported by on a wood cross bar. In the end bays there are also paired sash windows but the mullion divides the transom into two lights.

The third and fourth stories are grouped together, joined by giant fluted pilasters on the major piers. The narrower piers separating the window bays are treated as minor orders embellished with guilloche moldings on the cast-iron portions of the facade and as pilaster strips in the end bay. Paired double-hung windows topped by transoms are used for both portions of the facade. The fourth story windows have arched surrounds and are underlined by a strongly projected sill course. In both sections these bays are lit by a pair of pivoting lights topped by segmental tran-

soms. At the fifth story the bays are further subdivided into four small units each only one-window wide containing arched surrounds. In the cast-iron sections of the facade the piers are decorated with arabesques bearing Ehrich Brothers' initials and the columns are ornamented with diagonal flutes. The plainer stucco piers framing the end bays are decorated with recessed panels and a pair of columns flanking a narrow pier form a compound pier. One-over-one sash topped by arched transoms are used on this story. The entire facade is crowned by an elaborate cornice decorated with swags and lion heads.

WEST 23RD STREET FACADE
The West 23rd Street facade was built in two stages--the three eastern cast iron-fronted bays are original to the facade, the four stone-faced were added in 1902. The ground story of both sections is largely covered with modern storefronts but the triangular shape of the 1911 pedimented pier decoration is still discernable on several bays and on the west corner pier is completely visible. On the upper stories the cast-iron portion of the facade is identical to that of the Sixth Avenue facade except that the piers used to frame the middle bay are somewhat thinner than those used for the corner bearing walls.

The masonry portions of the facade echo the major divisions of the original design but lack the subdivisions and arches of the original Decoration is much simpler, comprised primarily of an applied pilaster order and simple cornices. The large window openings in these bays contain single vertical-pivoting lights topped by transoms on the second story and one-over-one wood sash windows on the third and fourth stories. Pairs of one-over-one sash topped by transoms are employed on the fifth story.

WEST 22ND STREET FACADE
The nine-bay West 22nd Street facade was constructed in three sections: the three western bays in 1894, the three center bays in 1889, and the three eastern bays in 1911. On the older portions of the facade the ground story piers are cast iron and are articulated as banded pilasters. There are three openings per bay separated by thin iron piers. The bays are divided laterally by iron sills resting on concrete bulkeads and by transom bars supporting horizontally pivoting transoms. At present the lower windows are concealed by metal gates. Above a projecting iron cornice the older portions of the building are faced with brick. Following the basic composition of the Sixth Avenue facade in the arrangement of trabeated and arched window frames, these facades are articulated entirely through the carefully modulated use of projections and recessions in the brickwork. On the stuccoed corner bay an attempt has been made to follow the articulation of the older portions of the West 22nd Street facade but as on Sixth Avenue a number of the strong horizontal elements in the design have been eliminated. One-over-one wood sash windows topped by a transom were used for all the window openings on this facade which is crowned by a simplified version of the Sixth Avenue cornice. The facade is also

distinguished by a massive iron canopy spanning the fourth and fifth bays.

DEPARTMENT OF BUILDINGS INFORMATION

*1889: NB 8-1886 [Source: New Building Application]

*1894: Alt 434-1894 [Source: Alteration Application]
Building extended seventy-six feet west on West 22nd Street and fifty-one feet south on Sixth Avenue.
Architect -- Buchman & Deisler Owner -- Ehrich Brothers

*1902-04: Alt 724-1902 [Source: Alteration Application]
Building extended forty-six feet west along West 23rd Street.
Architect -- Buchman & Fox Owner -- Ehrich Brothers

*1911-15: Alt 1614-1911 [Source: Alteration Application]
Stuccoed brick extension at northwest corner Sixth Avenue and 22nd Street; new store fronts.
Architect -- Taylor & Levi Owner -- Evelyn Ehrich & etal

1916-17: Alt 2390-1916 [Source: Alteration Application]
Changed window columns on Sixth Avenue front at second story. Changed size of columns on 22nd Street front first floor.
Architect -- George and Edward Blum
Owner -- Sixth Avenue, 23rd Street Corp.

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711 SIXTH AVENUE between West 22nd Street and West 23rd Street (West Side)
[Tax Map Block/Lot: 798/49]

TYPE
Store and Loft

STYLE
Second Empire Commercial

ARCHITECT
Theodore A. Tribit

ORIGINAL OWNER
William Moir

BUILDER
Freeman Bloodgood

DATE OF CONSTRUCTION: 1871

DESCRIPTION

This five-story, much altered, Second Empire Commercial store building, characteristic of the early commercial development phase of the district, is located at the southwest corner of Sixth Avenue and West 23rd Street, extending twenty-six feet along Sixth Avenue and sixty feet along West 23rd Street. The facade is clad in stone or stuccoed brick and cast iron with a large amount of glass and a variety of modern materials on the ground story. All the windows have aluminum sashes and frames; the cornice has been removed; a decorative iron railing has been placed on the parapet; a modern fire escape drops down the West 23rd Street facade; and the entire building has been painted beige and green.

The ground floor has been remodeled more than once in very recent years, so that only a few older features survive: the iron frames around transom windows above the central and western store on West 23rd Street appear to be intact under signs and awnings, the cornice above these stores is exposed, and the main building entry, framed by a Doric order, itself altered, is in place. The columns of the order rise from marble pedestals and are framed by paneled pilasters surmounted with volutes that bracket the entablature. The capitals have been replaced by rings of wrought-iron volutes, a semicircular bronze marquee projects between the columns, and the door itself is bronze, partly covered by a modern metal security grate.

The second story, almost entirely glass, is articulated by iron transom bars and muntins, except over the entry on West 23rd Street, where there are embellished pilasters supporting a cartouche-adorned frieze.

The upper facades, three bays on Sixth Avenue and seven bays on West 23rd, are almost identical except for their size and the articulation of end bays on the longer facade. Each facade is in three virtually identical tiers. The end bays are framed by scored piers supporting an entablature which is the bulkhead of the next story. The piers enclose a cast-iron column order in antis with Corinthian-type capitals, and these in turn frame segmental arches with keystones.

HISTORY

This store building, on the site of farm land owned by John Horn in the early 19th century, was designed in 1871 by the architect Theodore A. Tribit for William Moir and was mostly occupied by a jewelery company, with some upstairs offices, until 1897.

In 1897 the building was extensively altered, with the original facades removed from the two lower floors and replaced by lightly framed iron and glass show windows. The upper walls were carried by new plate girders on iron columns. During the course of the alterations, the jewelry business moved out, and William B. Riker & Son Company established a drug store here, occupying most of the building for retail sales and storage, with one floor for a doctor's office. Riker's was the anchor store of a successful company which by 1905 had two Manhattan locations and five in Brooklyn; later it became the Liggett's chain. This store had a long marble soda fountain, tile floors, and stained glass windows. The single commercial space on the ground floor was divided into three stores in 1953. The building was badly damaged by fire in 1969 and again in 1971, after which the elaborate iron cornice was removed and the present windows were installed.

DEPARTMENT OF BUILDINGS INFORMATION

*1871: NB 857-1871 [Source: New Building Application]

*1897: Alt 184-1897 [Source: Alteration Application]
Sreet facades of lower two stories replaced with display windows by inserting new columns and plate girders to hold upper walls.
Architect -- Dehli & Howard Owner -- Eleanor Robinson
Tenant -- jewelry store

1953: Alt 196-1953 [Source: Alteration Application]
Ground floor store divided into three stores with new partitions, and two store fronts erected.
Architect -- Joseph J. Furman Owner -- Signet Realty Company

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SIXTH AVENUE
Between West 23rd Street and West 24th Street
EAST SIDE

716-722 SIXTH AVENUE between West 23rd Street and West 24th Street (East Side)
[Tax Map Block/Lot: 825/1]

See listing under 71 West 23rd Street

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Ladies' Mile Historic District

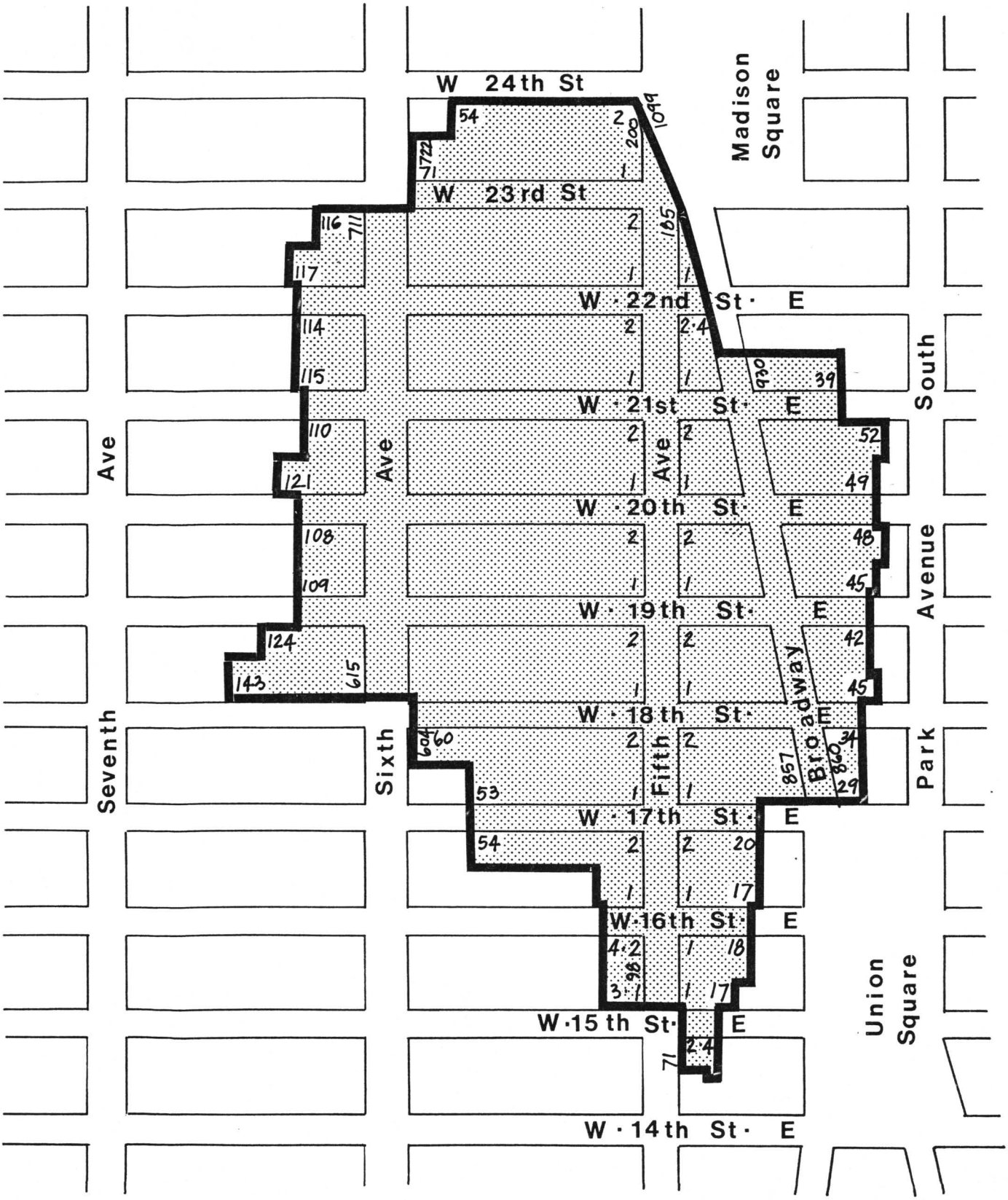
DESIGNATION REPORT VOL. 2

New York City
Landmarks Preservation Commission

1989

LADIES' MILE HISTORIC DISTRICT

Designated 2 May 1989



LANDMARKS PRESERVATION COMMISSION

Numbers indicate addresses within district.

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

Ladies Mile Historic District Designation Report

Prepared by the Research Department

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- The Drive to Protect Ladies Mile: Lawrence Abuhoff, Andrew Genn
- The Society for the Architecture of the City: Christabel Gough

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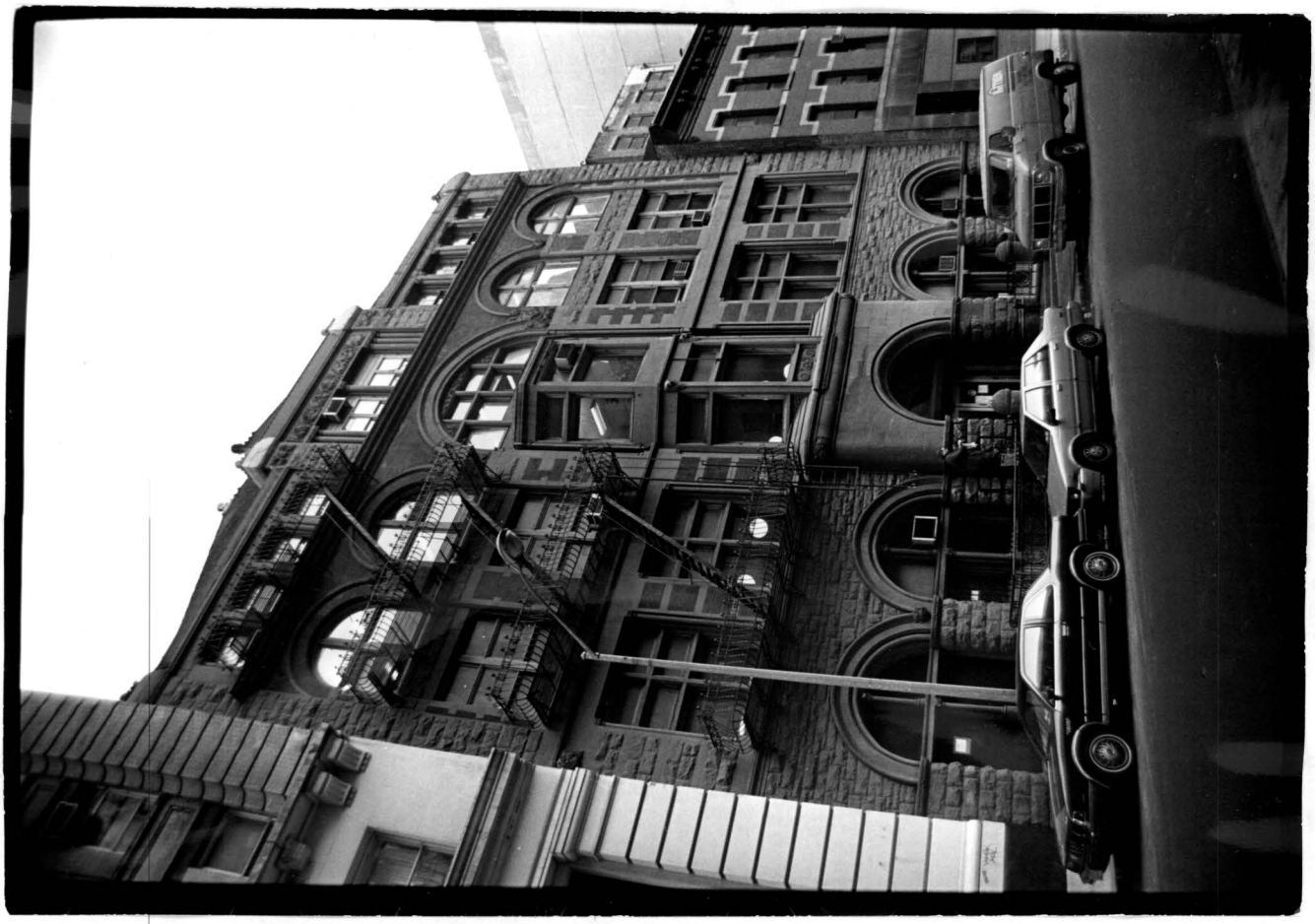
EAST 15TH STREET
Between Fifth Avenue and Union Square West

The block of East 15th Street between Fifth Avenue and Union Square West forms one of the southern boundaries of the district. It is flanked at the Fifth Avenue corners by eleven-story store and loft buildings which share certain characteristics: facades organized into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone and terra cotta, and classically-inspired ornament. These buildings (discussed under their Fifth Avenue addresses) are the dominant building type in the district.

On the north side of the street are two additional buildings, R. H. Robertson's striking Romanesque Revival YWCA Building (1887) at number 5-9 and the small polychromatic building at number 13-17 (1877) with ground-story shops and flats on the upper two stories. Both of these date from the middle development phase of the district. The YWCA provided services to many of the young women working in the area, while the smaller building offered working and living accommodations to proprietors of small business establishments.



7-11 East 15th Street - Y.W.C.A. Building

13-17 East 15th Street

EAST 15TH STREET
Between Fifth Avenue and Union Square West
North Side

5 EAST 15TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 843/1]

See listing under 73 Fifth Avenue

##########

7-11 EAST 15TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 843/8]

Y.W.C.A.

TYPE	STYLE
Institution	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Robert Henderson Robertson	Y.W.C.A.

DATE OF CONSTRUCTION: 1885-87

SUMMARY

The YWCA, a Romanesque Revival building of five stories with a basement, constructed during the middle development phase of the district, is located in the middle of the block. Seventy-five feet wide, it is clad in brownstone and red brick. Designed by the prominent New York architect R.H. Robertson, this architecturally-distinguished building was constructed in 1885-87 as the first part of a larger complex of buildings for the YWCA. The design with its prominent central pavilion was praised by Montgomery Schuyler. Built under the direction of Margaret Louisa Shepard with money from many prominent New York families and institutions to assist young women alone in the city, and subsequently occupied by the Rand School for Social Science and other organizations involved in the labor movement and socialist politics, it is important both for its social history and its architecture.

HISTORY

The Y.W.C.A. at 7-11 East 15th Street, designed in 1885 by the prominent architect R.H. Robertson was built in 1885-87 with money donated by John J. Astor and Margaret Louisa Shepard and many other wealthy New York families and businesses, including the leading retail establishments in the neighborhood. Its planning and furnishing were under the guidance of Mrs. Shepard, daughter of William H. Vanderbilt and wife of Elliott F. Shepard, a lawyer, banker, and railroad builder and owner of the New York Mail and Express newspaper. As an institution, the Y.W.C.A. had been founded only fifteen years earlier. Its purposes were "to aid self-supporting young women by providing special training

in such industries as were adapted to them; to assist them to obtain employment; and to provide opportunities for self-culture." This building contained a library of 20,000 volumes, the first circulating library in New York open to women, a reading room, classrooms, a chapel-auditorium, a social room, and an employment office. Classes were offered in Bible study, physical culture, and every kind of employable skill including type-writing, stenograpy, photogravure, needlework, art, and garment work. Such skills were much in demand among the businesses and industries in the vicinity.

Montgomery Schuyler considered the design of the facade, which he called "a conscious and deliberate essay in the historical Romanesque," to be "an interesting application of the style to a modern street front," a difficult and laudable achievement.

In 1889-91, the Y.W.C.A. facilities were greatly expanded with an annex to the original building, a residential hall (the Margaret Louisa Home), and a corridor linking the original building with the residential hall, all on an adjacent lot which fronts only on East 16th Street. These are discussed in a separate entry listed at 14-16 East 16th Street.

In 1917 the Y.W.C.A. moved out of this building which then became known as "The People's House" of the Society of the Commonwealth Center. It was occupied by a variety of organizations associated with the labor movement and socialist politics in New York City. Chief among these was the Rand School of Social Science, one of the leading socialist institutions in the city, a publisher of scholarly material on the labor movement, and a victim of persecution by the New York State Legislature. Other tenants in the 1920s included the United Neckwear Makers, the Amalgamated Metal Workers, the Woman's Trade Union League, the Local New York Socialist Party, the Allied Dental Council, the Cloak Button Workers, and the New York Committee of the Socialist Party.

As "The People's House" the building was also a cultural and social center, with its library, attic gymnasium, auditorium converted to a dance hall, bookstore, and, in the basement, People's House Cafeteria and Restaurant.

In 1956 the building was taken over by the International Association of Machinists who converted the gymnasium and some classrooms to office space. In 1974 the dance hall was changed back to a meeting hall and the remaining classrooms converted to office use.

The current owner is Nichiren Shoshu Soka Gakkai of America (NSA), an international Buddhist organization. The building is now known as the NSA New York Cultural Center.

Prior to the construction of the Y.W.C.A. in 1885, the site was occupied by a large three-story brick house known as the Brown House, which was built in 1853 and was set back from the street and surrounded by an open yard. The Brown House was acquired by the Y.W.C.A. in 1875, and occupied by them in the years before the present building was constructed.

ARCHITECTURE

EAST 15TH STREET FACADE
The five-story street facade of the Y.W.C.A. is in a two-part vertical composition with an attic and a central pavilion that rises for the full height of the building. Most of the windows are original or replacement wooden sash, and are casement windows except at the top floor where they are double hung.

The building is set back from the property line for the width of its areaway, still in place, bordered by an original decorative wrought iron fence, now slightly diminished in size at either end of the building. The fence is interrupted by 2 steps and a shallow landing leading to the central entryway. A pair of bollards at the sidewalk have modern lamps.

The basement facade, visible in the areaway, contains two simple rectangular window openings in a rusticated wall on either side, all of which are altered. The original bluestone areaway steps and bottom landing are intact.

The first-story base of the design contains two arches in a rusticated stone wall on either side of the entrance pavilion. These arches, outlined in round frames that meet in a carved boss between each pair of arches, enclose stone transom bars at the imposts and central stone muntins. Several of the transom windows have been altered, and the westernmost bay is a brick wall with a modern door. The entrance pavilion is a projecting rectangular bay with rounded sides, a rusticated base, a smooth surface above the impost, and a rounded cornice with its ends carved in a foliate pattern. Where a ribbon embossed with the words "Young Women's Christian Association" once ran across the smooth upper surface of this pavilion, there are now the metal letters saying "NSA New York Culture Center". The front door is aluminum framed below a wood transom. The base is unified by a foliate molding at the impost and by a simple beltcourse across the entire facade.

The main portion of the facade, framed in rusticated stone end piers, contains a one-story tier and a two-story arcade, unified by the similar treatment of wall surfaces in contrast to the base and attic, and by a two-story arched bay window in the wider central pavilion. The two tiers are separated by a smooth

band with a central string course that rests on foliate carvings at either end. The two rectangular windows on either side of the central pavilion are framed by thin colonnettes and enclose a grid of casement windows with two tall sashes below two pairs of half-sized sashes in each, divided by a cental stone muntin and two stone transom bars. Between the windows are stone banded brick walls. The three-sided central bay windows which rises two stories inside a three-story arch consist of a lower casement and a transom in each of its sides. There are rich foliate panels at the base of each side, and a pipe colonnette dropping from a lion mask at the two angles of the bay window, at this level only.

The arcade of the upper tiers has very slightly recessed rusticated spandrel panels. The walls between the arches and the arch spandrels are brick with stone quoins. The third-story rectangular side windows have transoms over double-hung windows that have replaced casement windows. The brick side arches are outlined in round frames that meet in foliate bosses between the pairs of side windows and in wild asymmetrical foliate panels at the impost of the embellished stone central arch.

In the central pavilion, the second story of the angled bay window is identical to the story below minus the decorative base panels and lion masks atop pipe colonnettes. The wide arch of the top floor is framed in a grid with six casement windows and three solid, foliate panels. A cornice composed of a pair of round moldings that end in carved foliate designs terminates this portion of the design.

The attic consists of a wide trabeated opening on either side of a blocky central pavilion. The three main divisions of this level are framed by heavy piers topped by four-sided dome-shaped coping blocks with finials. Between the two central coping blocks, above the central pavilion, is a modern aluminum parapet. Each of the side openings encloses four double-hung windows framed in engaged Romanesque colonnettes separated by a square pier. The central pavilion, likewise, is a trabeated opening with a cluster of three Romanesque colonnettes at either end and a single such colonnette in the middle carrying a richly carved foliate frieze. The central pavilion is topped with a hip roof which itself is a windowless dormer to the larger hip roof over the whole building.

DEPARTMENT OF BUILDINGS INFORMATION

*1885-87: NB 1290-1885 [Source: New Building Application]

*1889: Alt 834-1889 [Source: Alteration Application]
One-story and basement annex constructed with Guastavino tile vault floor and peak roof, measuring 31' X 64'.
Architect -- Robert Henderson Robertson Owner -- Mrs. Elliott Shepard

1917: Alt 2295-1917 [Source: Alteration Application]
Entire interior redone including new non-bearing partitions, and new regulation fire escapes installed.
Architect -- Eugene Schoen Owner -- "The People's House"

1921: Alt 2545-1921 [Source: Alteration Application]
Auditorium floor replaced. Occupants included labor and political orgs., the Rand School, auditorium and gym, and club rooms.
Architect -- Eugene Schoen Owner -- Society of the Commonwealth Center

1956: Alt 1455-1956 [Source: Alteration Application]
Fifth and sixth floor classroom and gymnasium space converted to offices.
Architect -- William & Joseph Vladeck
Owner -- 7 E. 15th Street Machinists Bldg.

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13-17 EAST 15TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 843/11]

TYPE	STYLE
Store and Flats	Late 19th C. Commercial
ARCHITECT	ORIGINAL OWNER
Benjamin W. Warner	M.M. Van Beuren

DATE OF CONSTRUCTION: 1877

DESCRIPTION

This three-story late 19th-century commercial store and flats building, constructed during the middle development phase of the district, is located in the middle of the block but at the eastern boundary of the district. Seventy-five feet wide on the street front, it is sited on an unusual wedge-shaped lot that extends twenty-eight feet at its maximum depth. Faced in red brick with contrasting stone trim at the upper two floors, it has a cast-iron storefront.

HISTORY

Built covering its full wedge-shaped lot in 1877 by Colonel Michael M. Van Beuren, this building is unusual in that its shape is determined by the northern line of a pre-urban farm boundary. The site was part of the early 19th century farm of Henry Spingler and was divided into city lots in 1810. By 1853 the site was occupied by a one-story brick structure, probably a stable. Designed by Benjamin H. Warner, this building was constructed by C.H. Tucker and Son in 1877 with two stores on the ground floor and a one-family flat on each end of its upper two floors, probably intended for occupancy by the proprietors of the stores. This is an uncommon surviving building type within the district.

One of the stores was occupied by Glaze and McCready Shoes, a characteristic tenant within the district, from its opening until at least 1914. Since the 1950s the ground floor has been used for storage, the second floor for offices, and only the third floor as a residence.

ARCHITECTURE

EAST 15TH STREET FACADE
Originally divided into three principal bays by cast-iron pilasters, the storefronts of the ground level have been bricked in and the entablature and entrance ways have been covered over with porcelain enamel panels (which appear to be easily removable). Only the two central pilasters survive from the original.

Above are two stories of nine windows set in a red brick wall laid in running bond. All the window sash are recent replacements. The wall is articulated by a belt course of light stone at the level of the sills on each story, and by a broken belt course of linked dropped lintels at the tops of the windows on each story. The iron cornice is carried by paired brackets with simple panels between each pair. Ball finials that originally stood above the ends of the cornice have been removed.

The top of the east side of the building is exposed above its two-story neighbor, revealing a brick wall laid in common bond, and a wide brick chimney.

DEPARTMENT OF BUILDINGS INFORMATION

*1877: NB 123-1877 [Source: New Building Application]

1942: Alt 1037-1942 [Source: Alteration Application]
Interior converted for storage.
Architect -- Scott & Prescott
Owner -- Spingler-Van Beuren Estates, Inc.

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EAST 15TH STREET
Between Fifth Avenue and Union Square West
South Side

2 EAST 15TH STREET between Fifth Avenue and Union Square West (South Side)
[Tax Map Block/Lot: 842/42]

See listing under 71 Fifth Avenue

##########

WEST 15TH STREET
Between Fifth Avenue and Sixth Avenue
North Side

1-3 WEST 15TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 817/44]

See listing under 98-100 Fifth Avenue

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EAST 16TH STREET
Between Fifth Avenue and Union Square West

The block of East 16th Street between Fifth Avenue and Union Square West is dominated by store and loft buildings, ranging in height from six to twelve stories, and twenty-five to fifty feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance and Beaux-Arts styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

On the south side this pattern is punctuated by the Queen Anne style flats structure at number 8-12 and R. H. Robertson's Romanesque Revival style Margaret Louisa Home (1891), part of a complex of buildings constructed under the jurisdiction of the Y.M.C.A. to serve the young women who worked in the stores and lofts of the area.

This block, like others in the district, was originally developed with single-family dwellings. As the character of Broadway changed from residential to commercial, once-private residences on the adjacent side streets were adapted to the needs of commerce with the insertion of two-story shopfronts at the basement and parlor floor levels. By the 1880s these structures began to be replaced by larger residential structures like the flats at number 8-12 and the Margaret Louisa Home. The store and loft buildings constructed in the 1890s and the early years of the twentieth century which dominate this block are characteristic of the later development phase of this district. They were designed by various architects, among them Louis Korn, Schwartz & Gross, and Alfred Zucker. The facade organization reflects the original use of these buildings: wholesale or retail stores at the first, and sometimes second, stories, and loft space for wholesale, warehouse, and manufacturing purposes above. Tenants were businesses specializing in the manufacture and sale of clothing and related accessories and publishers.

9-11 East 16th Street

14-16 East 16th Street - Margaret Louisa Home

EAST 16TH STREET
Between Fifth Avenue and Union Square West
North Side

5-7 EAST 16TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 844/1001-1012-- formerly lot 6]

GERALDINE BUILDING

TYPE	STYLE
Store and Loft	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Alfred Zucker	Mary M. Leddy

DATE OF CONSTRUCTION: 1891-92

DESCRIPTION

This twelve-story Romanesque Revival store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty feet wide, it is faced in buff-colored brick, terra-cotta and red sandstone. The combination of Romanesque Revival forms with Renaissance-inspired detail gives the building distinction in the streetscape. The original wood sash windows have in some cases been replaced by recent aluminum sash windows.

The end bays of the two-story base are faced in red sandstone and are heavily rusticated in the Romanesque Revival manner. The round-arched entrances at each end flank a recent storefront and are reminiscent of English Norman style doorways with their clustered colonnettes and compound arches. The western entrance retains its original metal fanlight. Above each door are paired narrow arched openings divided by an engaged column on a pedestal containing one-over-one wood sash windows. In the center are four one-over-one aluminum sash windows forming a single bay with its original surround. This is fronted by a fire escape platform.

Rusticated buff-colored brick pilasters mark the bays of the third and fourth story. The one-over-one windows of the end bays are separated by patterned terra-cotta spandrel panels. The center bays contain four windows separated into two pairs by double-height cast-iron engaged colonnettes. A terra-cotta cornice separates this section from the fifth and sixty stories, which have engaged rusticated colonnettes in place of the rusticated pilasters below. The seventh and eighth stories are identical to the fifth and sixth.

Stories nine through twelve are a more recent addition. The fenestration repeats the patterns below, but the rustication and terra cotta are absent. The cornice at the twelfth story has been removed.

The rear wall is visible across the parking lot at 6-12 East 17th Street. Six bays wide, it is faced in stuccoed brick. Many of the two-over-two

steel sash windows have been replaced with one-over-one or single-pane aluminum sash windows in recent years. A fire escape covers the two eastern bays and extends from the twelfth story to the first.

HISTORY

Designed by New York City architect Alfred Zucker for owner Mary H. Leddy in 1891, this building housed many tenants characteristic of the district, including publishers, cloak and suit merchants, embroiderers, shirt waist merchants, and a children's clothing store. The site was previously occupied by two stone-faced rowhouses of five stories each.

DEPARTMENT OF BUILDINGS INFORMATION

*1891: NB 759-1891 [Source: New Building Docket]

*1909: Alt 401-1909 [Source: Alteration Application]
Present parapet at top of building removed and four additional stories added. Building connected to 85 Fifth Avenue on upper floors.
Architect -- Israels & Harder Owner -- Carrie M. Butler

*1912: Alt 2493-1912 [Source: Alteration Application]
Steps removed for widening of Fifth Avenue. Store windows installed. Same application for 85 Fifth Avenue.
Architect -- Henry LaPointe Owner -- Realty Assets Company

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9-11 EAST 16TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 844/8]

TYPE	STYLE
Store and Loft	Sullivanesque
ARCHITECT	ORIGINAL OWNER
Louis Korn	Martin Johnson

DATE OF CONSTRUCTION: 1895-96

DESCRIPTION

This seven-story Sullivanesque store and loft building is characteristic of the later development phase of the district. Located near the Fifth Avenue end of the block, it is fifty feet wide and faced in limestone, terra-cotta, metal and white brick. The building's elaborately decorated facade gives it prominence in the streetscape.

The first two stories are reminiscent of the work of noted architect Louis Sullivan (1856-1924) in Chicago, particularly in the thick piers at the first-story level, the strong massing of the two second-story bays, and most notably in the ornament. Important original elements of the first story include columns and piers with foliate metal capitals (including a lion's head in the center pier). Service entrances at each end are adjacent to recently installed bays containing three doors each. The second story is separated into two bays, each heavily framed and enriched with dentils, scallop shells, and foliate ornament and containing paired tripartite wood-framed windows with fixed central panes flanked by casements with twin transoms. The windows are separated by enga columns with basket capitals resting on pedestals.

The third story is separated into four bays by stubby, fluted terra-cotta engaged columns. Each bay contains paired one-over-one wood sash windows separated by an engaged cast-iron column. The terra-cotta columns are set against a background of rusticated white brick, and support an entablature with triglyphs and roundels in the metopes.

Stories four through six are enclosed in four triple-height arches enclosing paired double-hung wood wash with slender engaged terra-cotta columns between. The fanciful decoration includes diagonal banding, vines, and rosettes. The sixth-story windows are arched; the whole composition is set against a background of white brick. The seventh-story windows are separated into two bays, each consisting of four arched one-over-one wood sash windows separated by engaged columns, further separated by paired columns in the center and at each end. A metal frieze containing roundels supports a dentiled cornice.

A portion of the exposed brick rear wall is visible across the parking lot at 6-12 East 17th Street. It contains seven stories, each with two

bays containing paired one-over-one steel sash windows. A fire escape covers the western bay, stretching from the roof to the second floor.

HISTORY

New York City architect Louis Korn, notable for his many commercial buildings, designed this structure for Martin Johnson in 1895. It housed publishers and a toy store, as well as tenants characteristic of the district such as cloak and suit merchants. The site was previously occupied by two brick-faced rowhouses of five stories each, which may have been constructed as part of a row locatd at 9-17 East 16th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: NB 708-1895 [Source: New Building Docket]

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##########

13 EAST 16TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 844/10]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Gilbert Robinson	Robert J. Blake

DATE OF CONSTRUCTION: 1900-01

DESCRIPTION

This eight-story neo-Renaissance store and loft building is characteristic of the later development phase of the district. Located in the middle of the block and twenty-five feet wide, it is faced in stone and buff-colored brick. The original wood sash windows are extant above the storefront. Original rusticated double-height piers flank the two-story base including the recent plate-glass storefront. The eastern pier has been covered with brick facing at the first story. The second story has a single bay containing a large Chicago-style wood sash window, crowned by brickwork indicating a now-removed cornice.

Triple-height buff-colored brick arches separate stories three through five into two bays, each containing paired one-over-one wood sash windows with foliate ornament separated by spandrel panels. The fifth-story windows are arched, with incised dentils and keystones. The sixth story contains two tripartite one-over-one wood sash windows separated by brick piers and surmounted by a bracketed cornice. Stories seven and eight each contain three square-headed openings, the seventh with lintels and keystones. The windows have one-over-one wood sash. Corbelling above the eighth story supports the original metal cornice.

HISTORY

Designed for owner Robert J. Blake by architect Gilbert Robinson, this building (of 1900-01) housed Andalaft Brothers, oriental rug merchants, as the original tenant. Other tenants included dressmakers, cloak and suit merchants and children's clothing manufacturers, all characteristic of the district. The site was previously occupied by a brick-faced rowhouse of five stories which may have been constructed as part of a row located at 9-17 East 16th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1900: NB 302-1900 [Source: New Building Docket]

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Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Phillips Elite Directory, 1887-1905.
Trow's Business Directory, 1909.

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15-17 EAST 16TH STREET between Fifth Avenue and Union Square West (North Side)
[Tax Map Block/Lot: 844/11]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Kurzrock & Heins

DATE OF CONSTRUCTION: 1908-09

DESCRIPTION

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block (although at the boundary of the district). A generous fifty feet wide, it is faced in stone and buff-colored brick with terra-cotta ornament. The rusticated base and elaborate doorways are prominent features of the streetscape.

The rusticated stone base, containing a recent plate-glass display window, is flanked by large doorways crowned with broken semicircular pediments. "Schwartz & Gross/Architects" is inscribed above the eastern doorway. On the second story above the doorways narrow openings with stone sills contain single-pane aluminum sash windows. The center bay contains a large segmental-arched multi-pane window with a crowning keystone. A stone cornice with ovolo molding caps the second story.

The transitional third story is accented by banded buff-colored brick panels and is surmounted by a frieze containing stylized triglyphs and

foliate ornament. The single end bays are spaced slightly apart from the five center bays; all have one-over-one aluminum sash. Stories four through nine are treated almost identically. The five bays of the center section are slightly recessed, while each of the narrow one-over-one end bay windows rests on a stone sill and is surrounded by brick. The center bays are surrounded by bands of roundel ornament in the mullions and spandrel panels. New aluminum one-over-one aluminum sash windows have been installed in the fourth story, while original wood sash remains above. This section of the facade is capped at the ninth story by a frieze repeating that of above the third.

The tenth story, faced in banded brick, is separated into five equally spaced bays containing casement windows. Voussoirs crown the three central bays. A foliate frieze separates the tenth story from the eleventh and twelfth. Corinthian pilasters separate these two stories into five bays. Stone voussoirs crown the eleventh-story bays, while those on the twelfth story are arched. The cornice has been removed.

HISTORY

The firm of Schwartz & Gross, active in the design of commercial buildings and apartment houses, designed this building in 1908. Tenants included Richard Burns, a glove concern founded in 1883, a music supply company and a diamond dealer, as well as tenants characteristic of the district such as dressmakers and furriers. This site was previously occupied by two brick-faced rowhouses of five stories each, which may have been constructed as part of a row located at 9 and 17 East 16th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1908-09: NB 200-1908 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Phillips Elite Directory, 1874, 1905, 1913.
Trow's Business Directory, 1895.

##########

EAST 16TH STREET
Between Fifth Avenue and Union Square West
South Side

2-4 EAST 16TH STREET between Fifth Avenue and Union Square West (South Side)
[Tax Map Block/Lot: 843/45]

See listing under 79-83 Fifth Avenue

##########

8-12 EAST 16TH STREET between Fifth Avenue and Union Square West (South Side)
[Tax Map Block/Lot: 843/41]

TYPE	STYLE
French Flats/Stores	Queen Anne
ARCHITECT	OWNERS
Unknown/Harding & Dinkelberg	John Glover J.H.V. Cockcroft

DATE OF CONSTRUCTION: 1847/1888

DESCRIPTION

This Queen Anne multiple dwelling of four stories above a basement, characteristic of the middle development phase of the district, is located near the Fifth Avenue end of the block. Fifty-two feet wide, it has a facade of painted brick with sheet iron detail. The three easternmost windows on the top floor are aluminum. The other windows have wood sash.

The building is set back slightly from the street behind a shallow areaway with a modern wrought-iron fence and a modern main entry vestibule. The three-bay base is articulated by pilasters supporting a panelled and embellished frieze at the original first floor above squat, simple pilasters at the basement level. Between the pilasters are broad segmental openings with multipaned casement windows. The basement openings are remodeled as follows: the eastern bay is modernized; the central bay consists of the projecting main building entry vestibule; and the western bay has been extended to the property line with a shed roofed enclosure.

The upper section of the facade is a plain brick wall in running bond which terminates in a cornice with fluted modillions and a smooth frieze. The wall contains tiers of simple double-hung windows with bluestone sills and two-story oriel windows at either end, set in segmental openings. There are diapered brick panels beneath the windows of the two central bays and a modern iron fire escape.

The oriels consist of four multipaned double-hung windows on each floor, separated by a paneled spandrel. The sashes in the windows at the sides are all curved.

East 16th Street Between Fifth Avenue and Union Square West (South Side)
continuation of . . . No. 8-12 East 16th Street

HISTORY

This building was originally constructed as two houses by John Glover, an auctioneer, in 1846 and 1847, during the first development phase of the district. Number 12 was sold to James Suydam, a merchant, while number 8 was sold to Charles B. Moore. Moore resided in his house until 1888; Suydam's house was sold to Samuel F. Tracy, a merchant, in 1849 and was occupied by him and his family until 1866 when it was sold to Maria S.F. Heurstel. In 1887 and 1888 the two houses were sold to Jacob H.V. Cockcroft, a real-estate investor, and his daughters, Mary T. and Elizabeth V. Cockcroft.

The architectural firm of Harding & Dinkelberg was commissioned in 1888 to join the two buildings internally for use as flats and studios for six families and give them a new unified facade. Stores were located in the basement and first story levels. For many years (including 1939-1951) one of the two basement stores was a restaurant. In recent years a new main building entry, now into the basement, has been built and the lobby remodeled.

DEPARTMENT OF BUILDINGS INFORMATION

*1888: Alt 1064-1888 [Source: Alteration Application]
Two adjacent buildings joined, creating one multiple dwelling; no. 10 raised and extended backwards; new front built with bay windows.
Architect -- Harding & Dinkelberg Owner -- J.H.V. Cockcroft

1928-1929: Alt 412-1928 [Source: Alteration Application]
Interior and exterior altered to increase number of apartments, separate baths, fireproof stairs installed, entrance altered, ground level converted
Architect -- H.P. Ralph Owner -- Rachel S. Reidy
Builder -- Ascot Building Company

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14-16 EAST 16TH STREET between Fifth Avenue and Union Square West (South Side)
[Tax Map Block/Lot: 843/39]

MARGARET LOUISA HOME

TYPE	STYLE
Residence Hall	Romanesque Revival
ARCHITECT	ORIGINAL OWNER
Robert Henderson Robertson	Mrs. Elliott Shepard

DATE OF CONSTRUCTION: 1889-91

SUMMARY

The Margaret Louisa Home of the YWCA, a six-story Romanesque Revival residence hall constructed in 1889-91 during the middle development phase of the district, is located in the middle of the block but near the eastern boundary line of the district. Fifty and a half feet wide, it has a brick and brownstone facade. Located behind the home on its deep lot is a rear pavilion, an enclosed corridor link to the YWCA on East 15th Street, and an intervening garden space. Designed by the prominent New York architect R.H. Robertson, the Margaret Louisa Home was commissioned by Margaret Louisa Shepard, daughter of William H. Vanderbilt. While an unusual building type within the district, this building is part of a complex significant for both its social history and its architecture.

HISTORY

The Margaret Louisa Home of the YWCA, built in 1889-91, was an expansion of existing facilities at 7-11 East 15th Street, itself only recently built (1887). The Margaret Louisa home was constructed as a residence and dining hall, supplementing the accomodations of the institutional headquarters with its library, classrooms, chapel-auditorium, and other spaces. The two buildings were on parallel lots and were linked by an enclosed corridor. In addition, an annex of the East 15th Street YWCA was built at the same time at the rear of the lot occupied by the Margaret Louisa Home.

The Margaret Louisa Home was named for its benefactor Margaret Louisa Shepard, daughter of William H. Vanderbilt, and wife of Elliott F. Shepard, a lawyer, banker, railroad builder, and owner of the New York Mail and Express newspaper. Mrs. Shepard, also a major benefactor of the YWCA, oversaw its planning and furnishing, supported it for the first month it was open, and turned it over to the YWCA.

The home was intended as "a temporary home for Protestant women seeking employment." It included 78 individually furnished and decorated bedrooms accomodating 104 women, parlor rooms, reception rooms, private dining rooms, a public restaurant, a kitchen in the basement, and a laundry in the attic. In his analysis of Robertson's works, Montgomery Schuyler considered the Margaret Louisa Home to be a

picturesque and generally successful design, although Robertson had originally intended the design to have a seventh story under a peaked roof. This was prohibited under building regulations governing lodging houses.

The Annex to the YWCA, at the rear of this lot is a high one-story and basement, generally rectangular structure (31 X 64) with a hip roof. The Annex had a boiler room in the basement and was originally intended for studio or meeting rooms upstairs. After the YWCA closed in 1917 this was called a club room. It was also built by Mrs. Shepard and designed by R.H. Robertson.

In the roughly rectangular area left between the back of the Margaret Louisa Home on the north, the Annex on the south, the corridor link to the YWCA on the west, and the property link on the east, was a landscaped garden.

The Margaret Louisa Home closed in 1946. The building was vacant for a time and in 1948 interior alterations were begun for its present occupant, the Sidney Hillman Health Center which opened in 1951. The Hillman Health Center was built by the estate of Sidney Hillman for the New York Joint Board of the Amalgamated Clothing Workers of America and the New York Clothing Manufacturers Exchange. It was at that time that the original ground story was given the present modern facade.

Prior to the construction of the Margaret Louisa Home the site contained two four-story brick houses (the house at No. 14 was set back slightly from the street). In addition there was a two-story brick building, probably a stable, at the rear of No. 14. By 1879 this building was demolished.

ARCHITECTURE

EAST 16TH STREET FACADE

The street facade of the Margaret Louisa Home is a three-part vertical composition with a two-story base, a three-story midsection, and a one-story top. Ornamentation is derived from Romanesque sources. The facade is clad in Newark brownstone and two shades of red rusticated brick. The original wood frame, double hung windows (one-over-one) are intact above the ground level. They are painted red and the upper sash in the top story is traceried.

The first story of the original two-story base has been completely modernized with a veneer of polished red granite and bronze-framed windows and doors. The second story, originally a mezzanine level, is intact with its five windows spaced evenly across a rusticated

stone wall. The windows are rectangular except for their narrowed tops created by corbeled lintels. The mezzanine is terminated in a five denticulated string course supported on either end by decorative panels. Additional decorative panels at the tops of the four central piers are inscribed with the letters Y.W.C.A.

The midsection is a three-story, five-bay rusticated stone arcade with red brick arch spandrels and rust colored brick piers and recessed, balustraded floor spandrels. The voussoirs of the round arches are outlined in a projecting molding that terminates in carved blocks with foliate designs. Together with the top above it, the midsection is framed by vertical moldings punctuated by small foliate designs. The shaft is terminated in a string course with two rows of dentils that end in carved lion masks.

The top contains a single wide rectangular opening with alternating single and double Romanesque columns. This section is terminated by a simple cornice with block modillions, the whole supported by decorative panels at the ends. The facade is capped by a simple arcaded parapet between higher end piers with carved panels.

DEPARTMENT OF BUILDINGS INFORMATION

*1889: NB 1281-1889 [Source: New Building Application]

1898: Alt 270-1898 [Source: Alteration Application]
Two stories added at rear to six-story building.
Architect -- Wm. N. Jacobus
Owner -- Mrs. Maria Louise Beebe, President YWCA

1948: Alt 1974-1948 [Source: Alteration Application]
Ground level facades remodeled, interior altered, one-story extension built along west side, one story added to second floor court.
Architect -- B.H. & B.L. Whinston
Owner -- Sidney Hillman Health Center Builder -- Michael Fisher Inc.

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18 EAST 16TH STREET between Fifth Avenue and Union Square West (South Side)
[Tax Map Block/Lot: 843/37]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Benjamin W. Levitan	Union Square Realty Company

DATE OF CONSTRUCTION: 1905-1907

DESCRIPTION

This seven-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block but at the eastern boundary of the district. Thirty-seven feet wide, it has a facade clad in brick with a limestone base and terra-cotta upper level trim, and galvanized iron piers, spandrels, and cornice. The original wood sash windows are intact.

The base is a symmetrical composition with an elaborate entryway on either side of a totally remodeled storefront. Each entry is a segmental arch with a deep set modern door beneath a bracketed broken pediment with a central cartouche.

The five-story midsection resembles an overscaled version of a turn-of-the-century Parisian storefront with two structural bays treated as a single composition. This is accomplished by a frame of solid members around an iron and glass window wall designed to minimize their bulk

and conspicuousness. The frame consists of light-colored richly detailed elements: scored piers and a segmental arch with a keystone, egg and dart moldings, and pendant swags around oval medallions at the tops of the piers. The window wall consists of dark-colored, simply detailed iron and glass piers and spandrels of minimal dimensions and large three-part casement windows.

The top story contains five double-hung windows set in a scored brick wall and crowned by a Corinthian cornice.

HISTORY

This store and loft building was designed by the Beaux-Arts trained architect Benjamin W. Levitan and built in 1906-07 for the Union Square Realty Company. Originally occupied largely by cloak and suit manufacturers, in recent years the upper loft space has been converted for office use. In 1952 the present stainless steel storefront was installed.

The site was once part of the early 19th-century farm of Thomas Burling which was subdivided into city lots in 1833. By 1853 a four-story brick residence was in place at the front of the very deep lot (its angled southern border, still extant, was the boundary between the Burling and Spingler farms). Between 1859 and 1868 a high, long one-story and basement skylit shed of brick was built behind the house, and the two buildings together were occupied by the Allemania Club. In 1879 the occupant was the Mechanics Hall, in 1882 it was the Free Drawing School, in 1892 it was The Apprentices Library, and in 1897 it was the General Society Merchants of New York.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-1907: NB 90-1905 [Source: New Building Application]

1949: Alt 151-1949 [Source: Alteration Application]
New elevator and doors for entire building installed.
Architect -- unknown Owner -- East 16th Street Corporation

1952: BN 1315-1952 [Source: Building Notice Application]
Storefront altered and vault lights and gratings over areaway replaced with concrete slab.
Architect -- Not Listed Owner -- East 16th Street Corporation

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WEST 16TH STREET
Between Fifth Avenue and Sixth Avenue

The short section of the block of West 16th Street between Fifth Avenue and Sixth Avenue within the historic district contains the long arcaded expanse of McKim, Mead & White's Judge Building (1890) on the north side. The south side contains a large surviving residence (with some later alterations) at number 2 from the first development phase of the district, as well as a ten-story store and loft building, the predominant building type of the side streets, at number 4. A recent tall apartment building is at the Fifth Avenue corner.

2 West 16th Street

1 West 16th Street (a.k.a. 110-12 Fifth Avenue)

WEST 16TH STREET
Between Fifth Avenue and Sixth Avenue
North Side

1 WEST 16TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 818/41]

See listing under 110 Fifth Avenue

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WEST 16TH STREET
Between Fifth Avenue and Sixth Avenue
South Side

2 WEST 16TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 817/55]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Dr. John Lovejoy

DATE OF CONSTRUCTION: c.1852

DESCRIPTION

This Italianate style dwelling of three stories with a basement, characteristic of the first development phase of the district, is located near the Fifth Avenue end of the block. Thirty-five feet wide, unusually wide for a private house, the building has a brownstone front, which is badly deteriorated except at the entry which remains intact. The windows are double hung with wood frames and sash.

The building is set back slightly from the street with a modern wrought-iron fence at the property line. The exposed basement has arched windows in its two easternmost bays, each with decorative wrought-iron grills. The western bay is under the stoop which is enclosed by a decorative wrought-iron grill. West of the stoop a narrow door enters the basement apartments. This door has decorative iron strap hinges.

Above the basement the facade three openings per story, with those in the western bay wider than the others. The first story windows are taller than those above. The windows have full surrounds which have lost their original definition. In contrast, the richly decorated arched entry framed by embellished pilaster panels and a bracketed denticulated hood with a foliate frieze is in relatively good condition. The door itself is old but probably not original, with elaborate iron hinge straps and hardware. Above the door is a wrought-iron grill in the tympanum. The entry is approached by a stone stoop with a wooden balustrade. The cornice has been replaced by a modern corrugated metal band. The roof silhouette is broken by two shed-roofed skylights with bands of rectangular windows.

An alley off West 15th Street leads to the front facade of a second building at the rear of this lot. This facade is a two-story red brick wall in common bond. On the ground level are two openings, a wide opening originally for a garage and now glazed above a wood base, and a front door on the east side. On the second story there is a central window with five metal casements.

The eastern elevation, exposed only in the 1980s with the demolition of its longtime neighbor, and construction of a new apartment building set

back from the street, is a windowless brick wall laid in common bond.

HISTORY

The house was built by a Dr. Lovejoy, probably John Lovejoy, a dentist. Lovejoy sold it immediately to Mary A. Jove, wife of Lorenzo Jove, a commission merchant. Jove sold the house to Henry G. Stebbins in 1864. The house was occupied by Stebbins and his widow after him from 1854 until 1886. Stebbins was a banker and a New York City Parks Commissioner appointed by Mayor Hall in 1871. The New York Times considered Stebbins to be honorable and competent in contrast to the mayor and most of his appointments. After both Stebbinses had died, it was owned by Nathalie Alexander, who was not listed as a resident until 1898, and then by James W. Ellsworth, a coal dealer. From Ellsworth the house passed to John Bradley in 1903, at which time the house was classified as a dressmaking factory, and then in 1907 to the Hudson Realty Company, which seems to have been responsible for its conversion to apartments. By 1926 the owner was Mrs. Harriet B. L. Goldstein, a lawyer and C.P.A. and the wife of Judge Jonah Goldstein, a man the New York Times called a symbol of New York City in the era of Mayor James J. Walker. In 1944, there were three apartments on each of the main floors, and the basement, which had housed a restaurant, was converted to three apartments. In that year the building was classified, as it is today, as a dwelling and studio, suggesting that the sawtooth skylights visible from the street were already in place. There are presently eleven units in the building.

The lot on which this house sits was originally three lots, a front lot facing West 16th Street and two small rear lots facing an unnamed dead-end alley entered on West 15th Street. Prior to the construction of the present building, there was another small three-story house on the West 16th Street portion of the lot. The rear lots covered by part of a large livery stable, that was subsequently rebuilt or subdivided into six small buildings containing both stables and dwellings.

In 1926-1927 a new five-sided, two-story building was erected on the rear portion of the lot as a single-family apartment with a two-car garage. By 1941 it had been altered for use by an N.Y.U. fraternity, having a reading room and two sleeping rooms on each floor. In 1944 it had been reconverted for use as a dwelling and studio, without a garage, in which use it remains today.

DEPARTMENT OF BUILDINGS INFORMATION

1926: Alt 467-1926 [Source: Alteration Application]
Two-story and basement structure constructed behind one-story rear wing of building at the front of the lot.
Architect -- Cyrus P. Meli Owner -- Harriet B.L. Goldstein

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Trow's Business Directory, 1852-1909.

##########

4 WEST 16TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 817/57]

TYPE	STYLE
Store and Loft	Neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John W. Stevens	Richard J. Leary

DATE OF CONSTRUCTION: 1901-1902

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block and at the western boundary of the district. Thirty-five feet wide, the facade is clad in limestone and organized in a in a stacked composition of one, three, four, and two stories. Windows are double-hung with wood frames and sash except on the third, sixth, seventh, and ninth floors which have been replaced with aluminum.

The base, originally with three rusticated piers, has been altered. A modern storefront replaces the central pier.

The second tier, the most richly ornamented, is a three-story, two-bay arcade with fluted pilasters, egg and dart moldings in the arches, keystones, and arch spandrels embellished with foliate designs. Recessed floor spandrels are simply paneled and tripartite windows are subdivided by square colonnettes.

The third tier is a four-story arcade with scored piers and arches with keystones. The arch spandrels are unembellished and the simple floor spandrels are recessed.

The fourth tier is two stories, each with two groups of three windows. The lower story windows are rectangular; the upper story is a simple arcade with a molding at the impost. The cornice which once crowned this tier has been removed.

The western elevation, exposed at the front and top of the building, is a painted, windowless brick wall in common bond. The eastern elevation, exposed at the front and top of the building is a brick wall laid in common bond, with five recessed bays of windows.

The angled rear wall of the building faces an alley. The angle directing fronting the alley rises ten stories above a base with a massive brick arch. The windows in this wall are aluminum. The two remaining rear angled walls rise above the buildings on the lot at 2 West 16th Street and retain many wood window frames and sashes.

West 16th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 4 West 16th Street

HISTORY

The store and loft building at 4 West 16th Street was designed by John W. Stevens and built for Richard J. Leary in 1901-1902. Long occupied by various manufacturing companies, by 1934 its principal tenant was Robert M. McBride & Company, Publishers, and the building was long known as the McBride Building. Most recently it has been converted largely to residential use. The building replaced a three-story house which faced West 16th Street and a stable structure with living quarters at the rear of the lot. The siting and configuration of the stable structure account for the irregular shape of the rear of the present building.

DEPARTMENT OF BUILDINGS INFORMATION

*1901-1902: NB 1359-1901 [Source: New Building Application]

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West 16th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 4 West 16th Street

Trow's Business Directory, 1901-1917.

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EAST 17TH STREET
Between Fifth Avenue and Broadway

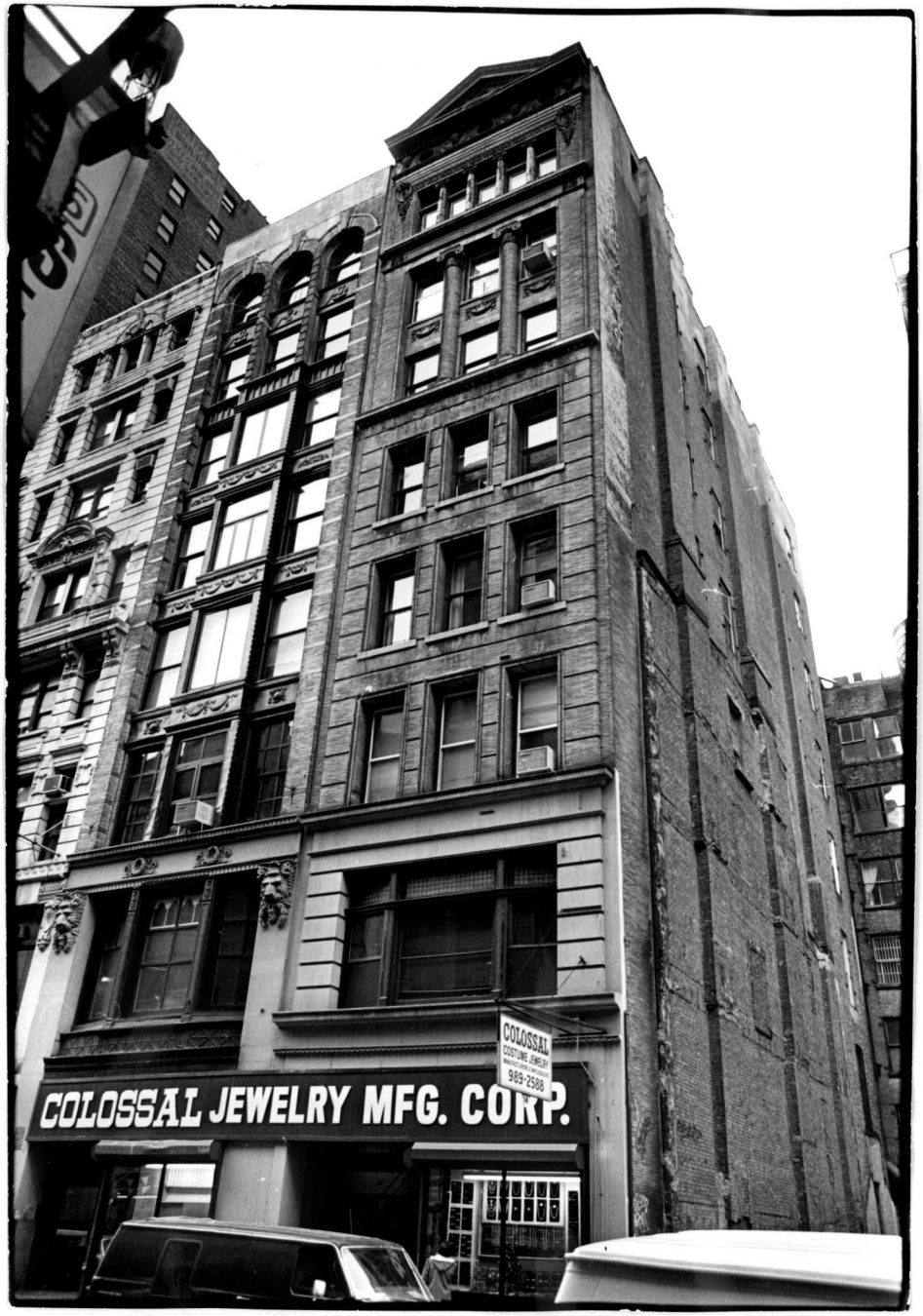
The block of East 17th Street between Fifth Avenue and Broadway is dominated by narrow store and loft buildings, ranging in heightfrom six to nine stories and generally only twenty-five feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on Beaux-Arts and neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

At number 9 is a residence of four stories with a basement built in 1845-46 and altered for commercial use in 1883 with the insertion of a two-story shopfront at the basement and parlor floor levels. The facade above the shopfront retains the characteristics of domestic architecture. As the character of Broadway changed from residential to commercial, once-private residences on the adjacent side streets were adapted to the needs of commerce by means of such changes. This happened to the residences on this block, but all except number 9 were subsequently replaced by taller commercial structures.

This trend was first seen on this block near the Broadway end at numbers 19 and 21, which are neo-Grec store buildings with Queen Anne elements, built in 1881-82. The store and loft buildings constructed in the 1890s and the early years of the twentieth century which dominate this block are characteristic of the later development phase of this district. They were designed by various architects, among them Cleverdon & Putzel, Israels & Harder, whose Art Nouveau-inspired design at number 11 is an unusual addition to the district, and James E. Ware & Son. The facade organization reflects the original use of these buildings: wholesale or retail stores at the first, and sometimes second, stories, and loft space for wholesale, warehouse, and manufacturing purposes above. Tenants were businesses specializing in the manufacture and sale of clothing and related accessories, home furnishings specialists, decorators, and publishers

A parking lot is located near the Fifth Avenue end of the block on the south side of the street.

19 and 21 East 17th Street



14 East 17th Street - Sterling Building

EAST 17TH STREET
Between Fifth Avenue and Broadway
North Side

1 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/1]

See listing under 97 Fifth Avenue

##########

3 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/5]

TYPE	STYLE
Store and loft	Early 20th-c. Commercial
ARCHITECT	ORIGINAL OWNER
Frederick C. Zobel	Gabay Construction Company

DATE OF CONSTRUCTION: 1904/1941

DESCRIPTION

This two-story, early twentieth-century commercial building, located near the Fifth Avenue end of the block, is the remnant of a twenty-five foot wide, nine-story store and loft building erected in 1903. The painted stone end piers, capped by classical cartouches, and the simple cornice remain from the original building. At the first story, a modern plate glass window and glass doors are framed in wood paneling. The second story has a large, multi-pane metal-framed window. Modern signage is suspended from the facade.

HISTORY

In 1903-04, a nine-story store and loft building designed by Frederick C. Zobel was constructed on this site. The New Building Application specified a brick facade with a granite base and terra-cotta trim for the original building. In 1941, the upper seven stories were demolished, leaving the lower two stories to form the existing building. Early tenants in the original building, typical of those in the district, included Quaker buttons, as well as shirtwaist and cloak and suit merchants. A four-story brick dwelling, constructed in 1851-52 for Dr. Markoe, previously occupied the site.

East 17th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 3 East 17th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1903-04: NB 350-1903 [Source: New Building Application]

1941: Alt 1374-1941 [Source: Alteration Application]
Demolition of upper seven stories.
Architect -- William H. Wright
Owner -- United States Life Insurance Co. Builder -- Walter T. Murphy

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Phillips Elite Directory, 1911, 1913.

##########

5 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/6]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Edwin Wilbur	George Heisler

DATE OF CONSTRUCTION: 1900-1902

SUMMARY

This eight-story, neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. It extends through the block to East 18th Street, and is thirty-seven and a half feet wide on East 17th Street and twenty-four and a half feet wide on East 18th Street. Designed by Edwin Wilbur and erected in 1900-02 for George Heisler, the building is clad in light brick with stone and terra-cotta trim.

HISTORY

Among the early tenants of the building, characteristic of those in the district, were Allison Company, lace curtains, and Allison and Lamson, merchants of canes and umbrellas previously located at 915 Broadway; Preston & Khoori, importers of Oriental goods; J.C. Uhriaub, rugs; and a publisher, W. Hagelberg. The site was previously occupied by a wide stone-fronted rowhouse at 5 East 17th Street, and a two-story brick commercial building at 6 East 18th Street, both erected prior to 1853.

ARCHITECTURE

EAST 17TH STREET FACADE
Thirty-seven feet six inches wide, the 17th Street facade is divided into two vertical bays by three piers. At the two-story base, banded stone pilasters are accented by cartouches and surmounted by a shallow dentiled cornice. The ground story has two modern glass and aluminum entrances. The second-story bays contain tripartite wood-framed pivoting windows with transoms and molded wood mullions with incised tops. Three brick pilasters rise from the third to the sixth story; these have raised stone bands at the third story and flush stone bands accenting the stories above. The pilasters are capped with square acanthus medallions and surmounted by a shallow dentiled cornice. The bays contain tripartite one-over-one wood-framed window sash separated by molded mullions with incised tops. Spandrels between the stories have terra-cotta guillouche friezes. The top two stories are articulated by simple brick pilasters with inset Ionic pilasters of terra cotta in the reveals; an engaged, partially fluted Ionic column separates the two bays. A plain parapet wall remains where the cornice was once located.

EAST 18TH STREET FACADE
Twenty-four feet six inches wide, the facade located at 6 East 18th Street incorporates the same overall design as the main 17th Street facade, although the articulation of detail is somewhat simpler. The ground story has a door with a metal roll-down gate and paneled infill. The second story has two multi-pane metal-framed windows and a metal door with access to the fire escape suspended from the facade. Above, the facade is divided by four brick piers into three vertical bays; the western bay at each story has a fire door. The square-headed window openings contain four-over-four metal-framed sash. The dentiled and modillioned iron cornice is extant; it is partially cut away to accommodate the fire escape.

EASTERN ELEVATION
The eastern elevation and two bays of the rear of the wider, East 17th Street portion of the building are visible from East 18th Street above the adjacent three-story building. The walls are brick with four-over-four metal-framed windows. Many of the exterior metal shutters are extant.

WESTERN ELEVATION
The western elevation is of brick, and is visible from East 17th Street above the adjacent two-story building. It has no significant architectural features.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York (New York, N.Y., 1868), vol. 2, pl. 45.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 152.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1905, 1911, 1913.
Trow's Business Directory, 1900.

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7 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/8]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Moore & Laudsiedel	Thomas H. Bell

DATE OF CONSTRUCTION: 1900-1902

SUMMARY

This eight-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. It extends through the block to East 18th Street, and is thirty-seven and a half feet wide on East 17th Street and twenty-four and a half feet wide on East 18th Street. Designed by Moore & Laudsiedel and erected in 1900-02 for Thomas Bell, the building is clad in brown brick with stone and terra-cotta trim.

HISTORY

Among the early tenants of the building, typical of those in the district, were the Derma Company, makers of beauty products; clothing manufacturers such as I. Schlivek, cloaks and suits, S. Aronson & Company, children's clothing, and S.W. Heiss, skirts; as well as Telfeyan, one of several rug merchants located on the block. The site was previously occupied by two structures: a stone-fronted dwelling at 7 East 17th Street built prior to 1853 where Mrs. Anna Ottendorfer resided in the 1880s, and a stable at 10 East 18th Street which was probably used by Engine Company 14, located at the firehouse at 14 East 18th Street.

ARCHITECTURE

EAST 17TH STREET FACADE
Thirty-seven feet six inches wide, the 17th Street facade is divided by three piers into two vertical bays. Rusticated stone pilasters with stylized Ionic capitals rising to the second story are surmounted by terra-cotta frieze ornamented with wreaths. The ground story has glass and metal entrance doors and paneled aluminum infill; it is capped by an terra-cotta foliated frieze. The second story has paired show windows with one-over-one wood-framed sash separated by molded wood mullions. Between the bays is a foliated pilaster panel with a cartouche. The third-story show windows have segmentally-arched surrounds with keystones and applied terra-cotta bands which imitate voussoirs. The windows have one-over-one wood sash, as do all the windows above. Above a molded stringcourse, banded brick piers rise from the fourth to the sixth story, culminating in elaborate medallions and supporting a stringcourse. The bays have tripartite

window openings with flush lintels accented by keystones and molded wood mullions between the windows. At the seventh story, the bays have molded enframements with short brick pilasters with Ionic capitals separating the windows, surmounted by a cornice. Arcaded window openings with scrolled keystones articulate the eighth story. A plain parapet wall remains where the cornice was once located. A fire escape is suspended from the facade at the eastern bay.

EAST 18TH STREET FACADE
Twenty-four feet six inches wide, the narrower facade located at 10 East 18th Street adapts the same overall design and articulation of detail of the East 17th Street facade. The ground story retains part of the original iron enframement of the storefront, curved at the east side, although the infill has been paneled over with plywood. The modern entrance at the east has a metal roll-down gate. The facade is one bay wide; above the segmentally-arched show window at the third story, each bay contains four windows with three-over-three metal sash. Fire doors are located in the western opening of each bay. A fire escape is suspended from the facade. The cornice is missing, revealing a plain parapet wall.

EASTERN ELEVATION
The eastern elevation, clad in brick, is visible from East 17th Street above the adjacent four-story building. It has no significant architectural features.

WESTERN ELEVATION
The western elevation and two bays of the rear wall of the wider, East 17th Street portion of the building are visible from East 18th Street above the adjacent three-story building. The walls are clad in dark brick with one-over-one metal-framed windows. Many of the original exterior metal shutters are extant.

DEPARTMENT OF BUILDINGS INFORMATION

*1900-02: NB 688-1900 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York (New York, N.Y., 1868), vol. 2, pl. 45.

Lain's New York & Brooklyn Elite Directory, 88.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 153.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1905, 1911.

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9 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/10]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown/Van Campen Taylor	Daniel Brooks

DATE OF CONSTRUCTION: 1846/1883

DESCRIPTION

This Italianate style altered dwelling of four stories with a basement, was partially converted for commercial use in the 1880s with the installation of storefronts at the first two stories, a typical alteration within the district. Located near the Fifth Avenue end of the block, the twenty-five foot wide facade has brick corbeling surmounting the storefronts, and a segmentally-arched entranceway flanked by corbeled brackets which is reached by a metal stoop, a replacement for the original which was brick or stone. Modern plate glass and aluminum storefronts are located at the basement level, slightly below grade, and at the first story. Above, each story has three windows. The second and third stories have square-headed window openings with stone sills and molded lintels. Egg-and-dart moldings intersect the windows at these stories. The fourth-story windows have flush stone lintels which conform to the notched corners of the windows. The original windows have been replaced by one-over-one wood sash windows at the second story; paired wood casement windows with transoms at the third story, and two-over-two wood sash windows at the fourth story. A stepped iron cornice with brackets caps the facade.

East 17th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 9 East 17th Street

HISTORY

Erected in 1846-47 for Daniel Brooks as a private dwelling, this building was partially converted to commercial use for Carlyle Coleman in 1883. Designed by Van Campen Taylor, the alterations included the construction of storefronts at the first two stories and possibly the installation of the existing cornice. In 1890, a four-story, twenty-five foot deep rear extension was added to the building. Prior to the alterations, the building was occupied by the offices of J. Morgan How, J.B. Littig, and A. Scofield, dentists. Low's Art Tiles and H.M. Lawrence, maker of wall displays, among the early commercial tenants of the building, were representative of the many decorative art businesses located in the district. Begun in 1877 by John Gardner Low and his father, John Low, the J. and J.G. Low Tile Works of Chelsea, Mass. was one of the most renowned and respected tile manufacturers of the 1880s and 1890s, with more than thirty distributors across the country. J.G. Low perfected the "natural process" technique for which he received a patent in 1879; the process, which had been used in England, enabled the artist to create impressions of leaves, flowers, fabrics and other textures on clay tiles. Among the first companies to mass produce artistically-designed tiles, Low's tiles were used in fireplace surrounds, wall pieces, clocks, and elaborate ceramic soda fountains, for which Low received a second patent in 1889.

DEPARTMENT OF BUILDINGS INFORMATION

*1883: Alt 713-1883 [Source: Alteration Application]
Construction of storefronts and interior alterations.
Architect -- Van Campen Taylor Owner -- Carlyle Coleman
Builder -- Wells & Crockett

1890: Alt 1074-1890 [Source: Alteration Docket]
Construction of four-story rear extension, twenty-five feet deep.
Architect -- Stephenson & Greene Owner -- Samuel Downer (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
In Pursuit of Beauty (New York, 1986), 449-50.
Lain's New York & Brooklyn Elite Directory, 88.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 154.

New York City, Tax Assessment Records, Ward 18, 1845, 1846, 1847, 1860, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1887, 1890.

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11 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/11]

TYPE	STYLE
Store and Loft	Art Nouveau
ARCHITECT	ORIGINAL OWNER
Israels & Harder	Campbell & Clement

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

This seven-story Art Nouveau style store and loft building is a characteristic building type of the later development phase of the district, while its style, which combines stylized classical forms with imaginative design elements, is somewhat of a departure from the neo-Renaissance commercial style which dominates the district. Located in the middle of the block, the facade is twenty-five feet wide, and clad in red brick with contrasting stone and terra-cotta trim. The two-story base has a stone enframement with thick moldings which are angled at the inner, upper corners. The lintel is accented at the center with a medallion bearing the inscription "11 E. 17 St." flanked by cornucopia, and at the ends with festoons. The ground story has a modern plate glass and aluminum storefront. The second story has infill of glass bricks pierced by two small windows. Above, the brick facade has small, decorative terra-cotta quoins embellished with flowers and diamonds. Each story has a molded iron window enframement containing containing five wood-framed casement windows separated by thick mullions; those at the fourth and fifth stories have louvers. The seventh-story enframement, flanked by festoons applied to the brick, contains the original two-over-two wood sash windows at the bottom, with thick mullions continuing above and forming a large, stylized Palladian window with multiple panes in the arch. The arch is framed in terra cotta with modillions in the intrados, and flanked by overscaled volutes. The western elevation, visible above the adjacent four-story building, is clad in brick and has no significant architectural features. A painted sign with white letters (illegible) is visible on the wall.

HISTORY

Designed by the prominent firm of Israels & Harder, this store and loft building was constructed in 1903-04 for Campbell & Clement. Among the early tenants of the building, characteristic of those in the district, were Snyder & Parnes, ladies' clothing; Sigmund Katz, a maker of cloaks and suits; and A. Kaplan, skirts. Lemeke & Buechner, a bookstore, was an early retail tenant in the building, one of many booksellers in the district. A brick rowhouse, built sometime prior to 1853, previously occupied the site. In a change which was typical of the first wave of commmercial development in the district, this once-private dwelling housed non-residential tenants, including the publisher Houghton-Mifflin, in the 1880s and 1890s.

DEPARTMENT OF BUILDINGS INFORMATION

*1903-04: NB 88-1903 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
William Conklin, "Ladies' Mile: The Architecture of Commerce," Village Views 3 (July, 1986), 19.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 155.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1905, 1911, 1913.

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13 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/12]

DOUGLASS BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	OWNERS
James E. Ware & Sons	Mary D. Dennison Elizabeth D. Kenneson

DATE OF CONSTRUCTION: 1899-1901

DESCRIPTION

A nine-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, the Douglas Building is located at the middle of the block. Twenty-five feet wide, the facade is clad in stone with terra-cotta trim. The two-story base has a storefront at the ground story with a slightly projecting bay which retains some of the original iron framing; the show window is a modern glass replacement. A modern glass entrance is recessed at the west side of the storefront. At the second story, the original iron-framed tripartite show window with transoms at the ends forms an angled bay. The first and second stories are capped by shallow cornices. Stone pilasters rise from the third to the sixth story; these have sculptured bases and Ionic capitals with ram's head pendants. The pilasters flank one bay of three windows at each story; the square-headed window openings have projecting sills and are separated by short piers topped by scrolled brackets. All windows above the base have one-over-one wood sash. An elaborate cartouche embellishes the top of the sixth story. The seventh story has segmentally-arched window openings with keystones, surmounted by a deep, modillioned cornice supported on large scrolled brackets. The cornice is topped by an iron balustrade (with missing rails at the eastern end). The eighth-story window openings are square-headed, with scrolled keystones capped by a molded cornice. The ninth story, which forms a penthouse, is clad in brick with molded stone window surrounds and is topped by a stringcourse. The western elevation, visible above the adjacent seven-story building, and the eastern elevation, visible above the adjacent six-story building, are clad in brick and have no significant architectural features.

HISTORY

Designed by the noted New York firm of James E. Ware & Son, the Douglas Building was erected in 1899-1901 for Mary D. Dennison and Elizabeth D. Kenneson, descendants of George E. and Mary A. Douglass who once owned the the brick dwelling which previously occupied the site. George E. Douglass, an importer of wines, married Mary Deleney in 1868; she was a dressmaker and importer of ladies' dress trimmings. The Douglasses moved to 13 East 17th Street in 1869 from 170 Fifth Avenue. In the 1880s, Miss L. Douglass resided in the earlier building.

Although the ninth story penthouse of the Douglass Buildin gives the appearance of a later alteration, the New Building Application specifies a "roofhouse" and there is no record of later construction at this story. Louis J. Joscelyn, one of several piano businesses in the district, was among the early tenants of the building. Other early tenants, also representative of those in the district, included Kern, Press & Roemer, cloaks and suits, Carter Tea Gowns, and M. Brow, a silk goods merchant. Hirsch Fashion Company, publishers, and G.A. Radtke, an art publisher, were also located in the building in the first decade of the twentieth century.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1901: NB 961-1899 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Lain's New York & Brooklyn Elite Directory, 88.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 156.
New York City Directories, 1865, 1868, 1870, 1874.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1902, 1905, 1911.

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15 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/13]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Cleverdon & Putzel	George W. Levy

DATE OF CONSTRUCTION: 1898-99

DESCRIPTION

This six-story Beaux-Arts style store and loft building, characteristic of of the later development phase of the district, is located at the middle of the block. Twenty-five feet four inches wide, the facade is clad in brick with limestone and terra-cotta trim. Rusticated stone piers flank the two-story base, and brick piers, coursed to give the effect of rustication, rise above. The ground story has a modern glass and aluminum storefront with an adjacent modern entrance door. The frieze above the storefront, embellished with foliated volutes at the corners, is surmounted by a shallow, modillioned cornice. The second story has an original iron-framed tripartite show window with transoms above the recessed side lights, surmounted by a foliated frieze. Above, the facade is articulated by a center bay of paired windows separated by iron mullions, flanked by single windows. The square-headed window openings contain one-over-one wood sash. The third story has a modillioned sill course, an elaborate, segmentally-arched pedimented surround at the center bay, and applied lintels resembling voussoirs above the flanking windows. The fourth story has a common stone sill course and flush stone lintels with molded tops, surmounted by brick spandrel panels. The fifth story has projecting modillioned sills and lintels, with a triangular pediment above the center bay. These lintels are repeated at the sixth story. A plain parapet wall remains where an iron cornice was once located.

HISTORY

Designed by the firm of Cleverdon & Putzel, whose work is well-represented in the district, this store and loft building was constructed in 1898-99 for George W. Levy who owned 18 and 20 East 17th Street across the street. Among the early tenants of the building, typical of those in the district, were L. Felsenfeld and M. Gettinger, two cloak and suit merchants; Amson Furtsch, buttons, and the Ansonia Button Company; M. Lichtenstein, ladies' underwear; and H. Gossett, children's clothing. The site was previously occupied by a brick dwelling built sometime prior to 1853. In a change characteristic of the first wave of commercial development in the district, this once-private residence housed non-residential tenants, including Vincent Vigouroux, importer of French embroideries and underwear, in the 1880s.

DEPARTMENT OF BUILDINGS INFORMATION

*1898-99: NB 336-1898 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Lain's New York & Brooklyn Elite Directory, 88.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 157.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1882, 1911.
Trow's Business Directory, 1910.

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17 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/14]

TYPE	STYLE
Store and Loft	Early 20th-c. Commercial
ARCHITECT	ORIGINAL OWNER
George and Edward Blum	J.A. Damsey Construction Company

DATE OF CONSTRUCTION: 1911-12

DESCRIPTION

This seven-story early twentieth-century commercial style store and loft building, characteristic of the later development phase of the district, is located near the Broadway end of the block. Twenty-five feet wide, the facade is clad in brick with terra-cotta trim above a stone base. The two-story base is framed by a molded Tudor arch capped by a shallow cornice. The ground story has a modern plate glass and aluminum storefront and an entrance at the west. The second story has the original tripartite show window with molded iron mullions. Brick piers laid in Flemish bond rise from the third to the seventh story, culminating in plaques of ornamental geometric brickwork which extend above the roofline. Each story has a bay of four metal-framed pivoting windows with simple mullions between them. The stories are separated by brick spandrels accented by inlaid terra-cotta diamonds. The gabled parapet wall, squared at the peak, has reticulated

brickwork inlaid with diamonds. At the center is an oramental plaque with three foliated terra-cotta bands.

HISTORY

Designed by George and Edward Blum, this building was erected in 1911-12 for J.A. Damsey Construction Company. The site was previously occupied by a brick dwelling of four stories with a basement built sometime prior to 1853. In a change that was typical of the first wave of commercial development of the district, the once-private dwelling housed non-residential tenants including two dressmakers: Miss Mulligan in the 1870s, and M. Frank & Company in the 1880s.

DEPARTMENT OF BUILDINGS INFORMATION

*1911-12: NB 601-1911 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 158.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1874.
Trow's Business Directory, 1886.

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19 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/15]

TYPE
Store

STYLE
neo-Grec/Queen Anne

ARCHITECT
Silliman & Farnsworth

ORIGINAL OWNER
Pierre Humbert

BUILDER
C.H.Tucker & Son (Mason)

DATE OF CONSTRUCTION: 1881-82

DESCRIPTION

This five-story neo-Grec style store building incorporating design elements of the Queen Anne style, is representative of the middle development phase of the district. Located near the Broadway end of the block, the building was constructed in conjunction with an identical building at 21 East 17th Street. Twenty-five feet wide, the facade is clad in brick with iron and stone trim. Brick end pilasters rise the height of the facade (the pilaster at the eastern end is shared by the facade of 21 East 17th Street) and intermediate pilasters divide the facade at each story into a center bay of paired, narrow windows flanked by bays of single windows. What appear to be original four-over-four wood sash windows in the center bays and six-over-six wood sash windows in the flanking bays have been replaced or modified in some bays. The ground story has a modern glass and aluminum storefront and two sets of glass doors. Capping the ground story, the end pilasters are accented by geometric plaques with incised orament characteristic of the neo-Grec style. The intermediate pilasters separating the windows at the second story support splayed window surrounds, and have raised bases and stylized Ionic capitals, topped by inset rectangular panels. At the third story, the pilasters are bisected by vertical channels and topped by capitals with stylized classical ornament, while those at the fourth story are chamfered and have simple incised diamonds at the capitals. The center bay culminates in a triangular pedimented iron gable above the fifth story, embellished with inscribed, molded archivolts framing a sunburst tympanum, characteristic of the Queen Anne style. A rectangular plaque is inset into the pediment. The gable is flanked by inset parpet panels. A fire escape is suspended from the facade.

HISTORY

This building, as well as the adjacent building at 21 East 17th Street, was designed by the firm of Silliman & Farnsworth and constructed in 1881-1882. The two buildings had different owners; 19 East 17th Street was originally owned by Pierre Humbert. In the 1880s, the building was occupied by Janes & Kirkland, specialists in andirons and fire-sets and one of the many home furnishings businesses located in the district. Tenants in the firt decade of the twentieth century, typical of those in the district, included Wood & Levine, cloaks and suits, and R. Furst, buttons. The site of 19 East 17th Street was previously occupied by a brick dwelling

built prior to 1853.

DEPARTMENT OF BUILDINGS INFORMATION

*1882: NB 830-1881 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 159.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1911.

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21 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/16]

TYPE
Store

STYLE
neo-Grec/Queen Anne

ARCHITECT
Silliman & Farnsworth

ORIGINAL OWNER
Thomas B. Stewart

BUILDER
C.H. Tucker & Son (Mason)

DATE OF CONSTRUCTION: 1881-82

DESCRIPTION

This five-story neo-Grec store building, incorporating design elements of the Queen Anne style, is representative of the middle development phase of the district. Located near the Broadway end of the block, the building was constructed in conjunction with 19 East 17th Street and is identical to it in its design. Twenty-five feet wide, the facade is clad in brick with iron and stone trim. The ground story has a modern glass and aluminum storefront and two sets of glass doors. Above, the facade retains what appear to be original four-over-four wood sash windows in the center bays,

and six-over-six wood sash windows in the eastern bays. The western bay at each story has doubled, metal-framed doors with three glazed lights each, topped by glazed transoms. These open onto the fire escape suspended from the facade.

For a full description of the building, see 19 East 17th Street.

HISTORY

This building, as well as the adjacent building at 19 East 21st Street, was designed by Silliman & Farnsworth and constructed in 1881-82. The two buildings were designed in conjunction with one another, although they had different owners; Thomas B. Stewart was the original owner of 21 East 17th Street. Stewart operated a home furnishings store, specializing in mantels and clocks as well as furniture, which occupied the building during the 1880s; it was among many decorating and home furnishings businesses located in the district. Ewer Novello & Company, music publishers, and O. L. Lederer, waists, were tenants of the building in the first decade of the twentieth century. The building replaced a brick rowhouse on the site built sometime prior to 1853.

DEPARTMENT OF BUILDINGS INFORMATION

*1881-82: NB 830-1881 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 160.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1905.

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23 EAST 17TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 846/17]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William Harvey Birkmire	Clara M. Gilbert

DATE OF CONSTRUCTION: 1902-03

DESCRIPTION

This six-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Broadway end of the block. Twenty-five feet wide, the facade is clad in buff-colored brick with stone and terra-cotta trim. The ground story has a modern glass and aluminum storefront and entrance, surmounted by a plain stone frieze. Above, the brick facade is articulated by three square-headed window openings at each story, with terra-cotta lintels topped by moldings and embellished with ornamental keystones. At the second story, the brick is coursed to give the effect of rustication and the window openings are elongated. The fifth-story lintels form square hoodmolds, intersected by an egg-and-dart molding. The sixth-story window openings share a common sill course and are separated by short brick pilasters with terra-cotta capitals. All windows have one-over-one wood sash, except for the western bay which has casement windows opening onto the fire escape suspended from the facade. A plain parapet wall remains above the sixth story where a cornice was once located. The eastern elevation, partially visible above the adjacent four-story building, is clad in dark brick and has no significant architectural features.

HISTORY

Designed by William Harvey Birkmire, this store and loft building was constructed in 1902-03 for Clara M. Gilbert. Early tenants in the building, who were typical of the district, included John Forsythe, a maker of waists who expanded his business in 1907 to larger quarters at 867-71 Broadway, around the corner, where he carried a full line of men's wear; and J.M. Chanut & Cie, importers and retailers of kid gloves, which was located at 859 Broadway and expanded into 23 East 17th Street in 1916 by joining the rear of the two buildings. The site was previously occupied by a brick dwelling built sometime prior to 1853, in which Adolph C. Ahrens operated a hotel in the 1880s.

East 17th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 23 East 17th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1902-03: NB 146-1902 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.

Lain's New York & Brooklyn Elite Directory, 88.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 161.

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

Trow's Business Directory, 1886.

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EAST 17TH STREET
Between Fifth Avenue and Broadway
South Side

6-12 EAST 17TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 844/35]

TYPE
Parking lot

STYLE
Does not apply

ARCHITECT
Does Not Apply

DATE OF CONSTRUCTION: 1960

DESCRIPTION

This parking lot is 100 feet wide and located near the Fifth Avenue end of the block.

HISTORY

The site of this parking lot was previously occupied by four four-story rowhouses with basements. 6, 8 and 10 East 17th Street were possibly built together as a row of houses with stone facades, while 12 East 17th Street was faced in brick. The buildings on this site were demolished in 1960.

DEPARTMENT OF BUILDINGS INFORMATION

*1960: Demo 138-1960 [Source: Demolition Application]
Demolition of 6 and 8 East 17th Street.
Owner -- York Associates Inc.
Contractor -- Accredited Demo. & Const. Corp.

*1960: Demo 119-1960 [Source: Demolition Application]
Demolition of 10 and 12 East 17th Street.
Owner -- York Associates Inc.
Contractor -- Accredited Demo. & Const. Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.

New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.

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14 EAST 17TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 844/34]

STERLING BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Cleverdon & Putzel	Charles & Edward Deitsch

DATE OF CONSTRUCTION: 1896-97

DESCRIPTION

This eight-and-one-half story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Only twenty-five feet wide, it is clad in buff-colored brick and stone. The metal pediment rising above the roofline is a prominent feature.

The first story contains the original recessed doorway on the east, capped by a rectangular transom with an arched transom above. In an alteration characteristic of the district, new doors and an aluminum-sash plate-glass display window has been added to the west. A stone cornice supports the second story, which contains rusticated piers framing a central bay. The bay contains a large one-over-one steel sash window in the center flanked by canted one-over-one aluminum sash windows all framed in iron and set below glass block transoms.

Above a stone cornice, stories three through five are faced in rusticated buff-colored brick, and each contain three bays with one-over-one wood sash windows, terra-cotta surrounds and stone sills. A narrow cornice leads to stories six and seven, which are capped by a cornice supported by two engaged Ionic columns rising two stories in the center bay.

The eighth story contains five one-over-one aluminum sash windows separated by colonnettes supporting a terra-cotta frieze. The metal entablature above contains a frieze with alternating circular portals and masks with swags. A triangular pediment rises above the building line.

The western wall has been exposed due to the demolition of a neighboring

building whose outline is visible on the wall. The exposed brick reveals projecting chimney shafts, and the wall is punctuated by window openings with recent one-over-one aluminum sash.

HISTORY

The firm of Cleverdon & Putzel designed this building for the leather goods merchants, Charles and Edward Deitsch, in 1896. Tenants characteristic of the district included cloak and suit merchants as well as "Deitsch Bros. Fancy Leather Goods." A rowhouse of four stories with a basement previously occupied the site. It was possibly constructed as one of a row of houses with brick facades located at 12-16 East 17th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1896: NB 1087-1896 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 34.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 146.
New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1911.
Trow's Business Directory, 1898.

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16 EAST 17TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 844/33]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
William J. Dilthey	Thomas McKeon

DATE OF CONSTRUCTION: 1898-99

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Only twenty-five feet wide, it is clad in buff-colored brick, terra cotta, and metal. The first two stories are flanked by stone piers, set on marble pedestals capped by lion's heads in place of capitals, supporting a dentiled cornice and a frieze containing wreaths. In an alteration typical of the district, the first story contains new metal doors on the entrance at the eastern end with a new aluminum framed plate glass window to the west. Above a sign that obscures the transition between stories, the second story rises from a metal frieze with geometric ornament supporting a bay with canted side windows flanking a center bay containing six panes with metal panning. The side windows repeat this pattern with the exception of the east window, which has been partially replaced by a single pane.

Stories three through eight each contain a large tripartite bay sheathed in metal and flanked by rusticated buff-colored brick piers. The center window projects forward; the spandrel panels contain Beaux-Art swags and cartouches. The side windows of the third story are six-over-six sash metal panning; the center windows are paired two-over-two casements with matching transoms. Stories four through eight contain one-over-one steel sash windows with a few recent replacements in the center. An arcaded metal frieze separates the sixth story from the seventh. The eighth-story window openings are arched, with keystones rising to a parapet once covered by a cornice.

HISTORY

William J. Dilthey designed this building for owner Thomas McKeon in 1898. Tenants included furriers, publishers, cloak and suit merchants and embroiderers, all characteristic of the district. A dwelling of four stories with a basement previously occupied the site.

DEPARTMENT OF BUILDINGS INFORMATION

*1898: NB 905-1898 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 34.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 147.
Phillips Elite Directory, 1905, 1911, 1913, 1917.

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18 EAST 17TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 844/32]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Israels & Harder	George W. Levy

DATE OF CONSTRUCTION: 1897-98

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Faced in white brick and stone, it is only twenty-five feet wide.

In an alteration typical of the district, a new plate-glass window with aluminum sash and doors cut into the western end has been added to the storefront, which is framed by channeled bronze-tinted aluminum panels. The original doorway at the east end contains recent paired metal doors. The second story, supported by a dentiled stone frieze and flanked by piers with cartouches, contains one tripartite bay framed in wood with single-pane pivoting windows at the sides and a fixed central pane, all

below transoms. Rusticated white-brick pilasters articulate the bays of stories three through eight. At the third story the center bay contains paired one-over-one wood sash windows. The end bays each contain a single one-over-one window. All three bays contain transoms, separated from the windows by stone transom bars, flanked by aureole ornament.

The fourth-story windows continue the pattern of the third, with wood transom bars separating the windows and transoms. The piers support a bracketed cornice and blind balustrade with scrolled ends. A semicircular pediment crowns the center bay of the fifth story, which contains one-over-one aluminum sash windows and keystones above the end bays. The window openings of stories six and seven are capped with simple projecting moldings; both contain aluminum sash windows. The eighth story contains projecting moldings set on corbels and semicircular ornament above the center bay, all containing wood sash windows. The cornice at the roofline has been removed.

HISTORY

Designed by the prolific architects Israels & Harder, known for their residential and commercial buildings, this store and loft building was constructed in 1897-98 for owner George W. Levy, also the owner of neighboring and stylistically compatible 20 East 17th Street. Tenants typical of the district included publishers, as well as perfume wholesalers and an art goods merchant. This site was previously occupied by a dwelling of four stories with a basement.

DEPARTMENT OF BUILDINGS INFORMATION

*1897: NB 434-1897 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 34.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 148.

New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1887, 1902, 1905, 1913.

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20 EAST 17TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 844/31]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Cleverdon & Putzel	George W. Levy

DATE OF CONSTRUCTION: 1898-99

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block, although at the boundary of the district. Clad in white brick and stone, it is only twenty-five feet wide. In an alteration typical of the district, new metal doors have been added at the eastern end of the facade, with another entrance directly adjacent on the west next to a recent plate-glass window. The storefront is framed by chanelled bronze-tinted aluminum panels.

The second story rests on a modillioned cornice supporting a balustrade, and is framed by banded stone pilasters supporting a cornice. The single bay contains three wood sash windows: a fixed twin-pane window in the center flanked by pivoting windows with transoms. Stories three through eight are each separated into three bays articulated by banded and rusticated white brick piers. Each story contains two one-over-one wood sash windows with transoms separated by a carved wood mullion in the center bay, flanked by one-over-one wood sash windows with transoms in the end bays. The third story contains transoms over the center bay crowned by a semicircular pediment supported by consoles. The end bays are capped with voussoirs and keystones with masks. Stories four through eight continue this pattern, but are not as ornate. The center bay of the fourth story is crowned by a triangular pediment, the fifth with a cartouche. The seventh story center bay is crowned with a semicircular pediment similar to that on the third. The eighth story contains flanking pilaster strips, rising to a parapet once covered by a cornice at the roofline.

East 17th Street Between Fifth Avenue and Broadway (South Side)
continuation of . . . No. 20 East 17th Street

HISTORY

Designed by the prolific architects Cleverdon and Putzel, this store and loft building was constructed in 1898-99 for George W. Levy, owner of neighboring and stylistically compatible 18 East 17th Street. It housed furriers, tailors, and cloak and suit merchants, all tenants characteristic of the district. This site was previously occupied by a dwelling of four stories with a basement.

DEPARTMENT OF BUILDINGS INFORMATION

*1898: NB 287-1898 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 34.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 149.
New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1905, 1911.
Trow's Business Directory, 1897.

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WEST 17TH STREET
Between Fifth Avenue and Sixth Avenue

The block of West 17th Street between Fifth and Sixth Avenues is characteristic of such side street blocks in the district. It is dominated by store and loft buildings, ranging in height from six to twelve stories and generally fifty or more feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top. These store and loft buildings are interspersed with five-story residences, later altered for commercial use with the elimination of basements and the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

These two building types represent two major development phases of the district. The first of these recalls the early residential development of the area in the 1850s with brick and stone-fronted dwellings of four stories with basements. Surviving buildings from this era may be seen on the south side at numbers 44 and 48, and on the north side at number 13. Number 46, built in 1889, is an example of a French flats structure in the district.

In this block, the shift from residential buildings to commercial structures came relatively late. The store and loft buildings which dominate this block were constructed in the early years of the twentieth century and are characteristic of the later development phase of this district. They were designed by various architects, among them Buchman & Fox, Robert Maynicke, William Pigueron, and Schwartz & Gross, all of whose works are well represented within the district. The latter firm designed four buildings which were constructed within four years of each other: the neo-Renaissance style number 30 (1907-08), the Beaux-Arts style number 40-42 (1909-10), both for the Meteor Realty Company; and number 20 (1910-11) and number 12 (1911-12), both of which display similar abstracted classical qualities in their facades. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 26-32 and 33.

The store and loft buildings are interrupted by three non-contiguous parking lots on the north side.

12 West 17th Street

44, 46, and 48 West 17th Street

WEST 17TH STREET
Between Fifth Avenue and Sixth Avenue
North Side

1 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/37]

See listing under 118-120 Fifth Avenue

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3-7 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/39]

See listing under 122-124 Fifth Avenue

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9 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/32]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This parking lot backs on to the rear of number 4 West 18th Street. Thirty-eight feet wide, it is paved in asphalt, and has a small glass and and aluminum attendants' box at the southeastern corner.

HISTORY

This parking lot was created in 1952 with the demolition of a three-story brownstone-faced building. It also encompasses a narrow lot that had been associated with the previous buildings at the corner of Fifth Avenue and West 17th Street.

DEPARTMENT OF BUILDINGS INFORMATION

1952: Demo 207-1952 [Source: Demolition Docket]
Demolition of a three-story building.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.

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11 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/31]

TYPE	STYLE
Store and Loft	Commercial/Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Otto Strack	E. W. Browning

DATE OF CONSTRUCTION: 1907-1908

DESCRIPTION

This twelve-story, store and loft building, characteristic of the later development phase of the district, is designed in an early twentieth century commercial style with Beaux-Arts detailing. Located near the Fifth Avenue end of the block, it is twenty-seven feet wide and faced with off-white brick and riveted pressed-metal panels. Its single-bay design, bowed midsection, and emphasis on glazed openings create a modern looking effect.

A two-story high narrow metal band,with "E.W.B" in a panel in the middle bay, frames the first two stories. Brick piers rise from the frame above the second story and terminate at the roofline. The glass and aluminum storefront and recessed building entrance are of a recent date. The second story has three wood-framed single-pane stationary windows under transoms, with cast-iron mullions. The third through tenth stories project from the plane of the facade in a gentle bow, resting on two brackets. Each story in the midsection holds a band of six one-over-one wood-framed double-hung windows, except for the fifth story which has aluminum replacement windows in the original configuration. Simple wood mullions separate the windows and metal spandrels with garlands are placed between the stories. A metal railing caps the tenth story; the eleventh and twelfth stories are flush with the building line. Brick piers become pilasters at the upper two stories, with a corbelled, brick and limestone base at the eleventh story and a carved limestone capital at the twelfth. The window bands at these stories have four one-over-one double-hung wood-framed windows with wood

mullions and a panelled metal spandrel. The cornice has been removed.

There is no applied architectural detail on the eastern elevation. The ghost of a four-story rowhouse is visible from the parking lot at number 9 West 17th Street. Above this, six bays of eight one-over-one metal replacement windows are grouped in three vertical pairs, although the fifth through seventh stories retain early two-over-two metal-clad sash. A wood shingled water tower is visible on the roof near the rear of the building.

The western elevation has no applied architectural detail. Two bays of six one-over-one windows, and three single-pane windows at the eighth and tenth stories are visible.

HISTORY

Built in 1907-08 for E. W. Browning, this store and loft building was designed by Otto Strack. Early tenants were characteristic of the district and included: cloak and suit, and shirt waist businesses from around 1911-1917. The building replaced a brownstone-faced dwelling.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 568-1907 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 282.
Phillips Elite Directory, 1911, 1917.

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13 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/30]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Champion

DATE OF CONSTRUCTION: c.1850

DESCRIPTION

This four-story Italianate altered dwelling is located near the Fifth Avenue end of the block. Twenty-seven feet wide, it has a painted ashlar facade and the original bracketed metal cornice. Stucco has been recently applied over a storefront at the first and basement stories which was added for commercial use, an alteration typical of the district. The windows are a variety of sash and casements from different eras. Two early two-over-four arched double-hung, wood windows remain at the western bay on the second and third stories. A stoop in the eastern bay, a replacement for the original, leads from the sidewalk to the first story. The metal surround and door are recent replacements. Two metal-frame single-pane replacement windows appear at the basement and first stories in bays corresponding to the three symmetrical bays of the original design and still in evidence above the first story. Remnants of stone hood molds and window enframements are visible at the second and third stories. The fourth story windows are square headed. Bracketed stone sills exist at the third and fourth stories; those at the second story are partially obliterated by a patched, metal cornice over the first story. A fire escape covers most of the facade. Casement windows open onto the landings at each story. The bracketed metal cornice exists in good condition.

HISTORY

Built around 1850-51 for an owner listed as Champion, this building was originally a four-story dwelling with basement, and was in residential use until 1890. In 1908, in an alteration typical of the district, the front wall of the basement and first story were replaced with a new show window. In 1975, the show window was filled in. Later tenants were characteristic of the district and included Greenberg & Co., cloaks and suits, around 1911, and Royal Covered Buttons around 1917.

DEPARTMENT OF BUILDINGS INFORMATION

*1908: Alt 1615-1908 [Source: Alteration Docket]
First story and basement front wall replaced with new show window.
Architect -- Otto Reissman Owner -- D. Gulhe ?

1975: BN 1664-1975 [Source: Building Notice Docket]
Concrete block wall to close in show window opening.
Architect -- Stanley C. Grant Owner -- 13 W. 17th Realty Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Lain's New York & Brooklyn Elite Directory, 89.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," *presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 283.*
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1911, 1917.

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15 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/29]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
William G. Pigueron	G. H. Pigueron

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This eleven-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Twenty-eight feet wide, it is faced with brick, with a two-story limestone base and metal spandrels between the window bands of the center bay.

A two-story limestone frame encompasses the storefront and the second-story show window. The first story is completely filled with glass block; recent doors are at either side. The spandrel between the first and second stories is copper and appears to be of a recent date. The second-story show windows are wood and may be original. They consist of two wide single-pane windows flanking a smaller single-pane window under a transom. The cornice over the second story is supported on carved limestone brackets. The windows of the third through seventh stories are aluminum replacements, maintaining the previous configuration, with the exception of the original rounded mullions which have been resurfaced in aluminum and squared-off. The wide center bay holds a band of two one-over-one double-hung windows flanking a single fixed pane. The spandrels in the center bay are copper and are decorated by rectangular panels. The ninth-story

windows are original and fitted to the flattened cast-iron arch in the center bay. Each end bay holds a single undecorated one-over-one double-hung window at each story. The tenth and eleventh stories are identical to the established format of the lower stories. The roof is crowned by a deep copper cornice supported at each end bay by a pair of boldly designed, outsized consoles.

The eastern sidewall is visible over the roofline of the four-story dwelling at number 13 West 17th Street. There is no applied architectural detail. Windows of random size and spacing, some with iron shutters, appear roughly in three bays across the elevation. A water tower is visible at the rear of the building.

HISTORY

Built for real estate developer G. H. Pigueron in 1906-07, this store and loft building was designed by New York architect, William G. Pigueron. Early tenants were characteristic of the district and included: cloak and suit businesses around 1911; Ludwig Hahn, buttons, around 1911 to 1917; and a bathrobe and a bathing suit business around 1917. The building replaced a brownstone-faced dwelling.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 394-1906 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
William Conklin, "Ladies' Mile: The Architecture of Commerce," Village Views 3 (Summ., 1986), 18.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 284.
Phillips Elite Directory, 1874, 1911, 1917.

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17 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/27]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
George Frederick Pelham	R. H. Silverman Realty Const. Co.

DATE OF CONSTRUCTION: 1907

DESCRIPTION

This eleven-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located in the middle of block. Fifty-three feet wide, is is faced in white brick, above a two-story limestone base with a two-story metal-framed storefront. The first and second stories of the storefront are recent aluminum and glass replacements, although the metal cornice at the second story remains. The windows above the fifth story are a variety of styles of aluminum replacements, except at the tenth story where the windows appear to have early one-over-one wood-framed double-hung sash set between wood mullions. At the seventh, eighth and ninth stories, the original mullions have been severely altered or removed.

The building is designed in three sections, with a two-story base, a seven-story midsection, and a two-story attic. A wide central bay is flanked by narrow slightly projecting pavilions each with one window with a console bracket keystone at each story. The two first-story entrances are recessed within segmental arches with keystones and limestone coursed to resemble voussoirs. Over each entrance at the second story is a large aluminum-framed replacement window. The eastern entrance is a recent aluminum and glass replacement; the western bay is an early service entrance with metal doors and double transoms. The center bay, at each story, above the second story, holds a band of six windows sharing a common sill. Between the stories in the midsection, spandrels are decorated with brick panels. There is a metal belt course over the ninth story. The two-story attic has a configuration resembling that established in the mid-section except that the spandrels between the stories of the center and end pavilions are metal decorated with recessed panels. The dentiled metal cornice which followed the contours of the facade has been removed.

The western elevation has no applied architectural detail. Four bays of seven windows of various types, are punched into the red brick facing above the ghost of a four-story brownstone. The primary window type appears to be paired one-over-one double-hung windows with metal mullions.

West 17th Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 17 West 17th Street

HISTORY

Built in 1907 for R. H. Silverman Realty Construction Co., this store and loft building was designed by George F. Pelham. Early tenants were characteristic of the district and included: Susquehana Silk Mills, around 1909, which also occupied the two buildings to the west; three cloak and suit businesses around 1911; and shirt waist merchants around 1913 and 1917 The building replaced two brownstone-faced dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 177-1907 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 285.
Phillips Elite Directory, 1911, 1913, 1917.

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21 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/26]

TYPE	STYLE
Converted Dwelling	Mid 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Irving Kay	David Hoadly

DATE OF CONSTRUCTION: 1850/1949

DESCRIPTION

This two-story taxpayer, a conversion of a mid-nineteenth century dwelling, is located in the middle of the block. Twenty-seven feet wide, it is faced in red-orange brick, has a flagpole installed below the parapet, and four horizontal bands of raised bricks above the second story. The first story has a recent glass and metal shopfront shielded by a large awning. Modern entrances are located at either side of the shopfront. The second story has a band of wood-framed windows in the configuration of two single-pane stationary windows set between three single-pane casements with metal mullions.

HISTORY

Built about 1850-51 for D. Hoadly, this building was originally a dwelling of four stories with a basement. In residential use until at least 1882, the building was altered in 1910 when the front wall was extended to the building line. In 1949 the building was partially demolished after it collapsed; it was rebuilt in its current form using the existing foundation walls and parts of the rear and side party walls.

DEPARTMENT OF BUILDINGS INFORMATION

1910: Alt 1863-1910 [Source: Alteration Docket]
The front wall was replaced with one built out to the building line.
Architect -- Richard Rohl Owner -- Susquehana Silk Mills
Tenant -- David Geth

1949: Demo 224-1949 [Source: Demolition Docket]
A collapsed loft building was demolished.
Owner -- 16 West 18th Street Corp. Contractor -- Albert A. Volk Co.

*1949: Alt 2227-1949 [Source: Alteration Docket]
Construction of two story store and office building, using the existing foundation walls and parts of the rear extension and side party walls.
Architect -- Irving Kay Owner -- 16 West 18th Street Corp.

1950: BN 3010-1950 [Source: Building Notice Docket]
New storefront installed.
Owner -- Armand Realty Co. Contractor -- Superior Metal Store Front

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Lain's New York & Brooklyn Elite Directory, 90.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 286.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.

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23-27 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/56]

See listing under 18-22 West 18th Street

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29 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/22]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
George H. Anderson	Edward J. Galway Building Co.

DATE OF CONSTRUCTION: 1906

DESCRIPTION

This ten-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-five feet wide, it has a limestone facade, designed with a two-story base, a six-story midsection, and a two-story attic, the sections are separated by simple limestone belt-courses. The two-story rusticated limestone base has a recent glass and stucco storefront with signs at the first story and a three-bay second story with single pane wood-framed windows under transoms, separated by heavy cast-iron mullions. The window opening in the western bay has been cut lower for the installation of a metal fire door leading to the fire escape. There are three one-over-one double-hung wood-framed windows at each story between the third through eighth stories, and four in each of the ninth and tenth stories. Limestone mullions separate the windows at each story. The three mullions at the tenth story have small capitals, and there are four rectangular panels outlined in the spandrel below the tenth story.

The modillioned metal cornice has been removed.

The rear wall is visible from the parking lot at number 24-28 West 18th Street. A red brick wall has four segmentally arched window openings with two-over-two square-headed metal-framed windows at each story. A three-sided addition with a shed roof and two metal doors covers the first story. A fire escape runs up the entire rear, with metal fire doors at the eastern bay of the third, fifth and tenth stories. A water tower is visible at the roof.

The western elevation is visible from the parking lot at number 31 West 17th Street. There is no applied architectural detail. Five bays of two-over-two metal-framed windows surround the ghost of a four-story rowhouse.

HISTORY

Built in 1906, for the Edward J. Galway Building Co., this store and loft building was designed by George H. Anderson. Early tenants in the building were characteristic of the district, and included: cloak and suit business, around 1911; Nobless Waist Co., around 1913; and Phoenix Buttons, around 1917. The building replaced a brownstone-fronted dwelling.

DEPARTMENT OF BUILDINGS INFORMATION

*1906: NB 177-1906 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 288.
Phillips Elite Directory, 1911, 1913, 1917.

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31 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/59]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This block-through parking lot, located in the middle of the block, is twenty-five feet wide on West 17th Street and seventy-five feet wide on West 18th Street. At the southeast corner at West 17th Street is a small painted brick taxpayer, with a stepped parapet.

HISTORY

This parking lot was created in 1956 with the demolition of a five-story brick rooming house at number 31 West 17th Street and a brick dwelling at number 26 West 18th Street. The building at number 30 West 18th Street was demolished in 1941.

DEPARTMENT OF BUILDINGS INFORMATION

1941: Demo 246-1941 [Source: Demolition Docket]
Demolition of a brick dwelling.

1956: Demo 175-1956 [Source: Demolition Application]
Demolition of a five-story brick building with a two-story rear extension, at 31 West 17th Street and a brick dwelling at 26 West 18th Street.
Owner -- Irbil Realty Wrecker -- John Candela

REFERENCES

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.

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33-35 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/19]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Meteor Realty & Construction Co.

DATE OF CONSTRUCTION: 1907-08

DESCRIPTION

This eleven-story,neo-Renaissance style store and loft building, characteristic of the later development period of the district, is located in the middle of the block. Fifty feet wide, it is faced in off-white brick above a three-story limestone base, painted at the first story, and has terra-cotta decoration above the eighth story. The building is capped by a metal cornice supported by six elongated console brackets. Most of the windows have early, or original two-over-two double-hung wood sash.

The ground story still maintains a standing seam metal storefront hood although the storefront is recent. Segmentally-arched limestone entrances at each side of the storefront have pedimented hoods with carving in the tympana, carried on garlanded brackets. Both doors are recent replacements. The three-bay format which characterizes the first nine stories is established at the first story. At the second story, one-over-two double-hung windows, under transoms, flank a central tripartite window with pivoting sash and a stationary central sash under transoms; the mullions are decorated cast iron. A modillioned limestone cornice spans the facade above the second story. The mullions in the center bay are decorated from the second through the eighth stories. The third story, spanned by a carved limestone beltcourse, has four sash in the center bay. The fourth through eighth stories are faced with brick; the window configuration is similar to that at the third story. Splayed lintels with keystones adorn the windows in the end bays up to the seventh story; decorative pressed-metal spandrels separate the central windows between the fourth through seventh stories. A similar grouping of windows on the ninth story rises above a beltcourse similar to the one over the third story below, and is surmounted by a bracketed and dentiled terra-cotta cornice with four stylized console brackets and a center cartouch. The upper two stories have five window bays. The lintels of the tenth story have incised keystones. The eleventh-story windows have segmentally-arched, terra-cotta lintels and undecorated limestone sills.

The eastern elevation, which is visible from the parking lot at number 31 West 17th Street, contains the outline of a four story rowhouse. There is no applied architectural detail. The brick wall is punctuated by irregularly shaped and spaced windows.

The western elevation has no applied architectural detail. There are irregularly spaced bays of one-over-one windows and paired windows visible over the roof of number 37 West 17th Street.

The rear wall, visible from the parking lot at number 24-30 West 18th Street, is red brick painted, white above the eighth story, with two bays of four three-over-three metal sash with a continuous stone sill. The first story has a small rectangular addition with a door. A larger entrance with metal infil is at the eastern end. A metal smoke stack exits from the eighth story.

HISTORY

Built in 1907-08 for the Meteor Realty & Construction Co., this store and loft building was designed by the well-known architectural firm of Schwartz & Gross. Early tenants were in the apparel trade as was typical for the district. This building replaced two dwellings, one brick, and one brownstone-fronted.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 494-1907 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 290.
Phillips Elite Directory, 1911, 1913.

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37 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/17 in part -- formerly lot 18]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Charles Abbott French	A.C. Olsen

DATE OF CONSTRUCTION: 1905-06

DESCRIPTION

This seven-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-five feet wide, it has a facade designed in three sections: a two-story carved limestone base; a four-story buff-colored brick mid-section organized into a single segmental-arched bay with rusticated brick piers; and a three-bay seventh story with a continuous bracketed limestone lintel. The fascia over the second story has dentils and carved, classically-inspired decoration. The columns supporting the fascia have egg and dart moldings and fleur-de-lis at the capitals. The arch over the sixth story is formed of terra cotta with a center shield draped with garlands. The modillioned metal cornice has been recently lost in a fire.

HISTORY

Built in 1905-06 for A. C. Olsen, this store and loft building was designed by Charles Abbott French. Early tenants were characteristic of the district and included: shirt waist, fur, and childrens clothing businesses from around 1906 to 1917; and the Physical Culture Restaurant, around 1913. This building replaced a brownstone-fronted dwelling.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 1313-1905 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 291.

Phillips Elite Directory, 1911, 1913, 1917.

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39 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/17 in part]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
George H. Anderson	C. H. Nelson

DATE OF CONSTRUCTION: 1906

DESCRIPTION

This seven-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-five feet wide, it is faced in white brick above a two-story limestone base, and is very similar to its neighbor at number 37 West 17th Street. It differs in having decorated impost blocks at the fifth story; in the use of a flat arch instead of a segmental arch at the sixth story; in the slightly narrower width of the spandrels between the stories; and with the use of wider windows at the seventh story. The modillioned cornice has been removed.

The western elevation, visible from the parking lot at number 41 West 17th Street, is completely stuccoed. There is no applied architectural detail.

HISTORY

Built in 1906 for C. H. Nelson, this store and loft building was designed by George H. Anderson. It is similar in style to number 37 West 17th Street, although it was designed by a different architect. This building housed a restaurant in 1913. It replaced a brownstone-fronted dwelling.

DEPARTMENT OF BUILDINGS INFORMATION

*1906: NB 466-1906 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 292.
Phillips Elite Directory, 1913.

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41-43 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/15]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DATE OF CONSTRUCTION: 1939

DESCRIPTION

This parking lot which is located near the middle of the block, extends through the block from 17th Street to 18th Street. It is 50 feet wide on West 17th Street and 25 feet wide on West 18th Street. At the southwest corner, facing West 17th Street, is a small, modern glass and aluminum booth used by the parking lot attendants.

HISTORY

Created in 1939 with the demolition of a six-story brick building at number 43 West 17th Street, and a six-story block-through building at number 41 West 17th Street, this parking lot also contained a gas station. In 1942 an eight-by-twelve-foot temporary structure was built for use as a candy stand; it was recently replaced by a glass and aluminum parking lot attendants' booth.

DEPARTMENT OF BUILDINGS INFORMATION

1939: Demo 351-1939 [Source: Demolition Application]
Demolition of a six-story brick building at number 43 West 17th Street and a block through six-story brick building at number 41 West 17th Street.
Owner -- State Insurance Fund
Contractor -- International Wrecking Co.

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.

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45 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/14]

See listing under 42 West 18th Street

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47-51 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 819/10]

See listing under 44-48 West 18th Street

##########

WEST 17TH STREET
Between Fifth Avenue and Sixth Avenue
South Side

2-6 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/51]

See listing under 114-116 Fifth Avenue

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8-10 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/56]

TYPE
Office/Warehouse

STYLE
Mid 20th c. commercial

ARCHITECT
Belfatto & Pavarini

ORIGINAL OWNER
Catholic Medical Mission, Inc.

BUILDER
Joseph H. Belfatto

DATE OF CONSTRUCTION: 1961-63

DESCRIPTION

This three-story office/warehouse building, forty-five feet wide and located near the Fifth Avenue end of the block, is faced in two colors and two bonds of brick. The first story, of dark brick laid in common bond, is recessed behind three piers of light brick. On the left there is a metal-and-glass entrance vestibule; on the right there are two metal service doors. The upper two stories are composed of vertical bands of alternating light and recessed dark brick in stretcher bond. The latter contain operable metal windows framed between two fixed panes. A brick chimney and rooftop structure are visible from the street.

HISTORY

This site was originally two lots. The eastern lot (8 West 17th Street) contained a four-story brownstone dwelling, built in c.1851-52 by William Cullen Bryant (1794-1878). As the editor of the successful "Evening Post" and an avid abolitionist, Bryant lifted journalism to a place of high regard and national influence. A noted naturalist, he also was one of this country's finest poets. The western lot (10 West 17th Street) also contained a four-story brownstone dwelling, built in c.1850-51 by someone named Bates. Other tenants of these buildings, who were characteristic of the district, included the American Jersey Cattle Club, clothiers, and a corset wholesaler.

In 1961 owner Louis Pisacreta had the buildings on the merged lots demolished. A new structure was erected for the Caltholic Medical Mission,

Inc. by contractor Joseph H. Belfatto in 1961-63.

DEPARTMENT OF BUILDINGS INFORMATION

1961: Demo 713-1961 [Source: Demolition Docket]
Two brick buildings demolished.
Owner -- Paterno Construction Company Builder -- Louis Pisacreta

*1961-63: NB 95-1961 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
"Bryant, William Cullen," Dictionary of American Biography.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 264.
New York City, Tax Assessment Records, Ward 18, 1848-1853, Municipal Archives and Records Center.
Phillips Elite Directory, 1904, 1911.

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12 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/58]

TYPE	STYLE
Store and Loft	Early 20th c. commercial
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Brody, Adler & Koch Company

DATE OF CONSTRUCTION: 1911-12

DESCRIPTION

This twelve-story early 20th-century commercial style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Thirty feet wide, it is faced in limestone and brick. The two-story base, edged in a simple limestone frame on a granite base contains a wood storefront (with paneled bulkhead, large shop windows with side lights, all capped by transoms, and paired wood-and-glass paneled doors, also with transoms) at the first story; at the second story are six recent one-over-one double-hung metal sash windows with transoms and air conditioner grilles. A spandrel covered with rough brick divides the two stories.

The ten-story shaft, laid in English bond, has two narrow end piers and brick spandrels which frame rows of five windows identical to those of the second story. A stone string course is found at the sill of the eleventh story. The stone parapet is composed of a segmental arch above intertwined forms and embellished pier heads.

The eastern elevation is a brick wall with arched openings with two-over-four double-hung windows. A roof-top water tank is visible from the street.

HISTORY

This structure was designed by Schwartz & Gross for Brody, Adler & Koch Company, a real estate firm responsible for several office and loft buildings in midtown Manhattan. Erected in 1911-12, it replaced one three-story masonry structure. Tenants of the new building, who were characteristic of the district, included Buster Brown's Hosiery Mill and shirtwaist and neckware merchants. The windows above the first story, originally containing one-over-one double-hung sash, were replaced during the 1980s.

DEPARTMENT OF BUILDINGS INFORMATION

*1911-12: NB 206-1911 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Joseph M. Brody obituary, New York Times, Sept. 6, 1940, p.21.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 265.
Phillips Elite Directory, 1913.
Real Estate Record & Guide 87 (Apr. 22, 1911), 740.

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14-16 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/59]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	Samuel J. Silberman

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This twelve-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty feet wide, the facade is clad in limestone and brick and organized in a tripartite scheme.

The two-story limestone base frames, on the first story, a tripartite central bay with a sheet metal front (with paired central metal-framed doors with a transom and side windows) surmounted by a band of transom windows. This is surmounted on the second story by a central fixed-pane window with an original wood frame flanked by smaller pivoting wood sash windows, all with transoms. The base has end bays, each with a segmental arch entrance surmounted by a cornice with consoles and garlands. The metal-and-glass doors with transom on the left are recent additions. On the right, there is an apparently historic wood-paneled door with a double transom. The entrances are surmounted by rectangular openings with one window and a transom (on the right) and two one-over-one double-hung sash windows (on the

left) and a simple entablature.

On the seven-story shaft, end bays of coursed brick are pierced by one opening per story; those on the third story have rounded stone "pediments" with keystones, and the others have prominent stone sills. These bays frame bands of four windows separated by paneled pilasters and by embellished metal panels. Above the third story, they have patterned metal railings. A cartouche with a man's head crowns the uppermost story of the shaft. These windows have historic one-over-one (some are two-over-one) double-hung wood sash.

The three-story top is composed of five bays separated by pilasters. The tenth story contains windows which alternate with brackets. The eleventh story has windows with cornices pierced by keystones. The twelfth story has simple window openings. These three stories contain both single wood sash and paired metal sash one-over-one double-hung windows. The cornice was removed in the 1980s, leaving a bare parapet.

The western elevation is a brick wall pierced by windows.

HISTORY

This building was designed by Buchman & Fox for Samuel J. Silberman and erected in 1906-07, replacing two masonry structures. Among its tenants, who were characteristic of the district, were sellers of cloaks and suits and a shirtwaist merchant.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 653-1906 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 266.

Phillips Elite Directory, 1911, 1913.

##########

18 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/61]

TYPE
Driveway and Loading Dock

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DATE OF CONSTRUCTION: 1960s

DESCRIPTION

This one-story brick structure, twenty-five feet wide, has a door with a metal canopy. It is set back behind an asphalted and sloped driveway and an L-shaped concrete platform set on masonry blocks and level with the sidewalk. Another metal canopy is attached to the adjacent building to the west. A metal gate stands along the edge of the sidewalk.

HISTORY

On this site stood a brownstone-fronted Greek Revival dwelling of three stories and a basement. In 1911-12 owner Mrs. Emily M.R. Spencer commissioned Schwartz & Gross to convert it for store and office uses by rebuilding the front wall and raising the ceiling of the top story. The building was demolished, apparently in the late 1960s, and replaced by the current structure, driveway, and platform.

DEPARTMENT OF BUILDINGS INFORMATION

1911-12: Alt 2434-1911 [Source: Alteration Application]
Front wall rebuilt; building converted from dwelling to store and office use.
Architect -- Schwartz & Gross Owner -- Mrs. Emily M.R. Spencer

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0460-A4, B2.

##########

20 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/63]

TYPE	STYLE
Store and Loft	Free Classical
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	20 West 17th Street Construction Co

DATE OF CONSTRUCTION: 1910-11

DESCRIPTION

This twelve-story Free Classical store and loft building, characteristic of the later development phase of the district, is located at the middle of the block. Thirty-three-and-one-half feet wide, the facade is clad in limestone, brick, and terra cotta, and organized in a tripartite scheme.

The two-story base has two halves. The first story, altered to match the newer building to the west, is brick with a recessed section containing metal-framed windows, above a stuccoed bulkhead, and doors. The second story, sheathed in limestone and surmounted by a modillioned string course, contains three fixed-pane metal-framed windows with transoms.

The eight-story shaft section is defined by brick side piers with stylized capitals and stone arches with keystones which encompass the bays at the section's top story. Each of the three bays contains a pair of one-over-one double-hung metal sash windows resting on a continuous stone sill. Brick spandrels are embellished with stone cartouches flanked by raised brick panels.

The two-story top is also framed within brick side piers with stylized cap-

itals. Each story has six one-over-one double-hung metal sash windows. The spandrels between the two stories are brick. The twelfth story is surmounted by six decorative terra-cotta lunettes which merge with the cartouche-encrusted cornice.

The eastern elevation is a brick wall, painted white, with double-hung windows and brick returns. The outline of the side wall of the building which once occupied the lot to the east is visible at the lower portion of the eastern elevation.

The western elevation is a red brick wall with light brick returns and double-hung windows.

HISTORY

This building was designed by Schwartz & Gross for the 20 West 17th Street Construction Company and was erected in 1910-11, replacing one masonry structure. Tenants, who were characteristic of the district, included sellers of tea gowns, cloaks, and suits.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: NB 869-1909 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 268.
Phillips Elite Directory, 1911.

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22-24 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/64]

TYPE	STYLE
Office	Mid 20th c. commercial
ARCHITECT	ORIGINAL OWNER
Gustave W. Wandelmaier	American Institute for the Blind

DATE OF CONSTRUCTION: 1946-47

DESCRIPTION

This four-story office building is forty-four-and-one-half feet wide and located at the middle of the block. The brick facade, laid in common bond, frames a long horizontal opening edged in stone on each story. The first story contains a band of metal-framed fixed-pane windows, interrupted by ventilating grilles and resting on a painted stone bulkhead, and three metal doors with glass transoms.

The second and third stories retain the original bands of five-pane-high metal-framed windows, two of which have been replaced by ventilating grilles. The fourth story has been altered to accommodate four bays of three windows each with two panes. Stone coping caps the facade.

HISTORY

This site was originally two separate lots. The eastern portion (22 West 17th Street) contained a brick dwelling of four stories (originally three plus basement) built circa 1847-48 for M. Miller. The western portion (24 West 17th Street) contained a dwelling of four stories built circa 1847-48 for F.W. Edmonds. Later tenants of these structures, who were typical of the district, included merchants of buttons and a restaurant.

The two lots were merged and in 1946 the two former dwellings were demolished. The existing four-story structure, designed by Gustave W. Wandelmaier for the American Institute for the Blind, was erected in 1946-47.

DEPARTMENT OF BUILDINGS INFORMATION

1946: Demo 244-1946 [Source: Demolition Application]
Two four-story brick structures demolished.
Owner -- American Institute for the Blind
Wrecker -- Associated Wreckers Inc.

*1946-47: NB 97-1946 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 269.
New York City, Tax Assessment Records, Ward 18, 1847-1848, Municipal Archives and Records Center.
Phillips Elite Directory, 1911, 1913, 1917.

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26-32 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/66]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
William C. Frohne	Philip Braender

DATE OF CONSTRUCTION: 1907-08

DESCRIPTION

This twelve-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Ninety-three-and-one-half feet wide, it is faced in limestone, brick, and terra cotta. The facade is organized in a tripartite scheme.

The three-story coursed limestone base is composed of pilasters with lion's head capitals; these flank end bays which contain pedimented door surrounds with Ionic pilasters and wreath-embellished friezes. The left bay has paired wood service doors with a transom. The two stories above the door surrounds contain wide one-over-one pivoting sash windows flanked by narrow windows of similar type. The three central bays feature fluted Ionic half-columns on tall bases. At the first story a recessed central entrance of paired metal service doors with ventilating grille transoms and glass side windows are flanked by show windows composed of two large panes of glass above paneled wood bulkheads. The second and third stories contain pivoting wood-framed windows; those flanking the half-columns are very narrow and

have fixed panes, which are capped on the second story by transoms. The base is surmounted by a simple stone cornice.

The shaft section, composed of a terra-cotta-faced transitional story and eight stories framed by brick piers, has paired one-over-one windows, some of which are double-hung while others pivot. The transitional story has piers, decorated with cartouches, which support an entablature. The remaining stories have brick spandrels.

The top is composed of shallow terra-cotta arches which terminate each bay and are embellished with helmeted heads. A modillioned metal cornice surmounts the facade.

The eastern elevation is a red brick wall with double-hung windows and light brick returns.

The western elevation is a dark brick wall with light brick returns.

HISTORY

Constructed in 1907-08 this edifice replaced four brick buildings. It was designed by architect William C. Frohne for Philip Braender, a prolific builder and real estate operator who erected over 1,500 houses, apartments, flats, and fireproof buildings in New York. Among the tenants of this building, who were characteristic of the district, were merchants of tea gowns, cloaks and suits, shirtwaists, and embroidery.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 290-1907 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 221.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 270.

Phillips Elite Directory, 1911, 1913, 1917.

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34 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/70]

TYPE
Store & Loft

STYLE
neo-Renaissance

ARCHITECT
Samuel Sass

ORIGINAL OWNER
A. Orently

BUILDER
A. Orently

DATE OF CONSTRUCTION: 1907-08

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-eight-and-one-half feet wide, it is faced in stone, terra cotta, and brick. The facade is organized in a tripartite scheme with boldly scaled and somewhat abstracted detail.

The two-story stone base has coursed piers supporting a simple metal cornice. At the first story, paneled metal piers separate the central show window, set on a wood bulkhead and with retractable metal gates, from paired wood-and-glass doors. At the second story, there are three service doors leading to the metal fire escape which runs to the top story.

The six-story shaft section, consisting of a coursed light-colored brick transitional story and five brick stories, has four window openings per story which contain one-over-one double-hung wood sash windows, multi-paned metal windows, and emergency escape doors. The windows on the transitional story have flat arched lintels in stone; the others have a similar motif in brick.

The two-story top is articulated by coursed brick end piers which rest on elaborate console brackets and by two Ionic half-columns which rest on bases supported by consoles. Doors and windows repeat the pattern below. A modillioned metal cornice surmounts the facade.

The western elevation is a brick wall with double-hung windows set within openings that have been partially filled in. Two rooftop water towers are visible from the street.

HISTORY

This building was designed by Samuel Sass for A. Orently and erected in 1907-08, replacing one stone-fronted structure. Tenants, who were characteristic of the district, included many cloak and suit merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 65-1907 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 271.
Phillips Elite Directory, 1911.

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36 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/71]

TYPE	STYLE
Converted Dwelling	--/Early 20th c. comm.
ARCHITECT	ORIGINAL OWNER
Unknown/Erwin Rossbach	H. Oliver

DATE OF CONSTRUCTION: 1850/1909

DESCRIPTION

This five-story converted dwelling, twenty-five feet wide and located at the middle of the block, displays a 1908-09 commercial facade, a change of the sort which regularly occurred during the early twentieth century within the district. The facade is framed between two deeply coursed brick piers.

The three-story cast-iron storefront has been recently altered at the first story, where a metal door with a transom, paired metal service doors, and a show window are surmounted by a metal cornice. The identical second and third stories retain the historic features: a wide central bay with two fixed panes flanked by decorative panning and end bays with multi-paned upper portions and lower portions hidden behind signs. Each bay has a transom; the two stories are separated by paneled spandrels.

The fourth and fifth stories, faced in brick, each contain four one-over-one double-hung wood sash windows. On the fourth story, they are surmounted by flat stone arches with raised keystones and voussoirs. The fourth story is surmounted by a metal cornice. Another metal cornice, once at the top of the facade, has been removed and replaced by an exposed brick parapet.

The western elevation is a dark brick wall with light brick returns.

HISTORY

A four-story brownstone-fronted dwelling was erected on this site for H. Oliver between 1849 and 1851. Samuel Bergman commissioned architect Erwin Rossbach to convert the structure to commercial use in 1908-09 with the addition of a three-story storefront and alterations to the upper two stories. Tenants, who were typical of the district, included cloak and suit merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1909: Alt 2405-1908 [Source: Alteration Application]
Storefront inserted at three lowest stories; alterations to facade at upper two stories.
Architect -- Erwin Rossbach Owner -- Samuel Bergman

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 272.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1890, 1911.

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38 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/19 in part]

TYPE	STYLE
Altered Dwelling	Does Not Apply
ARCHITECT	ORIGINAL OWNER
Unknown	Edwin Snyder

DATE OF CONSTRUCTION: c.1849-51/1980

DESCRIPTION

This six-story altered dwelling, twenty-five feet wide and located at the middle of the block, is faced in dark brick and stucco. It now shares a lot with 27 West 16th Street (which is not included within the historic district.)

At the first story, which is covered in stucco, there are three recent one-over-one double-hung metal sash windows with security bars. At the second through fifth stories, stuccoed vertical bands separate three window openings per story. The sixth story is stuccoed, has two window openings, and a parapet with metal railing. A metal fire escape runs from the sixth to the second story.

West 17th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 38 West 17th Street

HISTORY

A brownstone-fronted Italianate dwelling of four stories with a basement was erected on this site between 1849 and 1851 for Edwin Snyder. A family by the name of Knox occupied the house for many years later in the century. In the late 1970s, the facade was totally stripped and refaced, the basement was converted into a first story, and a sixth story was added.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 273.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1890.

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40-42 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/73]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Meteor Realty & Construction Co.

DATE OF CONSTRUCTION: 1909-10

DESCRIPTION

This twelve-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located at the middle of the block. Fifty feet wide, it is faced in limestone, brick, and terra cotta. The facade is organized in a tripartite scheme.

The two-story rusticated limestone base features a broad semi-elliptical arch, crowned with a console-and-foliate keystone, which frames a recent first-story shopfront of metal, stucco, and glass with a roll-down security

gate, an original metal cornice and hood, and a second-story ensemble of three original pivoting wood-frame windows with curved-top transoms. Each end bay (now painted) has a chamfered hooded entry with bundled laurel; the left one contains recent paired metal-and-glass doors with a transom and the right one has a metal service door. At the second story, each bay has a one-over-one double-hung wood sash window.

The seven-story midsection is arranged within an arcade consisting of a five-bay central section and flanking end bays. A transitional story of banded limestone and white brick is surmounted by a terra-cotta cornice embellished with bezants and a continuous pattern. The six stories above are faced in white brick. Each story contains two end windows and five central windows; on the third through twelfth stories, all are recent one-over-one double-hung metal sash windows with transoms, except those on the eighth story which are tilting metal-framed panes over fixed panes. On the ninth story the central windows are grouped beneath a semi-elliptical arch and the end windows are round arched.

The top section begins with the tenth story which is identical to the third story, including the cornices. The eleventh and twelfth stories are articulated by molded piers which are surmounted by terra-cotta arches. The narrow end bays each have a single window, and the wider central bays each have paired windows. The brick parapet has had its iron cornice removed.

The eastern elevation is a dark brick wall with double-hung windows and light brick and terra-cotta returns.

The western elevation is a dark brick wall with double-hung windows and light brick and terra-cotta returns. A rooftop water tank is visible from the street.

HISTORY

Designed by Schwartz & Gross for the Meteor Realty & Construction Company and erected in 1909-10, this building replaced two brownstone structures which contained a dressmaker among their tenants. Tenants of the new building, who were characteristic of the district, included sellers of buttons and cloaks and suits.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-10: NB 278-1909 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 274.
Phillips Elite Directory, 1911.
Trow's Business Directory, 1900.

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44 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/75]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	E. Moorewood

DATE OF CONSTRUCTION: c.1860-61

DESCRIPTION

This five-story Italianate altered dwelling is sixteen-and-one-half feet wide and located near the Sixth Avenue end of the block. While the building was altered for commercial use in 1913, a typical change for residential buildings within the district, the metal and glass storefront at the first story is of recent date. On the left, four metal stairs with metal railing lead to two doors, one with historic leaded glass transom, and on the right, a metal-and-glass door covered with a metal gate leads into the basement.

The upper four stories, still faced in brownstone, each contain two recent one-over-one double-hung metal sash windows. A metal cornice, partially intact, surmounts the facade and a metal fire escape reaches from the second to the fifth stories. Before its unsympathetic alterations, this building was probably identical to 48 West 17th Street.

West 17th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 44 West 17th Street

HISTORY

Constructed in 1860-61 for E. Moorewood, the building was originally a rowhouse of five stories with an American basement; it was purchased by Walter Stanton in 1862. Owner Sally W. Oakley had architect Mitchell Bernstein convert it for store and loft purposes in 1913 by extending the basement and first story to the building line in 1913. Among its tenants, who were characteristic of the district, was a button company.

DEPARTMENT OF BUILDINGS INFORMATION

1913: Alt 2870-1913 [Source: Alteration Docket]
Front wall at basement and first story removed and building extended to building line; conversion to store and lofts.
Architect -- Mitchell Bernstein Owner -- Sally Oakley

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 275.
New York City, Tax Assessment Records, Ward 18, 1860-1862, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1917.

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46 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/76 in part]

TYPE
Mult. Dwell./French Flats

STYLE
Queen Anne

ARCHITECT
Henry Martyn Congdon

ORIGINAL OWNER
Walton Ferguson

BUILDER
Jeans & Taylor

DATE OF CONSTRUCTION: 1889

DESCRIPTION

This five-story Queen Anne multiple dwelling, a building type occasionally found in the middle development phase of the historic district, is almost seventeen feet wide and located near the Sixth Avenue end of the block. The facade is clad in brick and stone (now painted). The first story has alternating bands of rough and smooth stone, pierced by two arched openings. That on the left, covered by an awning of recent date, leads via a staircase to two doors, also of recent date. That on the right, now partially filled in, contains a new metal window in the original wood frame; below it, a staircase with metal railings leads to paired metal basement doors through a rectangular opening in the water table.

A three-sided wood oriel surmounted by a metal railing spans the second and third stories; at each story it contains four one-over-one double-hung metal sash windows set below fixed transoms. At the second level the oriel is flanked by piers composed of alternating layers of brick and rough stone. At the third story it is framed by trebled colonnettes, of curved brick, and terra-cotta capitals, which support an arch with molded archivolts at the fourth story. Two recent one-over-one double-hung metal sash windows share a segmental-arched opening at that level. At the fifth story two round-arched openings with dentiled archivolts contain recent flat-headed one-over-one double-hung metal sash windows. Their stone sills rest on a decorative terra-cotta band. The brick cornice is composed of a round-arch corbel table with raised pinnacles.

HISTORY

Designed by Henry Martyn Congdon for Walton Ferguson, this building was erected in 1889 by James & Taylor on a previously unbuilt lot. Among the building's tenants, who were characteristic of the district, was a button company. The stoop, which was removed in 1934, was later replaced.

DEPARTMENT OF BUILDINGS INFORMATION

*1889: NB 55-1889 [Source: New Building Application]

1934: Alt 1058-1934 [Source: Alteration Docket]
Among other changes, the stoop was removed.
Architect -- Louis B. Santangelo
Owner -- J.L. Buttenweiser (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 276.
Phillips Elite Directory, 1917.

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48 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/76 in part -- formerly lot 77]

TYPE	STYLE
Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	John Ferguson

DATE OF CONSTRUCTION: c.1859-61

DESCRIPTION

This five-story Italianate brownstone-fronted dwelling, characteristic of the first development phase of the district, is approximately seventeen feet wide and located near the Sixth Avenue end of the block. The rusticated first story contains an arched entry, surmounted by a cornice on consoles, through which a low staircase leads to two recessed doors, of recent date. The round-arched window opening has been partially filled in and now contains a new metal sash window in an original wood frame; below this, a

metal staircase with metal railings leads down to paired metal basement doors through a rectangular opening in the water table.

Each of the upper four stories, which are painted gray, contains two window openings, originally surmounted by cornices; only those of the third and fourth stories remain intact. Windows have one-over-one metal sash. A metal cornice, partially intact, surmounts the facade and a metal fire escape runs from the second to fifth stories.

HISTORY

This dwelling was under construction for John Ferguson in 1860. It remained a residence throughout the nineteenth century and eventually was divided into multiple-dwelling units.

REFERENCES

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Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 277.
New York City, Tax Assessment Records, Ward 18, 1860-1865, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1887, 1890.

##########

50-54 WEST 17TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 818/78]

TYPE
Store and Loft

STYLE
neo-Renaissance

ARCHITECT
James Connell

ORIGINAL OWNER
Widbern Realty Company

BUILDER
Fleischmann Brothers Co.

DATE OF CONSTRUCTION: 1910-11

DESCRIPTION

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block (and at the western boundary of the historic district.) Sixty-six feet wide, it is faced in limestone and brick.

The two-story limestone base has coursed stone piers flanking end bays. On the left, a frontispiece with granite Doric half-columns frames recent metal-and-glass doors with transom. On the right, a frontispiece with limestone Doric pilasters frames service doors with transom. Each end bay contains, at the second story, paired one-over-one double-hung wood sash windows with transoms. Between these end bays is a recently installed wood storefront surmounted by the original wood storefront cornice. Above, two cartouche-embellished piers separate single windows from a central group of three--all resembling those in the end bays. A stone cornice with bezants surmounts the base.

The eight-story brick shaft is divided into three sets of three-window segments. All windows have original one-over-one double-hung wood sash and their openings are spanned by flat arches with raised stone keystones, except the tenth-story windows which have terra-cotta flat arches. The fourth- through tenth-story windows rest on continuous terra-cotta sills decorated with a Greek key motif.

The two-story terra-cotta-clad top has pilasters which divide it into three bays of three windows each, which are separated by half-columns. Spandrels feature console keystones and garlands. The stuccoed parapet is missing its cornice.

The western elevation is a dark brick wall with light brick and terra-cotta returns and double-hung windows.

The eastern elevation is a brick wall, partially stuccoed, with light brick and terra-cotta returns and double-hung windows.

West 17th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 50-54 West 17th Street

HISTORY

Designed by James F. Connell, a Staten Island architect, for the Widbern Realty Company and erected in 1910-11, this building replaced three brick structures. The new building had among its tenants shirtwaist merchants--a business typical of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: NB 363-1910 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 33.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 278.
Phillips Elite Directory, 1913, 1917.

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EAST 18TH STREET
Between Fifth Avenue and Broadway

The block of East 18th Street between Fifth Avenue and Broadway is diverse in character, reflecting the successive waves of commercial development within the historic district. On the south side narrow store and loft buildings, ranging in height from eight to ten stories are interspersed with six-story store buildings and the district's only firehouse. The store and loft buildings share certain characteristics; among them are: a common building line, facade designs based on neo-Renaissance and Beaux-Art styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone and terra cotta, and classically-inspired ornament, generally concentrated at the base and top. The north side contains a twelve-story office building at the Fifth Avenue corner and a series of six-to-eight story store buildings. The store buildings are characterized by a strong horizontality and large regularly-spaced bays.

This block, like the others in the district, was originally developed with single-family dwellings. As the character of Broadway changed from residential to commercial, once-private residences on the adjacent side streets were adapted to the needs of commerce with the insertion of two-story shopfronts at the basement and parlor floor levels. Larger store buildings, characteristic of the middle development phase of the historic district, began to replace the houses in the 1860s, most notably Griffith Thomas's Hoyt Building (1868) on the north side at the Broadway end (see 873-879 Broadway) and his cast-iron building at number 18-22 on the south side. Both of these buildings were occupied by A.A. Vantine, an importer of Oriental goods, in the 1890s. Also of note are William Schickel's annex for Arnold Constable (1883-84) at number 9-13 and his Venetian Building (1887) at number 12, built for the same client as number 18-22. The store and loft buildings constructed in the 1890s and the early years of the twentieth century are characteristic of the later development phase of the historic district. The facade organization reflects the original use of these buildings: wholesale or retail stores at the first, and sometimes second, stories, and loft space for wholesale, warehouse, and manufacturing purposes above. Tenants were businesses specializing in the manufacture and sale of clothing and related accessories, home furnishings specialists, decorators, and publishers. Related to the store and loft building type is the Constable office building (1895), part of the Arnold Constable complex (see 109-111 Fifth Avenue).

18-22 East 18th Street

9-13 East 18th Street

EAST 18TH STREET
Between Fifth Avenue and Broadway
North Side

1-7 EAST 18TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 847/1]

See listing under 109-111 Fifth Avenue

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9-13 EAST 18TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 847/62 in part]

ARNOLD CONSTABLE ANNEX

TYPE
Store and Lofts

STYLE
Renaissance Revival

ARCHITECT
William Schickel

ORIGINAL OWNER
Arnold Constable & Co.

BUILDER
Marc Eidlitz

DATE OF CONSTRUCTION: 1883-84

SUMMARY

This five-story Renaissance Revival store and loft building, characteristic of the middle development phase of the historic district, is located in the middle of the block. It is 69 feet wide, faced in brick with brownstone trim over a cast-iron and steel frame. Designed by William Schickel, it was built in 1883. With its prominent base and strongly articulated bays its design foreshadows that of the much larger Constable Building next door, built eleven years later by the same architect and builder. A recent careful remodeling preserves the original windows and essential features of the ground level, except the eastern door.

HISTORY

This store and loft structure was built in 1883 by Arnold Constable & Co. as an extension of their already very large store along the entire north side of the block (see 881-887 Broadway). It was a retail store on the lower floors and had manufacturing above. This building was perpendicular to the original and connected to it through arcades across the entire width of the building on the two lower floors and by a bridge on the upper floors. The architect and builder were the prominent firms of William Schickel and Marc Eidlitz, respectively.

In 1915, the owner, the estate of Henrietta Constable, converted the entire Arnold Constable & Co. complex from retail to wholesale purposes. In 1985

the firm of MSG Architects converted the old ground floor retail space into a stylish restaurant, highlighting the original structural features of the building.

ARCHITECTURE

EAST 18TH STREET FACADE
The facade of this five-story building is a composition of three stacked pilaster orders with differentiated end bays. Ornament, although derived from Renaissance and Baroque sources, is more severe than that on the earlier components of the complex. The walls are red brick laid in running bond with what appears to be brownstone trim, all painted a uniform cream color in recent years. The orders, all Doric, are of one, two, and two stories from bottom to top.

The one-story rusticated base has a two-part doorway composition in each end bay and three cast-iron storefronts in between. Each doorway composition consists of a vertically-oriented, simply framed door beneath a horizontally-oriented, more elaborately framed window of complementary proportions. The western entry contains a 19th-century folding iron door. The eastern door is a recent aluminum type. The original cast iron of the three storefronts is intact, although the glass in the wider, central bay has been recessed to form an entry vestibule. This is entered by a stoop with cast-iron posts and recent brass railings.

The second two-story Doric tier has a window with a pedimented lintel beneath a window with a projecting lintel in each end bay and three recessed central bays with paneled spandrels.

The top two-story Doric tier is similiar, with each end bay consisting of a window with a rounded pediment beneath a small framed rectangular window. In the three recessed central bays the upper story of windows is arched. The facade is crowned by a projecting sheet metal cornice.

DEPARTMENT OF BUILDINGS INFORMATION

*1883: NB 828-1883 [Source: New Building Application]

1915: Alt 1783-1915 [Source: Alteration Application]
Conversion of Arnold Constable complex for wholesale business only, consisting of entry, window, and interior alterations.
Architect -- Cady and Gregory
Owner -- Henrietta Constable (Estate of)
Tenant -- Arnold Constable & Co.

East 18th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 9-13 East 18th Street

REFERENCES

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Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 67.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.

Moses King, King's Handbook of New York City (Boston, 1893), 844.

Landmarks Preservation Commission, Research Files.

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Manhattan Land Book (New York: G. W. Bromley, 1955), pl. 43.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 177.

Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 187.

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15-17 EAST 18TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 847/16]

See listing under 873-879 Broadway

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EAST 18TH STREET
Between Fifth Avenue and Broadway
South Side

2-4 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/71]

See listing under 105-107 Fifth Avenue

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6 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/6]

See listing under 5 East 17th Street

##########

8 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/69]

TYPE	STYLE
Converted Dwelling	None
ARCHITECT	ORIGINAL OWNER
Unknown	Robert Pettigrew

DATE OF CONSTRUCTION: 1845/c.1950

DESCRIPTION

This three-story converted dwelling, located near the Fifth Avenue end of the block, has a recent brick facade. At the ground story, a storefront with wood transoms has been covered by plywood panels. It is flanked by iron piers from an early storefront with fluted bases and incised capitals. The ground story is capped by a course of concrete. The second and third stories are brick, each with three modern one-over-one windows. There are three air conditioners installed through the wall. The building retains the height and width of the original dwelling.

HISTORY

Originally constructed in 1845 as a brick dwelling with three stories and a basement for Robert Pettigrew, this building was first partially converted for commercial use in 1881, a change which was typical of the district during this period. At this time, the first-story floor level was lowered and a storefront was installed at the first story. The first story was also extended twenty-six feet at the rear. Taylor & Sons, one of several piano stores located in the district, occupied the store in the 1890s. In 1902, interior alteration were made to convert the residential floors into lofts. Madame Ferrend, embroideries, was one tenant in the first decade of the twentieth century. In 1904, the storefront was altered for H.J.

Klappert, a restaurant which remained in the building for several years. Sometime in the middle of the twentieth century, a new brick facade was constructed on the building.

DEPARTMENT OF BUILDINGS INFORMATION

1881: Alt 440-1881 [Source: Alteration Application]
First-story floor lowered and first-story front removed, installation of a storefront. Extension of first story at rear of building, 25 feet deep.
Architect -- James Stroud Owner -- Alexander V. Blake
Builder -- N.L. Weeks

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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New York City, Tax Assessment Records, Ward 18, 1849, 1851, 1860, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 16, 1844, 1845, Municipal Archives and Records Center.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1905, 1913.
Trow's Business Directory, 1897.

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10 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/70]

See listing under 7 East 17th Street

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12 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/67]

VENETIAN BUILDING

TYPE	STYLE
Store	late 19th-c. commercial
ARCHITECT	ORIGINAL OWNER
William Schickel	John Duncan's Sons

DATE OF CONSTRUCTION: 1886-87

DESCRIPTION

This five-story late-nineteenth century commercial style store building, located at the middle of the block, is characteristic of the middle development phase of the district. Twenty-four feet six inches wide, the Venetian Building is clad in red brick with contrasting brownstone trim. At the ground story, brownstone piers with rock-faced bands and carved arabesque panels at the top flank an iron-framed storefront, part of which is original. The storefront is framed by a foliated molding and surmounted by a cornice with dentils and an egg-and-dart molding. Wood paneling covers the glazed areas of the storefront and its recessed entrance, although the transoms are still visible. Modern metal doors at the eastern side of the storefront are topped by two wood-framed transoms; the lower one contains the painted inscription: "Venetian Building 12." A modern sign is affixed to the frieze below the stone cornice which caps the base. Above, brick piers divide the facade into three vertical bays of square-headed window openings. The openings contain one-over-one wood sash windows, except for those at the second story which are modern wood-framed casement windows with transoms. Four flush stone bands intersect the second story, the uppermost band forming a lintel course outlined by a simple molding. The lintel course is repeated at the third story, capped by a stringcourse. The second and third stories, and the fourth and fifth stories, are separated by inset brick spandrel panels. A flush stone band runs across the top of the fourth-story windows. At the fifth story, the two end piers are topped with stylized Corinthian capitals and the two center piers with paired rosettes. A paneled frieze with festoons caps the fifth story and is surmounted by a modillioned iron cornice. The eastern elevation is red brick and has no significant architectural features.

HISTORY

The Venetian Building, designed by the successful commercial architect, William Schickel, was constructed in 1886-87 for John Duncan's Sons, the same firm which erected the building located at 18-22 East 18th Street in 1878. The site of the building was previously occupied by a brick stable, which may have been used by Engine Company 14, located in the adjacent firehouse.

East 18th Street Between Fifth Avenue and Broadway (South Side)
continuation of . . . No. 12 East 18th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1886-87: NB 271-1886 [Source: New Building Application]

1895: Alt 356-1895 [Source: Alteration Application]
Extend storefront twelve inches beyond the building line.
Owner -- John P. Duncan Carpenter & Builder -- John Downey

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York (New York, N.Y., 1868), vol. 2, pl. 45.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 167.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.

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14 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/66]

ENGINE COMPANY 14

TYPE	STYLE
Firehouse	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
N. Le Brun & Sons	New York City Fire Department

DATE OF CONSTRUCTION: 1894-95

DESCRIPTION

This three-story Beaux-Arts style firehouse is twenty-five feet wide and located in the middle of the block. The only building of its type within the historic district, it is clad in light brick with granite and terra-cotta trim, including a wealth of Italian Renaissance ornament. The ground-story base is matte-faced light-colored granite with a polished water table. A square-headed surround contains a centrally-planned garage door; the paneled wood door (not original) is inset behind a segmental hood. The lintel reads "14 Engine 14" in raised type, flanked by scallop

shells. To the east of the garage door is a window opening with an iron grille surmounted by a square opening with slats, and to the west is a wood pedestrian door with windows and a transom surmounted by a square window. Surmounting these openings are friezes of carved festoons, ribbons and paterae. The base is capped by a dentiled stringcourse with fretwork. The second and third stories, constructed of brick, are each pierced by one bay of three deep-set window openings, containing two-over-two metal sash windows. The second-story window openings have a sill course, fluted stone surrounds, and a shared egg-and-dart lintel. Flanking stone facing is keyed to the brickwork. The sprandel between the second and third stories is embellished with two bronze medallions, inscribed with "A.D." at the east and "1894" at the west, and a dedication plaque at the center, bearing the names of the fire commissioners and Napoleon LeBrun & Sons, the firm which designed the building. These are framed by ornamental foliated pendants and ribbons. The third-story window surrounds are formed at the ends by Ionic pilasters and at the center by two polished granite three-quarter Ionic columns from which an arcade springs. The windows are deeply set into square-headed openings topped by scalloped tympanums in the arches. The arcade is embellished with anthemion cresting. An ornate entablature caps the facade. An iron frieze of festoons, crossed horns, and arabesques is surmounted by a cornice with scallop shells between the modillions, and lion's heads along the upper edge.

HISTORY

Erected in 1894-95, the Engine Company 14 Building was one of many New York City firehouses designed by the noted architectural firm of Napoleon LeBrun & Sons between 1881 and 1895. The elegant facade reflects the influence of the 1893 World's Columbian Exposition in Chicago, which popularized the French Beaux-Arts style throughout America. The formality and grandeur of this classically-inspired style caused it to be widely adapted to public buildings of the period. Although smaller than most of the surrounding buildings, the design of the firehouse is compatible with many of the commercial buildings in the district, which display a variety of classical architectural elements. Engine Company 14 was organized in 1865, with the establishment of a paid New York City fire department. It appears that the company was located at 15 East 18th Street until 1879, when it moved to its present location. Two stables that probably served Engine Company 14 were formerly located at 10 and 12 East 18th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1894-95: NB 577-1894 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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"Engine House No. 14," American Architect & Building News 54 (1896), 31.
National Register of Historic Places, "New York City Firehouses: National Register Thematic Group," Department of the Interior (Prepared by the Office of Metropolitan History), 1980.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 169.
Daniel Pisark, "Old New York and Brooklyn Firehouses," (typescript, Landmarks Scholar Program) New York City Landmarks Preservation Commission, 1976, 54, 95-99.

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16 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/65]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	James A. Campbell

DATE OF CONSTRUCTION: 1902

DESCRIPTION

This ten-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Broadway end of the block. Approximately twenty-four feet wide, the facade is clad in limestone. The two-story base is flanked by rusticated piers and capped by a modillioned cornice. The ground story has a modern glass and aluminum storefront with a roll-down metal gate and glass entrance doors. The second story has an original tripartite wood-framed show

window. The third story, capped by a band course, has three square-headed window openings with Gibbs surrounds, accented by scrolled keystones. The center window opening, which is slightly wider, is surmounted by a triangular pediment. The windows have one-over-one wood sash as do those above. The midsection of the building is articulated by a vertical bay rising from the fourth to the seventh story, where it culminates in a segmental arch topped by a keystone. The bay is framed by rectangular inset panels at the sides and ornamental inset voussoirs forming the top of the arch. Each story has four windows, paired at the center, separated by iron mullions with Ionic capitals, and the stories are separated by iron mullions. Decorative iron grilles spanning the seventh-story windows appear to be missing from the other stories. The seventh story is capped by a stringcourse. The eighth story has four recent wood-framed single-pane windows, paired at the center, which are separated by channeled piers. Above, the crown of the building is stacked with classical elements. The eighth story is surmounted by a modillioned cornice with scrolled end brackets topped by a stone balustrade, and the ninth-story windows are set in molded stone surrounds supporting a cornice topped with another balustrade. At the tenth story, the window openings are set in molded surrounds, topped at the center by a triangular pediment intersected by a molded stringcourse. Another stringcourse caps the parapet. The western elevation, clad in brick, has a projecting chimney and one-over-one metal sash windows which retain their exterior iron shutters.

HISTORY

One of many store and loft buildings in the district designed by the prolific firm of Buchman & Fox, this building was erected in 1902 for James A. Campbell. I. Magnin & Company, a ladies' clothing merchant surviving today as a fashionable West-Coast department store, was one early tenant in the building. Other tenants, also representative of those in the district, included Hyman Marks, Gottlieb & Kantrowitz; and Lee Lauman, all cloak and suit merchants; Federal Button Company; Krikorian & Manoukians, Oriental Goods; Shaw & Company, publishers; and C.E. Lyons, a dressmaker. The site of the building was previously occupied by a brick dwelling, constructed sometime prior to 1853. In a change typical of the first wave of commercial development in the district, that building was used for light manufacturing purposes by the late 1860s. In the 1890s, John Chadwick & Company, an artistic pottery business, was located in the converted dwelling.

East 18th Street Between Fifth Avenue and Broadway (South Side)
continuation of . . . No. 16 East 18th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 37-1902 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1905, 1911, 1913.

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18-22 EAST 18TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 846/64]

TYPE
Store

STYLE
Commercial Palace

ARCHITECT
Griffith Thomas

ORIGINAL OWNER
John Duncan's Sons

BUILDER
Woodruff & Son

DATE OF CONSTRUCTION: 1878

DESCRIPTION

This six-story commercial palace style store building, characteristic of the middle development phase of the district, is located near the Broadway end of the block. Seventy-three and a half feet wide, the building has an elegant arcaded cast-iron facade (painted white) incorporating classical design elements, and is representative of the cast-iron commercial building type developed in the second half of the nineteeth century of which there are several examples in the district. The facade is articulated vertically into three bays separated by piers which are coursed to give the effect of

rusticated stone. At the ground story, each bay has a tripartite storefront, divided by slender engaged Corinthian columns and corner pilasters. The storefronts have wood-framed show windows and doors with glazed transoms which have recently been refinished and stained; the paired doors are located at the eastern and center openings of the eastern bay, at the center opening of the center bay, and at the western opening of the western bay. The bases of the show windows at the eastern and western bays have iron grilles with a lozenge pattern. The ground story is capped by a shallow modillioned cornice. Above, each story has three bays with three basket-arched window openings separated by engaged Corinthian columns and corner pilasters. At the second story, these columns and pilasters are set on square paneled pedestals. Most of the windows, which appear to be original have two-over-two wood sash with slender muntins, while thewindows at the fourth story and the western bay of the fifth story have aluminum one-over-one sash with transoms. Shallow molded cornices separate the stories, and the fifth story is surmounted by a modillioned cornice with paired scrolled brackets. The sixth story, a later addition constructed in 1894, has the same configuration as the stories below except that the piers and square-headed window surrounds are framed with simple moldings. The windows have recent two-over-two wood-framed sash. The sixth story is surmounted by a cornice with simple modillions and paired brackets. A fire escape is suspended from the center bay of the facade.

HISTORY

Designed by the noted architect Griffith Thomas, whose work includes many cast-iron buildings in New York, this store building was erected in 1878 for John Duncan's Sons, the firm which also erected 12 East 18th Street in 1886-87. The building was occupied by tenants who played important roles in the history of the district. One of the first tenants was Herter Brothers, interior designers and makers of beautifully crafted fine furniture, a firm located in the building from the late 1870s until the mid-1880s. Founded in 1865 by two Stuttgart-born brothers, Gustave and Christian Herter, Herter Brothers set high standards for quality and elegance in American interiors. Among the firm's clients were some of the most prominent figures of the day: Jay Gould, Pierre Lorillard, J. Pierpont Morgan, and William Henry Vanderbilt, whose Fifth Avenue mansion(built 1879-82, demolished) was designed by John B. Snook, assisted by Charles B. Atwood who worked for Herter Brothers at that time, and included sumptous interiors by the firm. Although the furniture designed by Herter Brothers was often derived from a variety of historical styles, included Gothic, Renaissance, and Queene Anne, the firm is best known for its progressive Anglo-Japanese style, inaugurated at the 1876 Centennial Exposition in Philadelphia, which placed them at the forefront of the Aesthetic Movement in this country. This signature style is recognized by its ebony-colored wood with contrasting marquetry of imaginative and delicate stylized patterns recalling Oriental and naturalistic motifs. Herter Brothers also designed mosaics, stained glass, fixtures, and carpets, and imported

Oriental goods to accent their pieces. The firm had its workshop at 547 Broadway until 1870 when Gustave retired. After leaving 18-22 East 18th Street, the firm was located at 154 Fifth Avenue in the former Robert L. Stuart residence which occupied that site prior to the Presbyterian Building.

Other tenants located at 18-22 East 18th Street during the 1880s and 1890s included Palmer & Embury, furntiure, the First Japanese Manufacturing and Trading Company, and Belford, Clarke & Company, publishers. In 1894, the sixth story, designed by Lamb & Rich, was added to the building. The building was owned at that time by A.A. Vantine, a large and well-established importer of Oriental goods including furniture, porcelain, bronzes, textiles and carpets, who occupied a large store at 873-879 Broadway, almost directly across the street.

The building replaced two three-story brick buildings at 18 and 20 East 18th Street and a frame building at 22 East 18th Street used for workshops or manufacturing purposes in the 1860s, reflecting the first wave of commerical development in the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1878: NB 26-1878 [Source: New Building Application]

*1894: Alt 557-1894 [Source: Alteration Application]
Addition of the sixth story.
Architect -- Lamb & Rich Owner -- A.A. Vantine & Company

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 319.
"Firm Buys Broadway Stores: Vantine & Company Purchasers of Buildings...," New York Times, Jan. 2, 1905, p.4.
In Pursuit of Beauty (New York, 1986), 438-40.
Insurance Maps of the City of New York (New York, N.Y., 1868), vol. 2, pl. 45.
Moses King, Notable New Yorkers of 1896-99 (New York, 1899), 523.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 171.

East 18th Street Between Fifth Avenue and Broadway (South Side)
continuation of . . . No. 18-22 East 18th Street

William Perris, Maps of the City of New York (1853), vol. 4, pl. 53.
Phillips Elite Directory, 1879, 1887, 1905, 1913.

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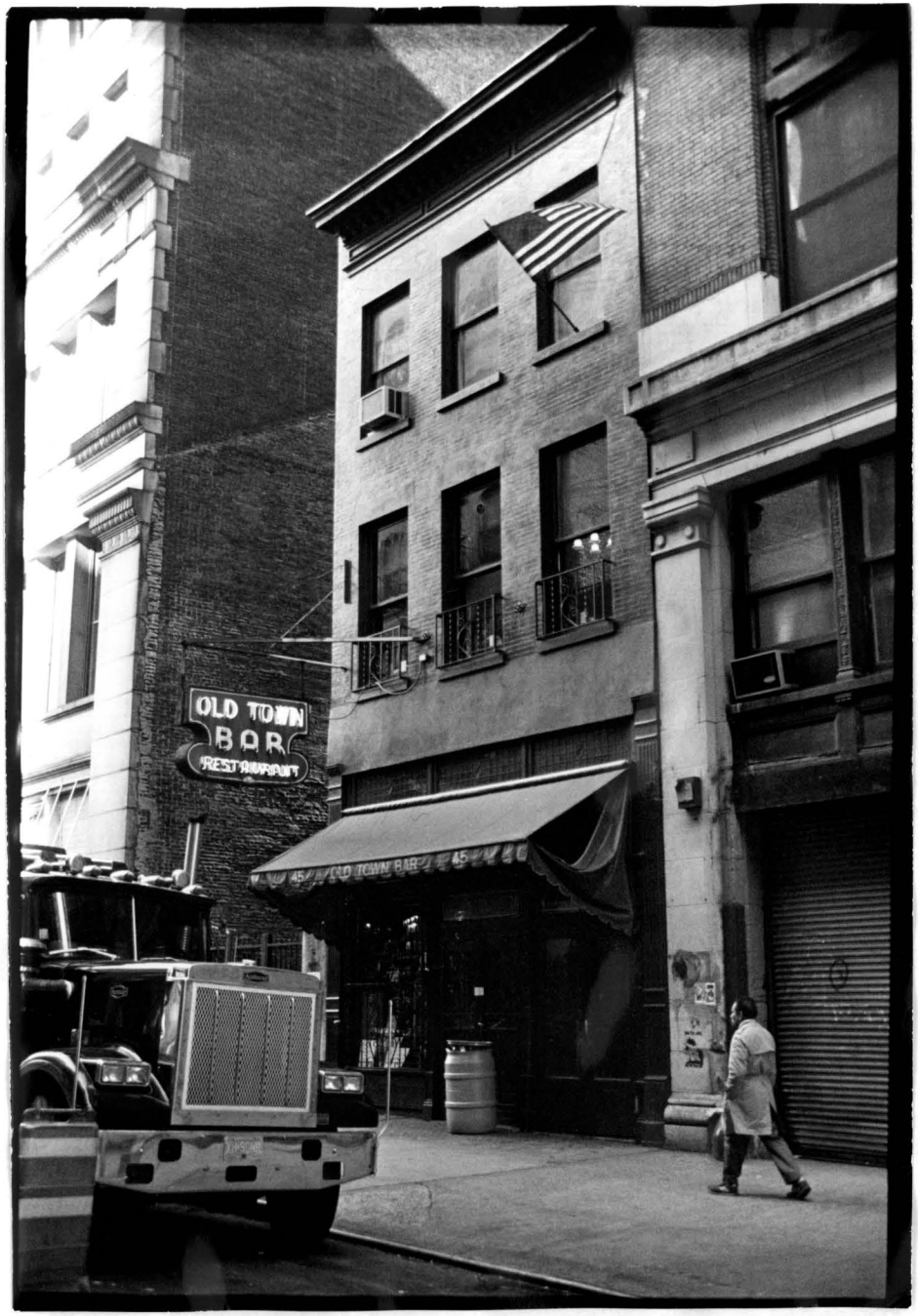
EAST 18TH STREET
Between Broadway and Park Avenue South

The block of East 18th Street between Broadway and Park Avenue South contains a variety of buildings which represent all the major development phases of the historic district. On the south side is a small dwelling altered for retail use with the insertion of a shopfront during the early commercial development phase of the district, as well as the rear facade of Detlef Lienau's Parish Building (1883-84), a retail store building from the middle development phase of the district. Also from this development phase on the north side are R. H. Robertson's highly individualistic Romanesque Revival MacIntyre Building (1890-92), an eleven-story office building at the corner of Broadway, and a six-story wing of the W. & J. Sloane Store (1881-82) at number 33-35. Mortimer C. Merritt's ten-story Ely Building (1896-97) at number 37-41 is a neo-Renaissance store and loft building, characteristic of the later development phase of the district, while the Old Town Bar (1901-02), also from this period, is a building of the type that would be more characteristic of the first commercial phase.

37-41 East 18th Street



45 East 18th Street - (The Old Town Bar)

EAST 18TH STREET
Between Broadway and Park Avenue South
North Side

33 EAST 18TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 847/27]

See listing under 880-886 Broadway

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37-41 EAST 18TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 847/29]

ELY BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Mortimer C. Merritt	Arthur H. Ely
BUILDER	
Sam Acker	

DATE OF CONSTRUCTION: 1896-97

SUMMARY

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Designed by Mortimer C. Merritt, it was built in 1896-97 for investment purposes by Arthur H. Ely. The seventy-five foot wide granite-clad facade is a tripartite composition, while the interior structure is a fireproof metal frame with steel beams and girders and cast-iron columns, brick bearing walls, and flat tile floor and roof arches.

HISTORY

The Ely Building was designed by the prominent architect Mortimer C. Merritt in 1896 as store and loft building, replacing a hotel known as the St. Nicholas. Built for Arthur H. Ely, a Wall Street lawyer and insurance man at a cost of $250,000, it was connected at the fourth and fifth stories to a building of the W. & J. Sloane complex located behind it on East 19th Street in 1897, virtually upon completion. In addition to W. & J. Sloane, early tenants, characteristic of the district, included publishers, clothing manufacturers and merchants, and other dry goods concerns. The building continues to contain loft and office space with most of its tenants now in printing and publishing.

ARCHITECTURE

EAST 18TH STREET FACADE
The Ely Building facade is organized with a two-story base, one transitional story , a six-story midsection, and a one-story top. The entire facade below the top floor is divided into three bays. Above the first story, all windows are double hung except at the second and third levels which have casement windows.

The two-story base has Doric pilasters flanking first-story bays containing cast-iron columns and framing members. Only the central bay with its two columns and transoms is intact. The east and west bays contain one column each and have modernized doorways.

The transitional story, with its simple, three-window bays, is crowned by a frieze of triglyphs and a cornice. The midsection, also with three-window bays, is articulated by smooth six-story piers and slightly recessed spandrels; it is crowned by a belt course. The top story with twelve evenly-spaced windows is crowned by a projecting bracketed copper cornice.

EASTERN ELEVATION
The eastern elevation, exposed by a parking lot, is a brick wall except for two bays of windows toward the back. The wall is in American bond with headers every sixth course. The silhouette of a now demolished gable-roofed building is visible on the lower two floors. A faded painted advertisement at the ninth floor appears to be for "Garba Umbrellas".

DEPARTMENT OF BUILDINGS INFORMATION

*1896: NB 910-1896 [Source: New Building Application]

REFERENCES

George W. Bromley, Walter S. Bromley, Owners Names of the City of New York (Philadelphia, 1897), 91.
George W. Bromley, Walter S. Bromley, Owners Names of the City of New York (Philadelphia, 1908), 91.
R.M. DeLeeuw, Both Sides of Broadway (New York, 1910), 321.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 54.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 182.

Trow's Business Directory, 1894-1907.

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43 EAST 18TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 847/33]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This 20 foot wide parking lot is located in the middle of the block. The entrance is framed by square brick piers partially covered in cement stucco. On the piers are hung modern iron gates. On the adjacent building to the west is the silhouette of a pitched roof of a three-story building.

HISTORY

A three-story brick Italianate structure with basement was built on this site by 1879. In 1902 the ground floor and basement were provided with new fronts having large windows. The new base was framed by large brick corner piers which appear to be those framing the parking lot today. The building was torn down between 1904 and 1920. The 1944 Sanborn map shows a 10,000 gallon fuel oil tank and three 550 gallon gasoline tanks buried in the lot, but these were gone by 1951.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 2128-1885 [Source: Alteration Docket]
Interior partitions removed and replaced.
Architect -- John C. Murray Owner -- Charles Kurston
Tenant -- Antonio Viano

1902: Alt 920-1902 [Source: Alteration Docket]
New first and basement level storefront, and brick piers under steel girder carrying upper level walls.
Architect -- Van Merrick & Dessez Owner -- Jefferson M. Levy

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 3.
Atlas of the City of New York, Borough of Manhattan (Philadelphic: G. W. Bromley, 1928-1961), vol. 2, pl. 3.
George W. Bromley, Walter S. Bromley, Owners Names of the City of New York (Philadelphia, 1897), 91.
George W. Bromley, Walter S. Bromley, Owners Names of the City of New York (Philadelphia, 1908), 91.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1920), 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1903), 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1944), 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1951), 44.
Landmarks Preservation Commission, Research Files.
Manhattan Land Book (New York: G. W. Bromley, 1934), pl. 44.

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45 EAST 18TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 847/34]

OLD TOWN BAR

TYPE
Store and Residence

STYLE
Vernacular commercial

ARCHITECT
Richard Berger

ORIGINAL OWNER
Central Real Estate Association

BUILDER
Richard Berger

DATE OF CONSTRUCTION: 1901-02

East 18th Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 45 East 18th Street

DESCRIPTION

This three-story store and residence, constructed during the later development phase of the district although the type would be more characteristic of the first commercial phase, is located in the middle of the block but at the eastern boundary of the district. Twenty feet wide, it has a brick facade above a cast-iron storefront. The three bays of the storefront are flanked by Ionic columns; the whole is framed by large pilasters. Doors below transoms with beveled glass lead into the building. Arched windows above the storefront bays contain beveled glass. Above this level are prism glass transoms with colored glass crests.

The upper brick wall is in running bond, painted red. Three windows on each story have flush stone lintels and projecting sills. Cantilevered from the second story corner is an early neon sign reading "Old Town Bar Restaurant." The facade is crowned by a galvanized iron entablature with a paneled frieze.

The western wall, exposed since the demolition of the building next door, is a plain brick wall, now asphalted, in American bond with variable header courses. It is three stories at the front, two stories in the middle, and one story at the rear. Above the three-story section rise two chimneys.

HISTORY

This building, which replaced an earlier structure built about 1843-1844, was constructed in 1901-02 for $10,000 as a store, billiard parlor and one-family residence for the Central Real Estate Association. By 1906, there was a saloon in the building; and by 1912, when a new store front was added, there was a restaurant. The present occupant, the Old Town Bar and Restaurant, was in the building in 1936. The restaurant, on the first and second floors, has a tile floor on the ground floor, wooden paneling and fixtures, and pressed metal ceilings. The interior has been altered over the years but still possesses the character of an early 20th-century restaurant.

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 1695-1901 [Source: New Building Docket]

1912: Alt 785-1912 [Source: Alteration Application]
New storefront installed flush with building line.
Architect -- Charles Stegmayer Owner -- Central Realty Company
Builder -- H. W. Viemeister

1912: Alt 2456-1912 [Source: Alteration Docket]
Conversion from store, meeting room, and dwelling to store, dining room, and dwelling.
Architect -- Charles Stegmayer Owner -- Central Realty Company

1944: Alt 1665-1944 [Source: Alteration Application]
Minor alterations at rear for Old Town Bar and Restaurant.
Architect -- George Henry Greene Owner -- John Lohden
Builder -- Berry Co.

REFERENCES

George W. Bromley, Walter S. Bromley, Owners Names of the City of New York (Philadelphia, 1897), 91.
George W. Bromley, Walter S. Bromley, Owners Names of the City of New York (Philadelphia, 1908), 91.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1903), 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1920), 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1944), 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1951), 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 184.

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EAST 18TH STREET
Between Broadway and Park Avenue South
South Side

30 EAST 18TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 846/54 in part]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Manhattan Bank Company

DATE OF CONSTRUCTION: c. 1860

SUMMARY

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

HISTORY

(For History, Department of Buildings Information, and References, see entry for 870 Broadway)

ARCHITECTURE

EAST 18TH STREET FACADE
Twenty-five feet wide, the facade at 30 East 18th Street has a two-part iron-framed storefront at the ground story reached by three steps; it retains the molded mullions, cornice, projecting hood, and wood and glass door from an earlier storefront alteration, possibly dating from 1894 or 1905. The storefront also has a modern roll-down metal gate and is flanked at the east by a metal door. Above, the second, third, and fourth stories of the brick facade each have three square-headed window openings which get progressively shorter at each story, reflecting the original domestic character of the building. These openings have molded sills and flush stone lintels accented by rosettes and topped by deep moldings arched at the center. The windows have two-over-two wood sash. A fire escape is suspended from the facade. A modillioned iron cornice caps the facade.

East 18th Street Between Broadway and Park Avenue South (South Side)
continuation of . . . No. 30 East 18th Street

BROADWAY FACADE
(See entry for 870 Broadway)

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32-34 EAST 18TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 846/26]

See listing under 860 Broadway

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WEST 18TH STREET
Between Fifth Avenue and Sixth Avenue

The block of West 18th Street between Fifth and Sixth Avenues is characteristic of such side street blocks in the district. It is dominated on the north side by the 510-foot long expanse of the Siegel-Cooper Department Store and its annex and, on both sides, by store and loft buildings, ranging in height from six to thirteen stories and generally fifty, or more, feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

By the 1890s, the dwellings which originally lined this block began to be replaced by larger commercial structures. One altered stable building survives at number 16, recalling the early development phase of the district. In this block, the shift to commercial buildings is signalled by the store and loft buildings at numbers 3-5 and 7-9 near the Fifth Avenue end of the block and the Siegel-Cooper Department Store (1895-96, 1898) (see 616-636 Sixth Avenue) at Sixth Avenue. The height, scale, and rhythm of the facades of these buildings are continued by the store and loft buildings constructed in the early years of the twentieth century which dominate this block and are characteristic of the later development phase of this district. They were designed by various architects, among them Buchman & Deisler, DeLemos & Cordes, and Robert Maynicke, all of whose works are well represented within the district. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 18-22 and 19-23.

Two non-contiguous parking lots are located in the middle of the block on the south side.

3-5 West 18th Street - St. Ann Building

25-27 West 18th Street
(a.k.a. 616-32 Sixth Avenue)

WEST 18TH STREET
Between Fifth Avenue and Sixth Avenue
North Side

1 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/38]

See listing under 130-132 Fifth Avenue

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3-5 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/36]

ST. ANN BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Cleverdon & Putzel	Jacob Hirsh

DATE OF CONSTRUCTION: 1895-96

DESCRIPTION

This eight-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, it located near the Fifth Avenue end of the block. Forty-nine feet wide, it is faced with limestone and terra cotta. The recently renovated ground story still retains the original dentiled stringcourse and balconied entrance portico, with the building name "St. Ann" carved in the frieze, supported on two polished granite Doric columns. A ground-story, modern stone and glass alteration features similar, probably original, columns. The three large bays at the second story each contain two deeply-recessed windows set below transoms and divided by a decorated metal muntin and a small column. The third story is broken into six bays by heavy, fluted terra-cotta columns which support a terra-cotta cornice with a wide decorated frieze. A three-bay, three-story arcade, with arched terminal windows, unifies the fourth, fifth and sixth stories. Engaged, twisted, Moorish columns between the arches support the small bracketed cornice over the sixth story and are also used for the imposts. The columns are paired flanking the arcade. Four cartouches bracket the three double windows of the seventh story, while a highly decorated band surrounds the six-bay, eighth-story with its five heavy engaged columns. The windows are deeply recessed with with replacement windows in the second story, and wood-frame, single-pane casements below operable transoms throughout the rest of the building. The building is capped by a large, pressed-metal cornice.

West 18th Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 3-5 West 18th Street

HISTORY

The St. Ann Building was designed by the architectural firm of Cleverdon & Putzel, and built for real estate developer Jacob Hirsh in 1895. It replaced the St. Anns Protestant Episcopal Church and Rectory, who's rector, the Rev. Dr. Thomas Gallaudet, organized the parish for deaf-mutes in 1852. Tenants of the current building were representative of the district and included: Mason & Hamlin Pianos, from around 1897-1900; A. C. Armstrong & Son, publishers, about 1905; a lace curtains business and a perfumery, about 1905; several cloak and suit, shirt waist businesses from around 1906-1913; and the National Temperance society on the second floor around 1897.

DEPARTMENT OF BUILDINGS INFORMATION

*1895-96: NB 686-1895 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.

William Conklin, "Ladies' Mile: The Architecture of Commerce," Village Views 3 (Summ., 1986), 12.

Moses King, King's Handbook of New York City (Boston, 1893), 358.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 311.

New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0337 B5.

Phillips Elite Directory, 1905, 1913.

Real Estate Record & Guide, Jan. 12, 1895, 45.

Trow's Business Directory, 1897.

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7-9 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/33]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Buchman & Deisler	J.C. Lyons

DATE OF CONSTRUCTION: 1896-97

DESCRIPTION

This nine-story, neo-Renaissance style, store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty-one feet wide, it is faced in limestone. The show windows and the windows above the first story are replacements. A stone cornice with carved fretwork caps the two-story base. The storefront is a recent alteration, under the early metal cornice. Flanking the show windows are two entrances. The entrance in the western bay is distinguished by a carved limestone, arched hood, supported on brackets; its door is a recent replacement. The entrance in the eastern bay has a simply treated recessed panel over the doorway; its door is a metal service door of recent date. All the windows are aluminum replacements. The second story contains a band of windows, the width of the storefront, which maintain the original configuration of three, vertically-oriented, pairs of windows with transoms. There is a single window over each entrance.

Above the second story, the facade is organized into five bays. The fourth through the eighth stories are treated as a recessed, three-bay arcade between two end bays. There are single consoles above each window in the end bays of the fourth, fifth and sixth stories. Horizontals are emphasized with beltcourses at the second, third, fourth, eighth and ninth stories. An ornate, bracketed metal cornice completes the composition.

This building has an exposed red brick elevation facing west, visible over the roof of 11-13 West 18th Street. Barely legible is a painted advertisement for furnishings. A single window exists at the eighth story. There is no applied architectural detail. A water tower on a tall base sits on the roof.

HISTORY

Built in 1896-97, for real estate investor, J. C. Lyons, the building was designed by the architectural firm of Buchman & Diesler. Characteristic of the district, early tenants included Whittmore Brothers, frames, around 1902; Renyier Freres, gloves, around 1905; fur merchants around 1905-06; assorted cloak and suit businesses, around 1906; and a publisher, around 1909. The current building replaced two dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1896-97: NB 844-1896 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 312.
Phillips Elite Directory, 1902, 1905.

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11-13 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/31]

TYPE
Converted Dwellings

STYLE
Early 20th c. Commercial

ARCHITECT
Unknown/Samuel Roth

OWNERS
R. Alsop
William Laudfor

DATE OF CONSTRUCTION: 1849/1921

DESCRIPTION

These two, five-story, converted dwellings, located near the Fifth Avenue end of the block, were joined in 1921 and given a textured, red brick facade designed in an early twentieth-century commercial style. Fifty feet wide, the facade is in Flemish bond. The first story storefronts are of recent date. The fourth and fifth stories in the western bay still retain the windows from the 1921 alteration with pivoting windows flanking three single fixed sash. The remainder are recent aluminum replacement windows, most retaining the earlier configuration, but with double-hung windows replacing the pivoting windows; the fifth story in the eastern bay has been replaced with six, double-hung windows. The facade is surmounted by a pedimented parapet.

HISTORY

Constructed in 1849 for R. Alsop and William Laudfor, this building was originally two brownstone-faced dwellings of four stories with a basements. In 1921 they were combined, extended front and rear, and given a new facade.

DEPARTMENT OF BUILDINGS INFORMATION

*1921: Alt 1080-1921 [Source: Alteration Docket]
Two buildings, numbers 11 and 13 West 18th Street, were combined and given a unified facade.
Architect -- Samuel Roth Owner -- West 18th Street Corp.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 313.
New York City, Tax Assessment Records, Ward 18, 1848, 1849, Municipal Archives and Records Center.
Phillips Elite Directory, 1924.

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15-17 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/29]

LANGUAGES BUILDING

TYPE	STYLE
Store and Loft	Art Nouveau
ARCHITECT	ORIGINAL OWNER
Israels & Harder	Brogan Construction Company

DATE OF CONSTRUCTION: 1904-04

DESCRIPTION

This ten-story, Art Nouveau-inspired store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty feet wide, it is faced in brick and terra cotta. The facade is organized in two bays with a two-story base faced in stone, surmounted by a paneled frieze. The first story storefronts are of a recent date, over which is the cast-iron, second-story window surround and spandrel. The second story windows are organized in a tripartite grouping with a large single-pane window flanked by vertically-oriented, double-pane windows, all under multi-lite transoms. Terra-cotta quoins of alternating flower and geometric shapes, flank the facade. Above the base each bay contains a tripartite window group of a fixed single-pane flanked by four-over-four, double-hung wood windows, with molded wood mullions, except at the ninth story where the windows are aluminum replacement windows. The center window of the forth-story eastern bay has transoms, and the eighth-story center windows of both bays are one-over-one, double-hung. Elaborate terra-cotta cartouches adorn the spandrels between the windows. The bays terminate in curved, stepped gables containing lunette openings with operable sash.

The eastern elevation has two bays of three, one-over-one windows with sliding shutters, and two small windows irregularly spaced at the top two stories.

HISTORY

Designed by Israels & Harder, in an unusual Art Nouveau-inspired style, it was constructed in 1903-04 for the Brogan Construction Company. Numerous early tenants in the apparel industry were characteristic of the district. The building replaced two brownstone-faced dwellings.

West 18th Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 15-17 West 18th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1903-04: NB 334-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
William Conklin, "Ladies' Mile: The Architecture of Commerce," Village Views 3 (Summ., 1986), 16.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 314.
Phillips Elite Directory, 1911, 1913.

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19-23 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/26]

See listing under 22-28 West 19th Street

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25-27 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 820/1]

See listing under 616-632 Sixth Avenue

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WEST 18TH STREET
Between Fifth Avenue and Sixth Avenue
South Side

2 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/39]

See listing under 122-124 Fifth Avenue

##########

4 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/49]

TYPE	STYLE
Store and Loft	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Frederick Putnam Platt	Eugene Hoffman (Estate of)

DATE OF CONSTRUCTION: 1914

DESCRIPTION

This three-story store and loft building, a small-scaled example of this type for this development phase of the district, is located near the Fifth Avenue end of the block. Designed in an early twentieth century commercial style, it is twenty-five feet wide and is faced in brick, painted white, and stucco. The building entrance and storefront are recent aluminum and glass alterations. The facade has brick side piers, bands of windows at the second and third stories, a pedimented brick parapet, and a fire escape which runs diagonally across the building facade. At the second and third stories, metal and glass double-doors with three-light panels open onto the fire escape landings. The windows at the second story have two vertically-oriented four-over-four stationary wood sash, flanked by a three-over-three double-hung wood sash to the east and a French door to the west. The third story has a stationary three-over-three sash and two single panes flanked by a one-over-one double-hung wood sash to the west and a French door to the east. Wood mullions separate the bands of windows into three groups, the third-story mullion flanking the western bay is simply decorated and may be original. Stucco spandrel panels mark the floor levels and set off the simple dentiled cornice below the parapet. Headers and stretchers are used decoratively to outline the spandrels, piers, and parapet.

The rear wall is visible from the parking lot at number 9 West 17th Street. Faced in red brick, with a shed roof angled to the west, it has bands of five two-over-two metal double-hung windows, with metal-clad mullions at th second and third stories. The first story is a brick shed-roofed addition with two windows.

HISTORY

Built in 1914 for the estate of Eugene A. Hoffman, this small-scaled store and loft building was designed by Frederick Platt. A four-story brownstone-fronted dwelling with a basement formerly occupied the site.

DEPARTMENT OF BUILDINGS INFORMATION

*1914: NB 126-1914 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 297.

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6-8 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/50]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Brevoort Construction Co.

DATE OF CONSTRUCTION: 1909-1910

DESCRIPTION

This twelve-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty-two feet wide, it has a limestone and buff-colored brick facade with terra-cotta details above the ninth story. The two-story rusticated limestone base, painted at the first story, has slightly projecting end bays. The first story sits on polished pink granite blocks and contains a replacement glass and metal storefront surmounted by the original first story metal cornice. In the end bays are deeply recessed limestone door surrounds with modillioned soffits at the first story and deeply recessed sash with incised voussoirs in the second story; the doors are modern replacements. The second-story show window in

the center bay contains three pairs of wood casements under transoms. The cornice over the second story is undecorated except for large console brackets flanking the end bays. The third story is faced with bands of brick and limestone. The windows at the third, fourth, sixth, seventh, eighth, and ninth stories are one-over-one aluminum-framed replacements. The fifth story retains the original one-over-one double-hung paired wood sash with wood mullions in the center bay; the eleventh-story windows are similar, but have paired windows with a thin vertical muntin in the end bays. Set off by simple stone cornices, the fourth through the ninth stories are faced with brick; the recessed center bay has three pairs of windows with a single limestone sill, separated by wide brick mullions, and single windows in the end bays. The tenth story, faced with alternating bands of brick and terra cotta, has five single windows under decorated terra-cotta panels. The end bays are flanked by decorated terra-cotta straps with roundels. The eleventh and twelfth stories are treated as an arcade with embellished imposts, arched windows on the twelfth story, and paneled spandrels. The cornice has been removed.

The eastern elevation is faced with red brick and has no applied architectural detail. There are five bays of seven windows above the outline of a four-story rowhouse, which stood on the site to the east. One bay of windows has been filled in. The early or original three-over-six pivoting metal window sash is still evident.

HISTORY

Built in 1909-1910 for the Brevoort Construction Co., this store and loft building was designed by the architectural firm of Schwartz & Gross. Early tenants were characteristic of the district and included: cloak and suit businesses around 1911; a button merchant around 1917; and a restaurant around 1913. The Brevoort Construction Co. was also a tenant. This building replaced a five-story brownstone-fronted dwelling at number 16 West 18th Street and a four-story row-house with a basement at number 8 West 18th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-10: NB 550-1909 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.

West 18th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 6-8 West 18th Street

Insurance Maps of the City of New York, Borough of Manhattan
(New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 298.
Phillips Elite Directory, 1911, 1913, 1917.

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10 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/52]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John W. Stevens	T.F. Coghlan

DATE OF CONSTRUCTION: 1901

DESCRIPTION

This nine-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Twenty-eight feet wide, it is faced in limestone, and organized in three parts: a two-story rusticated limestone base; a six-story midsection; and a one-story attic. The facade is two bays wide, and above the first story, has two windows per bay. Two rusticated limestone piers with classically-inspired capitals at the second story flank the early wood-framed storefront and recent building entrance at the first story, both surmounted by a simple metal cornice. The two-bay format of the facade is established at the second story with th introduction of a center pier, also with capital. The second story has two recessed pairs of wood-framed, single-pane, casement windows under transoms with metal mullions. A beltcourse separates the base from the banded mid-section. The third through the seventh stories have two identical square-headed, one-over-one, double-hung, wood-framed windows per bay, with a common sill. The eighth story has two pairs of double-hung wood-framed windows fitted to an arched opening decorated with raised molding and keystones and surmounted by a beltcourse. The ninth story has square-headed windows flanked by pilasters which support the corbelled limestone fascia and deep modillioned metal cornice.

West 18th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 10 West 18th Street

HISTORY

Built in 1901 for T. F. Coghlan, this store and loft building was designed by John W. Stevens. It replaced a brick dwelling. The early tenants of the current building were characteristic of the district, and included: cloak and suit businesses, around 1906-11; Child's Restaurant, around 1913; and Rex Waist Co., around 1917.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: NB 130-1901 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 299.
Phillips Elite Directory, 1906, 1913, 1917.

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12-14 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/1001-1018-- formerly lot 53]

TYPE	STYLE
Converted Apartment Bldg	neo-Renaissance
ARCHITECTS	OWNER
F.M. Clark	The Randolph Company
Gronenberg & Leuchtag	

DATE OF CONSTRUCTION: 1885/1911

DESCRIPTION

This nine-story neo-Renaissance store and loft building, converted from an 1885 apartment building, is located in the middle of the block. Fifty-three feet wide, it is faced in limestone and off-white brick and has an unusual cast-iron beltcourse over the eighth story. Two recent aluminum and glass shopfronts with large matching awnings flank the painted carved limestone door surround. The door itself is a recent glass and aluminum replacement. The painted rusticated limestone piers flanking the first story are imitated at the second story in brick. Four bays, each holding a pair of aluminum-framed one-over-one double-hung replacement windows with aluminum mullions, are separated by raised brick panels on the center piers, and are capped by a cast-iron beltcourse over the second story. The third through eighth stories repeat the paired aluminum-framed window treatment within four bays, separated by slightly raised brick piers. A metal flagpole projects from the middle pier just above the second-story beltcourse. The windows have limestone sills and lintels. Below each bay of the fourth and seventh stories are single raised brick panels. The fifth, sixth and eighth stories have two smaller brick panels below each window. A black cast-iron beltcourse, with pendant-like decorations adorning each pier, runs between the eighth and ninth stories. The ninth story is treated similarly to the second story, but without the coursed brickwork. A deep metal cornice with brackets, modillions and a panelled fascia surmounts the building.

The western elevation is visible over the two-story building at number 16 West 18th Street. The wall is of red brick and has a recessed air shaft visible from the street; there is no applied architectural detail. In the center of the elevation, starting at the fourth story, up to the roof line, is one bay of five one-over-one aluminum-framed replacement windows; the center shaft has two bays of windows.

West 18th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 12-14 West 18th Street

HISTORY

Built in 1884-85 for the Randolph Company, and designed by architect, F.M. Clark, this building was originally an eight-story twelve-family apartment house called the Randolph Flats. In 1891 the attic story was extended flush with the building facade by the famous architect, Henry J. Hardenburgh, to create a full ninth story. In 1911 the facade was removed and rebuilt flush with the building line, incorporating steel columns. At that time the use was changed from housing to loft space for warehouse and manufacturing purposes. The early commercial tenants were characteristic of the district and included shirtwaist merchants around 1913, and ladies' and childrens' dress manufacturers around 1917.

DEPARTMENT OF BUILDINGS INFORMATION

*1884-85: NB 68-1884 [Source: New Building Docket]

*1889-91: Alt 1259-1889 [Source: Alteration Application]
Attic story extended 16 feet toward front to create full ninth story.
Architect -- Henry J. Hardenbergh Owner -- The Randolph Co.

1911-12: Alt 267-1911 [Source: Alteration Application]
Front wall removed and new facade with steel columns rebuilt flush with building line. Use changed from tenaments to lofts.
Architect -- Gronenberg & Leuchtag Owner -- BL Construction Co.

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 300.
Phillips Elite Directory, 1890, 1913, 1917.

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16 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/55]

TYPE	STYLE
Converted Stable	Utilitarian
ARCHITECT	ORIGINAL OWNER
Unknown	David Hoadly

DATE OF CONSTRUCTION: c.1867

DESCRIPTION

This two-story converted stable is located in the middle of the block. Twenty-seven feet wide, it retains its nineteenth century facade above the first story. The first story has two aluminum and glass shopfronts, the western one with a large security gate. A recent metal and glass door, in the eastern bay, has a brick surround with a cement infilled transom. The four windows of the second story are identical one-over-one early metal-clad sash with stone lintels and sills. Below the simple parapet is a narrow stone bandcourse under which is evidence of a sign or cornice which has been removed.

HISTORY

This two-story structure was built as a stable around 1866-67 for David Hoadly. The first story facade was removed in 1910 and replaced with a storefront. Early commercial tenants were characteristic of the district and have included the Susquehana Silk Mills, which also occupied the adjacent building at 18-22 West 18th Street and the building through the block at 21 West 17th Street, and the Dairy Lunch Room Co., around 1910, and City Lunch, about 1913.

DEPARTMENT OF BUILDINGS INFORMATION

1910: Alt 2391-1910 [Source: Alteration Docket]
First story wall was removed at the front of the building and replaced with a new storefront. Steel beams were installed to support second-story wall.
Architect -- Edward L. Middleton Tenant -- Susquehana Silk Mill Co.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 301.

New York City, Tax Assessment Records, Ward 18, 1866, 1867, Municipal Archives and Records Center.
Phillips Elite Directory, 1913.

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18-22 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/56]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	J.C. Lyons Building & Operating Co.

DATE OF CONSTRUCTION: 1902-1904

SUMMARY

This eleven-story Beaux-Arts style store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Seventy-five feet wide, it extends through the block. The facades are nearly identical and are clad in off-white brick, limestone, and terra cotta. Designed by the well-known firm of Buchman & Fox, the building displays a variety of eclectic architectural forms and details, including an arcaded midsection and dormered mansard roof. The West 18th Street storefront is nearly intact; the West 17th Street storefront has been filled in with corrugated aluminum. The cornice above the ninth story on the West 17th Street facade has been removed.

HISTORY

Built in 1902-1904 for the J. C. Lyons Building and Operating Co., this store and loft building was designed by Buchman & Fox. Early tenants were characteristic of the district and included: several cloak and suit businesses, around 1906 and 1911; Henry Hummel, ladies' hats, around 1905-1906; Ballow-Dickson Wallpaper, around 1910; and Susquehana Silk Mills Co., which also occupied the adjacent building at numbers 16 West 18th and 21 West 17th Streets, around 1910. The building replaced three stables at numbers 18-22 West 18th Street, and three dwellings at numbers 23-27 West 17th Street.

ARCHITECTURE

WEST 18TH STREET FACADE
Rusticated limestone piers flank the two-story base and support a dentiled limestone cornice. The piers, resting on polished granite blocks, have alternating textured and smooth ashlar. The storefront and entrances are spanned by a narrow incised cast-iron cornice with egg and dart molding on the fascia. Over the doors in the eastern and western end bays are the cast-iron numbers "-18-20-22-"; the soffits of the arched entrances are embellished with cast-iron rosettes. Both entrances have recent aluminum and glass infill. The first-story storefront and cornice project slightly from the end bays. A twelve-section transom extends across the storefront between the entrances; the extreme eastern transom is a multi-light, leaded panel and is possibly original. The mullions of the show windows are turned wood. Wrought-iron decoration fills the bulkhead panels of the storefront. The store entrance, originally recessed below the two center transoms, has been widened by a half-transom width at each side, and altered with a modern cement and glass surround and door. A large awning projects from this entrance. The second story has five bays separated by cast-iron pilasters with foliate capitals. The western end bay holds three single-pane wood-framed pivoting windows under transoms. The eastern bay maintains the same configuration, but has vents in the outer panels. The center bays each hold paired single-pane wood-framed pivoting windows with transoms above. The third through the sixth stories are faced with brick and continue the five-bay division of the second story. The third story has paired single-pane wood-clad double-hung windows with metal mullions set in limestone Gibbs surrounds. The fourth through the eighth stories rise from a limestone beltcourse as an arcade. The windows are recessed slightly from the piers, and are identical to those at the third story. Each pair of windows shares a limestone sill. Simple raised brick bands decorate the spandrels in each bay between the stories. The spandrels under the arched eighth-story window openings are decorated with narrow vertical panels. The eighth-story arches are formed by concentric rings of brick voussoirs and console keystones. Four casement windows are shaped to fit each arch. The terra-cotta ninth story contains the five-bay arrangement, but with window openings organized in a tripartite pattern. Consoles with long straps, set under paired modillioned blocks, support the metal cornice and separate the bays of the ninth story. The tenth story is composed of five metal dormers set into a tiled mansarded roof. The two end dormers have square-headed windows and segmental pediments, with decoration in the tympana. The middle dormers have segmentally-arched window heads with keystones and triangular pediments.

WEST 17TH STREET FACADE
This facade repeats the design of that on West 18th Street. While the ground story of 23-27 West 17th Street has been severely altered, it retains the arched entrances, the cast-iron cornice spanning the facade, and the cast-iron numbers "-23-25-27-" above the doors. The cornice above the ninth story has been removed. At the eleventh story, brick

chimneys with corbelled chimney heads have been added at both ends of the facade.

EASTERN ELEVATION
Visible from West 17th Street, this elevation has no applied architectural detail. A ghost of a four-story building is visible over the roof of the adjacent two-story taxpayer at number 21 West 17th Street. A five-story painted sign is faintly apparent above the sixth story.

EASTERN ELEVATION
Visible from West 18th Street over the roof of the two-story taxpayer at number 16 West 18th Street, the ghost of a four-story building is apparent. The elevation is red brick, the top story is painted white, and there is no applied architectural detail. There are four bays of seven windows of the type and configuration found on the other elevations.

WESTERN ELEVATION
Visible from West 18th Street, this elevation displays the outline of a four-story building which once stood at 24 West 18th Street, above this are rows of original three-over-three windows with a pivoting lower sash. A faint painted sign advertising hand bags is visible, over which are two randomly-placed original three-over-three windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-04: NB 692-1902 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 302.
Phillips Elite Directory, 1911.

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24-30 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/59]

See listing under 31 West 17th Street

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32-36 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/62]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Henry Corn

DATE OF CONSTRUCTION: 1907-08

DESCRIPTION

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Seventy-five feet wide, it is faced in buff-colored brick and limestone. Three bays wide, and designed in three vertical sections, the facade has a three-story base, a seven-story midsection, and a two-story attic. Four rusticated brick piers set on granite bases have stylized classical terra-cotta capitals supporting a terra-cotta cornice with running dog ornament. The three first-story storefronts and the building entrance are recent glass and aluminum replacements. The second and third stories retain the original tripartite wood-framed single-pane casements with iron mullions. The spandrels between the stories of the base are cast iron with raised oval fretwork set in panels below each window. The fourth through the tenth stories are faced in brick with three wood-framed one-over-one double-hung windows per bay. The windows at each bay share a limestone sill and are separated by brick mullions. Panels are recessed into the brick spandrels. Over the tenth story is a narrow terra-cotta beltcourse. The two-story attic is faced in white terra cotta, and is treated as the terminus of a three-bay arcade. The piers are embellished with a simple molding and a projecting impost with vertical ornament. The twelfth-story windows fit the shallow segmented arch which caps each bay. Each arch is outlined and has a raised keystone. The eleventh-story windows resemble those in the midsection. The spandrels between the stories have a roundel in each recessed panel and the mullions in each story have simple raised perimeter moldings. A deep metal cornice with modillion blocks caps the building.

The western elevation is visible because of a parking lot at number 38 West 18th Street. There is no applied architectural detail on this red brick wall. The outline of a building is visible, above which there are four bays of six windows, the predominant type having a four-over-four double-hung sash, which is probably original. A water tower is visible at the rear of the building.

The eastern elevation is visible from the adjacent parking lot. It is of

red brick and has the outline of a four-story dwelling. There are three bays of early four-over-four pivoting metal-framed windows; seven in the first bay and eleven in the other two bays. Some windows have been replaced. A large painted sign is barely legible.

HISTORY

Built in 1907-08 for real estate developer, Henry Corn, this store and loft building was designed by the prolific architectural firm of Maynicke & Franke. Early tenants were typical of the district and included: cloak and suit, and shirtwaist businesses from around 1911 to 1917. The building replaced three brownstone-fronted dwellings.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 257-1907 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 304.
Phillips Elite Directory, 1911, 1913, 1917.

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38 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/15]

See listing under 41-43 West 17th Street

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40 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/66]

TYPE	STYLE
Converted Dwelling	Late 19th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/John R. Hutchinson	Thomas Terhune(?)

DATE OF CONSTRUCTION: 1858/1898

DESCRIPTION

This four-story, converted dwelling, located in the middle of the block, has a late nineteenth century commercial style facade added during the later development phase of the district. Twenty-five feet wide, it is faced in brick, cast and galvanized iron. Above the first story it has an ornate three-bay iron facade which features two-story Ionic pilasters. The ground story contains a recent aluminum and glass entrance and shopfront with signs. Flanking brick piers begining at the second story rise to the roofline. The two Ionic pilasters span the second and third stories and serve to separate the three window bays, and support the frieze over the third story on top of which is a simple metal cornice. At the fourth story, two Doric-order pilasters support the metal cornice, which conforms to the facade outline. The windows of the building are a mixture of early replacements and probably altered and intact originals. The second-story center bay has a stationary window with off-center mullions making an unequal three-over-three configuration. The eastern bay of the second story holds a metal-clad two-over-two sash; the western bay holds a two-paneled glass door at the fire escape landing, with two vertical side lights. The third-story center bay has a regularly dimensioned metal-clad two-over-two stationary window. The eastern bay is similar to the unit at the fire escape landing on the second story; the western bay holds a three-over-three metal-clad double-hung window. The spandrels between the second and third stories are metal panels with raised perimeter molding; the metal frieze above the third story runs unbroken between the brick piers and is decorated with roundels. The fourth story is metal faced and inset with small windows. The center bay has three early small single-pane windows below a lattice-filled transom; the eastern bay has a single-pane window below a glazed replacement transom; the western bay resembles the other bays with a fire escape landing, although it is below an empty transom and the door is shorter.

The eastern facade is a blank red brick wall with no windows or applied architectural detail.

The rear wall is visible from the parking lot at number 41 West 17th Street. A three-story, four-bay, red brick addition covers all but the fourth story of the original building. The windows have primarily two-over-one sash below stone lintels. Two metal chimneys run between the windows; the window openings at the second story are altered to receive the exhaust and air conditioning units.

West 18th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 40 West 18th Street

HISTORY

Built about 1858 for Thomas Terhune(?), this was originally a three-story dwelling. In 1885, it was altered for use as a stable; at that time there were several on the block. The building was extended forward and given its current facade, designed by John R. Hutchinson, in 1898. The use was presumably changed at that time to commercial activities more in keeping with the area. Early tenants after its conversion from a stable were characteristic of the district and included: Innet & Co., dressmakers, about 1900; and Flogel Decorating Works, china decorators, around 1905.

DEPARTMENT OF BUILDINGS INFORMATION

1872: Alt 538-1872 [Source: Alteration Docket]
Building attached to the rear extension by building in the space between the two structures
Architect -- Washington Mackenzie Owner -- Washington Mackenzie

1885: Alt 514-1885 [Source: Alteration Docket]
Building altered for use as stables.
Owner -- Emanual Mansback Builder -- John Nighthart

*1898: Alt 349-1898 [Source: Alteration Docket]
Building extended four feet in the front and given a cast and galvanized iron facade.
Architect -- John R. Hutchinson Owner -- F. Stanhope Philips

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 306.
New York City, Tax Assessment Records, Ward 18, 1857, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1905.
Trow's Business Directory, 1900.

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42 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/14]

TYPE	STYLE
Store and Loft	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
George A. Crawley	Henry Phipps

DATE OF CONSTRUCTION: 1907-08

SUMMARY

This six-story, block-through, early twentieth-century commercial style store and loft building, located in the middle of the block, is characteristic of the later development stage of the district. It is twenty-five feet wide on both West 17th and West 18th Streets. The 17th Street facade is of a buff-colored brick, and the 18th Street facade is to white terra cotta. The windows are a variety of aluminum replacements and original one-over-one wood windows under operable transoms on West 18th Street. The windows on the West 17th Street facade are all wood, in the original configuration of five, one-over-one wood frame sash, under operble transoms with heavy wood mullions. On West 18th Street the first story contains a recent glass and metal storefront with signs. On West 17th Street the first story contains recent infill of corrugated aluminum with metal grates.

HISTORY

Built in 1907-08 for Henry Phipps, this store and loft building was designed by George A. Crawley. Phipps, a steel magnate and associate of Andrew Carnegie, was also known as a philanthropist and advocate of model tenement projects. Early tenants were in the notions and apparel businesses, and as such were characteristic of the district. This building replaced a brick dwelling on West 17th Street, and a stable at West 18th Street.

ARCHITECTURE

WEST 18TH STREET FACADE
The ground story has large granite pilasters with cast-iron capitals flanking a recent glass and metal storefront with a box awning in front. An entrance to the building is just inside the western pilaster. The white terra cotta facade is composed of a single large arched bay reaching from the first through the fifth stories. The fifth story is capped by a bracketed and crenellated terra-cotta cornice. The windows are wood-framed, with wood mullions, except at the first, second, and fourth stories where the windows are aluminum replacements. The sixth story has three windows and a corbelled and pedimented parapet. The fifth story windows fit the curve of the arch and have tramsoms only over the center three glass panels.

WEST 17TH STREET FACADE
This facade is treated simply in buff-colored brick; the first through fifth stories are slightly recessed below a single flat arch. The second through fifth stories have a band of five one-over-one windows at each story. Brick spandrels with recessed panels are placed between each story. A flat arch with brick voussoirs forms the lintel over the fifth story window band. Over the fifth story is a simple metal cornice. The sixth story has brick mullions between the end windows and the center groupings of three new windows with transoms in altered proportions.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 129-1907 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 294.
Phillips Elite Directory, 1911, 1917.

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44-48 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/10]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Grosvenor Atterbury	Henry Phipps

DATE OF CONSTRUCTION: 1906-07

SUMMARY

This twelve-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, extends through the block and is located near the Sixth Avenue end of the block. Seventy-nine feet wide on West 18th Street and West 17th Street, it is faced in off-white brick with terra-cotta detail on both facades with a three-story limestone base on 18th Street. The West 18th Street storefront is a recent aluminum and glass alteration; the West 17th Street storefront still retains its original configuration of glass panels below transoms. The West 17th Street facade has primarily two-over-two, double-hung, wood-framed windows, which appear to be original. The West 18th Street facade also has primarily two-over-two, double-hung wood-framed windows.

HISTORY

Built in 1906-07 for Henry Phipps, this store and loft building was designed by the well-known architect Grosvenor Atterbury. Phipps, a steel magnate and associate of Andrew Carnegie, was also known as a philanthropist and advocate of model tenement projects. Phipps and Atterbury worked together on several such projects. The building housed industries characteristic of the district, including: Jaburg, Fuhs & Lovin, childrens' clothing, and a cloak and suit merchant, around 1911; and ladies' and childrens' dresses, around 1917. This building replaced the Academy of the Sacred Heart, a large day-school associated with and conducted by the Ladies of the Sacred Heart, of the Convent of the Sacred Heart at 130th Street and St. Nicholas Avenue.

ARCHITECTURE

WEST 18TH STREET FACADE
The three-story limestone base has deeply coursed stonework and a two-story, arch with voussoirs, which contains the recent aluminum-framed first-story show windows, and at the second story, pivoting wood windows fitted to the arch and separated by two stone pilasters. A modillioned door hood with console brackets shields the building numbers carved onto a raised shield. Under a limestone beltcourse, the third story establishes the eight bays which continue up to the roofline parapet. The six center bays have single one-over-one wood-framed windows, the two end bays have similar double-hung windows in a tripartite configuration, separated by metal-clad mullions. The fourth through the tenth stories are brick, and

continue the window configuration established at the third story. Under the eleventh story is a narrow terra-cotta beltcourse and two bracketed terra-cotta balconies under the end bays. There is a bracketed balcony running the full building width below the twelfth story. The twelfth story has a single arched window with voussoirs and keystones at each bay, and terra-cotta escutcheons between them. A corbelled brick pedimented parapet with green copper ornament on the center caps the building. The twelfth story and parapet are painted white.

WEST 17TH STREET FACADE
Number 47-51 West 17th Street is identical to the facade on West 18th Street, except that the base is brick rather than limestone. The terra-cotta beltcourse below the eleventh story has been recently removed. The first story holds a recent storefront in aluminum, and the service doors in the entrances are recent.

EASTERN ELEVATION
Visible from West 17th Street, this red brick wall has a slightly projecting corner pavilion in a rusticated brick pattern with white brick detailing the edges simulating pilasters; corbelled brick capitals surmount the pilasters. Near the roofline of the rusticated bay is a rosette within a circular surround. There are two bays of four-over-four windows, which are paired at the fifth and tenth stories. An air shaft is visible at the center of elevation with five bays of windows. There is a water tower at the roofline near the center of the building.

EASTERN ELEVATION
This red brick elevation is visible from West 18th Street and is similar to the other elevations, except that there are two bays of windows with a single paired window at the ninth story.

WESTERN ELEVATION
This elevation is visible from West 18th Street and is similar to the eastern elevation visible from West 17th Street except that there are three bays of four-over-four windows which are paired at the fifth and tenth stories. A painted "To Let" sign is faintly visible.

WESTERN ELEVATION
This elevation is visible from West 17th Street and is similar to the eastern elevation visible from West 17th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 241-1906 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Moses King, King's Handbook of New York City (Boston, 1893), 286-287.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 308.
Phillips Elite Directory, 1911, 1917.
"Phipps, Henry," Dictionary of American Biography.

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50-58 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/77 in part -- formerly lot 76]

MCCROREY BUILDING

TYPE	STYLE
Store	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	David Price

DATE OF CONSTRUCTION: 1911-1912

DESCRIPTION

This two-story Beaux-Arts style store building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. One hundred feet wide, it has non-original brick facing at the first story and terra-cotta facing on the second story. A large masonry sign flanked by consoles and reading "McCrorey Building," rests on the cornice. The original storefront has been replaced with brick infill, three overhead garage doors, and a large glass-block window. The second story is composed of nine bays, each with a single wood-framed one-over-one window sash which are probably original. In the center window bay, the sash has been replaced by a metal fire door and louvered transom from which a fire escape leads to the street level. The modillioned metal cornice is damaged but still intact.

HISTORY

Built in 1911 for David Price, as an addition to the Price Building at number 604-612 Sixth Avenue, the McCrorey Building was designed by the architectural firm of Buchman & Fox. Its construction was recorded as an amendment to the New Building Application for the adjacent Price Building to the west at 604-612 Sixth Avenue, in January 1911. It replaced five three-story rowhouses with basements, of which the numbers 50, 52, 54, and 56 West 18th Street were owned by John J. Astor. The McCrorey Building was joined internally with the Price Building in 1939 to house Knickerbocker Motors, at which time the garage doors were added.

DEPARTMENT OF BUILDINGS INFORMATION

*1911: NB 692-1910 [Source: New Building Application]

1948-49: Alt 587-1948 [Source: Alteration Application]
Building joined internally with number 604-612 Sixth Avenue. Storefronts replaced by garage doors.
Architect -- Mortimer E. Freehof Owner -- Knickerbocker Motors

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 309.
New York City, Tax Assessment Records, Ward 18, 1852, 1853, Municipal Archives and Records Center.
Phillips Elite Directory, 1905.

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60 WEST 18TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 819/77 in part]

See listing under 604-612 Sixth Avenue

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WEST 18TH STREET
Between Sixth Avenue and Seventh Avenue

The north side of the portion of the block of West 18th Street between Sixth and Seventh Avenues within the district contains the interrelated buildings of the B. Altman Department Store complex, which reflect the historical development pattern of this major department store.

135-43 West 18th Street
(a.k.a. 625 Sixth Avenue)

101-05 West 18th Street (a.k.a. 629 Sixth Avenue)

WEST 18TH STREET
Between Sixth Avenue and Seventh Avenue
North Side

113 WEST 18TH STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 794/25 in part]

B. ALTMAN STORE

TYPE	STYLE
Department Store	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Kimball & Thompson	B. Altman & Co.

DATE OF CONSTRUCTION: 1896

SUMMARY

This six-story neo-Renaissance addition to the B. Altman Department Store is one of four buildings in the complex. Built in 1896,during the later development phase of the district, it was designed by the architectural firm of Kimball& Thompson. One-hundred and fifty two feet wide, it extends through the block to West 19th Street and is faced in brick and limestone. It replaced four brick stable buildings on 18th Street and six small brick buildings on 19th Street which also had brick structures in their rear yards.

HISTORY

[SEE 615-629 SIXTH AVENUE, B. ALTMAN STORE BUILDING]

ARCHITECTURE

WEST 18TH STREET FACADE
This six-story addition to the B. Altman Department Store rises above a basement faced in polished pink granite, with a gray granite water table, and has a peen-hammered rusticated limestone facade at the first and second stories, and smooth-faced limestone ashlar above. The facade is organized into seven bays, and the windows and floor levels are aligned with those in the store building to the east. The eastern end bay has two one-over-one wood-framed windows at each story; the remainder have a tripartite window configuration. The basement story is painted limestone surmounted by a beltcourse; simple barred openings conform to the window configuration in the stories above. Two entrances puncture the basement and first stories in the end bays and a third in the second bay on the eastern end. The eastern end bay entrance has a projecting cast-iron enframement. The second eastern bay has a recent replacement door under a large cast-iron enframement with a portico on supporting brackets. The western bay entrance is cast-iron in a tripartite configuration with Corinthian pilasters and three openings: two with recent infill and one with a recent

door. The second story is capped by a stone beltcourse, and a dentiled beltcourse separates the second and third stories. Narrow windows with arched pediments are located to either side of the window grouping in the second eastern bay in the first and second stories, and in the western end bay of the second story; these are repeated in the upper stories of these two bays. Above the first story, the western windows in the first eastern bay are blocked in, as are the adjacent narrow windows of the second bay. The third through sixth stories have a window treatment identical to the lower stories, except that the narrow windows at the second and seventh bays are unembellished. The fifth and sixth stories are separated by a beltcourse. The sixth-story windows are arched and continue the established tripartite configuration. The windows are aluminum replacements. The mullions are pilasters at the first story and at the third, fourth, and fifth stories in the first bay, elsewhere they are attached Ionic columns. The narrow modillioned masonry cornice appears to be altered and is surmounted by a raised parapet over the first and second bays and over the seventh bay. At the western end bay is a two-story red-brick addition, with a six-over-six metal-framed window at each story, which dates from about 1929 and was built as an extension of number 133 West 18th Street.

WEST 19TH STREET FACADE
This building's other facade, at 110-120 West 19th Street is very similar to the West 18th Street facade with the exception that there are only two entrances, one in each of the two end bays. The entrance in the eastern bay does not have the projecting cast-iron enframement as on the other facade. The basement and first stories of the second bay have windows instead of a door.

DEPARTMENT OF BUILDINGS INFORMATION

*1896: Alt 22-1896 [Source: Alteration Application]
This is the application for the construction of 113 West 18th Street. It was built as an addition to 615-629 Sixth Avenue.
Architect -- Kimball & Thompson Owner -- B. Altman & Co.

1946: Alt 2295-1946 [Source: Alteration Application]
Existing penthouses enlarged to house air conditioning equipment.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 11.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.

"B. Altman Store Enlarged," New York Times, Jan.. 13, 1896, p.11.
"B. Altman Store Opening," New York Times, Mar. 29, 1896, p.5.
Insurance Maps of the City of New York, Borough of Manhattan
(New York: Sanborn, 1920-present), vol. 3, pl. 29.
Landmarks Preservation Commission, Research Files.

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133 WEST 18TH STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 794/25 in part]

TYPE	STYLE
Loft	Industrial Modern
ARCHITECT	ORIGINAL OWNER
George A. Boehm	Warner-Hudnut Corp

DATE OF CONSTRUCTION: 1929

SUMMARY

This eight-story factory and loft building is one of four buildings in the B. Altman Department Store complex. Built in 1929, during the twentieth century development phase of the district, it was designed by George A. Boehm. Fifty-feet wide, it extends through the block to West 19th Street and is faced in terra-cotta tiles. It replaced three brick buildings, including what had been the Altman Wagon Paint Shop on West 18th Street. The construction of this building, also known as 123 West 18th Street, extended the loft space of the building at 113 West 18th Street.

HISTORY

[SEE 615-629 SIXTH AVENUE, B. ALTMAN STORE BUILDING]

ARCHITECTURE

WEST 18TH STREET FACADE
This eight-story factory and loft building, is faced in square red terra-cotta tiles with gray tile spandrels. It has three bays of aluminum-framed one-over-one triple-hung windows arranged in a vertical tripartite configuration, which replaced multi-light pivoting metal-framed windows. The first story has a garage entrance in the western bay, and an aluminum-framed replacement window in each of the other two bays. Rising from a wide pink granite bandcourse are four piers which separate the slightly recessed bays.

WEST 19TH STREET FACADE
The facade at 124 West 19th Street resembles the West 18th Street facade except, most notably, that it has only two fully expressed bays of windows, also filled with aluminum-framed replacements, and narrow openings in the brick-faced eastern bay, leading to open stairs. The first story has a deeply recessed unadorned entrance with a short flight of stairs in the eastern bay; the two western bays are garage door openings. Over the eighth story are two shallow set-backs.

EASTERN ELEVATION
Visible from West 19th Street, this red tile wall has a white parapet and a white brick panel inset into the elevation. There are no visible windows.

Visible from West 18th Street, this red brick wall has three brick set backs, each capped by a narrow coping. There are no visible windows.

WESTERN ELEVATION
Visible from West 18th Street, this wall has red tiles surrounding a brick panel, surmounted by a brick set back near the street facade. Adjacent to this is painted brick with a single window, visible towards the center of of the building.

Visible over the roof of the adjacent one-story gas and service station at 126-136 West 19th Street, there is one bay faced in red tile surrounding a brick panel capped by a white painted parapet, adjacent to four bays of four replacement windows towards the center of the building. The building has a light shaft visible near the center of the block over the roof of the five-story B. Altman Stable Building at 135-143 West 18th Street. Three bays of replacement windows are placed in the light shaft.

DEPARTMENT OF BUILDINGS INFORMATION

*1929-31: Alt 1534-1929 [Source: Alteration Application]
Erection of eight-story factory and loft building as an alteration to 113 West 18th Street
Architect -- George A. Boehm Owner -- Warner-Hudnut Corp.

1930: Demo 61-1930 [Source: Demolition Application]
Demolition of three brick buildings including former Altman's Wagon Paint Shop at 131-133 West 18th Street.
Owner -- Warner-Hudnut Corp. Contractor -- Emil Dubitch, Inc.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 11.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 3, pl. 29.
Landmarks Preservation Commission, Research Files.

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135-143 WEST 18TH STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 794/17]

B. ALTMAN STABLE

TYPE	STYLE
Stable	Renaissance Revival
ARCHITECT	ORIGINAL OWNER
Kimball & Thompson	B. Altman & Co.

DATE OF CONSTRUCTION: 1896

SUMMARY

This five-story Renaissance Revival stable structure is one of four buildings in the B. Altman Department Store complex. Built in 1896, during the later development phase of the district, it was designed by the architectural firm of Kimball & Thompson, also the architects for the addition at 113 West 18th Street. One-hundred and twenty-four feet wide, it is faced in limestone and granite. It replaced the building of the Germania Brewery.

HISTORY

[SEE 615-629 SIXTH AVENUE, B. ALTMAN STORE BUILDING]

ARCHITECTURE

WEST 18TH STREET FACADE
This facade is divided into six bays. The first story is faced in pink granite with a gray granite water table, and has four large arched bays with console keystones and roundels in the spandrels. The center bays were the carriage entrances and have square-headed openings, now containing corrugated-metal garage doors. The two outer arched bays are filled in with stucco, replacing multi-light windows fitted to the arch. There is an arched doorway in the western end bay under a pedimented door hood, which is flanked by arched windows. The eastern bay held a similar arched doorway prior to the alteration which changed the configuration of the doorways and added a glazed awning; part of a vertical molding was removed at this time. Over the first story is a beltcourse. The second, third, and fourth stories are faced in painted limestone. The four center bays each hold a tripartite grouping of replacement windows; the end bays have a tripartite grouping of a tall center window flanked by two smaller ones. Each bay of windows of the third and fourth stories shares a common sill. A beltcourse separates the fourth and fifth stories. The fifth story has tripartite window groupings in each bay, but the mullions are treated as pilasters. The end bays have Palladian window units. A cornice appears to have been removed from over the four center bays; above is a recent metal railing. Stone pavilions of Tuscan inspiration rise an additional story over the end bays. The three windows of each pavilion are deeply recessed behind two columns and two corner piers. The pavilions have modillioned cornices and are surmounted by balustered parapets. The western pavilion is complete and is visible from three sides. The eastern pavilion has had a penthouse structure appended to it.

WESTERN ELEVATION
Visible from West 18th Street, this painted brick wall has brownstone quoins. The third complete elevation of the Tuscan-inspired pavilion is clearly visible.

REAR WALL
Visible from West 19th Street over the one-story gas and service station at 126-136 West 19th Street, this brick wall has no applied architectural detail. An air shaft near the middle of the building holds two bays of replacement windows with stone sills and lintels at each story. A tall irregularly shaped chimney tower rises from the western corner of this wall. A copper stair shed sits on the roof at the eastern corner of the building.

DEPARTMENT OF BUILDINGS INFORMATION

*1896: NB 337-1896 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 11.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Andrew S. Dolkart, Letter to Landmarks Preservation Commission, June 10, 1986, .
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 3, pl. 29.
Landmarks Preservation Commission, Research Files.

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EAST 19TH STREET
Between Fifth Avenue and Broadway

The block of East 19th Street between Fifth Avenue and Broadway is dominated by buildings belonging to two of the major department store complexes of the district. On the south side is the long six-story expanse of the Arnold Constable Store (Griffith Thomas, 1868-76), marble-faced at the Broadway end, clad in cast iron at the Fifth Avenue end, and the whole surmounted by a mansard roof. (This is described under 881-887 Broadway.)

The north side contains a series of additions to the Lord & Taylor complex, designed by John Duncan in the early 20th century, as well as a surviving cast-iron fronted wing of the E. A. Morrison Building at number 15. The handsome Queen Anne style Gorham Building (Edward H. Kendall, 1884) is at the Broadway corner.

8-10 East 19th Street

15 East 19th Street (a.k.a. 889 Broadway) - Gorham Building

EAST 19TH STREET
Between Fifth Avenue and Broadway
North Side

3 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/1]

See listing under 119-121 Fifth Avenue

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5 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/6]

TYPE	STYLE
Store/Studio & Offices	20th Century Commercial
ARCHITECTS	OWNER
Robert Mook Terwilliger & Sohn	Miguel Garcia

DATE OF CONSTRUCTION: 1884/1906/1920

DESCRIPTION

This five story, twenty-five feet wide, commercial building, located near the Fifth Avenue end of the block, has a simple stucco facade with regularly spaced double-hung one-over-one windows. It is distinguished primarily by a shaped parapet which conceals an old elevator shed and chimney near the edge of the roofline. Other notable features of the facade include the paneled frieze above the first story (a survivor of the the building's original cast iron storefront),the projecting sill courses set beneath the windows at each story and the blind lunettes above the fifth floor windows. Most of the building's one-over-one aluminium windows date from the early 1970s. Three single-pane metal framed casement windows are of a more recent date. The stuccoed brick, metal, and glass block ground-story treatment apparently dates from a remodeling of 1968-1973.

The brick rear wall of 5 East 19th Street is visible from a parking lot on East 20th Street. Above a one-story brick addition with modern windows the three-bay configuration of the facade appears to be original; however, the windows of the westernmost bay of floors 2-4 have been reduced in size and through-the-wall air conditioners have been installed between the center and east bays of floors 2-5.

East 19th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 5 East 19th Street

HISTORY

Constructed in 1884 as a mansarded store building for merchant Miguel Garcia, 5 East 19th Street was occupied by the Dodd & Mead publishing company in the 1890s. In 1906, Lord & Taylor which occupied most of the block including the adjoining buildings on 19th and 20th Streets took over the building as an annex to its department store. At that time the facade above the ground story was taken down and replaced with a new limestone front designed by John H. Duncan. After Lord & Taylor moved uptown in 1914 the building was converted to lofts and offices. In 1920 Duncan's limestone facade was stuccoed over. By 1938 some of the building's upper floors were being used as dance studios. Further remodeled in 1968-73, it continues to function as an office and studio building.

DEPARTMENT OF BUILDINGS INFORMATION

*1884: NB 587-1884 [Source: New Building Docket]

*1906-07: Alt 2946-1906 [Source: Alteration Docket]
Front above first floor removed leaving existing columns and girders. New limestone front, new sash and doors, interior alterations.
Architect -- John H. Duncan Owner -- Miguel Garcia
Tenant -- Lord & Taylor

*1920: Alt 2821-1920 [Source: Alteration Application]
Facade alterations, presumably including stuccoing of upper stories, interior alterations.
Architect -- Terwilliger & Sohn Owner -- Adolf Klar

1968-73: Alt 1795-1968 [Source: Alteration Application]
Ground story store front bricked up, interior alterations.
Architect -- Herman Kron Owner -- 5 East 19th Street Corporation

REFERENCES

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 191.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 466-A1.

##########

7 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/7]

TYPE	STYLE
Store	neo-Grec
ARCHITECT	ORIGINAL OWNER
Thomas R. Jackson	Robert Carter

DATE OF CONSTRUCTION: 1885-86

DESCRIPTION

This five-story three-bay-wide cast-iron fronted store building located just off Fifth Avenue is distinguished by its stylized neo-Grec ornament and its unusual use of superposed orders. Fairly simple in its overall composition, employing pilasters to frame the facade, columns or pilasters to separate the bays, pilaster responds to articulate the window reveals, and cornices to set off the individual stories, its design incorporates a number of variations in decorative detailing at each story. Based on a photograph from the 1930s in the New York Public Library, it appears that the building has lost elaborate crowning and ground story cornices and that stylized brackets once framed the cornices at each story. The two-over-two wooden sash windows used on the third through fifth floors appear to be original. The metal and glass storefronts date from an alteration of 1974-76.

Visible from a parking lot on 20th Street, the building's brick rear wall and one story addition have been painted black. Above the first floor all the windows have been boarded-over.

HISTORY

Designed by Thomas R. Jackson, a specialist in the design of commercial buildings perhaps best known for his Merchants' Exchange at 6 Harrison Street, this store building was erected as a speculative investment by bookseller Robert A. Carter. In 1895, Lord & Taylor leased this building and the now demolished adjoining building at 9 East 19th Street as storage space for the Lord & Taylor store at Broadway and 20th Street. A bridge was erected in 1897 connecting this building with the Lord & Taylor annex at 6-8 East 20th (both the bridge and 6-8 East 20th are now demolished). In 1922, several years after Lord & Taylor had moved uptown, the building was converted to showrooms and warehouse space for the Colson Company. Bomze Graphics and Jay Bee Photo Supplies took over the building in 1969, converting its upper floors to studios.

East 19th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 7 East 19th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1885-86: NB 1637-1885 [Source: New Building Application]

1897: Alt 654-1897 [Source: Alteration Application]
Bridge erected connecting rear of building with Lord & Taylor annex at 6-8 East 20th Street.
Architect -- Edwin Outwater Owner -- James Roosevelt
Tenant -- Lord & Taylor

1922: Alt 1692-1922 [Source: Alteration Application]
Rear wall rebuilt, interior alterations.
Architect -- Rudolf Boehler Owner -- Frederic W. Colson

1974-1976: Alt 296-1969 [Source: Alteration Application]
Building converted to photo store and studios. New storefront, rear windows blocked up, interior alterations.
Architect -- Daub & Daub Owner -- Howard Bomze

REFERENCES

Landmarks Preservation Commission, Research Files.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981).

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9-11 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/8]

TYPE
Store and Loft

STYLE
20th Century Commercial

ARCHITECT
John H. Duncan

ORIGINAL OWNER
Ogden Goelet (Estate of)

BUILDER
R. H. Carey Inc.

DATE OF CONSTRUCTION: 1914

East 19th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 9-11 East 19th Street

DESCRIPTION

This ten-story store and loft building, characteristic of the later development phase of the district, is located at the middle of the block between Broadway and Fifth Avenue. Forty-five feet wide, it has a plain yellow brick facade which was originally designed as a secondary entrance to 895-899 Broadway. On the ground story the brick piers and cast-stone lintels have been painted gray. The storefronts appear to have undergone a number of alterations but still retain their tripartite configuration and some of their original details (metal strapwork grilles under the shop windows of the west bay and wood sash around the transoms in the east bay). The upper stories are articulated only by a stone belt course beneath the second story windows and by stone window sills. The windows retain their original metal-covered-wood sash (six-over-six for the second through fourth floors, three-over-three for the upper stories). Two string courses are all that remain of the building's original cornice. The parapet above the eastern end of the building conceals an elevator penthouse.

Portions of the building's eastern and western elevations and rear wall are visible from the street. Faced with reddish-brown brick, these are punctuated by rows of rectangular windows. The connection between this building and 895-99 Broadway is clearly visible from the parking lot at 6-8 East 20th Street.

HISTORY

This store and loft building was constructed in 1914 for the estate of Ogden Goelet as an annex to the Goelet-owned portions of the former Lord & Taylor store building (see 895-899 Broadway), then undergoing conversion to lofts following Lord & Taylor's move uptown. From 1914 to 1928 the buildings were occupied by the Calhoun Robbins Novelties Company; in 1930 they both were converted for light manufacturing purposes.

DEPARTMENT OF BUILDINGS INFORMATION

*1914: NB 28-1914 [Source: New Building Application]

1928-30: Alt 1788-1928 [Source: Alteration Application]
Alterations for light manufacturing, new store entrance on 19th Street.
Architect -- John H. Duncan Owner -- Ogden Goelet (Estate of)

1956-57: Alt 4070-1956 [Source: Alteration Application]
East bay of storefront and elevator door covered with 16 gauge aluminum.
Architect -- Robert Malzkin Company Owner -- J. Ogden Goelet

East 19th Street Between Fifth Avenue and Broadway (North Side)
continuation of . . . No. 9-11 East 19th Street

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13 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/14]

See listing under 893 Broadway

##########

15 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/12]

See listing under 889-891 Broadway

##########

19 EAST 19TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 848/12]

See listing under 889 Broadway

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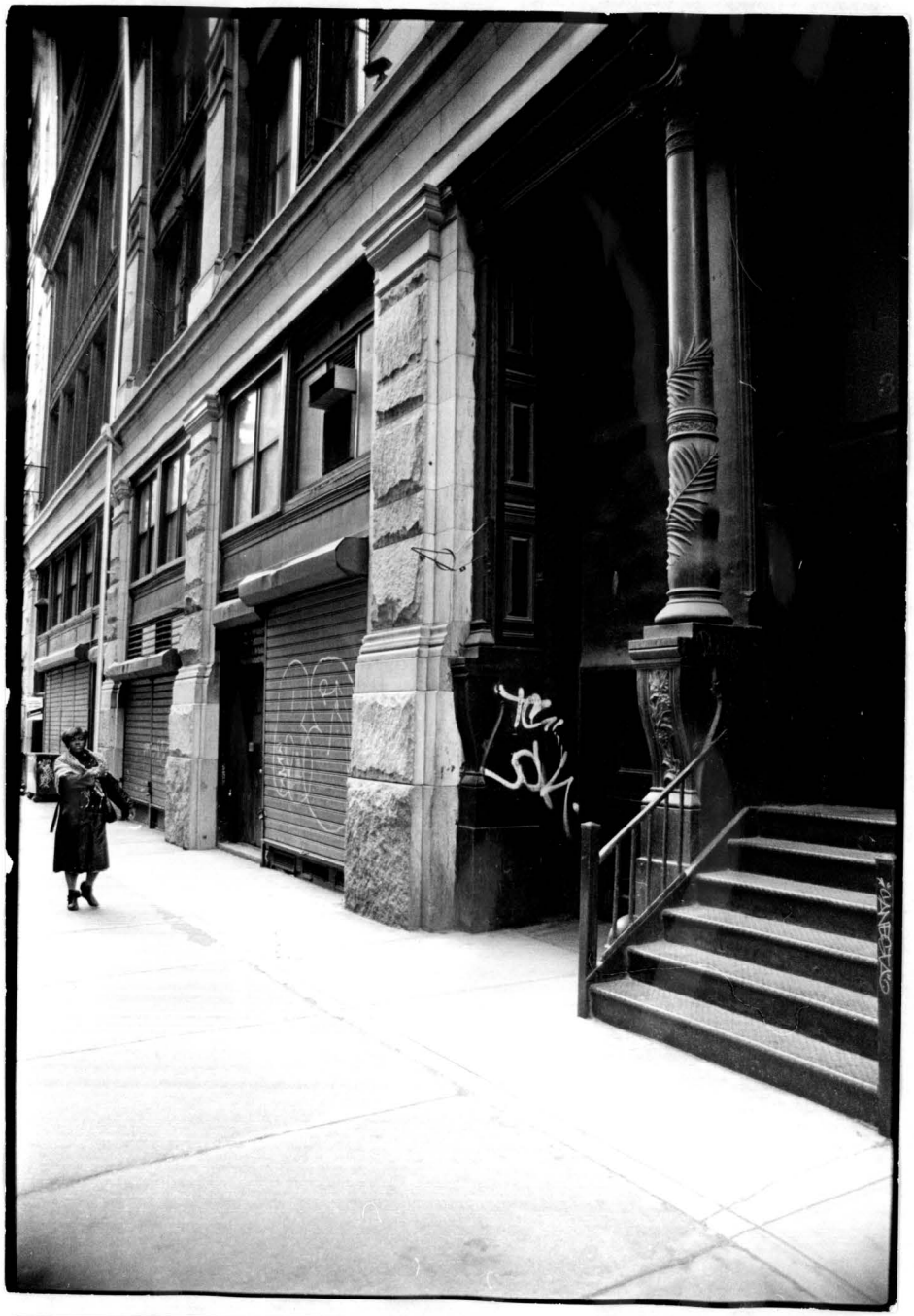
EAST 19TH STREET
Between Broadway and Park Avenue South

The block of East 19th Street between Broadway and Park Avenue South is dominated by store and loft buildings of eight and nine stories. The buildings share characteristics that help unify the block; among them are: a common building line, facade designs based on Beaux-Arts sources, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

The early residential development of the area is recalled by the residence of four stories with a basement at number 41, built in 1851-52. As the character of Broadway changed from residential to commercial, once-private residences on the adjacent side streets were adapted to commercial use and given new facades. This happened to numbers 35 and 37.

Much of the south side of the block is dominated by the six-story expanse of the W. & J. Sloane Store (William Wheeler Smith, 1881-82) with a nine-story warehouse annex (1898) at number 36-38. The store and loft buildings constructed in the late 1890s and the early years of the twentieth century which dominate this block are characteristic of the later development phase of this district. They were designed by various architects, among them Sass & Smallheiser, John B. Snook & Sons, and Ralph S. Townsend, who signed two of his buildings. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories.

29-33 East 19th Street



32-34 East 19th Street (a.k.a. 881-887 Broadway)

EAST 19TH STREET
Between Broadway and Park Avenue South
North Side

27 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/18]

See listing under 890-892 Broadway

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29-33 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/23]

TYPE	STYLE
Store and Office Building	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Ralph Samuel Townsend	Henry Chaffee

DATE OF CONSTRUCTION: 1896-97

DESCRIPTION

This eight-story Beaux-Arts store and office building, characteristic of the later development of the district, is one of a pair of signed office buildings by Ralph Townsend on this block of East 19th Street (the other is 43-45 East 19th) which have related though not identical designs. Located near the west end of the block, this sixty-foot wide building is faced with limestone. Like its neighbor, it is organized into a six-bay composition with projecting corner bays. Entablatures create a tripartite story grouping with a transitional third story and a central balcony emphasizes the fourth story.

On the two-story base the outer bays are articulated with rusticated pilasters. Entrances to the upper stories are set off by elaborate surrounds with a raised disk molding and a triangular pediment carried by console brackets. Carved into the stonework above the west pediment is "Ralph S. Townsend, Architect, 1896." With the exception of a shopfront entrance the central bays are covered with corrugated metal and roll-down gates. The shop entrance near the west end of the facade does seem to retain its original wood and glass doors and transom. The transoms above the storefronts are modern. The cast-iron frieze crowning this story is ornamented with cartouches and heraldic shields. On the second story the outer bays have plain square-headed windows with vertical pivoting lights topped by transoms. Similar windows are used in the center bay here set off by cast-iron pilasters with scroll keystones and guilloche moldings. The base is crowned by a full entablature with dentiled cornice.

The transitional third story is also rusticated and has square-headed windows. Large consoles set between the three center windows support a fourth story balcony. On the fourth through sixth stories the outer bays have

square-headed windows with molded surrounds featuring projected lintels and sills. Giant Ionic pilasters, rising unbroken for three stories, articulate the piers in the inner bays. A paneled frieze runs along the balcony and beneath the fourth story windows. On the fifth and sixth stories the spandrels beneath the windows are ornamented with tablets with inset emerald-cut rusticated blocks. A dentiled entablature caps this section of the facade.

On the seventh story the windows in the outer bays have keyed enframements with console keystones. The windows in the inner bays have molded surrounds embellished with raised disks similar to those used on the ground story door surrounds. A disk molding is also used on the cornice that separates this story from the eighth story attic. Here the windows are set off by pilasters decorated with trophy panels featuring such devices as shields and lionheads. All but the two center windows are outlined by cable moldings and embellished by putti. Above a terra cotta dentil molding the building is crowned by a modillioned galvanized-iron cornice. The upper-story windows all retain their one-over-one wood sash.

The eighty-two-foot wide eastern elevation is punctuated by two rows of large window openings with iron sills and lintels. The row nearest the front of the building has been bricked up. The other openings are divided into two bays, part covered by sliding shutters rabbited into the sills and lintels. The sixth-story window still retains its one-over-one sash, the seventh-story window is covered by a roll-down gate. There is a hole in the brickwork beneath the seventh-story window.

HISTORY

This building replaced three brick dwellings which appear to have been altered for commercial use in the late 19th century when they housed such businesses as dressmakers and dealers in cloaks and suits. The present building is one of two store and office buildings noted architect Ralph S. Townsend designed for real estate developer Harry S. Chaffee on this block. According to A History of Real Estate, Building and Architecture, Chaffee was a successful developer of both mercantile and residential buildings "who had shown himself to be a complete judge of realty values in New York, and the style of the buildings erected on the sites chosen have been exceedingly appropriate." He built several store and loft buildings "finished with the latest and best improvements" of which 29-33 East 20th was considered a "handsome" example.

When 29-33 East 20th Street was completed in January 1897, Chaffee set up his offices there. Ralph Townsend also immediately moved to the building, remaining until 1907. Other early tenants were typical of the district and included Stroheim and Romann, upholstery fabrics, Louis Hraba, fancy leather goods, and the Physical Culture restaurant and publishing company.

East 19th Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 29-33 East 19th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1896-97: NB 542-1896 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Dennis Steadman Francis, Architects in Practice, New York City 1840-1900 (New York, 1979), 76.
A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 222.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Lain's New York & Brooklyn Elite Directory, 92.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 197.
New York City Directories, 1907.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 736-D5.
"Removals," Real Estate Record & Guide, Jan. 16, 1897, 84.

##########

35 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/26]

TYPE
Converted Dwelling

STYLE
20th c. Commercial

ARCHITECTS
Unknown
Joseph Martine
Boris Dorfman

OWNER
G.A. Butler

DATE OF CONSTRUCTION: 1844-45/1920

DESCRIPTION

This three-story converted dwelling, which in its present form is characteristic of the 20th century development phase of the district, is located near the center of the block between 19th and 20th Streets. Twenty feet wide, it has a pressed metal front framed by tan brick piers. On the ground story the metal and glass shopfront and flanking entrances are recent; the transom with small square lights and paneled frieze are original to this facade. On the upper stories most of the wall surface is

given over to Chicago-type windows which have vertical pivoting sidelights topped by transoms. Decoration is restricted to the strapwork panels on the friezes over the windows, the simple banding on the mullions separating the windows, and the molded roof cornice crowned by a paneled parapet. In all but the western second-story sidelight, the windows retain their original wood sash.

HISTORY

This building, originally a dwelling of three stories with a basement, was one of a group of five brick houses constructed for G.B. Butler in 1844-45. In 1849, it was acquired by Horace Greeley, political leader and founder of the New York Tribune, the most successful and influential newspaper in the country during the mid-19th century. Greeley lived at 35 East 19th Street until the early 1860s. During this period his writings and speeches influenced national policy regarding the settlement of the West and the abolition of slavery. One of the founders of the Republican party, he played a critical role at the convention of 1860 in securing the presidential nomination for Abraham Lincoln. As a neighbor Greeley seems to have been somewhat difficult to deal with, keeping three goats in his backyard and turning up at his neighbors' houses at odd hours of the night having lost track of which of the five almost identical houses was his own.

In the 1880s businesses began to locate on this formerly residential street. In 1885 the basement of 35 East 19th was converted to a store which was leased to Edward Craig, Wallpapers, a business typical of the middle development phase of the district. Like many of the other buildings in the district, it eventually housed dressmakers and other businesses connected with the fashion industry as well as a basement saloon and first story restaurant. (For a photo of the building at this period see Edmiston and Cirino, p. 163.) By 1905 the upper stories were being used as lofts for manufacturing purposes.

In 1920, 35 East 19th was converted to a three-story store and loft building and given a new pressed metal front by the Manhattan Paper Company.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 1751-1885 [Source: Alteration Application]
Store installed in basement, opening cut for store window.
Architect -- Haight & Monnia Owner -- Leonard Jacob

1905: Alt 1416-1905 [Source: Alteration Application]
New storefront, stoop removed, stairs brought inside.
Architect -- Frederick Jacobson Owner -- Frederick Baderhoff

East 19th Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 35 East 19th Street

*1920: Alt 2169-1920 [Source: Alteration Application]
Converted to three story store and loft building; building extended at front and rear, new brick and pressed metal facade.
Architects -- Boris Dorfman & Joseph Martine
Owner -- Manhattan Paper Company

REFERENCES

Susan Edmiston, Linda Cerino, Literary New York (New York, 1976), 162-63.
"Greeley, Horace," Dictionary of American Biography.
Lain's New York & Brooklyn Elite Directory, 96.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 198.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 56.
Rufus Rockwell Wilson, Otilie Erickson Wilson, New York in Literature (New York, 1947), 130-31.

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37 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/27]

TYPE	STYLE
Converted Dwelling	Late 20th Century
ARCHITECT	ORIGINAL OWNER
Unknown	G.B. Butler

DATE OF CONSTRUCTION: 1844-45/1976

DESCRIPTION

This four-story, twenty-foot wide converted dwelling, located at the middle of the block between Broadway and Park Avenue South, has a modern stucco front with asymmetrically arranged windows and doors.

East 19th Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 37 East 19th Street

HISTORY

This building, originally a dwelling of three stories with a basement, was one of a group of five brick-fronted houses constructed by G.B. Butler in 1844-45. In 1845, it was purchased by William Maxwell Evarts (1818-1901), a prominent attorney best known as prosecutor in the treason trial of Jefferson Davis and successful defender of President Andrew Johnson against impeachment in 1868. Around 1850, the building was sold to William A. Butler, the nephew of Evarts' law partner Charles E. Butler. William Allen Butler was himself a well-known attorney, specializing in maritime law, who also wrote comic verse, notably "Nothing to Wear." Butler lived in this building until 1860 when it was acquired by E.G. Butler.

In the 1880s, as this previously residential street became increasingly commercialized, the ground story of this building was converted to commercial use and given a Queen Anne storefront (illustrated in Edmiston & Cerino, p. 163). Tenants included an art publisher in the 1880s and a restaurant in the early 1900s. In 1912, the building was converted to lofts for manufacturing purposes. In 1976, it was converted to a store and apartment building and given a new stucco front.

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 915-1882 [Source: Alteration Application]
Ground story converted to commercial use; one-story extension at rear.
Architect -- Paul Beck Owner -- Alfred Bridgeman

1912: Alt 2667-1912 [Source: Alteration Application]
Building converted to lofts for manufacturing; extended at front and rear.
Architect -- Frank A. Rooke Owner -- Montrose Realty Corp.

*1976: Alt 583-1976 [Source: Alteration Application]
Building converted to commercial and residential use; new facade.

REFERENCES

"Butler, William A.," Dictionary of American Biography.
Susan Edmiston, Linda Cerino, Literary New York (New York, 1976), 162-63.
"Evarts, William Maxwell," Dictionary of American Biography.
Lain's New York & Brooklyn Elite Directory, 96.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 199.
William Perris, Maps of the City of New York (1853), vol. 4, pl.56.

Rufus Rockwell Wilson, Otilie Erickson Wilson, New York in Literature (New York, 1947), 130-31.

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39 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/28]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Henri Fouchaux	John F. Scannell

DATE OF CONSTRUCTION: 1898-1900

DESCRIPTION

This eight-story neo-Renaissance store and loft building, characteristic of the later development of the district, is located near the center of the block between Broadway and Park Avenue South. Faced with limestone, its twenty-five foot wide facade is divided into three bays and is articulated with a tripartite story grouping composed of a two-story commercial base, five-story midsection, and one-story attic. The base is framed by giant paneled piers embellished by central cartouches and egg and reel moldings. The molded cast-iron surrounds for a ground story shopfront survive, but it has been replaced by a modern stainless steel and glass front. On the second story, the cast-iron storefront survives intact. Divided by molded iron mullions and crossbars, it retains its original vertical pivoting lights and transoms. Especially noteworthy are the iron brackets beneath the second story lintel and the knotted ropework molding on the spandrel panel separating the first and second story windows. On the rusticated upper stories attention is focused on the slightly wider center bay. The third story windows are framed by a modified Palladian motif which employs paired columns to support a segmental pediment. The pediment is broken at the bottom where it is decorated with an escutcheon. A similar escutcheon on the frieze below the third story windows forms a base for the Palladian motif. The columned aedicule on the fourth story also forms part of this central decorative element. Decorative emphasis is also given to the attic where paired columns and a balustrade set off bracketed round-arch windows. The building has lost its crowning cornice but retains its one-over-one wood sash.

The building's ninety-two foot wide brick eastern elevation has three rows of regularly spaced rectangular window openings. These were originally designed with pocketed surrounds for single leaf shutters. On the seventh story the window openings have now been cut out to the edge of the pockets.

On the eighth story the openings have been lengthened. All the window sash on this facade is modern.

The ninety-two foot wide brick western elevation has one row of rectangular window openings with pocketed surrounds. Modern windows have been installed in all the openings and the seventh story windows have been cut out to the pocket. There is also a small square opening for a modern bathroom window on this floor.

HISTORY

This site was previously occupied by the four-story dwelling of Dr. Lewis T. Warner. In the 1880s, Dr. Warner had the house converted to a store and apartment building. Early commercial tenants included dressmaker Frances Auro. In 1898, following Warner's death, the property was put on the market and acquired by John Scannell who almost immediately had Henri Fouchaux file plans for a new eight-story business building. In January 1899, Scannell signed a twenty-one year lease with Ellsworth Childs of Childs Restaurants for the building's first two commercial floors. Other early tenants were typical of the district and included P.F. Collier & Sons, publishers; Jaillet, ladies tailoring; E. De Grandemont, corset materials; and Harris Blumenfeld, cloaks.

DEPARTMENT OF BUILDINGS INFORMATION

*1898-1900: NB 997-1898 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
"Conveyances," Real Estate Record & Guide, Dec. 31, 1898, 1000.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Lain's New York & Brooklyn Elite Directory, 92.
Landmarks Preservation Commission, Research Files.
"Leases," Real Estate Record & Guide, Jan. 7, 1899, 19.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 200.
"Mortgages," Real Estate Record & Guide, Dec. 31, 1898, 1003.
New York City Directories, 1907.

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41 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/29]

TYPE	STYLE
Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Dr. William Olliffe

DATE OF CONSTRUCTION: 1852-53

DESCRIPTION

This twenty-five foot wide dwelling of four stories with a basement, located near the eastern end of the block between Broadway and Park Avenue South, recalls the first development phase of the district as fashionable residential neighborhood. Recently refaced with stucco designed to look like brownstone, the building preserves only a few details from its original Italianate facade, notably the brownstone stoop, the paneled pilasters and bracketed arch framing the doorway, and the cornice with paired console brackets. Elements of the building's original cast-iron railings also survive but have been much altered.

HISTORY

This house was one of five dwellings erected for Dr. William C. Olliffe and his wife Emily Williams Olliffe on property she had inherited from her father Cornelius Tiebout Williams. Dr. Olliffe was the proprietor of Olliffe's pharmacy at 6 Bowery near Pell Street, which stood until recently and was thought to have been the oldest drugstore in America, having been established in 1805. This house remained a private residence until the 1880s when Madame Kate Nieerwiesen established her fashionable dressmaking business there. In the 20th century it returned to exclusively residential use and was for many years the home of Kwan Toyo and Haruo Tanaka. In the 1950s it was a fraternity house for the Alpha Omega fraternity of the New York University School of Dentistry. There are no Department of Building records for exterior work on the building.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
George De Forest Barton, "Union Square," Valentine's Manual 7 (1922), 209.
Landmarks Preservation Commission, Research Files.
Manhattan Address Telephone Directory (New York, 1929).

Manhattan Address Telephone Directory (New York, 1945).
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 201.
William Perris, Maps of the City of New York (New York, 1853), 56.
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 865.

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43-45 EAST 19TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 848/30]

TYPE	STYLE
Store and Office Building	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Ralph Samuel Townsend	Charles H. Taylor

DATE OF CONSTRUCTION: 1897-98

DESCRIPTION

This eight-story Beaux-Arts store and office building, characteristic of the later development phase of the district, is one of a pair of offices buildings (the other is at 29-33 East 19th) on this block of East 19th Street designed by Ralph Townsend in the late 1890s with related but not identical designs. Located near the east end of the block, this fifty-feet wide building has a limestone facade which has been coated with a material that makes it resemble brownstone. Like its mate at the western end of the block, this building's facade is arranged in a six-bay design which features projecting end bays and a tripartite story grouping marked by entablatures above the second and sixth stories. The third story is articulated to create a transition between the base and midsection of the facade and a balcony focuses attention on the fourth story.

On the two-story base the end bays are articulated with stylized capitals and are embellished with volutes and swags. At the corners of the facade the entrances to the upper floors are marked by elaborate surrounds. The east entrance is capped by a bracketed lintel; the west doorway has more elaborate moldings and is crowned by a Baroque broken pediment supported by consoles. "R. S. Townsend Architect 1897" is carved in the stonework above this pediment. Between the end bays are a pair of storefronts divided by a cast-iron pier. Although they are largely concealed by roll-down gates both fronts seem to remain intact retaining their original iron bulkhead, iron framing elements, wood sash, and wood and glass doors. At present the two stores are joined and the west entrance is not in use. The middle bays

are topped by an iron cornice decorated with paterae. On the second story all the bays have square-headed window surrounds containing vertical pivoting lights topped by transoms. In the middle bays the windows are divided by iron pilasters decorated with arabesques. The transitional third story is rusticated and has round-arched windows in all six bays. Consoles set between the arches in the middle four bays support a fourth story balcony. At the fourth story and on the stories above, the center pier has been widened, sub-dividing the central section of the facade into two units, each two window bays wide. Here the fourth story windows have plain square-headed surrounds that are capped by a stone cornice. The fifth and sixth-story windows are united by giant arches. These are enriched by a balustrade beneath the fifth floor windows, tablets on the spandrels between the stories, and by foliate reliefs and wreaths on the spandrels between the arches. The projected outer bays which frame this grouping on the fourth through sixth stories have square-headed windows set off by a variety of Baroque surrounds. On the seventh and eighth stories, the major piers are articulated with giant pilasters, and the small piers separating the windows in the inner bays are ornamented with the tablets. The building is crowned by an elaborate galvanized iron cornice which has lost many of its modillions and dentils. This facade retains all its original one-over-one sash windows on the upper stories.

The building's eighty-two foot wide western elevation is faced with brick and is punctuated by several irregularly spaced windows with stone sills and splayed stone lintels. The windows have one-over-one sash and are framed by paired metal shutters. The eighty-two foot wide brick eastern elervation has an irregular roofline broken by a parapet near the front of the building and a water tank at the rear. There are three rows of regularly spaced windows with stone sills and splayed lintels. The windows have one-over-one sash and paired metal shutters. There is a one-story addition at the rear of this building which is not visible from the street.

HISTORY

This site was previously occupied by two four-story brownstone-fronted dwellings and stores which were occupied by such businesses as William Chormley, dressmaker. In May 1897, Harry Chaffee a real estate developer who had commissioned Ralph S. Townsend to design a similar building at 29-33 East 19th Street, sold those buildings to Charles H. Taylor. That same week Townsend filed plans to erect the present building on this site for Taylor. It seems likely therefore that this building which was similar in size, plan, and articulation to 29-33 East 19th was commissioned by Chaffee and that the plans were sold together with the lots to Taylor. On its completion this building was leased to tenants typical of the district including dealers in upholstery fabrics, wallpapers, brass beds, pianos and dressmaker supplies. A number of publishers were also located in the building. By the 1920s most of its occupants were connected with the fashion industry.

DEPARTMENT OF BUILDINGS INFORMATION

*1897-98: NB 389-1897 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
"Conveyances," Real Estate Record & Guide, May 1, 1897, 742.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
Manhattan Address Telephone Directory (New York, 1929).
Manhattan Land Book (New York: G. W. Bromley, 1955), pl. 43.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 202.

##########

EAST 19TH STREET
Between Broadway and Park Avenue South
South Side

36-38 EAST 19TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 847/27 in part -- formerly lot 62]

See listing under 880-886 Broadway

##########

40-42 EAST 19TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 847/50]

TYPE
Store and Loft

STYLE
Beaux-Arts

ARCHITECT
Sass & Smallheiser

ORIGINAL OWNER
Brody, Adler & Koch Company

BUILDER
Sass & Smallheiser

DATE OF CONSTRUCTION: 1904-05

DESCRIPTION

This nine-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block but at the eastern boundary of the district. Forty-two feet wide, the building has a stone facade, now painted, organized in a tripartite composition of a two-story base, a transitional story, a five-story midsection, and a one-story top. The two-story base has solid end bays framing a glass-fronted commercial space and rising to a Corinthian entablature. The end bays are banded with door openings at the first story and double-hung second story windows. Each doorway is framed by an architrave with a keystone and flanking cornucopias. The door itself, recessed behind the left doorway, and the central storefront are framed in stainless steel. There are three large original wood-framed casement windows over the storefront.

Above the base is a midsection with one transitional story with a simple entablature and five additional stories. Wall surfaces are scored horizontally. The central section of the upper five stories contains tiers of double-hung replacement windows and spandrel panels. The spandrel panels are all galvanized iron except at the lowest story; there Ionic colonnettes flank a central aedicule. The midsection terminates in a bracketed belt course with a central cartouche.

The top contains Tuscan piers in the center flanked by end-bay windows, all set in a smooth wall. This is surmounted by a central panel flanked by shell finials and the galvanized iron cornice that terminates the

facade. The windows at this level have double-hung wood sash.

HISTORY

Designed by Sass & Smallheiser, this building was constructed in 1904-05 as a loft for manufacturing purposes at a cost of $130,000 for the real estate company of Brody, Adler & Koch, replacing two four-story brick buildings. Early tenants included the original architects and various home furnishings companies.

DEPARTMENT OF BUILDINGS INFORMATION

*1904: NB 760-1904 [Source: New Building Docket]

REFERENCES

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Insurance Maps of the City of New York, Borough of Manhattan (New York, 1903), 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 189.
Trow's Business Directory, 1899-1916.

##########

WEST 19TH STREET
Between Fifth Avenue and Sixth Avenue

The block of West 19th Street between Fifth and Sixth Avenues is characteristic of such side street blocks in the district. It is dominated on the south side by the 450-foot long expanse of the Siegel-Cooper Department Store and, on both sides, by store and loft buildings, ranging in height from six to twelve stories and generally fifty, or more, feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and the top. These store and loft buildings are interspersed with five-story residences, later altered for commercial uses with the elimination of basements and the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

These two building types represent two major development phases of the district. The first of these recalls the early residential development of the area in the 1850s with brick and stone-fronted dwellings of four stories with basements. Surviving buildings from this era may be seen on the south side at numbers 12 and on the north side at numbers 7, 25, 29, 49, and 55. Numbers 25 and 29 were in use as boarding houses for many years.

By the 1890s, dwellings began to be replaced by larger commercial structures, first on the avenues and then on the side streets. In this block, this shift is signalled by the large office/store and loft buildings constructed in 1899 at the Fifth Avenue end of the block (see 140 and 142 Fifth Avenue) and the Siegel-Cooper Department Store (1895-96) (see 616-636 Sixth Avenue) and the Alexander Building (1896), a retail store, at Sixth Avenue (see 616-636 Sixth Avenue). The height, scale, and rhythm of the side street elevations of these buildings are continued by the store and loft buildings constructed in the early years of the twentieth century which dominate this block and are characteristic ofthe later development phase of this district. They were designed by various architects, among them DeLemos & Cordes, William C. Frohne, Robert Maynicke, and Schwartz & Gross, all of whose works are well represented within the district. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 16-20, 22-28, 11-19, 35, 37, and 39-47, as well as the West 19th Street facades of the buildings at 140 and 142 Fifth Avenue.

8-10 West 19th Street

57 West 19th Street (a.k.a. 636-40 Sixth Avenue)
Alexander Building

WEST 19TH STREET
Between Fifth Avenue and Sixth Avenue
North Side

1-5 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/38]

See listing under 142 Fifth Avenue

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7 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/34]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	M.L.R. Latterly

DATE OF CONSTRUCTION: 1850

DESCRIPTION

This Italianate altered dwelling, of three stories with a basement, is located near the Fifth Avenue end of the block. A projecting double-height storefront, a typical alteration within the district, has been added at the basement and first story. While this has been recently altered, it retains a projecting cornice at the first story. The areaway, shielded by a railing, and entrance stoop, although rebuilt, are surviving original features. The second and third stories are faced in brick, now painted. The second story retains its original molded lintels over three one-over-one aluminum sash windows, while segmental-arched drip moldings crown the three similar windows of the third story. A brick parapet indicates that a cornice, now removed, completed the building.

HISTORY

Constructed in 1850 for M.L.R. Latterly, this building served as a dwelling for many years. In 1892 the structure was occupied by Congregation Shearith Israel, who repaired the building after a fire in that year. In 1899,the Congregation extended the rear of the building and added a double-height storefront at the basement and first story, bringing it out to the building line. Later tenants characteristic of those in the district included a decorating company.

DEPARTMENT OF BUILDINGS INFORMATION

1892: Alt 944-1892 [Source: Alteration Application]
Replacement of beams, partitions, and hot air pipes due to a fire.
Architect -- John Sexton Owner -- Congregation Shearith Israel

*1899: Alt 54-1899 [Source: Alteration Application]
Rear of building extended, fronts of basement and first story replaced, and storefront brought to building line.
Architect -- Stein, Cohen & Roth Owner -- Congregation Shearith Israel

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 326.
Phillips Elite Directory, 1874, 1890, 1905.

##########

9 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/33]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

A five-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Twenty-five feet wide, it is faced in buff-colored brick and terra cotta. The first and second stories are framed by a heavy terra-cotta architrave which crowns the second story with an elaborate cartouche over the center. The storefront contains a central projecting display window with original wood details and new plate glass installed in an aluminum frame. This bay is flanked by doorways with recent metal doors and transoms. The second story is articulated by four window openings containing four pairs of eight-paned casement windows topped by four-paned transoms. Stories three through five are faced in

buff-colored brick divided into two bays. Each bay consists of twin one-over-one wood sash windows. Each bay is crowned with brick voussoirs and a keystone. The facade is completed with its original bracketed cornice. The eastern elevation, seen above a neighboring building, is exposed brick.

HISTORY

Designed by noted New York City architect Robert Maynicke for speculator Henry Corn, this commercial building housed shirt waist merchants, characteristic tenants in the district, and a restaurant. It replaced a four-story with basement dwelling, and the width and height of the present building recall the scale of that domestic structure.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 203-1903 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 327.
Phillips Elite Directory, 1911, 1913.

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11-19 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/32]

GOODSTEIN BUILDING

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1903-04

SUMMARY

An eleven-story structure, located near the Fifth Avenue end of the block, this store and loft building, characteristic of the later development phase of this district, extends through the block to West 20th Street and is 125 feet wide on West 19th Street and 100 feet wide on West 20th Street. This Beaux-Arts style building is faced in buff-colored brick with terra-cotta ornament. Prolific New York City architect Robert Maynicke designed this building for Henry Corn, and it was erected in 1903-04. The two-story base retains major elements of the original storefronts, and extensive rustication highlighted by terra-cotta ornament make the building a prominent element of the streetscape.

HISTORY

Early tenants of this architecturally distinguished store and loft building were characteristic of the district and included milliners and other wearing apparel concerns.

ARCHITECTURE

WEST 19TH STREET FACADE
The West 19th Street facade is divided into four zones. The two-story base is divided into six bays by buff-colored rusticated brick piers set on marble pedestals. Each bay is double-height and terminates in a segmental arch with large voussoirs and terra-cotta keystones. Projecting three-sided kalamein-faced show windows occupy the four central bays of the West 19th Street facade. The twin doors of the entrance at 11 West 19th Street are divided by an engaged cast-iron fluted Ionic column and crowned by a bracketed cornice with cresting. The second story window openings are segmentally arched and have sash with either large single-pane centers or twin one-over-one wood sash centers flanked by smaller one-over-one windows. Terra-cotta consoles decorated by swags support an elaborate cornice above the second story.

The rustication is on a smaller scale on the third story, and the bays are slightly recessed in relation to the piers. Most of the windows retain their two-over-two wood sash, but some have been replaced by single panes. The windows are grouped two to a bay, with rusticated

brick mullions separating them. Cartouches crown each pier, and a thin cornice separates the third story from the fourth.

Stories four through nine are treated in a similar fashion to the third story, with the exception of the windows, which are all two-over-two wood sash. The bays in this section are terminated at the ninth story by segmental arches with voussoirs and lion-head keystones. Cartouches and swags decorate the intervening piers, all supporting a thin cornice.

The spandrels of the tenth and eleventh stories are brought forward flush with the piers, giving the windows a deeply recessed appearance. While the tenth-story window openings are treated in a similar fashion to those below (with the addition of keystones), the eleventh-story windows have bracketed sills, segmental arches, and oversized keystones. A dentiled and bracketed cornice completes the composition.

WEST 20TH STREET FACADE
The facade of 10-16 West 20th Street is five bays wide rather than the six of 11-19 West 19th Street. Two of the three central bays at the shopfront level are filled with plate glass, while the western bay is sealed off completely. The western end bay serves as an entrance. The metal piers and spandrels framing the entrance doors and transom are original. Corrugated metal fills in the spandrel panels between the first and second stories. Other than these differences, the two facades are virtually identical.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 688-1903 [Source: New Building Application]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 328.
Phillips Elite Directory, 1913.

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21 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/27]

HO HO ARTS AND CRAFTS BUILDING

TYPE	STYLE
Store and Loft	Early 20 c. commercial
ARCHITECT	ORIGINAL OWNER
Emery Roth	Emblem Construction

DATE OF CONSTRUCTION: 1911

DESCRIPTION

A seven-story store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Only twenty-five feet wide, it has a facade composed of brick, stone and marble. The ground story is faced with dark green marble, while the second story is faced with burnt-orange molded brick and contains a large central bay with six one-over-one steel sash windows in a ribbon pattern. This window pattern is continued up to the seventh story. A frieze of white brick in a diamond pattern separates each story. A thin cornice projects between the sixth and seventh-story windows and the peaked gable that crowns the building.

HISTORY

Designed by noted architect Emery Roth and constructed in 1911, this building originally housed shirtwaist merchants, characteristic of the district. The storefront level was redesigned in 1948 for a restaurant. A plaque to the west of the door reads "Ho Ho Arts and Crafts Building/ 21 West 19th Street/New York NY 10011". The building replaced a four-story rowhouse.

DEPARTMENT OF BUILDINGS INFORMATION

*1911-12: NB 285-1911 [Source: New Building Docket]

*1948: Alt 1750-1948 [Source: Alteration Application]
Existing storefront removed and new front rebuilt flush with the building line. For a restaurant.
Architect -- Frank Kirshenbaum Owner -- I.B. Management Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 329.

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23 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/55]

See listing under 18-22 West 20th Street

##########

25 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/25]

TYPE	STYLE
Italianate	Altered Rowhouse
ARCHITECT	ORIGINAL OWNER
Unknown	G.R. Ferrett

DATE OF CONSTRUCTION: 1855-56

DESCRIPTION

This Italianate altered rowhouse, of four stories with a basement, is located in the middle of the block. Faced in brownstone, this building retains many of its original details above the double-height storefront, which has been added for commercial use at the basement and first story, a typical alteration within the district. The original stone stoop with wrought-iron railing leads to the arched doorway, which retains its paired doors and transom, as well as its segmental-arched pediment supported by consoles. The basement retains its original segmental-arched openings, the western used as an entrance and the eastern enclosed by a modern plate-glass display window. The second, third and fourth stories each contain three segmental-arched openings with molded surrounds containing two-over-two wood sash windows. These openings diminish in size on the upper stories. A fire escape begins at the eastern bay of the third story and continues down to both the middle bay and the eastern bay of the second and third stories. The original metal cornice completes the composition. Demolition of the building to the west has

exposed the western wall, which is simple brick.

HISTORY

Constructed in 1855-56 for owner G.R. Ferrett, this building long served as a private residence, later becoming a boarding house. In 1945 the building was converted for use as studios, manufacturing and apartments. This building was part of a group of rowhouses of four stories with basements that included 27 and 29 West 19th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1869: Alt 551-1869 [Source: Alteration Application]
Rear extension on first floor and basement.
Architect -- Edward Hourlow Owner -- J.W. Wheeler

*1899: Alt 2632-1899 [Source: Alteration Application]
Internal alterations for conversion to a boarding house.
Architect -- M.F. Campbell Owner -- Emily Wheeler (Estate of)

1945: Alt 1941-1945 [Source: Alteration Application]
Converted for use as studios, apartments and manufacturing.

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 331.
Phillips Elite Directory, 1874, 1882, 1890.

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27 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/24]

TYPE
Parking lot

STYLE
Does not apply

ARCHITECT
Does not apply

DATE OF CONSTRUCTION: 1956

DESCRIPTION

This parking lot is twenty-five feet wide and located in the middle of the block.

HISTORY

The site of this parking lot was previously occupied by a four-story dwelling built before 1857 by owner Alfred W. Craven, also the owner of neighboring 29 West 19th Street. City records indicate that 25, 27 and 29 West 19th Street were collectively owned by the estate of Emory Wheeler in 1899, when they were changed from private dwellings to a single boarding house by cutting doors in the party walls between these three properties. The building on this site was demolished in 1956.

DEPARTMENT OF BUILDINGS INFORMATION

*1899: Alt 2632-1899 [Source: Alteration Application]
Changed from private houses to a boarding house.
Architect -- M.F. Campbell Owner -- Emory Wheeler (Estate of)

*1956: Demo 355-1956 [Source: Demolition Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 332.
New York City, Tax Assessment Records, Ward 18, 1857, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1890.

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29 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/23]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Alfred W. Craven

DATE OF CONSTRUCTION: 1854

DESCRIPTION

This Italianate altered dwelling, of four stories with a basement, is a generous twenty-eight feet wide and is located in the middle of the block. Faced in brownstone, it was converted to commercial use with the alteration of the basement level, the doorway and stoop as well as the addition of a projecting shopfront on the first story, a typical alteration within the district. The entrance, while retaining its original surround and pediment supported by Ionic half-columns on pedestals, has a lower doorway cut into it with a correspondingly lower stoop. The projecting shopfront bay on the first story, capped by a dentiled cornice, has been recently altered.

The facade of the upper stories retains its details. The window openings grow progressively smaller from the second story to the fourth. Each one-over-one wood sash window has an aluminum storm window, and is surrounded by a flat stone aedicule with a corbeled stone sill. The original modillioned cornice with decorative frieze is extant. Demolition of the building to the east has exposed the brick party wall.

HISTORY

Constructed in 1854, this building was originally owned by Alfred W. Craven, owner of neighboring 27 West 19th Street. This four-story building served as a private residence and then a boarding house until 1903, when it was converted to retail use. Subsequent tenants, characteristic of those in the district, included furriers and a restaurant.

DEPARTMENT OF BUILDINGS INFORMATION

*1899: Alt 2632-1899 [Source: Alteration Application]
Converted to a boarding house simultaneously and on the same Alt. number as no. 25 West 19th Street.
Architect -- M.F. Campbell Owner -- Emily Wheeler (Estate of)

*1903: Alt 640-1903 [Source: Alteration Application]
Basement and first floor walls replaced with storefronts, new doorway cut down.
Architect -- Robert Hoe Owner -- Robert Hoe

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 333.
Phillips Elite Directory, 1874, 1882, 1890, 1913.

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31-33 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/21]

See listing under 28-30 West 20th Street

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35 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/20]

TYPE	STYLE
Store and loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
J. C. Cocker	Bella Warnstadt

DATE OF CONSTRUCTION: 1903

DESCRIPTION

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Only twenty-five and a half feet wide, the facade is of brick, now painted and organized in three bays. The first story shopfront consists of a large central display window with original wood detail and new plate glass, capped with transoms and a door to either side. A recently installed door on the east projects beyond the building line forming a vestibule; behind it are the original paired doors. A

cornice separates the shopfront from the second story. The central bay contains two four-over-four wood sash windows with metal sheathing separated by a thin mullion. Each flanking bay contains one such window. The bays are crowned by voussoirs and keystones. This treatment continues through the sixth story, but the windows have two-over-two sash. A frieze containing triglyphs supports the dentiled metal cornice that caps the building. A fire escape extends from the roof to the second story, spanning the facade.

HISTORY

Constructed in 1903 for Bella Warnstadt, this building housed suit merchants, upholsterers, and restaurants, tenants characteristic of the district. This site was previously occupied by a rowhouse of four stories with a baement which may have been constructed as one of a row from 25 to 41 West 19th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 16-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 335.
Phillips Elite Directory, 1904, 1911, 1913.

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37 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/19]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Charles Abbott French	Inga M. Olsen

DATE OF CONSTRUCTION: 1902

DESCRIPTION

This seven-story, neo-Renaissance store and loft structure, characteristic of the later development phase of the district, is located in the middle of the block. Only twenty-five feet wide, it is faced in rusticated stone organized in three bays. The first story shopfront consists of a projecting display window framed in wood and enclosed by rusticated piers to each side. A cornice surmounts the storefront. The second story, also rusticated, contains three arched window openings, the center and eastern two containing one three-over-three steel sash window, crowned by a keystone supporting a foliate frieze which spans the facade. The western window functions as a casement door, exiting onto the fire escape.

Stories three through seven are also rusticated. Window openings with acanthus-leaf keystones stretching vertically from one bay up to the next contain one-over-one steel sash in the eastern bay and three-over-three sash in the center. Stories three through six contain square-headed windows, while the seventh story repeats the arched windows seen below on the second story. A low-relief metal cornice with a foliate frieze completes the composition, although part of it has been removed to accommodate the fire escape, which extends from the second story to the roof.

HISTORY

Constructed in 1902 for Inga M. Olsen, this building housed a variety of textile concerns, including cloak and suit merchants, ladies neckware and a children's clothing store, all tenants characteristic of the district. This site was previously occupied by a rowhouse of four stories with a basement which may have been constructed as one of a row from 25 to 41 West 19th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 103-1902 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 336.
Phillips Elite Directory, 1905, 1911, 1913.

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39-47 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/14]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Henry Corn

DATE OF CONSTRUCTION: 1910

SUMMARY

This twelve-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. One hundred and six feet wide, it is brick, stone and terra cotta. Designed by the prolific firm of Maynicke & Franke this building was erected for speculator Henry Corn in 1910. Above the largely intact ground story, the building retains its original wood sash windows. This large and boldly articulated building forms a a striking companion to 11-19 West 19th Street, an earlier design by Robert Maynicke on the same block.

HISTORY

Among the tenants of this building, characteristic of those in the district, were shirt waist merchants, upholsterers and a basket manufacturer. This site was previously occupied by five rowhouses; two of four stories with a basement at 39 and 41 West 19th Street, and three of five stories located at 43, 45 and 47 West 19th Street, which may have been constructed as part of a row between 43 and 49 West 19th Street.

ARCHITECTURE

WEST 19TH STREET FACADE
The stone, brick and terra-cotta facade is organized into five bays. The bays of the three-story base are created by large stone piers with spandrels separating the stories. The ground story contains plate glass display windows with transoms; the second and third stories contain Chicago-style windows framed in wood with central panes flanked by one-over-one sash. The paneled piers that mark the bays feature terra-cotta ornament in place of conventional capitals, supporting a cornice which serves as a sill for the windows of the fourth story. Here the bays contain three one-over-one wood sash windows set within buff-colored brick reveals. Terra-cotta plaques support a thin cornice.

Stories five through ten are treated in much the same fashion. Brick piers and brick diamond and chevron pattern spandrel panels indicate the bays, each containing three one-over-one wood sash windows. A heavier sill marks the division between the tenth and eleventh stores.

The ornate eleventh and twelfth stories have terra-cotta faced piers and segmental arches crowning the twelfth story; terra-cotta ornament supports the bracketed metal cornice. The square-headed eleventh story and segmental-arched twelfth story windows contain one-over-one wood sash.

EASTERN ELEVATION
The eastern elevation has the same architectural features seen on the seen on the western elevation.

WESTERN ELEVATION
The western elevation is of exposed red brick punctuated by rows of two-over-two or three-over-three steel sash windows. At the first three stories a return, including the cornice, is continued on the western elevation. The buff-colored brick of the facade above the third story is brought around to the western elevation in a quoin pattern extending from the fourth story to the tenth. At the tenth story terra-cotta panels continue the pattern to the roofline. Remnants of a painted sign are adjacent to the quoins of stories seven through nine.

DEPARTMENT OF BUILDINGS INFORMATION

*1910: NB 128-1910 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 337.
Phillips Elite Directory, 1913, 1917, 1924.

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49 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/13]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	David Lord

DATE OF CONSTRUCTION: 1855

DESCRIPTION

This five-story Italianate altered rowhouse, located near the Sixth Avenue end of the block and faced in buff-colored brick, was altered for commercial use with the addition of show windows at the lower two stories, a typical alteration within the district. Above the ground story (recently altered) the second story has been brought forward to form a large bay, surmounted by a projecting cornice, containing twenty-eight wire mesh windows separated by muntins covered in sheet metal. Two of the eastern panes are connected to form a small casement door that opens onto a fire escape that extends across the building and stretches from the fifth story to the second. Stories three through five each contain two window openings with molded lintels. The western openings have two-over-two steel sash windows. The eastern openings have been converted to small doorways to allow access to the fire escape. The building is capped by its original bracketed metal cornice.

HISTORY

Constructed in 1855 for David Lord, this building was originally a five-story rowhouse. Completed by 1856, this house was one of a row of four on three lots including 43, 45, 47 and 49 West 19th Street. In 1901 the facade from the basement to the third floor was removed, and new show windows installed. Subsequent tenants characteristic of those in the district included a restaurant and a button manufacturer.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: Alt 2399-1901 [Source: Alteration Application]
Remove present front above basement to third floor, install new show windows.
Architect -- George Frederick Pelham Owner -- L.A. Liebeskind

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 338.
Phillips Elite Directory, 1882, 1890, 1913, 1917.

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51 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/12]

TYPE	STYLE
Converted Dwelling	Early 20 c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Samuel Roth	Orlando M. Bogart

DATE OF CONSTRUCTION: 1854/1924

DESCRIPTION

This five-story converted dwelling, located near the Sixth Avenue end of the block, received its present early twentieth century commercial facade in 1924. The facade above the recent shopfront is faced in buff-colored brick. Stories two through five contain openings spanning the facade with wood-framed Chicago-style windows with transoms. The center panes are fixed while the transoms pivot. The spandrels contain brick bonded in a geometric pattern with thin courses continuing the lines formed by the window mullions. Above the fifth story are decorative brick relief panels. A triangular gable with stone coping caps the stepped parapet of this building.

HISTORY

Constructed in 1854, this building served as a private residence until 1895, when the front piers of the basement were removed to create a shopfront. This building received its present appearance when the facade was extended and rebuilt in 1924. Tenants characteristic of the district included milliners, furriers and a restaurant.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: Alt 715-1895 [Source: Alteration Application]
Front piers from basement removed for new storefront.
Architect -- George W. Lithgow Owner -- John Stuart

*1911: BN 470-1911 [Source: Building Notice Application]
One-story brick extension added to rear.
Owner -- John Stewart Builder -- Harrison

*1924: Alt 243-1924 [Source: Alteration Application]
Extension of building in front and addition of new facade.
Architect -- Samuel Roth Owner -- Jacob Kirschner

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 339.
New York City, Tax Assessment Records, Ward 18, 1854, 1856, Municipal Archives and Records Center.
Phillips Elite Directory, 1882, 1890, 1904, 1905.
Trow's Business Directory, 1896, 1897.

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53 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/11]

TYPE	STYLE
Converted Dwelling	Early 20 c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Burke & Olsen	W.C. Redfield

DATE OF CONSTRUCTION: 1854/1927

DESCRIPTION

This five-story converted dwelling, located near the Sixth Avenue end of the block, has a 1927 brick facade designed in an early 20th Century commercial style. Above the recent shopfront this building is three bays wide. The end bays contain paired one-over-one wood sash windows divided by a thin mullion. On the second story the central bay contains paired one-over-one wood sash windows, while stories three through five contain a single one-over-one window. Decorative diamond pattern brickwork is found in the spandrel panels, while the area below the crenellated parapet has squares and lozenges with stone infill.

HISTORY

Originally a dwelling of three stories with a basement, the building achieved its present appearance in 1927 when alterations changed the floor levels to create a five-story building. The old facade was removed, and the front extended to the present building line. Tenants characteristic of the district at this address have included embroiderers and a restaurant.

DEPARTMENT OF BUILDINGS INFORMATION

*1892: Alt 383-1892 [Source: Alteration Application]
Building height increased from three stories plus basement to four stories plus basement.
Owner -- Emma Harbough Mason -- P. McMannus

*1895: Alt 506-1895 [Source: Alteration Application]
Extension to rear of building.
Architect -- E. Westervelt Tenant -- Theodor Reimer

*1895: Alt 1929-1895 [Source: Alteration Application]
Front wall of basement and parlor floors removed; new entrance and front extension created.
Architect -- F. Muldoon Owner -- John Stewart

*1907: Alt 964-1907 [Source: Alteration Application]
Addition of a rear extension to building.
Architect -- Roos & Booraem Owner -- John Stewart

*1927: Alt 1685-1927 [Source: Alteration Docket]
Basement converted into first story, existing front wall removed and building extended to building line.
Architect -- Burke & Olsen Owner -- Joseph J. Parascandola

*1949: Alt 1220-1949 [Source: Alteration Application]
New storefront added.
Owner -- Daniel Roche Builder -- Brooklyn Metal Store Frnt

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 340.
New York City, Tax Assessment Records, Ward 18, 1855, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1890, 1913.

##########

55 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/10]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Stanley

DATE OF CONSTRUCTION: 1854

DESCRIPTION

This five-story Italianate altered dwelling is located near the Sixth Avenue end of the block and faced in brownstone, now painted. The first three stories were brought forward to the building line when the building was altered in 1895 for commercial use. The existing first story storefront is of recent date. The second story, faced in sheet metal, contains five window openings. While the end windows have single panes of glass, the central ones have three-over-three steel sash separated by mullions. A set of relief panels and brackets separates the second story from the third, which contains five openings. The western opening contains a large one-over-one window flanked by fluted pilasters on pedestals. The other four openings have two-over-two wood sash framed in sheet metal with twin transoms. The eastern opening is marked by another pilaster. A cornice supporting a shallow mansard roof completes the third story.

The fourth and fifth stories show the original domestic architectural features. Both contain three window segmental-arched window openings with projecting lintels, molded surrounds, corbelled sills and two-over-two steel sash. A fire escape covers the eastern two window openings, starting with a ladder extending down from the cornice to the fifth story, the fire escape continues down to the second; an iron frame that stretches across the entire facade supports it at the second and third story. The original bracketed metal cornice completes the composition.

HISTORY

Constructed in 1854 for William Stanley, this four-and-one-half story dwelling was built on land owned by John Jacob Astor. Shoe merchant Alfred J. Cammeyer, whose store was located in the same block on Sixth Avenue, was responsible for the 1895 alterations. Subsequent tenants, characteristic of those within the district, included embroiderers and a button works.

DEPARTMENT OF BUILDINGS INFORMATION

*1895: Alt 307-1895 [Source: Alteration Application]
The front wall, basement through second story, removed and replaced, and rear extensions added.
Owner -- Charles F. Spang Builder -- Charles Rentz
Tenant -- Alfred J. Cammeyer

*1902: Alt 747-1902 [Source: Alteration Application]
Portion of existing show window removed and replaced.
Architect -- H.D. Dietz Owner -- Charles F. Spang

*1925: Alt 1312-1925 [Source: Alteration Application]
Existing storefront and inside balcony removed and new ones erected in their place.
Architect -- Irving Kudroff Builder -- Tepperberg & Glasser

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 341.
Phillips Elite Directory, 1874, 1882, 1890, 1911.

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57 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 821/1]

See listing under 636-640 Sixth Avenue

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WEST 19TH STREET
Between Fifth Avenue and Sixth Avenue
South Side

2-6 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/47]

See listing under 140 Fifth Avenue

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8-10 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/51]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Brody, Adler & Gross

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This eleven-story, neo-Renaissance, store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty feet wide, it is faced in buff-color brick with terra cotta and limestone detail. The two-story, rusticated limestone base has a modern aluminum and glass storefront with signs at the first story, flanked by two arched entrances with bold keystones. The eastern bay entrance has a recent metal and glass replacement, the western bay entrance has metal-clad door with an arched glass transom and is probably original. The second story has paired, one-over-one, double-hung aluminum replacement windows with transoms, which correspond to the openings on the ground story, although the central window bay retains its cast-iron mullions. Abstract raised rectangular terra-cotta panels separate the seven windows on the third story. Over each window is a single large terra-cotta console. The fourth through the ninth stories are identically treated with a band of three pairs of one-over-one sash separated by brick mullions and flanked by single windows with stone sills and lintels with large consoles. The window bands share a single stone sill and have raised-pattern brick spandrels between the stories. The tenth story has seven windows, each capped by a single large console. The eleventh story has seven windows alternating with the abstracted terra-cotta panels. All windows above the second story are one-over-one aluminum-framed replacement sash. The cornice has been removed.

The western elevation is red brick and has four bays or irregularly shaped and spaced windows above the fourth story. The original window configuration appears to be wood, two-over-two, double hung, which are predominant. A shingled water tower is visible on the roof near the center of the building and a metal chimney pipe rises to the roofline near the

rear of the building.

HISTORY

Designed by the architectural firm of Schwartz & Gross, known for its apartment houses and commercial buildings, this structure was built in 1906-07 for real estate developers Brady, Adler & Gross. It replaced two brownstone-faced rowhouses. Early commercial tenants were primarily fashion concerns, as was characteristic of the store and loft buildings in in the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-10: NB 550-1909 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 318.
Phillips Elite Directory, 1911, 1917.

##########

12 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/53]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	G. F. Talman

DATE OF CONSTRUCTION: c.1852

DESCRIPTION

This four-story Italianate altered dwelling, is located near the Fifth Avenue end of the block. Twenty-five feet wide, it has brownstone ashlar above the second story. A projecting storefront, a typical alteration within the district, has been added for commercial use at the first two stories. The first story is a recent glass and metal alteration. The second story storefront has recent aluminum-framed window replacements but in the original configuration of six vertical panes with transomes. The windows of the upper stories are aluminum-framed replacements, the stone lintels and sills have been shaved and the building is currently partially painted white above the second story. A fire escape extends from the third to the fourth story. The building's modillioned metal cornice still remains.

HISTORY

Built around 1852 for G. F. Talman, the building was originally a dwelling of three stories with a basement. In 1910 the front wall of the basement and first story was extended to the building line and a shopfront installed. An early commercial tenant was the National Dairy Restaurant, around 1913.

DEPARTMENT OF BUILDINGS INFORMATION

*1910: Alt 1892-1910 [Source: Alteration Docket]
Front basement and first story wall removed. Upper stories supported on I beams, set into brick piers supported on granite.
Architect -- Otto Reissman Owner -- Max Saltz

REFERENCES

Lain's New York & Brooklyn Elite Directory, 94.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 319.
New York City, Tax Assessment Records, Ward 18, 1851, 1852, Municipal Archives and Records Center.

Phillips Elite Directory, 1874, 1913.

##########

14 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/54]

TYPE	STYLE
Converted Dwelling	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Seelig & Finkelstein	Levinus Clarkson

DATE OF CONSTRUCTION: 1848/1919

DESCRIPTION

This four-story converted dwelling, located near the Fifth Avenue end of block, has a 1919 red brick facade designed in an early 20th century commercial style. Twenty-two feet wide, the facade has recessed spandrels with a raised brick panel. Headers are used to outline the window bays and to express the raised decoration below the pedimented parapet. Above a recent metal and glass storefront, the 1920s-style wood-framed windows are arranged in three panels with four vertical panes in the fixed center panel, and pivoting two-pane casements in the outer panels. Heavy wood mullions separate the windows. Transoms capping the windows conform to the panel divisions.

HISTORY

Originally a rowhouse of three stories with a basement, this building was built for Levinus Clarkson around 1848-1850. In 1919, the front of the building was extended seven feet to the building line and given a modern commercial facade. The Clarkson family still resided at this address in 1882.

DEPARTMENT OF BUILDINGS INFORMATION

*1919: Alt 3230-1919 [Source: Alteration Docket]
Building extended forward seven feet and given modern brick facade.
Architect -- Seelig & Finkelstein Owner -- Samuel Hoffman

1965: BN 609-1965 [Source: Building Notice Docket]
New store front installed.
Owner -- Murray Washington Builder -- Superior Metal Store Frnt

REFERENCES

Lain's New York & Brooklyn Elite Directory, 94.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 320.
New York City, Tax Assessment Records, Ward 18, 1848, 1849, 1851, 1865, Municipal Archives and Records Center.
William Perris, Maps of the City of New York (1853), vol. 4, pl. 56.

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16-20 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/55]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William C. Frohne	Philip Braender

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This twelve-story, neo-Renaissance style, store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Seventy feet wide, it is faced in buff-colored brick. The three-story, limestone base has a first story shopfront with metal framed replacement windows, which retains its standing seam metal roof. Flanking the storefront are two, cast-iron entrances with projecting lintels supported by scrolled brackets. The east bay entrance has a recent corregated aluminum and glass replacement door, the service entrance in the west bay is possibly original with metal-clad and glass doors with large glass transom. Windows at the second and third stories correspond to the openings at the first story. The single pane windows, which are original, are wood-framed and have transoms at the second story. The fourth story is rusticated limestone and has five, one-over-one double-hung, wood windows in the center bay, with paired windows in the end bays. The fifth through twelfth stories are faced in brick and continue the window pattern established on the fourth story. There is no cornice; and traces of decoration which has been removed is visible at the twelfth story.

The eastern elevation is painted, red brick, and has five bays of eight aluminum replacement windows. There is no applied architectural detail.

HISTORY

Built in 1906-07, for real estate developer P. Braender, this building was designed by architect, William C. Frohne. It replaced three brownstone-faced dwellings. Early tenants were typical of the district, and included garment and fashion businesses.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 298-1906 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 321.
Phillips Elite Directory, 1911, 1917.
Trow's Business Directory, 1897, 1900.

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22-28 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/26]

CLUETT BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Robert Maynicke	Henry Corn

DATE OF CONSTRUCTION: 1901-02

SUMMARY

This eleven-story, neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Extending through the block to West 18th Street it is ninety feet wide on West 19th Street and seventy feet wide on West 18th Street. Built in 1901-02 for the real estate developer Henry Corn, it was designed by the prolific Robert Maynicke. Both facades, clad in brick and terra cotta, have been painted white from the first through the third story, and are treated almost identically above the second story with regularly articulated bays. While the two-story bases are slightly different on each facade, both retain their original show window configuration.

HISTORY

This building had tenants characteristic of the district, including: numerous cloak and suits merchants around 1906 to 1911; a furrier around 1905; Judkins & McCormic hats around 1902; Fisk, Clark & Flagg, kid gloves around 1905. Cluett Peabody & Co. were tenants around 1905. The building replaced four rowhouses on West 19th Street, and three rowhouses on West 18th Street.

ARCHITECTURE

WEST 19TH STREET FACADE
The two-story base is divided into four bays by rusticated brick pilasters on polished gray granite bases; the left pier base has been replaced recent with polished gray granite panels. The simple limestone pier capitals are adorned with raised circles and egg and dart molding. Paired entrances in each end bay are capped by a cast-iron entablature supported on three console brackets, with "Cluett Building" written on the fascia; the doors in the eastern bay are replacements, the panelled, wood doors in the western bay are early or original. Two show windows at the first story fill the center bays. The show windows are original, with replacement glass, project slightly from the building facade, and have transoms over large window openings. The original leaded, multi-lite transoms remain. At the second story, paired one-over-one, double-hung wood windows, set above the first story openings, have cast-iron colonnettes as mullions. The transitional third story is set off by a terra-cotta cornice below and a bandcourse above. The triple windows in the four bays are articulated by molded surrounds. The fourth through eighth stories are rusticated brick with three deeply recessed windows with voussoirs in each bay. The windows of each bay have a single sill and are square headed, except for the eighth-story windows which have segmental arches and keystones. Like the third story, the ninth story is articulated by cornices and and molded window surrounds. Rising from the ninth-story cornice are five double-height pilasters separating the tenth and eleventh-story window bays, and brick voussoirs surround the window openings. Keystones over the square-headed tenth-story windows are flush, projecting keystones are set over the

round-headed windows of the eleventh story. The cornice has been removed. The windows throughout are wood, one-over-one, double-hung, and appear original.

WEST 18TH STREET FACADE
This facade is identical to the West 19th Street facade above the second story with the exception of the two center bays which have paired window openings rather than triple window openings. The ground story contains two identical entrances in the end bays, which are detailed like those on the 19th Street facade. One large projecting show window is placed in the center bays. It appears to be original and is the same style and condition as those on the other facade. The two center bays at the second story are linked with a composite column, instead of a pier, between the bays. The windows appear to be original. The cornice has been removed.

WESTERN ELEVATION
Visible from 30 West 19th Street is the ghost of a three-story row-house. The facade of this elevation is red brick, terra-cotta bands from the second-story cornice and third-story bandcourse wrap around the corner from the West 19th Street facade, approximately three feet. The roofline is irregular, dropping one story towards the center of the building. Two rows of eight, one-over-one, double-hung windows with sliding metal shutters, punctuate the southern side of the tenth and eleventh stories. A ahingled water tower is visible on the roof above these windows. There are no applied architectural details.

DEPARTMENT OF BUILDINGS INFORMATION

*1901-02: NB 233-1901 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 315.
Phillips Elite Directory, 1890, 1905, 1911, 1913.
Trow's Business Directory, 1895, 1897, 1900.

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30-32 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/1 in part -- formerly lot 62]

TYPE
Loading Dock

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This paved, fifty-foot wide lot with loading dock for the Siegel-Cooper Department Store building, is open to the rear of 25 West 18th Street, the Siegel-Cooper Annex. A straight paved area leads through the Annex to West 18th Street. Perpendicular to West 19th Street, the loading dock is approximately one third of the the lot's width, ninety feet deep and approximately three feet from street level. It is sheltered by a corrugated metal shed roof supported by iron columns and suspended from straps attached to the wall of the Siegel-Cooper Building. A white brick wall with two windows faces West 19th Street and closes the loading dock to the street. The remaining two-thirds of the street frontage is enclosed by a chain link gate.

HISTORY

Two three-story, brownstone-faced dwellings with basements existed on this lot until 1935, when they were demolished, initially to hold a gas and service station and parking lot.

DEPARTMENT OF BUILDINGS INFORMATION

1935: Demo 40-1935 [Source: Demolition Docket]
Two dwellings demolished.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 323.

##########

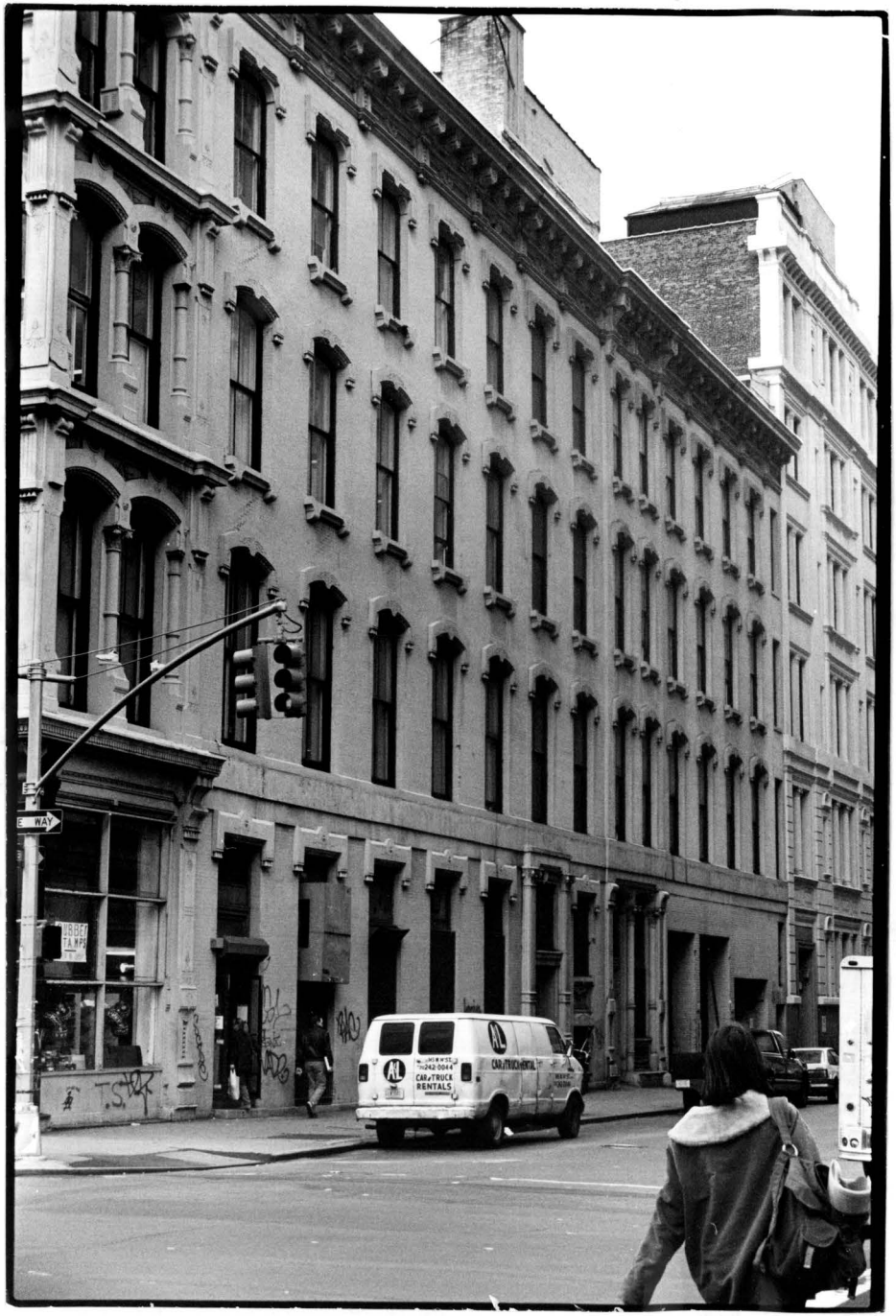
34 WEST 19TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 820/1]

See listing under 616-632 Sixth Avenue

##########

WEST 19TH STREET
Between Sixth Avenue and Seventh Avenue

The portion of the block of West 19th Street between Sixth and Seventh Avenues within the historic district contains the buildings of two major department store complexes: B. Altman on the south side and Hugh O'Neill on the north side.



100-08 West 19th Street (a.k.a. 615-32 Sixth Avenue)

110 West 19th Street
(a.k.a. 625 Sixth Avenue)

WEST 19TH STREET
Between Sixth Avenue and Seventh Avenue
North Side

101-109 WEST 19TH STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 795/37]

See listing under 635-649 Sixth Avenue

##########

WEST 19TH STREET
Between Sixth Avenue and Seventh Avenue
South Side

100-108 WEST 19TH STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 794/30]

See listing under 615 - 629 Sixth Avenue

##########

110 WEST 19TH STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 794/25 in part]

See listing under 113 West 18th Street

##########

124 WEST 19TH STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 794/25 in part]

See listing under 133 West 18th Street

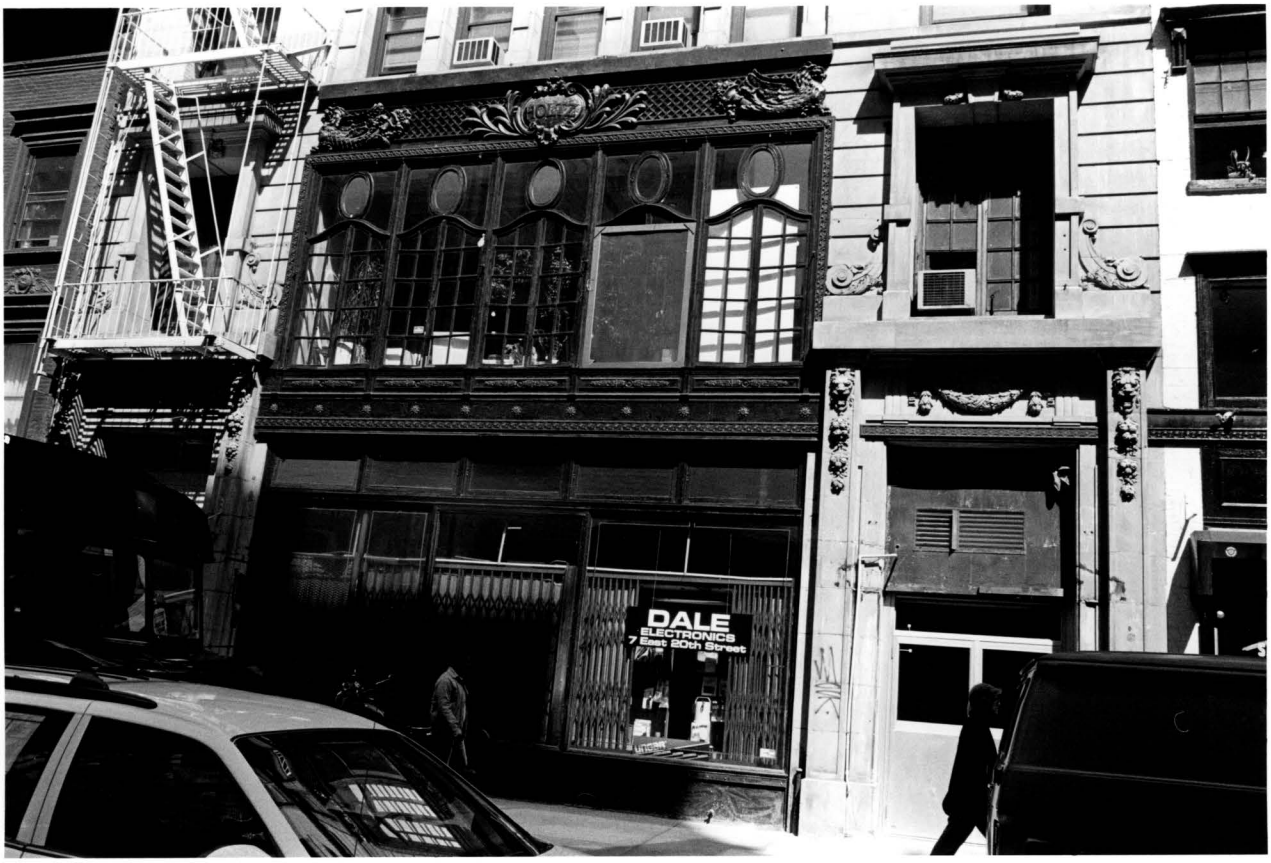
##########

EAST 20TH STREET
Between Fifth Avenue and Broadway

The block of East 20th Street between Fifth Avenue and Broadway is dominated on the south side by the buildings belonging to the Lord & Taylor complex, including the mansard-roofed cast-iron fronted portion (James H. Giles, 1870) at the Broadway corner. The north side contains two store and loft buildings, one of ten, the other of twelve stories, which share certain unifying characteristics. Among them are: a common building line, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament. These are interspersed with an early residence and a stable at numbers 5 and 11; both were altered for commercial use with the insertion of shopfronts. At the Broadway corner is the handsome seven-story neo-Renaissance Warren Building (McKim, Mead & White, 1890-91).

A parking lot, located in the middle of the block on the south side of the street, is the site of a demolished building of the Lord & Taylor complex.

7-9 East 20th Street



7-9 East 20th Street

EAST 20TH STREET
Between Fifth Avenue and Broadway
North Side

1-3 EAST 20TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 849/1]

See listing under 135 Fifth Avenue

##########

5 EAST 20TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 849/6]

TYPE	STYLE
Converted stable	--/Renaissance Revival
ARCHITECT	ORIGINAL OWNER
Unknown/John L. Jordan	John Paine

DATE OF CONSTRUCTION: c.1849-51/1901

DESCRIPTION

This three-story Renaissance Revival commercial building, originally a stable, reflects changing patterns of use in the later development phase of the district. Twenty-five feet wide and located in the middle of the block, the painted brick facade contains, on the first story, a recent metal-and-glass storefront with roll-down security gate. On the second story, a wide window opening with two pivoting wood-framed panes is flanked by one-over-one double-hung wood sash windows. On the third story, there are three one-over-one double-hung wood sash windows. All six window openings have molded surrounds. Those on the ends have metal cornices. The wide second-story opening is surmounted by a curved metal crown and the central third-story opening is embellished with a balustraded balcony supporting metal Ionic colonnettes and a full entablature, all in metal. This opening and the two end windows on the second story are capped with metal shields. The facade is surmounted by a dentiled metal cornice.

The western elevation is a brick wall.

HISTORY

This site was vacant in 1849 when John Paine became the owner; however, by 1851, when William V. Brady owned the property, a two-story stable had been erected. Converted to residential use during the 1850s, the building received a large rear addition by owner E. Higgins between 1860 and 1865. In 1893 Eugene Higgins commissioned architect R.F. Bloomer to add a third story and rear extension to the brick structure which then housed a shop selling "Japanese fancy goods." Architect John L. Jordan converted the upper stories to lofts, opened up the shop front, and provided a decorative metal cornice and window trim in 1901 for Louis and Emil Struever, lessees.

At this time, Proctor Furnishings was a tenant. As early as 1905, this building accommodated John Bohling's restaurant and soon thereafter a cafe and offices. In 1909 it was connected to 7-9 East 20th Street. Other tenants, who were characteristic of the district, were an embroiderer and music school (according to a letter by Alexander Schneider, dated Oct. 13, 1971 and located in the block and lot folder at the Municipal Archives).

DEPARTMENT OF BUILDINGS INFORMATION

*1892: Alt 563-1892 [Source: Alteration Application]
Third story added and a rear addition built.
Architect -- R.F. Bloomer Owner -- Eugene Higgins
Builder -- Dawson & Archer

*1901: Alt 550-1901 [Source: Alteration Application]
Brick wall at first story replaced by shopfront with iron columns. New metal trim around second- and third-story windows; new metal cornice.
Architect -- John L. Jordan Tenant -- Louis & Emil Struever

1909: Alt 1221-1909 [Source: Alteration Application]
This building, which housed a restaurant on its first and second stories, was connected to 7-9 East 20th Street.
Tenant -- Holtz & Freystedt Co.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 219.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, 1855, 1858, 1860, 1865, Municipal Archives and Records Center.
Phillips Elite Directory, 1905, 1913, 1917.

##########

7-9 EAST 20TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 849/1030-1050-- formerly lot 7]

TYPE	STYLE
Store and Loft	neo-Ren./modern French
ARCHITECT	ORIGINAL OWNER
William C. Frohne	Philip Braender

DATE OF CONSTRUCTION: 1907

SUMMARY

This twelve-story neo-Renaissance/modern French store-and-loft building, characteristic of the later phase development of the district, is fifty feet wide and located at the middle of the block. Designed by William C. Frohne, it was built in 1907 and is faced in limestone, beige brick, and terra cotta. Through the use of a nine-story arch to group central bands of upper-story windows and an elaborate, modern French-inspired two-story glass-wood-and-metal storefront (still extant) to attract shoppers, Frohne produced a design which resembles the Singer Loft Building, now in the SoHo-Cast Iron Historic District. The storefront appears to be mostly intact, although its entrances have been altered. The windows above the second story have been replaced by one-over-one double-hung metal sash windows (except at the fifth story, where there are pivoting windows.)

HISTORY

The original owner of this building, Philip Braender, was a prolific builder and real estate operator. During the last two decades of the nineteenth century, he erected over 1,500 houses, apartments, flats, and fireproof buildings in New York. He commissioned William C. Frohne to replace an extant masonry building with the present structure, which was built in 1907. The storefront was originally ornamented by an iron-and-glass canopy. Two years later the building was connected to buildings at 5 and 11 East 20th Street to accommodate the growing business of restaurateurs Holtz & Freystedt on the first two stories. Other tenants included producers of tea gowns and embroidery.

ARCHITECTURE

EAST 20TH STREET FACADE
The three-story limestone base is divided into two sections. In the lower section, each of two large doorways has a surround decorated with lions' heads holding boughs of fruit and a central garland. The doors and the infill around them have been replaced. Atop each entrance is a large window opening with surround, lintel, and consoles framing paired, wooden casement windows with a transom. Between these openings stands the two-story shopfront, which is composed of metal, wood, and glass. Its bottom

half consisted of simple rectangular show windows, unadorned bulkhead, and transoms; however, the second story has five bays of small-paned, curved-topped casements capped by oval panes. A frieze with central cartouche bearing the name "HOLTZ" flanked by winged dragons with cornucopia runs along the top of the storefront. Banded with limestone and brick, the upper section of the building's base establishes the organization of five central windows flanked by a wider window on each side. These window openings have prominent lion-head keystones which also support a simple cornice.

Above the cornice a nine-story arch of bundled laurel unites the bands of five central windows; spandrels alternate story by story between terra-cotta panels and simple brick. Each pair of stories is united by attenuated pilaster strips. The lunette-like top story is decorated with wreaths and branches. Windows in the end bays feature prominent sills and keystones. Capping the facade is a deep, metal cornice which has lost most of its detail. A metal fire escape is attached to the westernmost bay.

EASTERN ELEVATION
This is a simple, red brick wall with several columns of double-hung windows and white brick returns.

WESTERN ELEVATION
This is a simple, red brick wall with several columns of double-hung windows and white brick returns.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 29-1907 [Source: New Building Application]

1909: Alt 1221-1909 [Source: Alteration Application]
Openings cut through to 5 and 11 East 20th Street.
Owner -- Philip Braender Builder -- Albert Rodler
Tenant -- Holtz & Freystedt Company

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 32.

A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 221.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 220.
Phillips Elite Directory, 1911, 1913, 1917.
Trow's Business Directory, 1898, 1899.

##########

11 EAST 20TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 849/9]

TYPE	STYLE
Altered dwelling	Italianate/neo-Grec
ARCHITECT	ORIGINAL OWNER
Unknown	William Brady

DATE OF CONSTRUCTION: c.1852-53

DESCRIPTION

This three-story Italianate/neo-Grec altered dwelling is eighteen feet wide and situated near the Broadway end of the block. Now painted white, the brick facade has a partially intact two-story commercial front added in 1900. The recent metal show windows flank a central door and are capped by a roll-down security gate. This is topped by the remains of the earlier renovation: paneled spandrels of wood, a full-width decorated string course, and four pivoting, second-story, wood-framed windows flanked by Ionic pilasters. The three six-over-six double-hung wood sash windows at the third story have bracketed lintels of neo-Grec design. A pedimented and bracketed metal cornice of Italianate design lines the top of the facade.

HISTORY

William Brady erected this structure as a rowhouse between 1852 and 1853. As early as 1853 tax records indicate shops were located in the building. In 1865 the owners are listed as Locke & Craige. In 1900 Sarah Hale Witthaus had contractor James Waddell replace the existing two-story shop-front with a new one flanked by brick piers. During the following years, the structure was occupied by Robert Arnold, furrier, a typical tenant of the district. In 1909 Holtz & Freystedt connected the building with 7-9 East 20th Street to expand their restaurant. The storefront has been re-

placed at least twice during the twentieth century.

DEPARTMENT OF BUILDINGS INFORMATION

1892: Alt 759-1892 [Source: Alteration Application]
Building connected to 909 Broadway via rear extension.
Architect -- W.G. Jones Owner -- George Henry Warren

*1900: Alt 520-1900 [Source: Alteration Application]
Existing iron columns supporting front removed and replaced by brick piers and new storefronts at first and second stories.
Owner -- Witthaus (Estate of) Builder -- James Waddell

1909: Alt 1221-1909 [Source: Alteration Application]
Opening cut through to 7-9 East 20th Street.
Owners -- Philip Braender & Thomas Hinley Builder -- Albert Rodler
Tenant -- Holtz & Freystedt Company

1961: BN 1585-1961 [Source: Building Notice Application]
New storefront installed.
Owner -- Harry L. Bernstein Builder -- Milbern Store Front

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 221.
New York City, Tax Assessment Records, Ward 18, 1851, 1852, 1853, 1855, 1860, 1865, Municipal Archives and Records Center.
Phillips Elite Directory, 1905.

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13 EAST 20TH STREET between Fifth Avenue and Broadway (North Side)
[Tax Map Block/Lot: 849/10]

See listing under 903-911 Broadway

##########

EAST 20TH STREET
Between Fifth Avenue and Broadway
South Side

2 EAST 20TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 848/73]

See listing under 133 Fifth Avenue

##########

4 EAST 20TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 848/74 in part]

TYPE	STYLE
Department Store	neo-Grec
ARCHITECT	ORIGINAL OWNER
John Corley Westervelt	Emlen Roosevelt & Son
BUILDER	TENANT/LESSEE
Marc Eidlitz & Son	Lord & Taylor

DATE OF CONSTRUCTION: 1900-01

DESCRIPTION

This five-story, twenty-five foot wide, cast-iron fronted, department store building is located near the Fifth Avenue end of the block and is connected to 129-131 Fifth Avenue with which it shares a tax lot. Planned as an addition to the now-demolished Lord & Taylor annex, a building characteristic of the middle development phase of the historic district, at 6-8 East 20th, its neo-Grec facade reproduces the design of the older building which had been planned by D. & J. Jardine in 1879 and altered by Stephen B. Hatch in 1890. Framed by piers, the facade of 4 East 20th is divided into three bays by slender columns resting on high bases and topped by imposts decorated with stylized paterae. These support lintels decorated with incised ornament and simple projecting cornices. At the second and third story levels spandrel panels are set beneath the windows; those on the second story are ornamented by recessed panels but have lost their sill moldings, those on the third story are decorated by raised panels. The building is crowned by an elaborate cornice that features a concave frieze embellished by stylized brackets and paterae and is framed by massive console brackets. Since 6-8 East 20th Street was demolished in 1969, the eastern party wall and consequently the eastern corner pier have been stepped back above the first story. Other losses to the facade include the closing off of the basement windows (now covered by a metal bulkhead), the removal of terminating brackets at the ends of the cornices on the first to fourth stories, and the halving and simplification of the eastern roof cornice bracket. In a 1915 alteration, the low stairs that once led to the western entrance bay were removed and the entrance was placed at street level. Both the metal and glass entrance and the building's aluminum framed windows are

of very recent date. The facade is currently painted dark red with light-gray used for the columns and paterae.

Visible from the adjacent parking lot, the building's brick eastern elevation bears the scars of its connections with the former 6-8 East 20th Street. There are projections for two chimneys near 20th Street and openings for several irregularly spaced modern windows at the third, fourth, and fifth stories including one very large glass-block window at the third story.

HISTORY

This site was previously occupied by a dwelling that had been erected for S. Weir Roosevelt in 1850-51. A lawyer and member of the Board of Education, S. Weir Roosevelt was the eldest of Cornelius Van Schaack Roosevelt's four sons, all of whom had homes on the south side of 20th Street between Fifth Avenue and Park Avenue South (see also 6-8 East 20th and 26-28 East 20th Street). Following S. Weir Roosevelt's death in 1870, 4 East 20th Street was converted to commercial use, housing such concerns as the New York Exchange for Woman's Work. In 1879, the adjoining James A. Roosevelt House was demolished to provide part of the site for a large commercial building at 6-8 East 20th Street. That building was leased to Lord & Taylor in 1890 and in 1900 the Roosevelts had the present building erected at 4 East 20th as an addition to the Lord & Taylor store. Two years later the Roosevelts acquired an adjoining site on Fifth Avenue for another major addition to the department store. In 1915, following Lord & Taylor's move uptown, 4 East 20th Street was separated from 6-8 East 20th Street but remained linked to 129-131 Fifth Avenue. Both buildings were renovated for conversion to lofts and showrooms. In 1923, a chinaware importer, Ernst Koscherak, purchased 4 East 20th Street and 129-131 Fifth Avenue. From the 1920s through the 1940s, most of the buildings' tenants were dealers in china and glass. In 1979 the buildings were converted to co-operative apartments. The entrance to the apartments is at 4 East 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

1900-01: NB 800-1900 [Source: New Building Application]

1905: Alt 2356-1905 [Source: Alteration Application]
Openings cut in rear wall above first floor for fireproof bridge connecting this building with other Lord & Taylor buildings.
Architect -- John Hemenway Duncan
Owner -- James A. Roosevelt (Estate of) Tenant -- Lord & Taylor

1915-16: Alt 2394-1915 [Source: Alteration Application]
Building's upper floors converted to showrooms and lofts, new street-level entrance, openings in east wall bricked-up.
Architect -- Harry N. Paradies Owner -- James Roosevelt (Estate of)

1979-80: Alt 152-1979 [Source: Alteration Application]
Converted to a co-operative apartment building.
Architect -- Wechsler-Grasso Menziuso PC Owner -- Jack Rosenthal

REFERENCES

"As We Were: The Ladies' Mile," Village Views 5 (Wint., 1988), 24.
Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Allen Churchill, The Roosevelts: American Aristocrats (New York, 1965), 114-15.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 43.
Moses King, King's Handbook of New York City (Boston, 1893), 535.
Moses King, King's Views of New York 1896-1915 and Brooklyn 1905 (1896-1915, rpt. New York, 1980), [1908] 59.
Landmarks Preservation Commission, Research Files.
Manhattan Address Telephone Directory (New York, 1929).
Manhattan Address Telephone Directory (New York, 1945).
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 207.
New York City Directories, 1851-65.
New York County, Office of the Register, Liber Deeds and Conveyances Sec. 3, Liber 68, p. 369; Liber 3346, p. 495.

##########

6-8 EAST 20TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 848/70]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DATE OF CONSTRUCTION: 1969

DESCRIPTION

This fifty-foot wide parking lot is located at the center of the short block between Fifth Avenue and Broadway.

HISTORY

The site of this parking lot was previously occupied by the brownstone-fronted dwellings of bookseller Robert Carter and merchant James A. Roosevelt. Roosevelt's house, is one of four houses on the south side of East 20th street between Fifth Avenue and Park Avenue South that were occupied by the sons of C.V.S. Roosevelt (see 4 East 20th Street and 26-28 East 20th Street). In the 1870s, when the area off Broadway became increasingly commercialized, both Roosevelt and Carter moved uptown, but retained their old properties and jointly commissioned D. & J. Jardine in 1879 to design a five-story neo-Grec cast-iron fronted store building on their site. In 1890 that building was annexed to the adjoining Lord & Taylor department store. At that time 6-8 East 20th Street was raised fifteen feet and its floor levels were adjusted to align with those of the Lord & Taylor building. According to Cervin Robinson the iron front was then taken down and "'reset' with additional iron" (p.167). This rebuilt facade was replicated at the adjacent 4 East 20th Street, erected in 1900-01 as an addition to the Lord & Taylor Store. After Lord & Taylor moved uptown in 1914, 6-8 East 20th was converted to a store and loft building. The building was demolished in 1969.

DEPARTMENT OF BUILDINGS INFORMATION

1879: NB 350-1879 [Source: New Building Docket]
Architect -- D. & J. Jardine
Owners -- James Roosevelt & Robert Carter Builder -- Linus Scudder

1890-91: Alt 1928-1890 [Source: Alteration Docket]
Building raised fifteen feet, interior alterations.
Architect -- Stephen Decatur Hatch
Owners -- Samuel A. Roosevelt & Robert Carter (Estate of)

1969: Demo 346-1969 [Source: Demolition Application]
Owner -- 6 & 8 East 20th Street Corp.
Contractor -- Harold Berk Wrecking Co.

REFERENCES

Moses King, King's Views of New York 1896-1915 and Brooklyn 1905 (1896-1915, rpt. New York, 1980), [1908] 59.
Landmarks Preservation Commission, Research Files.
Cervin Robinson, "Late Cast Iron in New York," Journal of Society of Architectural Historians 30 (May, 1971), 166-67.

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10 EAST 20TH STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 848/15]

See listing under 895-899 Broadway

##########

EAST 20TH STREET
Between Broadway and Park Avenue South

The block of East 20th Street between Broadway and Park Avenue South is dominated by store and loft buildings, ranging in height from six to twelve stories and generally twenty-five to fifty feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top. These store and loft buildings are interspersed with five-story residences, later altered for commercial use with the elimination of basements and the insertion of two-story shopfronts, still largely intact at numbers 25, 27 and 33. Facades above the shopfronts retain the characteristics of domestic architecture.

These two building types represent two major development phases of the district. The first of these recalls the early residential development of the area in the 1840s with brick and stone-fronted dwellings of four stories with basements. Surviving buildings from this era may be seen on the south side at number 34 and on the north side at numbers 25, 27, and 33. As the character of Broadway changed from residential to commercial, once-private residences on the adjacent side streets were adapted to the needs of commerce. Theodore Roosevelt (1858-1919), twenty-sixth president of the United States, was born at 26 East 20th Street. His reconstructed birthplace (1921) at numbers 26-28 recalls the era when this block was part of a fashionable residential neighborhood.

By the 1880s, dwellings began to be replaced by larger commercial structures, first on Broadway and then on the side streets. In this block, this shift is signalled by the Goelet Building (1887) (see 894-900 Broadway). The height, scale, and rhythm of the side street elevation of this building is continued by the store and loft buildings constructed in the early years of the twentieth century which dominate this block and are characteristic of the later development phase of this district. They were designed by various architects, among them George Keister, Neville & Bagge, John B. Snook & Sons, and Frederick Zobel. The facade organization reflects the original use of these buildings: wholesale and retail stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 24, 36-38, 42, and 45.

26-28 East 20th Street - Roosevelt House

27 East 20th Street

EAST 20TH STREET
Between Broadway and Park Avenue South
North Side

15-21 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/16]

See listing under 902-910 Broadway

##########

23 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/20]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Ervin G. Gollner	Caroline Brinley

DATE OF CONSTRUCTION: 1899-1901

DESCRIPTION

This eight-story neo-Renaissance store-and-loft building, characteristic of the later development phase of the district, is located near the Broadway end of the block. Only twenty feet wide, it is faced in limestone and brick. The limestone base, decorated with a continuous floral pattern has a recent metal storefront at the first story; a foliate spandrel sets off a projecting three-sided bay framed in wood with the windows surmounted by transoms at the second story. The four-story midsection has coursed brick pilasters with limestone capitals framing bands of four one-over-one double-hung wood sash windows which alternate with fluted pilasters. Spandrels have carved stone insets. A modillioned cornice supports the upper two stories composed of brick pilasters (with bases and capitals) flanking double-hung windows--rectangular on the seventh story and round-arched on the eighth story. The parapet appears to lack its cornice. A metal fire escape runs the length of the facade.

The eastern elevation is a brick wall with double-hung windows.

HISTORY

Ervin G. Gollner, a specialist in heavy construction who maintained offices in Manhattan and West New Brighton, Staten Island, designed both this building and 43 East 20th Street for Caroline Brinley, a resident of West New Brighton whose place of business was Manhattan. Both structures were erected in 1899-1901. This building replaced one masonry structure. Early tenants, characteristic of the district, included jewelry, clothing, and lace merchants, a publisher, and an upholsterer. The original storefront has been replaced.

DEPARTMENT OF BUILDINGS INFORMATION

1899-1901: NB 1003-1899 [Source: New Building Application]

1950: BN 2113-1950 [Source: Building Notice Application]
The existing storefront was replaced with a stainless steel storefront.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34, 101.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 224.
Phillips Elite Directory, 1904, 1905, 1911, 1913.

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25 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/21]

TYPE	STYLE
Altered Dwelling	--/Early 20c commercial
ARCHITECT	ORIGINAL OWNER
Unknown	James Rowe

DATE OF CONSTRUCTION: c.1842-44/1889

DESCRIPTION

This four-story altered brick dwelling is twenty-feet wide and located near the Broadway end of the block. It exhibits a projecting two-story wood storefront of 1889, a typical alteration as the district shifted from residential to commercial uses. At the first story, a large projecting show window with paneled bulkhead and large transom is flanked by returns, two doors (one metal, one wood-and-glass,) both surmounted by large pivoting transoms. The jambs and soffit of the storefront are coffered. A dentiled cornice separates the two levels. At the second story, the three-sided shopfront has a large, central pane; sides have paired casement windows at

the bottom and fixed panes at the top. Each of the upper two stories has three double-hung, wood sash windows. A modest brick cornice runs across the top. The exposed brick is painted brownish-red.

The eastern elevation is a painted brick wall with a chimney.

HISTORY

James Rowe, probably a speculative builder, erected this building between 1842 and 1844 and erected the adjacent building at 27 East 20th Street between 1845 and 1847. In 1889 owner James Muir, having altered neighboring 27 and 29 East 20th Street for commercial uses, hired mason John J. Tucker and the respected carpentry firm of J.C. Hoe & Sons to complete substantial alterations to this building, a three-and-a-half-story brick structure. The front of the first two stories was replaced by brick piers and a central bay window. The peaked roof was changed, to convert the attic into a full story. The rear and interior were also transformed, allowing the first two stories to accommodate shops and the upper two stories each to accommodate one apartment. Tenants, who were typical of the district, included furriers and jewelers.

DEPARTMENT OF BUILDINGS INFORMATION

*1889-90: Alt 1053-1889 [Source: Alteration Application]
A two-story shopfront was installed and the peaked roof was altered to allow conversion of the attic into a fourth story.
Owner -- James Muir Carpenter -- J. C. Hoe & Sons

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 327.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 225.
New York City, Tax Assessment Records, Ward 18, 1842, 1844, Municipal Archives and Records Center.

Phillips Elite Directory, 1874, 1902, 1905.

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27 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/22]

TYPE	STYLE
Altered Dwelling	Greek Revival
ARCHITECT	ORIGINAL OWNER
Unknown	James Rowe

DATE OF CONSTRUCTION: c.1845-47/1885

DESCRIPTION

This Greek Revival altered brick dwelling of three stories with a basement is twenty-three feet wide and located near the Broadway end of the block. The brownstone entrance entablature (with pilasters), stoop, four surviving window openings (with simple lintels and sills) at the upper stories, and wood cornice remain from the building's original condition. Its three-story shopfront addition of 1885 is a typical alteration, signaling the change in the district from residential to commercial uses. The iron-and-wood bay spans three stories. At the basement, central paired doors of recent vintage are flanked by windows with roll-down security gates. The projecting bay contains three double-hung windows on the first and second stories; each level has a cornice. Metal pipe railings line the areaway. Decorative iron rails and newel posts on the stoop appear to be from the late nineteenth century. A modern barrel-vaulted canopy covers the stoop. The entrance jambs, door, and side lights are paneled. The cornice is made of wood; a metal downspout is attached to the side of the facade.

HISTORY

James Rowe, probably a speculative builder, erected this dwelling between 1845 and 1847; he built the adjacent structure at 25 East 20th Street between 1842 and 1844. In 1885 owner James Muir, who owned and altered at least two neighboring buildings, installed the bay window which stretches from the basement to the second story in order to accommodate a store, a typical alteration as the district was transformed from a residential to a commercial area. Among the building's tenants were dressmakers.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 1476-1885 [Source: Alteration Application]
A three-story bay window was installed at the front of the building.
Owner -- James Muir Builders -- John J. Tucker & A. H. Hoe

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 226.
New York City, Tax Assessment Records, Ward 18, 1844, 1845, 1847, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1887, 1890, 1917.

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29 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/23]

TYPE	STYLE
Altered Dwelling	None
ARCHITECT	ORIGINAL OWNER
Unknown/Henry Wolinsky	A.H. Wheeler

DATE OF CONSTRUCTION: c.1837-38/1959

DESCRIPTION

This four-story altered dwelling is twenty-one-feet wide and located at the middle of the block. It exhibits a recent tan brick veneer which makes it the mirror image of 31 East 20th Street. The first story has a metal-and-glass storefront (with an entrance and roll-down security gate) and a glass entrance door to the upper stories. Each of the three upper stories has three double-hung wood-framed windows.

HISTORY

This building was constructed by A.H. Wheeler between 1837 and 1838 as a private residence. In 1885 owner James Muir, who owned and altered at least two neighboring buildings, installed a bay window in order to accommodate a store, a typical alteration as the district was transformed from a residential to a commercial area. Tenants, who were typical of the district, included the Hinchliffe Restaurant, a ladies' tailor, and a furrier. New fronts were built in 1920 and 1959. Following the latter alteration, the building was returned to residential use on the upper stories.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 1476-1885 [Source: Alteration Docket]
Among other changes was the installation of a bay window reaching to the top of the second story.
Owner -- James Muir Builder -- John J. Tucker

1920: Alt 236-1920 [Source: Alteration Application]
New front extension for first and second stories.
Owner -- Harry Pantuch Builder -- M. Joseph Harrison

1959: Alt 11-1959 [Source: Alteration Application]
New front added; two apartments added on second through fourth stories.
Architect -- Henry Wolinsky Owner -- 31 East 20th Street Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 227.
New York City, Tax Assessment Records, Ward 16, 1836-1838, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1890, 1905.

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31 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/24]

TYPE	STYLE
Altered Dwelling	None
ARCHITECT	ORIGINAL OWNER
Unknown/Henry Wolinsky	A.H. Wheeler

DATE OF CONSTRUCTION: 1844-45/1959

DESCRIPTION

This four-story altered dwelling is twenty-one-feet wide and is located at the middle of the block. It exhibits a recent tan brick veneer which makes it the mirror image of 29 East 20th Street. The first story has a metal-and-glass storefront (with entrance and roll-down security gate) and a glass entrance door to the upper stories. Each of the three upper stories has three double-hung wood sash windows.

HISTORY

This building was constructed by A. H. Wheeler between 1844 and 1845 as a private residence. In 1890 a storefornt was inserted into the basement story for Julius Krisch, lessee, a typical alteration as the district was transformed from a residential to a commercial area. The front was altered again in 1920 and 1959. Among the tenants, who were typical of the district, were a dressmaker, furniture designer, and purveyor of hairdressing supplies. Following the 1959 alteration, it was returned to residential use on the upper stories.

DEPARTMENT OF BUILDINGS INFORMATION

1890: Alt 463-1890 [Source: Alteration Application]
Flush storefront inserted into new opening at street level.
Architect -- Joseph Wolf Tenant -- Julius L. Krisch

1920: Alt 519-1920 [Source: Alteration Application]
New extensions at front and rear.
Architect -- John H. Knubel Owner -- Isaac Podolsky

1959: Alt 1740-1959 [Source: Alteration Application]
Front altered.
Architect -- Henry Wolinsky Owner -- Morris Tanzman
Builder -- Wilfred G. Gooden

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
History & Commerce of New York (1891).
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 228.
New York City, Tax Assessment Records, Ward 16, 1836-1838, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1887.
Trow's Business Directory, 1897.

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33 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/25]

TYPE	STYLE
Altered Dwelling	Greek Rev./Early 20c comm
ARCHITECT	OWNERS
Unknown/Charles M. Sutton	A.H. Wheeler F. Frey

DATE OF CONSTRUCTION: c.1845-47/1908

DESCRIPTION

This four-story Greek Revival altered dwelling is twenty-five-feet wide and is located at the middle of the block. Faced in brick at the upper stories, it exhibits a 1908 shopfront its first and second stories, a typical alteration as the district shifted from residential to commercial uses. The four-bay, slightly-bowed shopfront is made of iron, wood, and glass. Its first level has a central window flanked by pilasters and wood doors with surrounds. The second level has four wood-framed windows topped by transoms and a cornice. The third and fourth stories of the building, now painted blue, each feature three paired, multi-paned, wood, casement windows with simple lintels and sills. A simple cornice remains at the top.

The exposed rear wall is surfaced with red brick. It has one double-hung window and a door in the one-story extension and three double-hung windows

exposed in the four-story main mass. The roof of the extension has a pyramidal skylight and a fire escape runs down from the higher roof to street level.

HISTORY

Built as a residence, this structure was completed by either A.H. Wheeler or F. Frey sometime between 1845 and 1847. In 1908 owners Cornelius and Townsend Pinkney extended the front of the building at the basement and first story (now the first and second stories) and installed an iron glass and wood show window, designed by architect Charles M. Sutton. Tenants, who were characteristic of the district, included dressmakers, a decorator, and a lace curtain store.

DEPARTMENT OF BUILDINGS INFORMATION

*1908: Alt 2323-1908 [Source: Alteration Application]
New front extension installed; constructed of brick and stone, with an iron-glass-and-wood show window.
Architect -- Charles M. Sutton
Owners -- Cornelius & Pickney Townsend

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 229.
New York City, Tax Assessment Records, , 1845, 1847, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1887, 1905, 1924.
Real Estate Record & Guide 82 (Dec. 12, 1908), 1127.
Trow's Business Directory, 1886.

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35-37 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/26]

TYPE	STYLE
Store and Offices	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
George Keister	Knickerbocker Realty Improvement Co

DATE OF CONSTRUCTION: 1897-99

SUMMARY

This eight-story neo-Renaissance store-and-office structure, characteristic of the later development phase of the district, is fifty feet wide and located in the middle of the block. Designed by George Keister, it was built in 1897-99 for the Knickerbocker Realty Improvement Company. Faced in limestone and granite, the building is distinguished by its sculptural details. Above the second story, the windows have been replaced by metal-framed one-over-one double-hung sash. The cornice has been removed.

HISTORY

Designed by George Keister, an architect best known for his residential and theater designs, this building was erected in 1897-99. It replaced two four-story masonry structures, which included, among their tenants, the Hotel Neumuller. The new building's tenants were typical of the district: a corsetmaker, furrier, and other clothiers, as well as a wallpaper company and upholsterers.

ARCHITECTURE

EAST 20TH STREET FACADE
This four-bay wide facade is organized into a base, midsection, and top. The two-story base contains, at the first story, a large, central, glass-and-metal storefront of recent date flanked by tall entrances with molded surrounds and bracketed cornices; recessed doorways have wooden frames (paired doors on one side.) Above the storefront is a four-part window opening: a herm divides the central panes and carved piers separate these from the outer panes; above the entrances, the coursed facade contains rectangular window openings.

An anthemion-encrusted cornice separates the base from the four-story, four-bay midsection. The heavily-banded third story has end bays with single window openings and central bays with paired window openings separated by fluted pilasters; all have with flat-arched tops. The fourth-story end windows are capped by bracketed cornices; the central, paired windows have bowed ledges on brackets. The fifth story end windows have raised lintels. The sixth-story windows are unembellished, save for the

flared surrounds common to all the openings on the fourth through sixth stories. A modillioned cornice with carved frieze caps the midsection.

The two stories of the top section are united by Composite pilasters surmounted by six molded arches with keystones. The seventh-story window openings are rectangular and capped by console-like keystones. The cornice has been removed, revealing the roof parapet.

WESTERN ELEVATION
The western elevation is a brick wall with stone trim.

REAR WALL
The red brick rear wall, visible from a parking lot on East 21st Street, has two double-hung sash windows in the one-story extension and three double-hung windows exposed in the four-story main mass. The roof of the extension has a pyramidal skylight and a fire escape runs from the higher roof to grade.

DEPARTMENT OF BUILDINGS INFORMATION

*1897-99: NB 687-1897 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 230.
New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1882, 1887, 1902, 1905.

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39 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/1001-1011-- formerly lot 28]

TYPE	STYLE
Loft	Early 20th c. commercial
ARCHITECT	ORIGINAL OWNER
William G. Pigueron	Acme Building Company

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This eleven-story loft building, characteristic of the later development phase of the district, is twenty-five feet wide and located at the middle of the block. Designed in an early 20th-century commercial style, it is faced in limestone and brick. The two-story stone base has a recent metal-and-glass storefront with canopy on the first story and a band of five one-over-one double-hung metal sash windows with transoms at its second level. The nine-story upper section has two brick piers framing similar bands of windows, none of which are original. These bands are surmounted by metal cornices and paneled brick spandrels. The stuccoed parapet is missing its cornice.

The western elevation is a brick wall with a rooftop water tower visible from the street.

The eastern elevation is a brick wall with double-hung windows and a rooftop water tower which is visible from the street.

HISTORY

Erected in 1906-07 by the Acme Building Company, of which the architect William G. Pigueron was the vice-president, this building replaced one masonry stable. Tenants, who were characteristic of the district, included merchants of cloaks, suits, and tea gowns. Windows throughout the facade have been replaced; the storefront has also been replaced.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 544-1906 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.

Insurance Maps of the City of New York, Borough of Manhattan
(New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 231.
Phillips Elite Directory, 1911.

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41 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/29]

TYPE
Converted Stable

STYLE
-/Early 20th c commercial

ARCHITECT
Unknown/Gregory B. Webb

OWNERS
L. Andrews
E. M. Greenway

DATE OF CONSTRUCTION: c.1849-51/1908

DESCRIPTION

This three-story converted stable has a facade in an early 20th century commercial style. Twenty-five feet wide, it is located at the middle of the block. Two brick piers flank a modern steel-and-glass storefront with side entrance and canopy at the first story, and at the second and third stories, wood pilasters and paneled metal spandrels, the result of an early 20th-century alteration. The window types vary, but are combinations of paired casements, large fixed panes, and rectangular transoms. At the top of the facade is a flat, metal cornice of recent vintage. The two storefront canopies are recent additions.

HISTORY

This structure was originally erected as a two-story stable between 1849 and 1851 by either L. Andrews or E.M. Greenway. By 1858 the owner was Josiah Macy, the department store merchant who also owned the dwelling directly to the north. In 1885 the two-story brick building was converted into a studio and workshop by architects Berg & Clark for owner George A. Glaenzer. Builder William Sherman replaced the front door with a galvanized iron show window. It appears that an alteration in 1908 included a large rear extension and the erection of a third floor by architect G.B. Webb for owners John A. and Alex M. Hadden. The building's tenants, who were characteristic of the district, included an art shop (which sold hand-painted gowns and china, sashes, fans, and parasols,) the Von Kerbe Restaurant, a

decorator, and furniture maker.

DEPARTMENT OF BUILDINGS INFORMATION

1885: Alt 2002-1885 [Source: Alteration Application]
New show window inserted into front wall at street level. Building converted into studio and workshop.
Architect -- Berg & Clark Owner -- George A. Glaenzer
Builder -- William Sherwood

*1908: Alt 2243-1908 [Source: Alteration Docket]
Apparently a large rear extension and a third story were built. Also, the fenestration on the second and third stories could have been installed.
Architect -- Gregory B. Webb Owners -- John A. & Alex M. Hadden

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
History & Commerce of New York (1891).
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 232.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1887, 1905.

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43 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/30]

TYPE	STYLE
Store, Factory & Workshop	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Ervin G. Gollner	Caroline Brinley

DATE OF CONSTRUCTION: 1899-1901

DESCRIPTION

This eight-story neo-Renaissance building--built as a store, factory, and workshop--is typical of the later development phase of the district. Twenty-five feet wide and located at the middle of the block, it is faced in limestone, brick, and metal. The two-story base has two coursed pilasters supporting an entablature which features triglyphs. On the first story a recent wood storefront and metal service doors are surmounted by a historic modillioned metal cornice. On the second story, two pivoting wood sash windows with transoms flank a fixed central pane, also with transom.

The four-story brick midsection is also defined by coursed piers with Composite capitals, a segmental arch in limestone, and modillioned cornice. On each of these stories, four metal one-over-one double-hung sash windows are separated by metal fluted pilasters with Composite capitals. Each spandrel has a recessed panel with inscribed designs, except above the third story, where it is missing.

The two-story brick top is articulated with pilasters surmounted by round arches; the window arrangement and type resemble those of the midsection. The parapet is missing its cornice.

The western elevation is a plain brick wall with rows of double-hung sash windows. A rooftop water tower is visible from the street.

HISTORY

Ervin G. Gollner, a specialist in heavy construction who maintained offices in Manhattan and West New Brighton, Staten Island, designed both this building and 23 East 20th Street for Caroline Brinley, a resident of West New Brighton whose place of business was Manhattan. Both structures were erected in 1899-1901. This building replaced one brownstone-fronted structure. Tenants, who were characteristic of the district, included companies which sold furs, embroidery, oriental goods, clothing, ladies' neckware, and upholstery trimmings. The storefront has been altered.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1901: NB 814-1899 [Source: New Building Docket]

1977: BN 3922-1977 [Source: Building Notice Application]
Upper portion of masonry parapet wall removed.
Architect -- Arthur Guttman Owner -- Imperial Equities, Inc.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 233.
Phillips Elite Directory, 1905, 1911, 1913, 1924.
Trow's Business Directory, 1906.

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45-47 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/31]

TYPE	STYLE
Store and Loft	neo-Gothic
ARCHITECT	ORIGINAL OWNER
Frederick C. Zobel	Twentieth Street Realty Company

DATE OF CONSTRUCTION: 1911

DESCRIPTION

This twelve-story neo-Gothic store-and-loft building, characteristic of the later development phase of this district, is located near the Park Avenue end of the block. Fifty feet wide, it is faced in limestone. The two-story base frames a metal-and-wood storefront, which is partially original. At the first story, shop window corners are edged with colonnettes wrapped in acanthus vine. The windows themselves, doors, and transoms are recent substitutions. Separating the two levels of the storefront is a horizontal band embellished with raised foliate panels. The five second-story windows are wood-framed (the center and end ones pivot) with fixed transoms.

In the seven-story midsection, the triple windows have one-over-one double-hung wood sash. The three bays are flanked by piers embellished with abstracted, carved panels at the fourth and eleventh stories. Metal railings span across each window bay. Spandrels feature rows of inset panels.

The flanking piers continue upward in the two stories of the top section. At the twelfth story each bay is capped by a tympanum with shields and other carved ornament. A terra-cotta balustrade surmounts the facade and is broken by raised pinnacles at the piers. A rooftop water tower is visible from the street.

The west elevation is a red brick wall with three-over-three double-hung sash windows.

HISTORY

Designed by Frederick C. Zobel, this structure was built in 1911 for the Twentieth Street Realty Company. It replaced two brownstone-fronted buildings of four stories and a basement. Tenants, who were characteristic of the district, included Matier & Company, the first American importer of linen handkerchiefs (founded in 1868), clothiers, and toy stores.

East 20th Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 45-47 East 20th Street

DEPARTMENT OF BUILDINGS INFORMATION

*1911: NB 356-1911 [Source: New Building Docket]

1942: BN 1050-1942 [Source: Building Notice Application]
Two existing first-story entrances replaced.
Owner -- 47 East 20th Street Company

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 234.
Phillips Elite Directory, 1913.

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49 EAST 20TH STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 849/45]

See listing under 48-52 East 21st Street

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EAST 20TH STREET
Between Broadway and Park Avenue South
South Side

16-18 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/61]

See listing under 894-900 Broadway

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20-24 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/59]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John B. Snook & Sons	Almy G. Gallatin

DATE OF CONSTRUCTION: 1902-03

DESCRIPTION

This six-story store and loft building, characteristic of the later development of the district, is located near the western end of the block. Extending seventy-four feet along East 20th Street, it is faced with grey iron-spot Roman brick, stone, and iron and is articulated with a simple design employing neo-Renaissance elements. Brick piers articulated as giant pilasters with stone bases and Tuscan capitals divide the facade into four bays, each bay containing three windows set off by iron mullions. Entablatures above the first and third stories reinforce the 1-2-3 story grouping established by the pilasters. The cast-iron ground story storefront remains largely intact. A pair of corner entrances leading to the upper stories are set off by pilastered surrounds. These contain modern plate-glass doors and original wood-framed transoms. Original transoms also survive in the adjacent shop entrances but these have contemporary carved wood doors. At the center of the facade a projecting shopfront is framed by iron mullions which divide it into four sections and by cross bars which support transoms. The large show windows have had metal supports set behind the glass and the two center transoms have been subdivided into two small pivoting lights. However, the cornice that crowns this story running across the entrances and shopfront appears to be original to the facade. On the upper stories the windows are emphasized by projecting stone sill and lintel courses. The one-over-one wood-framed sash windows used for these stories appears to be original. The building is crowned by a sheet metal Doric frieze and a projecting galvanized iron cornice treated to look like copper.

The building's ninety-two foot wide eastern elevation is partially visible from East 20th Street. Projecting beyond the building line of the adjacent Theodore Roosevelt Memorial, it has been faced with the same brownstone and

coping as the house-museum up to the top of 20-24 East 20th's fourth story windows. Above the fourth story the east wall is faced with brick--the portion of the wall nearest the street with the same gray brick used for the facade, the rear portions with rougher grey brick. The roofline is broken by a pair of elevator penthouses and a parapet. This wall has no windows or applied decoration above the fourth story.

HISTORY

This site was formerly occupied by three brownstones which had been built as part of the same row as the former Theodore Roosevelt house now reconstructed at 28 East 20th Street. In the early 1880s the houses were still occupied by members of such socially prominent families as the Gallatins and Jarvises. Later in the decade, however, as the neighborhood became increasingly commercialized the buildings were converted to business use, housing such tenants as tailors and dressmakers and a restaurant at 22 East 20th. In 1896, Almy Gerry Gallatin inherited part of this site from the estate of Hannah Goelet Gerry. Combining that property with 20 East 20th which had been in the Gallatin family since the 1850s, she assembled a seventy-five foot wide site for which John B. Snook & Sons were commissioned to design the present six-story store and loft building in 1902. A few years earlier the firm had designed a larger building for Gallatin at the northeast corner of Nineteenth and Broadway (see 890-892 Broadway) and this building was designed in a similar style using similar materials. Like the larger structure it was leased primarily to dealers in upholstery fabrics and draperies including Peter Scheider Sons & Company, tenants from 1908-1924.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-03: NB 521-1902 [Source: New Building Application]

1923: Alt 2655-1923 [Source: Alteration Application]
Show window altered; bulkhead removed, supported by new channels bracketed out from existing columns.
Architect -- John B. Snook Sons Owner -- Almy Realty Company

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Doggett's New York Street Directory for 1851 (New York, 1851), 38.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.

Lain's New York & Brooklyn Elite Directory, 96.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 211.
New York County, Office of the Register, Liber Deeds and Conveyances Liber 0, p. .
New York County, Office of the Register, Mortgages, Liber 0, p. .
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 467.
William Perris, Maps of the City of New-York (New York, 1853), vol. 4, pl. 56.

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26-28 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/55]

THEODORE ROOSEVELT HOUSE

TYPE	STYLE
House Museum & Library	Gothic Rev./1920s Res.
ARCHITECT	ORIGINAL OWNER
Theodate Pope Riddle	Woman's Roosevelt Memorial Assn.

DATE OF CONSTRUCTION: 1920-23

DESCRIPTION

The Theodore Roosevelt National Memorial, located at the middle of the block between Broadway and Park Avenue South, is a house museum and library commemorating the twenty-sixth president of the United States. Constructed in 1920-23, this fifty-foot wide building incorporates both a reconstruction of the Theodore Roosevelt house on its original site at 28 East 20th Street and a museum and library wing on the former site of the Robert Roosevelt house at 26 East 20th Street. Faced with brownstone, the facade is treated in two sections--the eastern house-museum portion recreating the original appearance of the Roosevelt house; the western library wing treated in a modern style, popular for 1920s brownstone renovations. Set back a few inches from the building line, the library wing is designed to harmonize with but be subordinate to the house.

The reconstructed Theodore Roosevelt house is treated as a three-bay wide Gothic Revival style dwelling of three stories with a basement and mansard roof. On the first story there are a pair of paneled doors and full-length windows that open onto an iron balcony. All the windows and the doorway

are square-headed and are embellished with drip moldings, a hallmark of the Gothic Revival style. The molded roof cornice is carried on a continuous series of small arches, another Gothic Revival touch. The shingled mansard, has three square-headed dormers. Louvred shutters are used on the three main stories and a large flagpole with an American eagle base projects from the second story.

The library wing to the west is treated as a four-story building with a raised basement. It shares a common watertable and roofline with the Theodore Roosevelt house, but its windows do not align with those of the house and are arranged in two bays flanking a central chimney. Six-over-nine sash are used for the first floor, six-over-six sash identical with those of the house for the second and third stories, single vertical casements for the fourth story. Brownstone wing-walls were added at each end of the Roosevelt Memorial where the adjoining buildings project forward, helping to set off the Memorial.

HISTORY

In 1848 Cornelius Van Schaak Roosevelt purchased the houses at 26 and 28 East 20th Street for his sons James A. Roosevelt and Silas Weir Roosevelt. Within a few years Silas and James moved one block west to 4 and 6 East 20th, and the houses were passed on to their younger brothers Robert and Theodore when they married. Robert Roosevelt, an attorney and early advocate of wildlife preservation, moved into 26 East 20th in 1851; Theodore Roosevelt, Sr., a merchant connected with the family plate-glass business, took up residence at 28 East 20th with his new bride Martha Bullock in 1854. Their son Theodore Roosevelt, Jr., twenty-sixth president of the United States, was born there four years later. The family continued to live there until 1872, when they left for a year's tour of Europe, returning to their new home on W. 57th.

Eventually both houses were converted to commercial use and occupied by businesses that were typical of the district, including a jeweler, a restaurant, and several clothing merchants. In 1916, the former Theodore Roosevelt house was demolished to make way for a two-story commercial building. Three years later, almost immediately following Theodore Roosevelt's death, the Woman's Roosevelt Memorial Association was formed to reconstruct his birthplace as a memorial to an immensely popular public servant who was the only President born in New York City.

In addition to purchasing the building on the site of the former Theodore Roosevelt house the Association also acquired the still extant though considerably altered former Robert Roosevelt house which was subsequently demolished. Theodate Pope Riddle, a prominent woman architect commissioned to plan the memorial, designed a new building which incorporated a reconstruction of the Theodore Roosevelt house on its former site and a wing containing museum, library, meeting and office space on the site of the

Robert Roosevelt house. The birthplace, largely furnished with Roosevelt family pieces, and containing a museum dealing with the life of Theodore Roosevelt was dedicated in October 1923. It was designated a National Historic Site in 1962 and has since been maintained by the National Park Service. It was designated a New York City Landmard in 1966.

DEPARTMENT OF BUILDINGS INFORMATION

1916: Demo 236-1916 [Source: Demolition Application]
Former Theodore Roosevelt demolished.
Owner -- Gustavus L. Lawrence Builder -- Albert A. Volk Co.

1916: NB 461-1916 [Source: New Building Application]
Two story commercial building erected on site of former Theodore Roosevelt house.
Architect -- John Hauser Owner -- Gustave L. Lawrence

1920: Demo 189-1920 [Source: Demolition Application]
Demolition of the two-story commercial building at 28 East 20th and the former Robert Roosevelt House at 26 East 20th Street.
Owner -- Woman's Roosevelt Memorial Assn.
Builder -- Tidewater Building Co.

*1920-23: NB 277-1920 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Allen Churchill, The Roosevelts: American Aristocrats (New York, 1965), 115, 119-20.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Theodore Roosevelt House Designation Report (New York, 1966).
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 212.
National Park Service, Theodore Roosevelt Birthplace (Washington, D.C., 1988), pamphlet.
New York City Directories, 1849-53.
New York City, Tax Assessment Records, Ward 18, 1848-65, Municipal Archives and Records Center.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 467-B4-5,C1.

William Perris, Maps of the City of New-York (New York, 1853), vol. 4, pl. 56.
Theodore Roosevelt Association, Background on the Theodore Roosevelt Birthplace and Boyhood Home, typescript copy in LPC files.

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30-32 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/53]

GABAY BUILDING

TYPE	STYLE
Store and Loft	Beaux Arts
ARCHITECT	ORIGINAL OWNER
Frederick C. Zobel	Gabay Construction Company

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

The seven-story Gabay Building, a store and loft building characteristic of the later development of the district, is located at the center of the block between 19th and 20th Streets. Extending forty feet along East 20th Street and faced with tan brick and stone, the building has a simple Beaux-Arts design which focuses on the two-story commercial base. This is set off by a wide torus molding embellished with laurel leaves and a cartouche over the central doorway. The entrance is framed by a columned limestone portico in ruinous condition. Projecting wood and pressed metal shop windows flank the entrance. These are supported by brackets and are divided into large show windows and transoms topped by a pressed metal cornice. Differences in both the placement and detailing between these windows and those on the second story suggest that they are not original to the facade though they are undoubtedly of an early date. On the second story the center window is framed by small wood piers articulated with simple pilasters. Wood mullions separate the outer windows into three bays, the center bay being slightly wider than the outer bays. The windows have wood-framed pivoting lights and crossbars support narrow transoms. The third through fifth stories are faced with banded brickwork. Square-headed windows are set off by stone sills and lintels, and there is a stone string course beneath the third story windows and a simple cornice above the fifth story windows. The sixth and seventh story are articulated by giant pilasters. The windows have stone lintels and sills and stone blocks beneath the sills on the small seventh story attic windows. The one-over-one wood sash used for all but the attic windows appear to be original. The building is crowned by a galvanized iron cornice.

The building's ninety-feet wide eastern and western elevations visible from 20th Street have unusual double-ridged, M-shaped rooflines. The eastern wall is faced with brick and has no windows and no architectural decoration. The brick western wall, which projects beyond the building line of the adjacent Theodore Roosevelt Memorial has been partially faced with the same brownstone and coping as the house-museum up to that building's roofline. Above that point the west wall has no windows and no other applied architectural decoration

HISTORY

This site was formerly occupied by two five-story brick store buildings which had housed businesses typical of the district at the turn of the century including a dressmaker, a milliner, and a dealer in Oriental goods In May 1906, Gertrude Gabay purchased the buildings with the intention of erecting a modern office building. According to a note published in the Real Estate Record and Guide, the property's location next to the former Theodore Roosevelt house gave it unusual advantages, since a covenant had been placed on the house regarding height and depth. The Crown Perfumery Company of London was among the first tenants to occupy this building. Later occupants were typical of the district and included cloak and suit merchants and several button merchants. In the 1920s it housed many showrooms for dealers in hosiery, gloves, and lingerie as well as the offices of the American Booksellers Association.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 594-1906 [Source: New Building Docket]

REFERENCES

"Manhattan Address Telephone Directory,", 1929.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
"Conveyances," Real Estate Record & Guide, May 5, 1906, 841.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 213.
"Private Sales Market," Real Estate Record & Guide, May 5, 1906, 827.

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34 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/52]

TYPE	STYLE
Altered Dwelling	Vernacular
ARCHITECT	ORIGINAL OWNER
Unknown	J. B. Bunting

DATE OF CONSTRUCTION: 1844-45

DESCRIPTION

This five-story, twenty-five foot wide, altered brick dwelling, characteristic of the first development phase of the district, is located at the center of the block between Broadway and Park Avenue South. The eight-foor deep two-story brick front extension, added in 1888 during the middle development phase of the district to convert the building for commercial use, was subsequently remodeled in the 1920s and 1980s. Its ground story is faced with orange marble and has a contemporay wood storefront. On the second story the brick side walls are partially exposed; the lintel and a parapet screening a third story terrace are stuccoed. The large window opening is divided into three bays by wood mullions articulated with simple pilasters. The window still retains its 1923 paired fifteen-light casements with curved tracing bars but its single-pane transoms were installed in recent years. The upper stories of the facade, which still retain the character of domestic architecture, are articulated into three regularly spaced window bays. The window surrounds retain their original brownstone sills and lintels except on the third story where the east window was cut down in the 1920s to create a doorway for the present third story terrace. The building is crowned by its original wood cornice which is embellished by simple console brackets.

In recent years through-the-wall air-conditioners were inserted on the fourth and fifth stories and new aluminum one-over-one sash windows were installed on the third, fourth, and fifth stories. The building is currently painted mustard brown with dark brown trim on the second-story windows.

HISTORY

This dwelling of four stories and a basement appears to have been erected for J. A. Bunting in 1844-45. John Van Antwerp and Florian Massol were listed as residents in a directory of 1851. By 1853, the property had passed to Daniel Hodgeman who lived there until at least the early 1860s. In 1888 the building's basement and parlor stories were extended eight feet towards the street and converted to commercial use. One of the first tenants was Golden Brothers, upholsters and decorators, listed there in 1891. Subsequent tenants included Van Horn & Son, costumers, and H. E. Flusser, a restaurant. In 1923, the building's basement and first story were altered

to create two full stories, a twenty-eight foot deep two-story extension was added at the rear of the building, and the two-story storefront was remodeled. The previous basement tenant, Ferdinand Klein's Restaurant then moved upstairs and the basement was taken over by Pete's Tavern. At present, Hamachi Japanese restaurant occupies the ground story.

DEPARTMENT OF BUILDINGS INFORMATION

1888: Alt 2043-1888 [Source: Alteration Application]
Private dwelling converted to commercial use. Basement and first story extended eight feet for a brick and iron storefront.
Architect -- James W. Cole Owner -- William Duffy and others

1923: Alt 992-1923 [Source: Alteration Application]
Basement and first floor converted to two full stories, new stucco and wood facade on front extension, twenty-eight foot two-story extension at rear.
Architect -- V. Hugo Koehler Owner -- Warren M. McKonihe
Tenant -- Ferdinand Klein

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Doggett's New York City Directory for 1851 (New York, 1851).
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 214.
New York City, Tax Assessment Records, Ward 18, 1846-65, Municipal Archives and Records Center..
New York City, Tax Assessment Records, Ward 16, 1844-46, Municipal Archives and Records Center.
William Perris, Maps of the City of New-York (New York, 1853), vol. 4, pl. 56..

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36-38 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/50]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Franklin Baylies	John Walker

DATE OF CONSTRUCTION: 1899-1901

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located near the middle of the block between Broadway and Park Avenue South. Extending forty feet along 20th Street, it is faced with red brick, limestone, granite and limestone-colored terra cotta. Projected piers frame the facade and divide it into two bays; projected cornices articulate a 2-3-2-1 story grouping. On the two limestone-faced lower stories the piers are treated as giant rusticated pilasters resting on polished granite pedestals. These frame a metal store front and entrance bays which are richly ornamented with Classical motifs including arabesques, wreaths, garlands, and rope moldings. The entrances are placed at the ends of the facade and to the west of the bowed shop window. All three entrance bays have molded metal surrounds and coffered ceilings and retain their original paired wood-and-glass doors and wood-framed transoms. (It appears that the doors in the west bay retain their original stained finish.) There is a modern canopy over the store entrance near the center of the facade. The bowed shopfront retains its metal supports, curved roof and transom windows. (The window nearest the entrance has been removed.) The angled sidelights and aluminum show window are modern replacements. The ground story is capped by a metal frieze ornamented with garlands and elements from a Doric entablature. On the second story narrow rusticated pilasters divide the bays into two units--each containing a single one-over-one sash window. The base is crowned by a limestone cornice decorated with paired console brackets.

The upper stories are faced in brick with stone and terra-cotta trim. Here there are three windows per bay separated by small piers. On the third through fifth floors the major piers are rusticated and the windows have stone sills and splayed lintels with console keystones. A terra-cotta cornice and terra-cotta cartouches on the piers terminate this grouping. On the sixth through seventh stories both the major and minor piers are articulated as giant pilasters with stone bases and terra-cotta capitals. Relief panels decorate the spandrels between the sixth and seventh story and round-arched enframements with terra-cotta archivolts are used for the seventh story windows. A wide entablature separates this grouping from the eighth-story attic which has square-headed windows and is terminated by the same type of cartouches and cornice as were used above the fifth story.

The building's ninety-foot wide brick western elevation has an irregular roofline puntuated by an elevator penthouse and chimneys. This wall has two rows of square-headed windows with paired metal shutters.

HISTORY

This store and loft building replaced two altered dwellings which had been occupied by fashionable dressmakers in the 1890s. The present building was built as a speculative investment for John Walker and was leased to tenants typical of the district including furriers, shirtwaist and neckwear merchants, and cloak and suit merchants. Architect Charles Platt had his offices here in 1906.

DEPARTMENT OF BUILDINGS INFORMATION

*1899-1901: NB 513-1899 [Source: New Building Docket]

REFERENCES

"Conveyences," Real Estate Record & Guide, Mar. 11, 1899, 430.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 215.
"Mortgages," Real Estate Record & Guide, Apr. 22, 1899, 735.

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40 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/49]

TYPE
Store and Loft

STYLE
20th Century Commercial

ARCHITECT
F. H. Thorne

ORIGINAL OWNER
F. H. Thorne

BUILDER
F. H. Thorne

DATE OF CONSTRUCTION: 1910-11

East 20th Street Between Broadway and Park Avenue South (South Side)
continuation of . . . No. 40 East 20th Street

DESCRIPTION

This seven-story store and loft building, characteristic of the later development phase of the district, is located near the eastern end of the block. Twenty-five feet wide, it is faced with white brick, limestone, and terra cotta, and is divided by cornices into a tripartite grouping composed of a two-story commercial base, four-story midsection, and one-story attic. The base is framed by superimposed rusticated stone pilasters and crowned by a simple stone lintel embellished above the piers with sheaves of laurel leaves. These frame a two-story wood shopfront which was installed in the 1980s.

The upper stories are faced with brick and terra cotta and are divided into three bays by small piers. The wide center bay contains two windows; the narrow outer bays are only one window wide. Decorative brickwork and stone sills are used to emphasize the windows. Two-over-two double-hung sash windows are used on the third story; one-over-one sash windows are employed on the fourth, fifth, and sixth stories. The dentiled terra-cotta cornice above the sixth floor is ornamented with shields. On the seventh story the window openings are narrowed by inset metal panels. Here there are modern aluminum-framed pivoting lights. The building is crowned by a projecting metal cornice supported by brackets and decorated by block modillions. A frame penthouse set back slightly from the roofline is barely visible from the street.

HISTORY

This site was previously occupied by a small three-story mid-19th century brick dwelling. The present store and loft building was designed in 1910 by its owner, Fred H. Thorne, who is listed in directories of the period as a builder. Early tenants were typical of the district and included dealers in woolen goods and cloak and suit manufacturers.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: NB 522-1910 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 3.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 216.
William Perris, Maps of the City of New-York (New York, 1853), vol. 4, pl. 56.

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42-48 EAST 20TH STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 848/45]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Neville & Bagge	Seaboard Realty Co.

DATE OF CONSTRUCTION: 1898-1899

DESCRIPTION

This eight-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located at the east end of the block and at the eastern boundary of the historic district. Eighty-eight feet wide, the building is faced with brick, limestone, and terra cotta. The handsome and richly ornamented facade is divided into eight bays with the last two bays at each end slightly projected to frame the facade. Projected cornices above the second and seventh stories establish a tri-partite grouping with the third story forming a transition between the base and the midsection. The extremely rich decorative program contains both Mannerist and Baroque elements.

The two-story base contains paired arched entryways in the end bays at the first story. The arches with keystones are carried on foliate paneled pilasters at the sides and a stylized Doric column at the center. The spandrels contain rich foliation. The two doors in the eastern bay appear to be original; those in the western bay are modern replacements. At the second story paired windows flanked by pilasters with a center column support an entablature. These elements frame a two-story colonnade, interrupted by a cornice above the first story, containing single-pane display windows below transoms at the first story and large wood-framed single-pane windows below transoms at the second story. The two western transoms at the first story contain small translucent panes.

Above the second story, quoins frame the end bays and the center section. The window openings, with one-over-one double-hung wood sash, are handled

as five-story arcades. Those in the end bays have terra-cotta surrounds; those in the center section are accented by terra-cotta spandrel panels. At the fourth story the openings are accented by pediments in the end bays and a projecting lintel supported on console brackets in the center section. This lintel acts as a balustrade for the fifth-story windows. The eighth story has regularly-spaced window openings flanked by foliate pilasters. The facade is surmounted by a modillioned cornice. A fire escape is suspended in the center section from the third to the eighth stories.

A portion of the western elevation, faced in brick, is partially visible from the street. It has no significant architectural features.

HISTORY

This store and loft building, erected in 1898-99 for the Seaboard Realty Co., is the work of Neville & Bagge, specialists in the design of apartment houses as well as many loft buildings in the district. It replaced four brick dwellings which contained commercial tenants prior to their demolition, including Lena Robbins, a milliner. Early tenants in the present building were characteristic of the district and included furriers, and merchants and manufacturers of cloaks and suits, ladies neckwear, and skirts.

DEPARTMENT OF BUILDINGS INFORMATION

*1898-99: NB 243-1898 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 217.
Phillips Elite Directory, 1905, 1911, 1913.
Trow's Business Directory, 1897.

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WEST 20TH STREET
Between Fifth Avenue and Sixth Avenue

The block of West 20th Street between Fifth and Sixth Avenues is characteristic of such side street blocks in the district. It is dominated by tall store and loft buildings, ranging in height from nine to twelve stories and generally fifty, or more, feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major horizontal divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and the top. These store and loft buildings are interspersed with five-story residences, later altered for commercial use with the elimination of basements and the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

These two building types represent two major development phases of the district. The first of these recalls the early residential development of the area in the 1850s with brick and stone-fronted dwellings of four stories with basements. Surviving buildings from this era may be seen on the south side at number 48 and on the north side at numbers 5 and 7. The most striking reminder of the first developmental phase of this block is the Gothic Revival complex of buildings, designed by Richard Upjohn, for the Church of the Holy Communion, located at the Sixth Avenue end.

By the 1890s, dwellings began to be replaced by larger commercial structures, first on the avenues and then on the side streets. In this block, this shift is signalled by the large office/store and loft buildings constructed for the Methodist Book Concern (1890) and the Presbyterian Church (1895) at the Fifth Avenue end of the block (see 148-152 and 154-156 Fifth Avenue) and the Cammeyer Building (1894), a retail store, at Sixth Avenue (see 642-650 Sixth Avenue). The height, scale, and rhythm of the side street elevations of these buildings are continued by the store and loft buildings constructed in the early years of the twentieth century which dominate this block and are characteristic of the later development phase of this district. They were designed by various architects, among them DeLemos & Cordes, Robert Maynicke, Neville & Bagge, and Schwartz & Gross, all of whose works are well represented within the district. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 11, 27-33, 37-45, 10-16, 18-22, and 28-30.

18-22 West 20th Street
(a.k.a. 23 West 19th Street)

11 West 20th Street

WEST 20TH STREET
Between Fifth Avenue and Sixth Avenue
North Side

1-3 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/31]

See listing under 154-158 Fifth Avenue

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5 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/30]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	G. A. Conover

DATE OF CONSTRUCTION: 1852

DESCRIPTION

This five-story Italianate altered dwelling, located near the Fifth Avenue end of the block and clad in stone, was converted to commercial use in 1904 with the addition of a projecting wood and iron storefront at the first and second stories, a typical alteration within the district. The facade above the storefront, now painted, retains its wood one-over-one windows, with arched surrounds containing carved scallop shells at the third story and festoons at the second story. Windows at the fifth story have two-over-two wood sash. The bracketed cornice is extant. The storefront, with a simple cornice and slender mullions, remains at the second story, although the ground floor has modern glass and metal infill. The rear wall, visible from West 21st Street, retains the original window configuration above the third story and has a simple cornice. A three-story brick extension to the eastern and central bays, as well as a fire escape, have been added to the rear wall.

HISTORY

Constructed in 1852 for G. A. Conover, this building was originally a four-story private dwelling with a basement; the entrance was located at the parlor floor and reached by a stoop. Mr. and Mrs. Benjamin Swan were long-time residents, listed in the directories from 1874 and 1890. In 1904, the building was converted to commercial use; the double-height storefront was added and the entrance was relocated to the ground story. The owners of the building at that time, H. Olin and C.W. Hand, were members of the Presebyterian Boards of Home and Foreign Missions, which was headquartered at 154-158 Fifth Avenue, located just to the east.

DEPARTMENT OF BUILDINGS INFORMATION

1904: Alt 2006-1904 [Source: Alteration Docket]
Addition of wood-framed shop window supported on cast-iron columns brought out to building line at first and second stories.
Architect -- Pickering & Walker Owners -- H.C. Olin & C.W. Hand
Builder -- David Morison

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 97.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 356.
New York City, Tax Assessment Records, Ward 18, 1852, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1890.

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7 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/29]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	R.D. Van Wagner

DATE OF CONSTRUCTION: 1850-51

DESCRIPTION

This five-story Italianate altered dwelling is located near the Fifth Avenue end of the block and clad in brick (now stuccoed). A projecting, double-height storefront, a typical alteration within the district, has been added for commercial use at the first two stories. Above the storefronts, the facade retains early six-over-one wood sash windows at the third and fourth stories, and smaller two-over-two wood sash windows at the fifth story. The windows have stone sills; silhouettes of flush stone lintels are visible beneath the stucco. The bracketed cornice is extant. The ground story has a modern glass and metal storefront. The second story

has a large tripartite wood-framed show window with an intermediate mullion at the center. This is surmounted by a parapet wall with three openings. The rear wall, which is visible from the parking lot at 4-10 West 21st Street, has a later three-story extension.

HISTORY

Constructed in 1850-51 for R.D. Van Wagner, the building was originally a rowhouse of four stories with a basement, which had an entrance located at the parlor floor and reached by a stoop. Later residents included A.B. Lansing and Mr and Mrs. Henry McVicker. In 1908, a storefront was installed at the basement level. A restaurant, Gottehrer & Levitz, was listed at this address in 1912. In 1919, the double-height addition was constructed, which required removing the stoop, extending the front out to the building line, and relocating the entrance. The owner at the time of this alteration was E.H. Van Ingen, a large importer of woolen goods, whose wholesale business was headquartered in the Mohawk Building, at 160 Fifth Avenue. In 1957, a new storefront was installed.

DEPARTMENT OF BUILDINGS INFORMATION

*1919: Alt 1615-1919 [Source: Alteration Application]
Construction of storefront extending out to building line.
Architect -- Jacob Fisher Owner -- E.H. Van Ingen

1957: BN 2510-1957 [Source: Building Notice Application]
Erection of a new storefront.
Owner -- B.D. Foreign Missions Builder -- Brooklyn Storefront Co.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 97.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 357.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1890, 1911, 1913.

##########

9 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/28]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William G. Pigueron	Acme Building Company

DATE OF CONSTRUCTION: 1907-08

SUMMARY

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Only tewnty-six and a half feet wide, it is clad in red brick with stone trim. Designed by William G. Pigueron, it was built in 1907-08 for the Acme Building Company, of which the architect was vice-president. The facade features a rusticated stone base with classical details and slightly bowed, copper-clad Chicago-style windows in the center bay.

HISTORY

Early tenants in the building, characteristic of those in the district, included J. Cohen, maker of tea gowns, several cloak and suit merchants, and women's and children's dressmakers. A rowhouse of four stories with a basement previously occupied the site. It was constructed in the early 1850s it possibly was one of a row of houses with stone facades between 9 and 19 West 20th Street.

ARCHITECTURE

WEST 20TH STREET FACADE
The West 20th Street facade has a two-story rusticated stone base surmounted by a transitional third story of smooth stone. The ground story has a central storefront flanked by two arched doorways, all with modern glass and aluminum infill. Above the storefront is a relief panel with "No. 9" in a foliated frame. The second story, with a segmental-arched show window flanked by square-headed windows, is capped by ornamental swags and a stringcourse.

The fourth through the tenth stories are articulated by a central bay of slightly bowed Chicago-style windows with copper-clad mullions and paneled spandrels. End bays have single, one-over-one wood sash windows with stone sills. Several windows have been replaced by single pane windows. A keystone and a garland surround the top of the central bay at the tenth story.

The eleventh and twelfth stories are clad in stone; the center bays have

copper-clad Chicago-style windows, and the end bays at the twelfth story have arched surrounds. The windows are separated by coppper-clad spandrel panels. The metal cornice is extant; one of the four large brackets supporting it is missing.

EASTERN ELEVATION
The eastern elevation, visible above the adjacent five-story building, is clad in dark brick with windows at the rear. It has no significant architectural features. The remnants of a vertical band of painted signs are visible near the front of the building. These have black backgrounds with white lettering, and are mostly illegible. One sign reads "Vogel;" a cloak and suit merchant with that name was once located at 27-33 West 20th Street, and another, Sachs & Vogel, was located at 13-15 West 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 145-1907 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 61.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 358.
Phillips Elite Directory, 1911, 1913, 1917.

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11 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/27]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
George W. Spitzer	Estelle G. Spitzer

DATE OF CONSTRUCTION: 1901

DESCRIPTION

This nine-story neo-Renaissance store and loft building is characteristic of the later development phase of the district. Located near the Fifth Avenue end of the block, and only twenty-six and a half feet wide, it has a stone facade. The three-story rusticated base is adorned with cartouches at the second and third stories, elaborately carved pier capitals at the second story, and molded window surrounds at the third story, containing one-over-one wood sash. Above, the smooth facade is punctuated by square-headed openings topped with keystones, containing one-over-one wood sash. Windows are set in depressed-arched openings at the eighth story, and in round-arched openings at the rusticated ninth story. The facade is capped by a bracketed cornice. Each story is divided by a simple stringcourse. A double-height iron storefront at the base features an original projecting bay flanked by recessed entrances that have been slightly altered by new glass infill. The four large, pivoting windows at the second story are also original.

HISTORY

This building originally housed a store, a workshop and manufacturing facilities, as well as wholesale lofts. Among the early tenants were those characteristic of the district: furriers, cloak and suit, and shirtwaist merchants. The site was previously occupied by a stone-faced rowhouse of four stories with a basement which may have been constructed as one of a row between 9 and 19 West 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: NB 357-1900 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 71.

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 359.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981).
Phillips Elite Directory, 1905, 1913.

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13-15 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/25]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Lafayette A. Goldstone	Green & Richman

DATE OF CONSTRUCTION: 1905-06

DESCRIPTION

This nine-story neo-Renaissance style store and loft building is characteristic of the later development phase of this district. Located at the middle of the block and fifty-six feet wide, it is clad in light brick with stone trim. The brick is coursed to give the effect of rusticated stone. The facade is organized in three major bays, and each bay has three window openings with stone sills and keystones; one-over-one aluminum sash has replaced the original windows. At the ground story, only the two original end piers are retained; between them is a modern, concrete, metal and glass storefront. Oval medallions highlight the piers at the second story, which is surmounted by a stone cornice with scrolled brackets and scalloped acroteria. Stone brackets, which once supported a cornice above the seventh story, have been partially removed. Above the ninth story, a stuccoed parapet wall remains where a cornice was located. The western elevation, clad in brick, is visible above the adjacent six-story building. It has no significant architectural features.

West 20th Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 13-15 West 20th Street

HISTORY

Built in 1905-06 for Green & Richman and designed by L.A. Goldstone, this store and loft building had several cloak and suit merchants among its early tenants, including B.J. Mann, Sachs & Vogel, H. Sammuels & Son, and Karp Brothers. Other tenants typical of the district included Albert Goode, makers of veilings, and Perret Gras & Millon, a large manufacturer of maline, (a silk netting used in dressmaking). Prior to the erection of the building, two stone-faced rowhouses occupied the site. They may have been part of a row of houses between 9 and 19 West 20th Street. The Julien, a private hotel, was located at this address in 1902.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 393-1905 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 360.
Phillips Elite Directory, 1902, 1911, 1913.

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17 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/23]

TYPE	STYLE
Converted Dwelling	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Gronenberg & Leuchtag	J.C. Hamilton

DATE OF CONSTRUCTION: 1852/1920

DESCRIPTION

A six-story converted dwelling, located at the middle of the block, this building has a 1920 brick facade designed in an early twentieth-century commercial style. Thirty-seven feet wide, the building is wider than the standard rowhouse. Two glass and metal storefronts, constructed in the 1960s, flank a recessed entrance at ground level. The second and third stories each have two large, metal-framed tripartite windows with glazed transoms. The fourth, fifth and sixth stories have metal-framed one-over-one window sash. A parapet wall remains where the cornice was located. The western elevation retains the silhouette of a rowhouse which once stood at 19 West 20th Street. Above, the wall is brick, with two stories of two-over-two windows, and has no significant architectural features.

HISTORY

Constructed in 1852 for J.C. Hamilton, this building was originally a wide, stone-faced rowhouse of four stories with a basement. Although wider than the standard rowhouse, it may have been built as part of a row between 9 and 19 West 20th Street. John C. Hamilton, who may have been the original owner or a descendant, was listed as a resident in 1882-83. In 1920, the original facade and stoop were removed, the front was reconstructed at the building line, and the sixth story was added.

DEPARTMENT OF BUILDINGS INFORMATION

*1920: Alt 947-1920 [Source: Alteration Application]
New front added to the building out to the building line. One-story extension added out to rear lot line. Sixth story added.
Architect -- Gronenberg & Leuchtag
Owner -- 17 West 20th Street Corporation

1963: BN 1408-1963 [Source: Building Notice Docket]
Existing storefront altered.
Owner -- Rhoda Prince Builder -- Alfred A. Miller

1968: BN 2087-1968 [Source: Building Notice Docket]
Existing storefront altered.
Owner -- Rhoda Prince Builder -- Metal Store Front Co.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 97.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 361.
New York City, Tax Assessment Records, Ward 18, 1851, 1852, 1865, Municipal Archives and Records Center.

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19 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/19 in part -- formerly lot 22]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This twenty-five foot wide parking lot, located at the middle of the block, is flanked by the side walls of the adjacent buildings which reveal the silhouette of a rowhouse which once stood on the site. On the wall to the west, the remnants of chimneys are visible. The rear wall of 22-28 West Street is also visible from the parking lot.

HISTORY

The rowhouse which previously occupied the site of the parking lot was built in 1854 for M. Hedges. The owner in 1882-83 was listed as Miss Catherine A. Hodges. According to historic land maps, it appears that this stone-fronted house was one of a row between 9 and 19 West 20th Street. It was demolished in 1940.

DEPARTMENT OF BUILDINGS INFORMATION

1940: Demo 383-1940 [Source: Demolition Application]
Application to demolish a five-story building.
Owner -- Regina Deutch Wrecker -- A. Greene Co.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Lain's New York & Brooklyn Elite Directory, 97.
Landmarks Preservation Commission, Research Files.
New York City, Tax Assessment Records, Ward 18, 1853, 1854, Municipal Archives and Records Center.

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21-25 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/19 in part]

TYPE	STYLE
Parking Garage	20th c. Utilitarian
ARCHITECT	ORIGINAL OWNER
Matthew W. Del Gaudio	Ectore Realty Corporation

DATE OF CONSTRUCTION: 1926-27

DESCRIPTION

This seven-story parking garage is seventy-five feet wide and located at the middle of the block. The severe planar facade is of light-colored brick and is punctuated by large, metal-framed multipane windows with pivoting panels. At the ground story are two garage openings with metal roll-down doors. Above the seventh story, a simple stringcourse is surmounted by a parapet wall which has a stepped section at the center (to conceal the elevator mechanism) flanked by small, scrolled stone consoles. The eastern elevation, visible from the adjacent parking lot, is of red brick and has no significant architectural features. A layer of rough brick on the wall is the remnant of the end wall of a stone-fronted house which once stood at 19 West 20th Street. Silhouettes of the chimneys are visible.

HISTORY

The site of the parking garage was previously occupied by three brick rowhouses built in 1854. The original owner of 21 and 23 West 20th Street was the millionaire H.G. Marquand, a New York industrialist and philanthropist with large holdings of real estate, who owned the properties for many years. W.G. Lambert was the original owner of 25 West 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

1926: Demo 202-1926 [Source: Demolition Application]
Demolish 21, 23, and 25 West 20th Street to make way for parking garage.
Owner -- West 20th Street Corporation
Wrecker -- I. Goldstein Wrecking

*1926-27: NB 267-1926 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
"Marquand, Henry Gurdon," Dictionary of American Biography.
New York City, Tax Assessment Records, Ward 18, 1853, 1854, Municipal Archives and Records Center.

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27-33 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/15]

BROGAN BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Neville & Bagge	Charles Brogan

DATE OF CONSTRUCTION: 1907-08

SUMMARY

A twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of this district, the Brogan Building is located at the middle of the block. One hundred feet wide, it is clad in buff brick with stone and terra-cotta trim. Designed by the prolific firm of Neville & Bagge, the building was constructed in 1907-08 for Charles Brogan, a developer of several commercial buildings in the district. Bold rustication with vermiculation and large-scale classical detail are prominent features of the facade. The configuration and wood framing of the upper-story windows are largely original.

HISTORY

Among the early occupants of the Brogan Building were shirtwaist, and cloak and suit merchants, characteristic of the tenants in the district. The site of the Brogan Building was previously occupied by four stone-fronted rowhouses.

ARCHITECTURE

WEST 20TH STREET FACADE
The facade, five bays wide, has a two-story base with rusticated stone piers which terminate in oval medallions. An entrance is located at each end bay; the western entrance retains its original surround, with columns supporting a scrolled pediment, (now painted), but the eastern entrance has modern metal infill. The three central bays have new storefronts, but retain cornices and molded iron panels above the windows. The second story has tripartite wood-framed windows with transoms; the two westernmost windows have pivoting panes, and the others are Chicago-style, with central stationary panes flanked by one-over-one windows. A modillioned stone cornice caps the second story, and is surmounted by a wrought-iron balustrade. The third through the twelfth stories are articulated by brick piers with vermiculated stone bands that give the effect of rustication. The single-pane wood-framed windows are a pivoting type, grouped in threes. The ninth story has one-over-one wood sash, probably a later replacement. The tenth story is capped by a modillioned cornice supported on brackets over oval medallions. The piers at the twelfth story have terra-cotta Ionic capitals. A modillioned metal cornice surmounts the facade.

EASTERN ELEVATION
The eastern elevation, visible above the adjacent six-story building, is of red brick and has no significant architectural features.

WESTERN ELEVATION
The western elevation, visible above the adjacent four-story building, is of red brick and has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 60-1907 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 57.
Lain's New York & Brooklyn Elite Directory, 97.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 364.
Phillips Elite Directory, 1911, 1913, 1917.

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35 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/14]

TYPE	STYLE
Converted Dwelling	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Otto Reissman	John Ewen

DATE OF CONSTRUCTION: 1858/1909

DESCRIPTION

This converted dwelling of four stories with a basement, located near the Sixth Avenue end of the block, was altered for commercial use in 1909 with the removal of its stone facade and the reconstruction and relocation of the front to the building line--a typical alteration within the district. The early twentieth-century commecical style facade has brick piers flanking metal-framed windows and spandrel panels at the second, third and fourth stories. Each story has four large, pivoting windows; the second-story windows have glazed transoms and one window at the third story has been replaced by a four-part awning window. The arched doorway, original to the house, is extant, recessed behind the modern glass storefront at the first story and reached by a metal stoop, a replacement for the original. The storefront at the basement is also a later alteration. The building is capped by a metal cornice with end brackets.

HISTORY

Constructed in 1858 for John Ewen, this building was originally a stone-fronted dwelling of four stories with a basement. Among its residents were Mr. and Mrs. Henry R. Winthrop, listed in the directories from 1882 and 1890. In 1909-11, this building was converted to commercial use. Among the early commercial tenants of the building were a button merchant and a dressmaker, both characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-11: Alt 1978-1909 [Source: Alteration Application]
Removal of entire front and reconstruction of facade out to the building line.
Architect -- Otto Reissman Owner -- Emma Ryan

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 97.

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 365.
New York City, Tax Assessment Records, Ward 18, 1858, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1890, 1917.

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37-45 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/9]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Sommerfeld & Steckler	Brody, Adler & Koch Company

DATE OF CONSTRUCTION: 1909-10

DESCRIPTION

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of this district, is located near the Sixth Avenue end of the block, and is 107 feet wide. Clad in red brick with contrasting stone and terra-cotta trim, the facade is five bays wide and is composed of a three-story base, a seven-story midsection, and a two-story crown. Stone piers, which have capitals ornamented with palmettes in low relief, rise to the second story and are surmounted by a cornice. These piers separate ground-story storefronts in the three center bays, which have modern metal and glass infill. Entrances with molded lintels are located at each end bay; the eastern entrance retains its original iron grillework at the transom level and the western entrance has a modern metal transom. The second story has original tripartite wood-framed windows. The third story has stone piers ornamented with panels of fleur-de-lis and rosettes. The fourth through the twelfth stories are articulated by brick piers and slightly recessed spandrel panels which are framed in stone. Windows above the second story have one-over-one wood sash, paired at the end bays and tripled at the three central bays. Some windows have applied muntins which which give the effect of two-over-two sash. Ornamental brackets at the tenth and twelfth stories are surmounted by stone stringcourses. The original modillioned cornice is extant, with some replacement panels. The western elevation, visible above the adjacent Church of the Holy Communion Rectory, is clad in red brick and has four-over-four metal-framed windows with stone sills and lintels. The eastern elevation is of light brown brick and has narrow four-over-

four metal-framed windows.

HISTORY

This building, designed by Sommerfeld & Steckler, was built in 1909-10 for Brody, Adler & Koch, who leased loft space to a number of cloak and suit, tea gown and shirtwaist merchants, all tenants characteristic of the district. Prior to the erection of the building, a row of three brick houses stood at 41 to 45 West 20th Street, and two stone-faced houses stood at 37-39 West 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-10: NB 338-1909 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 97.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 366.
Phillips Elite Directory, 1911, 1913.
Real Estate Record & Guide, Aug. 7, 1909, 255.

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47 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 822/8]

CHURCH OF THE HOLY COMMUNION RECTORY

TYPE
Town House

STYLE
Gothic Revival

ARCHITECT
Richard Upjohn

DATE OF CONSTRUCTION: c. 1844-53

SUMMARY

The Church of the Holy Communion rectory, (a designated New York City Landmark), was built sometime between 1844 and 1853, as part of the overall design program of the Church complex carried out by the notable nineteenth-century ecclesiological architect, Richard Upjohn. As such, it evokes the early development of the area as a residential community. Located at the eastern end of the complex, on West 20th Street, it forms a boundary to the garden behind the church and adds to the overall picturesque quality of the complex, which reflects the design of an English country parish church. Constructed of brownstone laid in random ashlar, the three-story town house features simple Gothic Revival style details, such as gables, pointed-arched windows, and stone drip moldings. The rectory was once the residence of the Church's first rector, the Reverend William Augustus Muhlenberg, who was among the most prominent and influential Episcopal ministers of the period.

HISTORY

[SEE 656 SIXTH AVENUE, CHURCH OF THE HOLY COMMUNION]

ARCHITECTURE

WEST 20TH STREET FACADE
The three-story Church of the Holy Communion rectory, constructed of brownstone laid in random ashlar, is topped by a high-pitched gabled roof (covered with modern shingles). The West 20th Street facade has a central, gabled pavilion with a projecting, peak-roofed entrance porch. The porch has a Tudor-arch entranceway with wood doors, and a stone plaque in the gable. Above the porch is a pair of rectangular one-over-one windows joined by a drip molding, surmounted by a pair of smaller pointed-arch windows with joined molded lintels. Flanking the pavilion at the first and second stories are single pairs of rectangular one-over-one windows set in openings with projecting sills and drip moldings. The windows have wood sash. A shallow stone coping runs along the roofline. The gabled facade facing the garden to the west has a five-sided angular bay at the first story, and paired windows at the second and third stories following the same design as the entrance pavilion at the front, as does the portion of the facade facing the garden to the north. The rectory is joined at the

rear to the parish house, which is set back from West 20th Street at the rear of the complex.

REFERENCES

"One Hundred Years at the Church of the Holy Communion: 1846-1946," Pamphlet, n.d., 3.
Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Jonathan Greenleaf, A History of the Churches of All Denominations, in the City of New York (New York, N.Y., 1846), 108.
National Register of Historic Places, "Church of the Holy Communion Complex," U.S. Department of the Interior (Form prepared by Andrew Scott Dolkart), 1979.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 367.
"Muhlenberg, William Augustus," Dictionary of American Biography.
Robert Dale Owen, Hints on Public Architecture (New York, N.Y., 1849), 71.
William H. Pierson, Jr., American Buildings and Their Architects; Technology and the Picturesque... (Garden City, N.Y., 1978), 173-76.
I.N. Phelps Stokes, Iconography of Manhattan Island (New York, 1915-28), vol. 3, p. 695.
Everard M. Upjohn, Richard Upjohn: Architect and Churchman (New York, N.Y., 1939).

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WEST 20TH STREET
Between Fifth Avenue and Sixth Avenue
South Side

2-4 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/41]

See listing under 148-152 Fifth Avenue

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6-8 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/49]

GREENWICH BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	6-8 West 20th Street Co.

DATE OF CONSTRUCTION: 1907

DESCRIPTION

This eleven-story, fifty-foot wide neo-Renaissance store and loft building, characteristic of the later development phase of this district, is located near the Fifth Avenue end of the block. The facade is of stone, buff-colored brick and terra cotta. Many of the original windows have been replaced by one-over-one aluminum sash windows. The ground story retains much of its original detail, and is enhanced by elaborate rusticated and arched doorways at each side, with consoles supporting pediments capped with cartouches and swags. The central bay, below a metal canopy, has been filled in with brick. The second story features narrow one-over-one windows set below transoms and divided by engaged stone columns. A bracketed cornice completes this section of the building.

A transitional third story is accented by banded brick panels and surmounted by a frieze. Stories four through nine are treated almost identically. Each of the narrow one-over-one end bay windows rests on a stone sill and is surrounded by buff-colored brick. The wide central bays are composed of three pairs of one-over-one windows separated by slender brick mullions. A stone cavetto crowns the windows of the central bays, supporting a narrow frieze in each spandrel panel. The ninth story supports a heavier frieze and cornice.

The tenth and eleventh stories are separated by a stone spandrel panel. Above the eleventh story keystoned arches with terra-cotta ornament crown brick infill. The original metal cornice completes the composition.

HISTORY

The Greenwich Building, designed by Schwartz & Gross, active in the design of commercial buildings and apartment houses, was erected in 1907. It housed neckwear, shirtwaist, and cloak and suit merchants, all characteristic tenants in the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 333-1907 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 344.
Phillips Elite Directory, 1911, 1913, 1917.
Trow's Business Directory, 1909.

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10-16 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/32]

See listing under 11-19 West 19th Street

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18-22 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/55]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
DeLemos & Cordes	J.N. Osorio

DATE OF CONSTRUCTION: 1901-02

SUMMARY

An eleven-story, Beaux-Arts, store and loft building, characteristic of the later development phase of this district, located in the middle of the block and seventy-five feet wide (faced in stone with terra-cotta ornament), it extends through the block to West 19th Street where it is twenty-five feet wide. Constructed in 1901-02, it was designed by the noted firm of DeLemos & Cordes, architects of the nearby Siegel-Cooper Building. Large rusticated piers, projecting pediments and balconies and the contrast of white stone with dark metal spandrel panels are prominent features. Framing elements and spandrels of the storefront are original. The windows are recent one-over-one aluminum sash, although set in the original metal frames.

HISTORY

This building occupies the site of the Bradley-Martin mansion, an opulent private home that occupied two lots and was built before 1884. Rich in the accoutrements of the Gilded Age, this house featured a "Louis Seize" drawing room, Beauvais tapestries and a stained-glass skylight.

Among the tenants of the West 20th Street building were furriers, shirtwaist, and cloak and suit merchants, all characteristic of the district.

ARCHITECTURE

WEST 20TH STREET FACADE
The main facade of this building is executed in stone with metal and terra-cotta detail in a Beaux-Arts inspired design utilizing a spare and effective use of pediments, swags and rustication. The largely original lower two stories of this building are articulated into three bays by four rusticated piers supporting a black metal cornice. The eastern bay of the first story retains its original pedimented doorway. A new door has been cut into the center bay, with a window to each side; three transoms are separated by metal mullions. Metal spandrel panels separate the ground story from the second, where each bay contains three one-over-one aluminum sash windows, flanked by colonnettes in the center.

The third story rests on a black metal cornice, and is more ornate.

Each of the three bays contains three recessed one-over-one windows divided by stone mullions. A triangular bracketed pediment, flanked by garlands, crowns the middle window of each bay. The fourth story, also treated in stone, is less ornate. Stories five through nine contain metal spandrel panels between each story. The fifth story is accented by semi-circular balconies with sinuous wrought-iron railings jutting from beneath the center window of each bay. A heavier spandrel panel with an arched filigree separates the eighth story from the ninth. The ninth story is capped by a stone panel, and surrounded by terra-cotta ornament on each pier featuring lion's heads, swags and lozenges.

Narrow stone spandrel panels separate the tenth story from the eleventh, which has arched windows. The vertical piers terminate abruptly, brought forward to support a cornice that is no longer extant.

WEST 19TH STREET FACADE
One bay of this building extends through the block to West 19th Street to provide a service entrance for the main building on West 20th Street. This bay has had all protruding ornament removed, including pediments, balconies, and cornices, but retains its original window configuration with stone and metal spandrels and metal framing. The side walls are unadorned brick.

WESTERN ELEVATION
The western elevation, seen above a neighboring building, is punctuated by several two-over-two steel sash windows set in unadorned brick. A scar from the demolition of a previous neighboring building has been stuccoed over.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: NB 193-1901 [Source: New Building Application]

REFERENCES

Artistic Houses (New York, NY, 1884), vol. 2, p. 3.
Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 346.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981).

Phillips Elite Directory, 1911, 1913.

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24 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/58]

TYPE	STYLE
Taxpayer	Does not apply
ARCHITECT	ORIGINAL OWNER
Unknown	J.P. Yelvatin

DATE OF CONSTRUCTION: 1852/20c.

DESCRIPTION

This one-and-one-half-story taxpayer is located in the middle of the block and faced in black sheet metal. The first story contains an entrance on the east and a large display window on the west. The upper story contains a row of single-pane windows.

The southern elevation, seen across the parking lot located at 27 West 19th Street, consists of one-and-a-half stories faced in brick. On the first story is a single bay to the west, and a door and two slender windows to the east. The upper story contains four six-over-three steel sash windows.

HISTORY

This site was originally occupied by a five-story private residence, constructed in 1852 for J.P. Yelvatin. It was later converted to lofts. The New York City Buildings Department records are missing; it has not been determined when the structure assumed its present appearance.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 347.

West 20th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 24 West 20th Street

New York City, Tax Assessment Records, Ward 18, 1852, Municipal Archives and Records Center.

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26 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/59]

TYPE	STYLE
Converted Dwelling	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Unknown	John H. Swift

DATE OF CONSTRUCTION: 1852/1910

DESCRIPTION

This five-story neo-Renaissance converted dwelling, located in the middle of the block and faced in buff-colored brick, has been completely transformed from a private residence to a commercial building, a typical alteration within the district. Above the modern storefront, the facade has been stripped of ornament. The second story consists of a large bay composed of three singled-pane wood sash windows with transoms, separated by slender mullions. The third and fourth stories repeat this pattern with the exception that new aluminum sash windows and new panning have been installed to allow casement instead of single pane windows. The fifth story retains its original single-paned windows. The facade is terminated by a projecting cornice. The east elevation, visible because of the demolition of the neighboring building, shows exposed brick and stucco patching.

HISTORY

Constructed in 1852 for John H. Swift, this building was originally a four-story private residence. In 1910 it was converted for commercial use; the top story was raised, and a new facade was erected at the building line.

DEPARTMENT OF BUILDINGS INFORMATION

1892: Alt 455-1892 [Source: Alteration Application]
Replace stone work on first floor, add rear extension.
Architect -- Boring, Tilton & Mellon
Owner -- Mrs. Franklin Bartlett Builder -- Hoffman & Co.

*1899: Alt 2159-1899 [Source: Alteration Application]
Two wood dormers added to roof.
Architect -- George Welgrove Owner -- Mrs. Franklin Bartlett

*1910: Alt 2949-1910 [Source: Alteration Docket]
Mansard roof removed and top floor raised, entire front removed and replaced, building extended to building line.
Architect -- Not Listed Owner -- Mrs. Franklin Bartlett

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 348.
New York City, Tax Assessment Records, Ward 18, 1852, 1853, Municipal Archives and Records Center.
Phillips Elite Directory, 1913.

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28-30 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/21]

STIEHL BUILDING

TYPE	STYLE
Store & Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
H. Waring Howard, Jr.	William C. Dewey

DATE OF CONSTRUCTION: 1902-03

SUMMARY

This six-story neo-Renaissance store and loft structure, characteristic of the later development phase of this district, extends through the middle of the block, and has two virtually identical facades on West 20th Street and West 19th Street, each forty six feet wide. Built in 1902-03, it was designed by H. Waring Howard, Jr. The building displays a restrained use of ornament and a prominent cornice. The ground floor storefronts and one-over-one window sash are largely original.

HISTORY

Tenants of this building have included piano and shirt waist manufacturers, as well as the New York Toy Company-all characteristic of the district.

ARCHITECTURE

WEST 20TH STREET FACADE
The neo-Renaissance facade of this building, of stone and brick, is divided into two major bays. The first and second stories, which form a base, are divided into two bays by rusticated Ionic pilasters. The original stone trabeated entrances are located by each corner pier and support a dentiled cornice. Next to the doorways are wood-sash display windows, on each side of the central pier. Four decorative square metal-sheathed panels in each bay support the second story sill. On the second story, each bay contains four windows separated by brick mullions. The one-over-one wood sash windows have in some cases been replaced by single panes. The rusticated Ionic pilasters support a heavy bracketed cornice which acts as a sill for the third story windows.

Buff-colored brick pilasters divide stories three through five into two bays continuing the pattern established below. Each bay contains four one-over-one wood sash windows separated by brick mullions. Above the windows a brick belt course with voussoirs supports tiny fluted pilasters separating paneled blind transoms, the whole supporting a sill upon which rests the story above. This treatment continues to the fifth floor, where large spandrel panels interrupt the pattern.

The sixth story, while continuing the two-bay system, differs in detail.

Each one-over-one window is set in an arched opening, with continuous brick voussoirs giving unity to the composition. The pilasters are now split into two narrow pilasters with brick infill, supporting a bracketed metal cornice that terminates the facade.

WEST 19TH STREET FACADE
The storefront of this facade also contains the original trabeated doorways. Next to the western doorway are iron sash display windows. In the eastern bay doors have taken the place of windows, except for the transoms. In the eastern doorway are a set of wooden doors. The rest of the facade is virtually identical to that of West 20th Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 485-1902 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 41.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 349.
Phillips Elite Directory, 1890, 1905, 1913.

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32-34 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/62]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Frederick C. Zobel	Frederick C. Zobel

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

An eleven-story, neo-Renaissance store and loft building, characteristic of the later development phase of this district, this structure is located in the middle of the block and is fifty feet wide. Faced in buff-colored brick and terra cotta, it retains one of its original doorways adjacent to a modern plate glass shopfront. The two-story base of the building is flanked by piers supporting a cornice. A pedimented doorway with a handsome foliate surround is all that remains of the original first story. The second story consists of three bays separated by slender metal mullions. Each bay is a large fixed pane flanked by two casement windows. All three windows of each bay have transoms.

The third story is faced in buff-colored brick and divided into three bays. Each bay contains a triple window divided by mullions and containing aluminum sash; the windows are crowned with swags and cartouches, with a narrow cornice over all. Stories four through nine receive a uniform treatment; each of the three square-headed bays contains a central window panel flanked by casements, some with transoms. Most of the windows have been replaced by single-pane aluminum sash windows in recent years. The simple brick of these stories culminates in a low-relief dentiled cornice.

The tenth story is much like those below, with the addition of drip moldings over the bays. The eleventh story has three arched window openings in each bay, each with a keystone. The original metal cornice is extant.

HISTORY

This structure was built by owner/architect Frederick C. Zobel in 1906-07. Tenants characteristic of the district have included the Art China Importing Co., cloak and suit merchants, and a shirtwaist merchant.

DEPARTMENT OF BUILDINGS INFORMATION

*1906: NB 53-1906 [Source: New Building Application]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 350.
Phillips Elite Directory, 1910, 1911, 1913.

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36-38 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/64]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Neville & Bagge	Charles Brogan

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This eleven-story, neo-Renaissance store and loft building, characteristic of the later development phase of this district, is located near the Sixth Avenue end of the block, and is fifty feet wide. The facade is of buff-colored brick and terra cotta. Flanking pilaster strips support a terra-cotta frieze and cornice that caps the base above the second story. The original metal cornice has been retained above the modern storefront. The second story is divided into three bays by metal mullions. The two western bays each contain three plate glass windows with transoms, with casement windows flanking a larger fixed pane; the metal framing is original. The middle window of the eastern bay has a three-over-three steel sash window, while the flanking windows are two-over-two. All three windows have transoms. Although there are no transoms, the windows of the upper stories continue this patten.

Stories three through nine are faced in buff-colored brick, with brick piers articulating the bays. The ninth story culminates in another terra-cotta cornice, decorated with cartouches. The tenth and eleventh stories contain bays separated by pilasters, with terra-cotta ornament in the

spandrel panels. The cornice at the roofline has been removed. A fire escape covers the eastern bay and extends from the tenth story to the second.

HISTORY

Designed by the prolific architects Neville & Bagge, this store and loft building housed cloak and suit manufacturers and a shirtwaist merchant, all tenants characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1905: NB 1690-1905 [Source: New Building Application]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 351.
Phillips Elite Directory, 1911, 1917.

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40-46 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/1001-1002-- formerly lot 66]

CRYSTAL BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Fabian Construction Co.

DATE OF CONSTRUCTION: 1910

SUMMARY

This twelve-story neo Renaissance store and loft building, characteristic of the later development phase of this district, is located near the Sixth Avenue end of the block, and is 107 feet wide. The building is faced in buff-colored brick and stone. The firm of Schwartz & Gross, known for its apartment houses and commercial structures, designed this building for the Fabian Construction Company in 1910. Its height, planar facade and ornament abstracted from classical sources are prominent features.

HISTORY

The building replaced three four-story over basement structures and one five-story over basement building at 46 West 20th Street. Tenants in the building characteristic of those in the district included shirtwaist and cloak and suit merchants.

ARCHITECTURE

WEST 20TH STREET FACADE
The ground story contains two original doorways at each side, each containing a lintel and stylized pediment. A frieze above each door reads "Crystal Building". A recent doorway has been cut into the middle of the ground story, a typical alteration within the district. Otherwise, the ground story has been completely filled in with stone blocks.

Above the ground story a wide unadorned belt course acts as a base for six pilasters that flank the window bays of the second and third stories and rise to support a simplified cornice. The five window bays of the second and third stories are framed in metal with Chicago-style wood sash tripartite casement windows with transoms. The abstracted decoration of the pilaster capitals supports brackets reminiscent of triglyphs.

Stories four through ten are faced in buff-colored brick. The end bays receive a heavier masonry treatment than the three central bays. Each end bay contains three one-over-one windows separated by thick brick mullions. Diamonds, brought forward in relief, decorate the spandrel panels. The central bays are slightly recessed; each contains four one-over-one aluminum sash windows. Geometric and foliate ornament mark the edges of the end bays at the tenth story, where they meet a slim cornice.

While the eleventh story is treated like those below, the twelfth story windows are taller, with flat-headed vouissoirs above the central bays and voissoirs rising to a low peak above the roofline over the end bays. Many of the one-over-one wood sash windows of the end bays have been replaced by aluminum sash in recent years.

WESTERN ELEVATION
The western elevation is unadorned brick punctuated by several three-over-three steel sash windows. The facing material of the main facade has been returned around the corner.

DEPARTMENT OF BUILDINGS INFORMATION

*1910: NB 36-1910 [Source: New Building Application]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 352.
Phillips Elite Directory, 1911, 1913.

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48 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/71]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	D.E. Aguirre (?)

DATE OF CONSTRUCTION: 1855

DESCRIPTION

This five-story, Italianate altered dwelling, located near the Sixth Avenue end of the block, is faced in brownstone above a brick-fronted two-story extension of 1924 which reaches to the front of the building line, a typical alteration within the district. Above the first story storefront the second story contains three large window openings with single-pane wood sash windows capped by transoms. A brick balustrade completes the addition. The third, fourth and fifth stories have been retained from the original house. Each has three window openings with segmental-arched two-over-two wood sash windows. The third and fourth story windows have molded surrounds with keystones and bracketed sills. The fifth story continues this pattern, but the windows are smaller, and the surrounds have no keystones. The original bracketed metal cornice is extant.

West 20th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 48 West 20th Street

HISTORY

Constructed for D.E. Aguirre in 1854-55, this was originally a private residence of four stories above a basement. Residents included E.P. Fabbri, listed in 1874 and Miss Susan Van Buren, listed in 1890. The building's present appearance resulted from alterations for commercial use in 1924.

DEPARTMENT OF BUILDINGS INFORMATION

*1884: Alt 1662-1884 [Source: Alteration Application]
Addition of an extension, probably to the rear.
Architect -- Not listed Owner -- Mark M. Stanfield

*1924: Alt 1946-1924 [Source: Alteration Application]
Building front removed and extended to the building line. New shop windows and doors installed.
Architect -- Jason J. Furman Owner -- Fried-Furman Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 4.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 353.
Phillips Elite Directory, 1874, 1890.

##########

50-62 WEST 20TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 821/72]

See listing under 642-650 Sixth Avenue

##########

WEST 20TH STREET
Between Sixth Avenue and Seventh Avenue

The portion of the block between Sixth and Seventh Avenues within the historic district contains two major department store complexes: Hugh O'Neill on the north side and Simpson, Crawford and Simpson Building on the south side.

WEST 20TH STREET
Between Sixth Avenue and Seventh Avenue
North Side

101-127 WEST 20TH STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 796/36]

See listing under 655-671 Sixth Avenue

##########

WEST 20TH STREET
Between Sixth Avenue and Seventh Avenue
South Side

100 WEST 20TH STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 795/44]

See listing under 635-649 Sixth Avenue

##########

EAST 21ST STREET
Between Fifth Avenue and Broadway

This short block contains three store and loft buildings discussed under entries on Fifth Avenue and Broadway. The side street facade of 141-147 Fifth Avenue is richly embellished and organized into three major divisions: two-story base, midsection, and top surmounted by a mansard roof. The buildings at 149-151 Fifth Avenue and 913-915 Broadway are quite late for this district (1918 and 1924) and taller than most store and loft structures in the district. Nonetheless, their design elements are characteristic of such structures: regularly spaced bays and a facade organized in three major divisions: two-story base, midsection, and top (surmounted by a series of setback elements at the topmost stories of 913-915 Broadway).

EAST 21ST STREET
Between Fifth Avenue and Broadway
South Side

2-4 EAST 21ST STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 849/75]

See listing under 141-147 Fifth Avenue

##########

10 EAST 21ST STREET between Fifth Avenue and Broadway (South Side)
[Tax Map Block/Lot: 849/70]

See listing under 915-919 Broadway

##########

EAST 21ST STREET
Between Broadway and Park Avenue South

The block of East 21st Street between Broadway and Park Avenue South is dominated by store and loft buildings, ranging in height from six to twelve stories and generally thirty to fifty feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top. These store and loft buildings are interspersed with five-story residences, altered for commercial use after the Civil War with the elimination of basements and the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

These two building types represent two major development phases of the district. The first of these recalls the early residential development of the area in the 1840s with brick and stone-fronted dwellings of four stories with basements. Surviving buildings from this era may be seen on the south side at numbers 28, 42, 44, and 46. As the character of Broadway changed from residential to commercial, once-private residences on the adjacent side streets were adapted to the needs of commerce. Of particular interest are number 28, which served as the atelier of the eminent architect Richard Morris Hunt and later housed the Society of Decorative Art, and number 42, which was taken over by Fairchild Press, founder of several fashion publications including "Women's Wear." On the north side at number 21 is an unusual French flats residence, designed by Bruce Price and built in 1878. It is still in residential use.

By the 1890s, dwelling began to be replaced by larger commercial structures. The first tall building on the block is number 30-32, designed by Ralph S. Townsend and constructed in 1897-98. The store and loft buildings constructed in the early years of the twentieth century which dominate this block are characteristic of the later development phase of this district. They were designed by various architects, among them Daniel H. Burnham, Jardine, Kent & Jardine, the prolific Robert Maynicke, William Pigueron, Schwartz & Gross, and Frederick C. Zobel. The facade organization reflects the original use of these buildings: wholesale and retail stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. There were also many publishers on this block. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 30-32 and 48.

30-32 East 21st Street - Fischer Building

28 East 21st Street

42 East 21st Street

21 East 21st Street

EAST 21ST STREET
Between Broadway and Park Avenue South
North Side

15 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/16]

See listing under 922 Broadway

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17 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/12]

See listing under 928-930 Broadway

##########

19 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/18]

TYPE	STYLE
Altered Dwelling	20th Cent. Moderne
ARCHITECT	ORIGINAL OWNER
Unknown/Michael Schwartz	John DePuyster

DATE OF CONSTRUCTION: 1847/1966

DESCRIPTION

This six-story altered dwelling, faced in brick and twenty-eight feet wide, is located near the Broadway end of the block. A modern glass and metal storefront is flanked by limestone piers and topped by brick and stone courses. To the east, a doorway employing classical motifs and featuring an elaborate cartouche (with modern infill in the transom) frames a modern glass and metal door. Above this, the facade is flanked by brick piers with stone bases which are interupted by dentiled stone capitals at the fourth story. This detail survives from an earlier twentieth-century commercial facade. The second through the sixth stories each have four square-headed, one-over-one, double-hung sash windows; each pane is vertically divided in three. The windows, which are set in brick infill, have protruding brick sills. Air conditioning vents flank the two central windows from the second through the sixth story. From the second through the sixth story, fire escapes appear in front of the two central windows. A parapet with metal balustrades tops the whole.

East 21st Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 19 East 21st Street

HISTORY

This structure was built as a five-story dwelling around 1847 for John DePuyster. By the late nineteenth century, it was in commercial use. Late nineteenth-century tenants included a dressmaker; a hat merchant; Rottman, Strome & Co., who sold Japanese wall hangings; and an art teacher, all enterprises typical of the area. Early twentieth century tenants were equally characteristic of the district and included lace curtain, cloak and suit, and button merchants. Also in the twentieth century, the building was given a new front, only remnants of which survive, and was converted to a store and loft structure. A sixth story was added in 1966, at which time the windows were replaced, brick infill was added, and the building was converted from lofts to apartments.

DEPARTMENT OF BUILDINGS INFORMATION

*1966: Alt 1105-1966 [Source: Alteration Application]
Among other alterations, the building was converted from lofts to apartments; a sixth story was added and new windows were installed.
Architect -- Michael Schwartz Owner -- 213 Madison Jefferson Corp.

REFERENCES

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 253.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 18, 1847, Municipal Archives and Records Center.
Phillips Elite Directory, 1887, 1905, 1911, 1917.
Trow's Business Directory, 1886, 1897.

##########

21 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/19]

TYPE	STYLE
Dwelling/French Flats	Queen Anne
ARCHITECT	ORIGINAL OWNER
Bruce Price	Maria Corgell
BUILDER	
D. H. King	

DATE OF CONSTRUCTION: 1878

SUMMARY

This six-story Queen Anne style French flats dwelling, an unusual building type within the district, is located near the Broadway end of the block. Designed by the prominent New York architect Bruce Price early in his career, it was built in 1878. Twenty-five feet wide and faced in red brick, limestone, and terra cotta, it features a prominent three-story oriel and a wealth of sculpted and incised ornament, as well as varied patterned brickwork -- all characteristic features of the style.

HISTORY

Bruce Price designed this building for Maria Corgell, the original owner, as a multiple dwelling with French flats for five families. In 1882, five doctors were listed as occupants. By the turn of the century, the building was also used for commercial purposes; for example, in 1905, Louis Seidman's restaurant was located there; in 1913, the building housed the restaurants of Herman de Hosson and R. Moses. Today it remains in use as an apartment building.

ARCHITECTURE

EAST 21ST STREET FACADE
The six-story two-bay structure rises from an English basement enclosed by an areaway with fence. (The brick facing of the areaway and basement is a recent replacement as is the fence.) At the first story, brownstone steps with the original wrought-iron railings lead to the doorway with a replacement door topped by a segmental-arched transom. Accenting the doorway is a carved limestone column, carried on a corbel of interlocking herons, with a capital of owls' heads set in foliation. This, in turn, carries a large ornamental corbel with foliate motifs and the intertwining initials "MC" (for Maria Corgell, the original owner) that supports the oriel above. To the east of the doorway are two segmentally-arched window openings, flanked by limestone and terra-cotta panels. The easternmost panel is inscribed "Bruce Price. Archt - 1878 - D.H. King Jr. Builder."

A stone bandcourse sets off the second, third, and fourth stories. A

three story oriel with three window openings per story forms the western bay. Stone bands accent the window openings and mark the division between the stories. The fourth story windows are topped by trefoil arches adorned with flower motifs. A naturalistic foliate cornice surmounted by a railing tops the oriel. The bay to the east contains slightly recessed paired window openings. The fourth story window also is topped by a trefoil arch.

A bandcourse adorned by sculpted bezants and carved animal heads sets off the top two stories. A two-story gabled bay at the west contains a stylized Palladian window with boar's head motif at the fifth story and a single square-headed window opening fronted by a railing at the sixth story. The portion of the gable flanking the single window is faced with brick laid in a herring-bone pattern; the peak of the gable is filled with diagonally-laid brick and surmounted by a wrought-iron finial. The eastern bay contains a paired window. The tarred sloping mansard roof above contains an arched window opening set in a dormer with jerkinhead roof. All windows are replacements for the originals.

DEPARTMENT OF BUILDINGS INFORMATION

*1878: NB 14-1878 [Source: New Building Docket]

1904: Alt 1450-1904 [Source: Alteration Docket]
Work not specified, but states use of building as office.
Architect -- A. O. Hoddick Owner -- Robert Alexander

1909: Alt 637-1909 [Source: Alteration Docket]
Work not specified, but states use of building as store and lodging house.
Architect -- Jardine, Kent, & Jardine Owner -- Elmer A. Darling

REFERENCES

Margaret Moore, End of the Road for Ladies Mile (New York, 1986), 55.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 254.
Phillips Elite Directory, 1882, 1905, 1913.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 115.

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23-25 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/1020-1030-- formerly lot 20]

TYPE	STYLE
Store and loft/offices	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Jardine, Kent & Jardine	Merrick Construction Co.

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Broadway end of the block. Forty-four feet wide, the building is faced in limestone and brick. The four-bay facade is organized with a three-story base, six-story midsection, and a one-story top. All window sash above the ground story appears to be original.

The ground story retains its original entranceways in the end bays with the surrounds embellished with raised circles. The recessed doors and transoms are replacements for the originals. The two center bays, originally containing a storefront, has been recently given a Post-Modern treatment. At the second and third stories the end bays are faced with rusticated limestone and rise to stylized Doric capitals. The center bays contain metal-framed tripartite window groups with transoms, rising above metal spandrel panels. Small glass block lights survive in the transoms of the second story windows.

A projecting entablature sets off the midsection. Here the end bays also are faced with rusticated limestone through the eighth story. The window treatment of the central bays is similar to that of the lower stories, except that the spandrel panels are embellished with swag motifs. A foliate molding with center cartouche bearing the date "MCMIV" sets off the brick-faced ninth story. The tenth story rises from a modillioned cornice carried on consoles. This story has six arched window openings with keystones. A dentiled cornice surmounts the facade.

The western elevation is an exposed brick wall which is pierced by square-headed, six-over-six, double-hung window sash and has traces of painted signage.

The eastern elevation is an exposed brick wall visible at the upper two stories.

East 21st Street Between Broadway and Park Avenue South (North Side)
continuation of . . . No. 23-25 East 21st Street

HISTORY

Built in 1903-04 for Merrick Construction Co., the building was designed by Jardine, Kent & Jardine, replacing two stone dwellings. Early tenants included publishers, a bibliophiles' society, cloak and suit merchants, a petticoat merchant, and a dressmaker, all enterprises that were characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

1903-04: NB 745-1903 [Source: New Building Docket]

REFERENCES

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 255.
Phillips Elite Directory, 1905, 1911.

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27 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/22]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Gilbert A. Schellenger	Simon Haberman

DATE OF CONSTRUCTION: 1902-03

DESCRIPTION

This ten-story Beaux-Arts store and loft building, characteristic of the later development of the district, is located near the middle of the block. Only twenty-five feet wide, the facade is of brick and limestone. The two-story rusticated limestone and marble base features an Ionic colonnade; in this, the central pair of four columns frames a modern storefront; located between the outer and inner columns are a pair of recessed modern doorways with glass and metal doors. At the second story, a central round-arched window topped by an elaborate cartouche is flanked by deeply-recessed, square-headed, one-over-one double-hung sash windows. A pronounced entablature with a protruding stone cornice separates the two-story base from the five-story brick shaft. Thin brick piers with ornate capitals and stone bases divide the shaft into three bays of paired square-headed, one-over-one, double-hung, sash windows with stone lintels. A wide bandcourse, once covered with a cornice, separates the shaft from the three-story crown; two of the stories have round-arched, one-over-one double-hung windows. The top

story has three dormers: two with curved pediments flank a central dormer with a triangular pediment that caps paired, square-headed, one-over-one double-hung sash windows.

HISTORY

Built in 1902-03 for Simon Haberman, the building was designed by Gilbert A. Schellenger, who is listed as an occupant in 1906. Early tenants included a gown and a buckle merchant and publishers, all businesses that were characteristic of the district. It replaced a brownstone dwelling that predated 1879.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-1903: NB 600-1902 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 256.
Phillips Elite Directory, 1905, 1913, 1917.

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29 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/23]

TYPE	STYLE
Store and Loft	Early 20th c. commercial
ARCHITECT	ORIGINAL OWNER
William H. Hume & Son	E. S. Peckham (Estate of)

DATE OF CONSTRUCTION: 1905

DESCRIPTION

This five-story store and loft building, characteristic of the later development of the district, is located near the middle of the block. Only twenty-five feet wide, this early twentieth-century commercial facade is of brick with stone detail. At the first story with extensive modern brick infill, cast-iron pilasters with decorative panels and acanthus-leaf capitals flank the doorway and appear at the western end of the facade. Above this and below the second story is a wide plain metal cornice. The second through the fifth stories each have four square-headed one-over-one sash windows with stone sills. At the second story, resting on a sill course, buff brick piers with stone bases and molded stone capitals separate the windows and flank the facade. Above the second, third, and fourth story windows, recessed brick spandrels appear. At the third and fourth stories, giant order brick pilasters with stone bases and molded stone capitals flank the outer bays; brick piers separate the center bays at the third and fourth stories. Stone courses cap the windows above the second, third, and fourth stories; that above the third story is broken by piers and pilasters. A plain parapet wall flanked by brick piers (perhaps lacking a cornice) caps the facade.

HISTORY

Erected in 1905 for the Estate of E. S. Peckham, this building was designed by William H. Hume & Son. According to the Manhattan Classified Directory for 1906, this store and loft building included among its original tenants a milliner, ladies clothing and cloak and suit businesses, all of which were characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1905: NB 81-1905 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 257.

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31 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/24]

TYPE	STYLE
Altered Dwelling	none
ARCHITECT	ORIGINAL OWNER
Unknown/Joseph Lau	John Van Arsdale

DATE OF CONSTRUCTION: 1851/1958

DESCRIPTION

This five-story altered dwelling is located near the middle of the block. Twenty-five feet wide, it is faced in buff brick. At the western end of the ground story, a two-paned, metal-framed door is set within a wooden post-and-lintel doorframe; to the east, a square-headed one-over-one window (smaller than the building's other windows and covered with an iron grills) appears. Further east, two paired square-headed, one-over-one sash windows, bisected horizontally, are also covered by iron grilles. Beneath the pair's outer edge is an air conditioning vent; this is repeated throughout the facade. The second through the fifth stories each contain two bays; each contains paired square-headed one-over-one steel sash windows; each pane is bisected horizontally. The building is capped by a very thin stone coping.

HISTORY

This structure was built as a dwelling for John Van Arsdale around 1851. The building was in commercial use by 1905 when a new storefront was installed. Commercial tenants have included a shirtwaist merchant located here in 1917. A new brick front was added to the building in 1958, and it is again in residential use.

DEPARTMENT OF BUILDINGS INFORMATION

1905: Alt 1711-1905 [Source: Alteration Docket]
Among other changes, a new brick store front with a galvanized iron cornice was installed.
Architect -- Thomas W. Lamb Owners -- B. A. Whitney & S. S. Carmen

*1958: Alt 1298-1958 [Source: Alteration Application]
Section of Alt. app. dated March 1959 notes (among other changes) new brick front installed on the building which was also extended forward three feet.
Architect -- Joseph Lau Owner -- Laney Construction Corp.
Associate Architect -- Noah Sherman

REFERENCES

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 258.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1917.

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33-35 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/25 in part]

WICK BUILDING

TYPE	STYLE
Store and loft	Neo-Renaissance
ARCHITECT	OWNERS
D. H. Burnham & Co.	George Wick Jeremiah McDonald

DATE OF CONSTRUCTION: 1905-06

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the historic district, is located near the middle of the block. Fifty feet wide, the building is faced in brick and terra cotta. The five-bay facade is organized with a two-story base, six-story midsection, and a two-story top. All window sash are recent replacements. The first story has been completely modernized with the exception of a wide ornate terra-cotta band at the western end, which originally framed the base. The band continues at the second story level, spanning the facade, and flanks the second story at the eastern end. Similarly adorned vertical bands separate the center bays from the end bays at the second story. Paneled spandrels set off the window openings. The base is surmounted by a shallow projecting cornice.

The six stories of the midsection are faced in brick, with the three center bays slightly recessed from the end bays. The windows of the end bays have square arches formed by terra-cotta voussoirs and molded terra-cotta sills. The windows of the center bays have molded terra-cotta lintels and sills. A projecting cornice carried on consoles sets off the two upper stories. The window openings are flanked by paneled pilasters with arched openings at the ninth story and square-headed openings at the tenth story. A deep projecting modillioned cornice surmounts the facade.

The western elevation is an exposed brick wall.

HISTORY

Designed by the noted Chicago architectural firm of Daniel Burnham & Co. and constructed in 1905-06, this ten-story store and loft building was built as an addition to its neighbor 37-39, replacing two dwellings (one brick and one stone). Included among its early tenants were a furrier, and suit merchants, a children's clothing merchant and a purveyor of art novelties, all characteristic businesses for the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-1906: Alt 1-1905 [Source: Alteration Application]
Addition constructed to 37-39, doubling size of original building.
Architect -- D. H. Burnham & Co.
Owners -- George Wick & Jeremiah McDonald

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 259.
Phillips Elite Directory, 1911, 1917.

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37-39 EAST 21ST STREET between Broadway and Park Avenue South (North Side)
[Tax Map Block/Lot: 850/25 in part -- formerly lot 27]

MERCANTILE BUILDING

TYPE	STYLE
Store and loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
John W. Stevens	John W. Stevens Building Co.

DATE OF CONSTRUCTION: 1902-03

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the middle of the block (but at the eastern boundary of the historic district). Fifty-feet wide, the building is faced in stone. The three-bay facade is organized with a two-story base, a six-story midsection divided into two parts, and a two-story top. All window sash are recent replacements. The first story is completely modernized with the exception of a flanking rusticated pier at the eastern end rising to a stylized capital at the second story. Similar rusticated piers separate the bays containing tripartite windows with stone mullions set above paneled spandrels. A entablature separates the base from the lower three-story section (stories three-five) of the midsection. Piers with stylized capitals separate the bays. The tripartite windows have stone mullions; paneled spandrels mark the division between stories. A dentiled cornice sets off the upper three-story section (stories six-eight) of the midsection. Each story contains six square-headed windows arranged in pairs. A dentiled cornice sets off the two-story top section, which is organized as a double-height arcade with the arches carried on piers and the separation between the stories marked by paneled spandrels. A modillioned cornice surmounts the facade.

The eastern elevation is an exposed brick wall with square-headed openings.

HISTORY

Designed by John W. Stevens for the John W. Stevens Bldg. Co. and constructed in 1902-03, this store and loft building replaced two dwellings (one brick and one stone). Early tenants included shirtwaist merchants, a furrier, a fancy leather goods merchant, and cloak and suit merchants, all businesses that were characteristic of the district. In 1905-06, the building was expanded by the addition of 33-35 East 21st Street, which was designed as an extension to the Mercantile Building by the noted Chicago architectural firm of Daniel Burnham & Co.

DEPARTMENT OF BUILDINGS INFORMATION

*1902-1903: NB 611-1902 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 260.
Phillips Elite Directory, 1905, 1913.

##########

EAST 21ST STREET
Between Broadway and Park Avenue South
South Side

16 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/63]

See listing under 912-920 Broadway

##########

18-20 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/16]

See listing under 902-910 Broadway

##########

22 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/60]

TYPE	STYLE
Store and Office	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Frederick C. Zobel	Frederick C. Zobel

DATE OF CONSTRUCTION: 1902

DESCRIPTION

This seven-and-a-half-story neo-Renaissance store and office building, characteristic of the later development phase of this district, is located near the Broadway end of the block and is twenty-five feet wide. Faced in brick and limestone, the building has a recent metal-and-glass storefront, canopy, and roll-down security gate inserted at the first story. The second story retains its original molded surround and central cartouche with acanthus leaves and the numeral "22," all in limestone. The large central window is flanked by two smaller windows, all with wood sash.

The four-story midsection is framed by two coursed, off-white Roman brick piers which are joined by a shallow arch of the same coursed brick above the sixth story. Window bands are composed of four one-over-one double-hung wood sash windows divided by colonnettes which support metal cornices and brick spandrels. Above this section is a slender cornice supported on three scroll-like brackets.

In the top section, one-over-one double-hung metal sash windows with original wood-framed transoms are flanked by brick piers which align with the brackets of the metal cornice above. Between these brackets are small windows of an attic story. Capping the facade is a recent sloping metal-and-glass skylight installed in a penthouse addition.

East 21st Street Between Broadway and Park Avenue South (South Side)
continuation of . . . No. 22 East 21st Street

HISTORY

Erected in 1902 and replacing one brownstone-fronted structure, this building was one of several in the district designed, financed, and built by Frederick C. Zobel. The first tenants, who were characteristic of the district, included publishers, artists, architects, and sellers of corsets, hair perfume, hats, custom-made jewelry, lace and embroideries, and furs.

DEPARTMENT OF BUILDINGS INFORMATION

1902: NB 119-1902 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 239.
Phillips Elite Directory, 1905, 1911.
Trow's Business Directory, 1906.

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24-26 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/58]

GRAMERCY BUILDING

TYPE	STYLE
Store and Offices	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Frederick C. Zobel	Frederick C. Zobel

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

This nine-story, neo-Renaissance store-and-office building, characteristic of the later development phase of this district, is located near the Broadway end of the block and is fifty feet wide. Faced in tan brick and limestone, the building has a two-story, limestone base articulated by heavily coursed pilasters, set on granite plinths, which support a modified Doric entablature. The central bay features a doorway with an over-scaled broken-pediment carried on console brackets; recessed paired glass doors are of recent date. Side bays are infilled with recent metal storefronts with canopies. The western bay has an exterior stair to the basement; it is surrounded on two sides by a half-wall with metal rail.

At the second story, the window openings contain pivoting wood sash, two in the central bay and three in each of the side bays. All windows above the second story have their original two-over-two double-hung wood sash. The third, transitional story, faced in brick, has three segmentally-arched openings; the end bays are divided into three windows and the central bay into two. The limestone surrounds of the third story terminate in a keystone-adorned string course which follows the arches of the openings.

The four-story brick mid-section retains the bay divisions of the transitional story, but replaces the arches with flat, stone lintels. A stone cornice separates this section from the two-story top which is articulated by coursed, brick pilasters (with stone capitals and small cartouches,) decorative spandrels featuring round pediments, and a dentiled metal cornice.

The eastern elevation is a simple red brick wall. A roof-top water tower is visible from the sidewalk.

East 21st Street Between Broadway and Park Avenue South (South Side)
continuation of . . . No. 24-26 East 21st Street

HISTORY

Frederick C. Zobel, architect, designed and financed this building which was erected in 1903-04 and replaced two brownstone-fronted structures. Among the building's tenants, who were characteristic of the district, were: publishers (P.F. Lane, W.E. Price, Randolph-Freeman, Edward Thompson, Ames-King), art publishers (Gutman & Gutman, Sprague & Hathaway, and Valentine & Sons), magazine offices (Publisher & Retailer, The Rose Jar, Style & American Dressmaker), architects' offices (William C. Frohne, Frederick C. Zobel), decorators, and companies selling artists' materials, embroidery, shirtwaists, lace curtains, oriental goods, and silk. Dress Magazine, which later became Vanity Fair, was begun in this building.

DEPARTMENT OF BUILDINGS INFORMATION

*1903-04: NB 424-1903 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, Letter to Chairman Norman and Commissioners dated Nov. 24, 1986, LPC files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 240.
Phillips Elite Directory, 1905, 1911, 1917.
Trow's Business Directory, 1906.

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28 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/57]

TYPE	STYLE
Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Nancy F. Hyde

DATE OF CONSTRUCTION: c.1849-50

DESCRIPTION

This Italianate dwelling of four stories above a basement is twenty-five feet wide and located at the middle of the block. It is faced in stuccoed brownstone. The deeply coursed first story, reached by a stoop, is pierced by three arched openings with exaggerated keystones: one has recent paired multi-paned wood French doors; the others have casement windows. These openings rest on a smooth basement which features two rectangular window openings with double-hung sash windows. Above the smooth water table, the three tall second-story window openings are crowned with alternating semi-circular and triangular brownstone pediments; their paired casement windows have casement transoms with colored glass. On the third and fourth stories double-paned paired casement windows, also capped by transoms, are framed with lintels and bracketed sills. At the top of the facade, there is a bracketed wood-and-metal cornice with paneled insets. Metal window grilles on the basement, first, and second stories are of recent vintage. All windows have wood sash. There is a metal downspout on the left side of the facade.

HISTORY

In 1849 a dwelling was under construction for Nancy F. Hyde on this site. In 1871 noted American architect Richard Morris Hunt bought the house for use as an office and atelier; he remained there until 1877 when he moved to a new building of his own design on Courtlandt Street. His son, Richard Howland Hunt (1862-1931), maintained an architectural office here at the turn of the century. No records survive to document exterior changes to this structure; however, the exterior is not totally intact.

Other tenants included the Society of Decorative Art, founded in 1877 by several prominent New York women including Candace Wheeler (1827-1923), the textile and wallpaper designer and author who was one of the most influential women of the American Aesthetic movement. The building served as a school, library and shop for member-produced needlework, painted china and fans, watercolors, and other branches of art. Among its instructors were renowned glassmaker Louis Comfort Tiffany (1848-1933) and successful ceramist John Bennett (1840-1907). The society, which promoted decorative work done by women, became the model for similar groups around the country.

During the twentieth century, the building has housed the American Rehabilitation Committee, a charitable institution which aids the handicapped.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Paul R. Baker, Richard Morris Hunt (Cambridge, Mass., 1980), 163.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 42.
Stephen Garmey, Gramercy Park: An Illustrated History of a New York Neighborhood (New York, 1984), 145.
In Pursuit of Beauty (New York, 1986), passim.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Moses King, King's Handbook of New York City (Boston, 1893), 288.
Landmarks Preservation Commission, Research Files.
Margaret Moore, Letter to Chairman Norman and Commissioners dated Nov. 24, LPC files, 1986.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 241.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1881, 1882, 1902, 1905.
Trow's Business Directory, 1895, 1906.

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30-32 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/55]

FISCHER BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Ralph Samuel Townsend	John F. Scannell

DATE OF CONSTRUCTION: 1897-98

SUMMARY

This eight-story neo-Renaissance store-and-loft structure, characteristic of the later development phase of this district, is located at the middle of the block and is fifty feet wide. Built in 1897-98, it was designed by Ralph S. Townsend, an architect known for his apartment houses and commercial buildings. The brick and limestone facade is distinguished by a prominent cornice and double-height, cast-iron storefront. The main doors have been replaced, but the windows throughout the building retain their original wood sash.

HISTORY

John F. Scannell, listed as a plumber in New York directories, erected this building in 1897-98 as a speculative venture. It replaced two brownstone-fronted structures. Called the Fischer Building after an early owner, Benedickt Fischer, a coffee importer, it was the first tall structure on this section of East 21st Street, prefiguring many successors. Among its tenants, who were characteristic of the district, were: the Tonnele Company, advertising photographers and publishers; Heins and LaFarge, architects; Harwell-Evans, art publisher; and several tailors and lace curtain manufacturers.

ARCHITECTURE

EAST 21ST STREET FACADE
The neo-Renaissance facade is divided into three zones. The three-story base is articulated in deeply-coursed stone. Its four pilasters with carved capitals extend the height of the first two stories; the pilasters frame, in the end bays, a pedimented entrance with recent metal doors, a linteled entrance with a wood and glass service door, and a rectangular window. In the center bay, they frame a two-story, cast-iron storefront, which has (on its first story) two large show windows capped by transoms and flanked by doors, one with a modern ventilation grille, and (on the second story) decorative pilasters dividing four windows capped by transoms and divided by a row of rosettes. Above, a prominent cornice supports the row of round-arched windows at the third story; these alternate with decorative consoles beneath a protruding balcony.

In the three-story middle zone, two central bays are organized by the

balcony and double-height arcades which group the windows and carved spandrels into two pairs separated by a broad pilaster. The end bays are emphasized by windows with elaborately banded and pedimented surrounds.

In the two-story top zone, Ionic pilasters separate the end bays with one window per story from the paired windows of the central bays, which are also flanked by pilasters. A deep metal cornice caps the entire facade. A metal fire escape, attached to the eastern edge, runs between the top and second stories.

EASTERN ELEVATION
Demolition of the building which stood to the east has exposed the eastern wall, which is made of brick and pierced by rows of windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1897-98: NB 502-1897 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, Letter to Chairman Norman and Commissioners dated Nov. 24, 1986, LPC files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 242.
New York County, Office of the Register, Liber Deeds and Conveyances Liber 61, p. 236.
New York County, Office of the Register, Mortgages, Liber 54, p. 375.
Trow's Business Directory, 1898, 1906, 1909.

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34-36 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/53]

TYPE	STYLE
Parking lot	Does Not Apply
ARCHITECT	ORIGINAL OWNER
Does Not Apply	Etta Tarnapol

DATE OF CONSTRUCTION: 1959

DESCRIPTION

This mid-block parking lot is enclosed on three sides by the side and rear walls of adjacent buildings. A small attendant's booth stands at the northwest corner of the lot.

HISTORY

In 1959 two four-story structures, originally brownstone-fronted dwellings which had been altered for office use, were demolished and replaced by the parking lot.

DEPARTMENT OF BUILDINGS INFORMATION

1959: Demo 839-1959 [Source: Demolition Application]
Two structures were demolished.
Owner -- Etta Tarnapol

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 243.

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38 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/52]

ST. CLOUD BUILDING

TYPE	STYLE
Store and Office	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William G. Pigueron	William G. Pigueron

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

This nine-story neo-Renaissance store-and-office building, characteristic of the later development phase of this district, is located at the middle of the block and is twenty-five feet wide. Faced in brick and limestone, the building has a two-story, peaked, limestone base which features two paneled pilasters flanking a recent metal storefront (with exterior roll-down security gate) and supporting a dentiled entablature. A wide, segmentally-arched, second-story opening with scrolls--spanned by a projecting peaked and dentiled cornice--is divided into three sections by small pilasters. Windows have one-over-one double-hung wood sash, as do all windows throughout this facade. The arch is surmounted by a shield.

The five-story shaft is framed within end piers of coursed white brick and crowned by a terra-cotta segmental arch with central cartouche, coffered soffit with rosettes, and end brackets supporting a dentiled cornice. Paneled horizontal bands separate the stories, each of which is divided into three bays by pilasters identical to those on the second story. Each central bay has a central window flanked by two narrower ones; end bays have one window each.

The two-story upper section of the facade is framed by Ionic pilasters with ornate shafts on pedestals. The window bays, pilasters, and intermediate horizontal bands duplicate those of the lower stories. A metal cornice, painted black, surmounts the facade.

The western elevation is a brick wall; window openings have been bricked up.

HISTORY

Architect William G. Pigueron designed and built this structure in 1903-04. It replaced one brownstone-fronted building which, as early as 1858, was owned by Josiah Macy, the department store merchant. Macy also owned the stable directly south of this building on East 20th Street. The new building's tenants, who were characteristic of the district, included: George Blackburne & Company, publishers and The Livingston Press; Chic Parisien and La Mode Parisienne, magazines; Boston Dairy Lunch, Restaurant; architects; and merchants of ladies' garments, lace curtains, embroidery, and dressmakers' supplies. The windows were repaired and replaced in 1988.

DEPARTMENT OF BUILDINGS INFORMATION

*1903-04: NB 690-1903 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, Letter to Chairman Norman and Commissioners dated Nov. 24, 1986, LPC files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 244.
Phillips Elite Directory, 1905, 1913, 1917.
Trow's Business Directory, 1906.

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40 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/51]

TYPE	STYLE
Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Francis H. Pfluger	John McCarthy

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This eleven-story neo-Renaissance loft building, characteristic of the later development phase of the district, is located at the middle of the block. Faced in brick and limestone, it is twenty-five feet wide.

The two-story limestone base, composed of two coursed pilasters supporting a plain entablature, frames a recent two-story metal storefront. The first story has two doors and fixed panes beneath an original metal spandrel with raised panels. The second story features two central panes flanked by one-

over-one double-hung metal sash windows. The five-story midsection--framed by coursed brick pilasters with limestone bases, capitals, and entablature--contains spans of four windows, all new, which duplicate the arrangement on the second story. The metal spandrels are identical to the one dividing the storefront. The four-story top section has coursed brick piers, windows and spandrels identical to those below, and a bracketed metal cornice.

The western elevation is a red brick wall with a beige brick return and double-hung windows. Two rooftop water towers are visible from the street.

The eastern elevation is a red brick wall with recent one-over-one double-hung metal sash windows and a rooftop water tank visible from the street.

HISTORY

Architect Francis H. Pfluger designed this building for John McCarthy; it was erected in 1906-1907 and replaced a brownstone-faced structure. Among its tenants, who were typical of the district, were companies which sold tea gowns, outerwear, buttons, and embroidery.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 496-1906 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 245.
Phillips Elite Directory, 1911, 1917.

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42 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/50]

TYPE	STYLE
Altered Dwelling	Greek Revival/Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	John A. Bunting

DATE OF CONSTRUCTION: c. 1847/1908-09

DESCRIPTION

This Greek Revival/Italianate altered dwelling of four stories with a basement, twenty-five feet wide and located in the middle of the block, is faced in brownstone. It was altered for commercial use in 1908-09 with the addition of a cast-iron storefront at the basement, first, and second stories, a typical alteration within the district. The storefront has recent inserts of the basement shopfront (with canopy) and first-story entrance and show window. The storefront retains its giant side piers, smaller second-story mullions, spandrel bands above the first story, and cornices above the basement and second story. The metal stoop and balustrades appear to date from the late nineteenth century. Third- and fourth-story windows have molded surrounds and sills. Both stories have paired metal-framed casement windows; the third-story inserts have transoms. A modillioned wood cornice surmounts the facade. There is a metal downspout at the eastern side of the facade.

HISTORY

This dwelling was under construction for John A. Bunting in 1847. Among subsequent owners of the property was Josiah Macy, the department store merchant who, in the 1860s, also owned the stable directly to the south, at 41 East 20th Street.

The building is significant for its connections to the fashion publishing industry. Having published the Chicago Apparel Gazette, Daily Trade Record (later called Daily News Record,) and Men's Wear (now simply M) during the 1890s, brothers E.W. and L.E. Fairchild relocated to New York sometime around the turn of the century and in 1909 established themselves at 42 East 21st Street, which also received a cast-iron storefront that year. In 1910 they organized the Fairchild Press, which continues to be an important publisher in the fashion industry, and inaugurated Women's Wear, first as page in the Daily Trade Record and soon as a tabloid-size daily published six days a week.

East 21st Street Between Broadway and Park Avenue South (South Side)
continuation of . . . No. 42 East 21st Street

DEPARTMENT OF BUILDINGS INFORMATION

1908-09: Alt 2243-1908 [Source: Alteration Application]
(Actually FP 2243-08) New storefront installed at the basement, first, and second stories.
Builder -- G.B. Webb Owners -- John A. & Alex M. Hadden

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, Letter to Chairman Norman and Commissioners, dated Nov. 24, 1986, LPC files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 246.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Records Center.
New York City, Tax Assessment Records, Ward 18, 1847, 1848, 1864, Municipal Archives and Records Center.
Phillips Elite Directory, 1913.
Typescript by Gwen Westley, LPC files.

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44 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/49]

TYPE	STYLE
Altered Dwelling	Greek Revival
ARCHITECT	ORIGINAL OWNER
Unknown	Mr. Fletcher

DATE OF CONSTRUCTION: c. 1848 on

DESCRIPTION

This Greek Revival altered dwelling of four stories with a basement, twenty-five feet wide and located in the middle of the block, has a stuccoed facade. It was altered for commercial use in 1919 with the addition of a storefront at the first story, a typical alteration within the district. A recent, glass-and-metal storefront has been inserted into the basement. A stoop with mid-nineteenth-century cast-iron railings leads to a recessed entry engulfed in a wide surround. The wooden doors and transom appear to be original. A metal show window composed of a square central pane with side lights and transoms is of recent vintage. The fenestration pattern of the upper stories remains intact, but none of the windows appear to be original. The second-story windows contain double-hung wood sash with transoms; third-story windows are paired, triple-paned wood-framed casements; fourth-story windows are paired wood-framed casements. A modillioned wooden cornice caps the top.

HISTORY

In 1848 this dwelling was under construction for a Mr. Fletcher. The Roversi Hotel occupied the building at the turn of the century. In 1919 a storefront was inserted into the first story; it was replaced in 1949 and again in the 1970s.

DEPARTMENT OF BUILDINGS INFORMATION

1919: Alt 1064-1919 [Source: Alteration Application]
Storefront inserted into the first story of the facade.
Architect -- Julius R. Rieger Owner -- S.H. Grass (Estate of)
Tenant -- Julius H. Mirkus

1949: BN 1353-1949 [Source: Building Notice Application]
Existing front windows on the first story repaired and replaced.
Architect -- Richard S. Kind Owner -- Roualet Realty Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 247.
Phillips Elite Directory, 1905.

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46 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/48]

TYPE	STYLE
Altered Dwelling	Greek Revival
ARCHITECT	ORIGINAL OWNER
Unknown	Mr. Laughie

DATE OF CONSTRUCTION: c. 1848 on

DESCRIPTION

This five-story, Greek Revival altered dwelling is located in the middle of the block and has a stuccoed facade. It was altered for commercial use with the addition of a two-story, brick storefront dating from 1920, a typical alteration within the district. The first story has a wide shop window with an entrance to the right. The second story fenestration consists of a central, fixed pane flanked by pivoting panes. The transoms have been boarded up. The fenestration pattern of the upper three stories is original; however, the assorted window types (one-over-one, four-over-four, and six-over-six double-hung windows) are metal-framed replacements. One-over-one wood-framed casement windows at the fifth story appear to be original. A modillioned wood cornice surmounts the facade.

East 21st Street Between Broadway and Park Avenue South (South Side)
continuation of . . . No. 46 East 21st Street

HISTORY

In 1848 a dwelling was under construction for a Mr. Laughie. Three years later, after ownership had passed to R.W. Weston, another dwelling or some substantial change was in progress on the site. In 1920 the existing front wall at the basement and first story was replaced by new storefronts and the existing basement and first story floors were raised. The first-story storefront was again altered later in the century. Throughout the twentieth century, the structure has contained showrooms and has been used for light manufacturing as well as residential purposes.

DEPARTMENT OF BUILDINGS INFORMATION

1920: Alt 1330-1920 [Source: Alteration Application]
Existing front wall at basement and first story replaced by storefront.
These stories also raised to make former level with sidewalk.
Owner -- Dio L. Holbrook Builder -- Brook & Sackheim
Tenant -- George Hoffspiegel

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.

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

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.

Landmarks Preservation Commission, Research Files.

Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 248.

New York City, Tax Assessment Records, Ward 18, 1848, 1849, Municipal Archives and Records Center.

William Perris, Maps of the City of New York (New York, 1853).

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48-52 EAST 21ST STREET between Broadway and Park Avenue South (South Side)
[Tax Map Block/Lot: 849/45]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Roscorn Realty Company

DATE OF CONSTRUCTION: 1910-11

DESCRIPTION

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Park Avenue South end of the block and at the eastern boundary of the historic district. Faced in brick and limestone, it has a seventy-five foot wide facade on East 21st Street and extends through the block to East 20th Street where it is twenty-five feet wide.

On East 21st Street, the three-story limestone base is divided into five bays by piers which rest on bases and are surmounted by pendantlike capitals. Each narrow end bay has a doorway, with modern doors and transom, embellished with a smooth surround and a garland-draped lintel; above each doorway are two single rectangular windows. The wide central bays have partly original storefronts with decorative metal grilles at the bulkhead, large show windows with transoms and paired metal-and-glass doors; above the storefronts are tripartite window groupings with fixed central panes and one-over-one, double-hung wood sash windows. A limestone band with balustrade motive rests on the third story.

The nine-story shaft, in tan brick, retains the bay divisions of the base; however, the central bays have bands of three, one-over-one, double-hung wood sash windows with metal pilaster mullions. Spandrels have decorative brick patterns and geometric stone figures. The uppermost story of the shaft is sheathed in limestone, which spans the central bays with segmental arches. Four round terra-cotta shields alternate with elements which serve simultaneously as overscaled keystones and brackets for the modillioned cornice above.

The twenty-five foot wide facade on East 20th Street duplicates the design of the central bay of the East 21st Street facade.

The western and eastern elevations are of red brick walls and have tan brick and limestone returns. The former has rows of two-over-two double-hung windows.

HISTORY

The architectural firm of Maynicke & Franke designed this building for the Roscorn Realty Company. Built in 1910-1911, it replaced four brick buildings which had stood on individual lots. Tenants of the new structure, who were typical of the district, included Pratt & Farmer--a notions company founded in 1837--as well as sellers of china and glass, tea gowns, and upholstery.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: NB 276-1910 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 10.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 44.
Landmarks Preservation Commission, Research Files.
Moore Margaret, Letter to Chairman Norman and Commissioners, dated Nov. 24, 1986, LPC files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 249.
Phillips Elite Directory, 1911, 1917.

##########

WEST 21ST STREET
Between Fifth Avenue and Sixth Avenue

The block of West 21st Street between Fifth and Sixth Avenues is characteristic of such side street blocks in the district. It is dominated by store and loft buildings, ranging in height from six to twelve stories and generally fifty, or more, feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

The early residential development of the area in the 1850s is recalled by the five-story residences at number 5 on the north side and number 64 on the south side. These were later altered for commercial use with the elimination of the basement and the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

By the 1890s, dwellings began to be replaced by larger commercial structures, first on the avenues and then on the side streets. In this block, this shift is signalled by the Mohawk Building (1892) at the Fifth Avenue end of the block (see 160 Fifth Avenue). The height, scale, and rhythm of the side street elevation of this building is continued by the store and loft buildings constructed in the early years of the twentieth century which dominate this block and are characteristic of the later development phase of this district. They were designed by various architects, among them Buchman & Fox, Robert Maynicke, William Pigueron, Schickel & Ditmars, and Schwartz & Gross, all of whose works are well represented within the district. Robert Kohn's Spero Building at number 19-27 is a very interesting example of the type with detail inspired by Secessionist sources. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. Higgins & Seiter, merchants in cut glass and china, commissioned number 53-55, built in 1902 and designed by Mortimer Merritt. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 15-17, 19, 45-49, 18-20, 28, 38, 48, and 54.

This block also contains three large parking lots, two near the Fifth Avenue end of the block, one in the middle of the block.

45-51 West 21st Street

19-27 West 21st Street - Spero Building

WEST 21ST STREET
Between Fifth Avenue and Sixth Avenue
North Side

1-3 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/37]

See listing under 162 Fifth Avenue

##########

5 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/35]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Mead

DATE OF CONSTRUCTION: 1851

DESCRIPTION

This five-story Italianate altered dwelling, characteristic of the early development phase of the district, is located near the Fifth Avenue end of the block. Twenty-five feet wide, it is faced in brownstone (now painted) above a brick-fronted two-story extension added for commerical use in 1919 which reaches to the front of the building line, a typical alteration within the district. Above the recent first-story storefront, the second story contains an aluminum-framed casement door that opens onto a fire escape that stretches from the second story to the fifth. To the east are five aluminum sash windows set above glass panels and separated by metal mullions. The two-story extension is capped by decorative brickwork and corbelling. The third, fourth, and fifth stories recall the original domestic appearance of the facade. Each has three window openings. At the third story the western opening has been closed; the center and eastern openings contain two-over-two steel sash with flat stone lintels and sills. The fourth story contains three such openings. The fifth story continues this pattern, but the windows are smaller, with new casement windows in the western opening. The original modillioned metal cornice, though damaged, is extant.

The western elevation, visible due to the demolition of neighboring buildings, is covered with tar. The rear wall is of exposed brick containing three rows of three multi-pane steel sash windows.

HISTORY

Constructed in 1851 for William Mead, this building was originally a private residence of four stories above a basement. The building's present appearance resulted from alterations for commercial use in 1919.

DEPARTMENT OF BUILDINGS INFORMATION

*1919: Alt 2212-1919 [Source: Alteration Application]
First and second stories extended to building line, stoop removed, one-story extension added to rear.
Architect -- B.H. & C.N. Whinston & Co.
Owners -- Jerome & David Mayer

1922: Alt 2989-1922 [Source: Alteration Application]
Fire escape added to the facade.
Architect -- Samuel Rosenblum Owner -- Leo Mienhard

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 384.
William Perris, Maps of New York City (New York, 1853), vol. 4, pl. 56.

##########

7-13 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/31]

TYPE
Parking lot

STYLE
Does not apply

ARCHITECT
Does not apply

DATE OF CONSTRUCTION: 1926

DESCRIPTION

This fenced-in parking lot extends through the middle of the block and is 106 feet wide on West 21st Street and 137 feet wide on West 22nd Street. It is located near the Fifth Avenue end of the block.

HISTORY

The site of this parking lot was previously occupied by four stone-fronted dwellings of four stories with basements on West 21st Street and four five-story brick-fronted dwellings at 6-12 West 22nd Street and one brick-faced dwelling of four stories with a basement at 14 West 22nd Street. The buildings on this site were demolished in 1926.

DEPARTMENT OF BUILDINGS INFORMATION

*1926: Demo 373-1926 [Source: Demolition Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 385.

##########

15-17 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/29]

See listing under 16-18 West 22nd Street

##########

19-27 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/24]

SPERO BUILDING

TYPE	STYLE
Store and Loft	Art Nouveau
ARCHITECT	ORIGINAL OWNER
Robert D. Kohn	David Spero

DATE OF CONSTRUCTION: 1907-08

DESCRIPTION

This twelve-story Art Nouveau store and loft building, characteristic of the later development phase of this district, is located in the middle of the block and is 105 feet wide. The articulation of forms and stylized ornament show familiarity with contemporary architectural trends such as Art Nouveau, and looks forward to the Art Deco of the 1920s as well. The facade is of limestone and buff-colored brick. The first story contains entrances at each end with recent metal and glass doors with transoms set in stone surrounds supporting incised stone panels reading "SPERO BVILDING" resting on consoles. The three center bays, articulated by stone piers on marble bases, contain projecting display windows with original metal detail remaining on the east window, and an entrance cut into the western window. The second story contains narrow window openings at each end, flanking three bays each containing projecting display windows supported by stone blocks and capped by metal roofs. These windows support the tripartite steel sash windows of the third story, which are flanked by stylized leaf forms capping stone piers. The end bays contain narrow three-over-three steel sash rising above metal spandrel panels. Each third-story bay is crowned by a stone segmental arch.

Stories four through ten are faced in buff-colored brick. Each three-over-one steel sash window in the recessed end bays is crowned by a segmental arch; all are set under a relieving arch at the ninth story. Each of the three center bays contains three openings separated by brick mullions with three-over-one steel sash; many of the center windows have been replaced with single-pane sash. The tenth story openings are topped marble lintels recessed within segmental arches. These are flanked by painted metal brackets supporting the narrow piers of the eleventh and twelfth stories. Each bay is flanked by stylized stone leaf forms like those on the third story.

The eleventh and twelfth stories are articulated by double-height buff-colored brick piers. The double-height window openings terminate in segmental arches. The windows, many of which are three-over-three steel sash, are separated by metal spandrel panels with raised lozenges. Six piers rising above the roofline terminate in pointed arches with stone detail; those on each end rise to form gables containing circular openings. The piers are flanked by a dentiled stone cornice punctuated by stone brackets.

HISTORY

This building of 1907-08 was named after David Spero, the original owner, who was a millinery goods wholesaler. It was designed by Robert D. Kohn, who worked in the Art Nouveau/Vienna Secessionist style, and also was the architect of the New York Evening Post Building, a designated New York City Landmark, as well as many residential and commercial commissions. The building replaced three rowhouses of four stories with basements at 19-23 West 21st Street, and two buildings of two stories with basements, each a narrow thirteen feet wide, at 25 and 27 West 21st Street. This building housed embroiderers, shirtwaist merchants, and cloak and suit merchants, all characteristic tenants in the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 773-1907 [Source: New Building Application]

1909: Alt 2653-1909 [Source: Alteration Application]
Doorway installed in bay window.
Architect -- Robert D. Kohn Owner -- David Spero

1919: Alt 3195-1919 [Source: Alteration Application]
Bay windows on first story moved out parallel with other portion of windows, all to be flush.
Architect -- Robert D. Kohn Owner -- David Spero

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
William Conklin, "Ladies' Mile: the Architecture of Commerce," Village Views 3 (Sum., 1986), 22.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 387.

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29 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/23]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
James E. Ware & Sons	Agnes H. Poirier

DATE OF CONSTRUCTION: 1909

DESCRIPTION

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-five and a half feet wide, it is faced in metal and buff-colored brick. The first story is flanked by brick piers and contains a service entrance on the west and a recent storefront on the east. Flanking the upper ends of the first story is decorative iron work which has been bolted to the facade. Stories two through six, articulated as bands of tripartite windows and resting on a heavy stone sill, are flanked by brick piers and are slightly recessed and separated by metal spandrel panels. Each story contains three one-over-one steel sash windows separated by metal mullions with guttae underneath. The fourth and fifth stories have aluminum storm windows. The mullions of the sixth story contain metal consoles supporting brick voussoirs and an incised stone keystone. The building is capped by a modillioned metal cornice supported by elaborate consoles at each end containing rosettes and wreaths.

HISTORY

Designed by James Ware & Son, an architectural firm active in the design of warehouses, apartment buildings, and private residences, it was erected for Agnes H. Poirier in 1909. The building replaced a wide stone-fronted residence of four stories with a basement. Tenants, characteristic of those in the district, included button and cloak and suit merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1909: NB 452-1909 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 388.

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31-33 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/20]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
William G. Pigueron	Acme Building Company

DATE OF CONSTRUCTION: 1907

DESCRIPTION

This eleven-story, fifty-six foot wide, Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. The facade is of stone, brick and metal. The three-story stone base retains much of its original detail. The first two stories are articulated by stone piers, rusticated at the second story, that support a frieze containing triglyphs, bezants, and Greek key molding. The first story contains three entrances topped by projecting stone lintels with acroteria, supported by consoles; these are flanked by recent plate glass display windows crowned by decorative metal panels. The second story contains Chicago-style wood sash windows with one-over-one side windows, flanked by narrow one-over-one wood sash over the entrances. The third story, capped by simple stone molding, continues this pattern with keystones over the Chicago-style windows.

Stories four through nine are faced in red brick and continue the pattern of the window openings of stories two and three; the Chicago-style windows are canted to form projecting bays and have metal spandrel panels between stories. The ninth story openings are topped with stone leaf moldings above the large bays and stone lintels with keystones above the flanking windows. Stories ten and eleven are faced in rusticated stone

resting on a narrlow beltcourse. Rosettes are placed above the narrow tenth-story openings. The windows repeat the pattern of stories two and three, with metal spandrel panels between the large windows. The cornice has been removed, along with its supporting brackets.

The western elevation is of exposed brick, which has been painted on the southern half. At the ninth through the eleventh stories are four one-over-one aluminum sash windows on each story.

HISTORY

Constructed in 1907 for the Acme Building Company, of which the architect William G. Pigueron was the vice president, this building replaced a four-story residence with a basement at 31 West 21st Street and a five-story building at 33 West 21st Street. Tenants in the building, characteristic of those in the district, included Fred Kaufman, Furs, listed in 1909, cloak and suit merchants, and shirtwaist merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 130-1907 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 389.
Phillips Elite Directory, 1911, 1917.
Trow's Business Directory, 1909.

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35-39 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/17]

TYPE	STYLE
Parking Lot	Does not Apply
ARCHITECT	ORIGINAL OWNER
Does not Apply	Marvin Stemple

DATE OF CONSTRUCTION: 1965

DESCRIPTION

This parking lot is located in the middle of the block and is seventy-five feet wide and approximately 100 feet deep.

HISTORY

The site of this parking lot was previously occupied by a nine-story store and loft building at 35 West 21st Street and two seven-story store and loft buildings at 37-39 West 21st Street, all constructed sometime between 1899 and 1909. These buildings replaced a row of three-story dwellings with basements. The buildings on this site were demolished in 1965.

DEPARTMENT OF BUILDINGS INFORMATION

*1965: Demo 143-1965 [Source: Demolition Application]
Three buildings demolished.
Owner -- McKettrick-Williams Inc.
Wrecker -- Abbey-Smith Wrecking Co., Inc.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 390.

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41 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/16]

TYPE	STYLE
Taxpayer	Does not apply
ARCHITECT	ORIGINAL OWNER
Siegel & Glenn (engineers)	Chain Building Co.

DATE OF CONSTRUCTION: 1948

DESCRIPTION

This one-story taxpayer is located in the middle of the block and faced in buff-colored brick. It contains a garage door on the west, cinder blocks supporting a window with aluminum sash in the center, and a metal door in the east. The area above is faced in buff-colored brick topped with stone coping. The eastern elevation, visible due to the demolition of neighboring buildings, is faced in stucco.

HISTORY

This site was originally occupied by a residence of three stories with a basement, constructed in 1845 for W.S. Cammon. By 1909 a seven-story brick-fronted building was on the site, which may have been built in conjunction with two store and loft buildings to the east (numbers 37-39). It was demolished in 1943. The present building was constructed as a garage in 1948.

DEPARTMENT OF BUILDINGS INFORMATION

1943: Demo 125-1943 [Source: Demolition Application]
A seven-story building on this site was demolished.
Architect -- Rosenberg-Antim Contracting Co.
Owner -- Department of Housing and Buildings

*1948: NB 22-1948 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 391.

West 21st Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 41 West 21st Street

New York City, Tax Assessment Records, Ward 18, 1845, Municipal Archives and Records Center.

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43 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/15]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Emanuel Sommers	Jacob Sommer

DATE OF CONSTRUCTION: 1910

DESCRIPTION

This four-story neo-Renaissance store and loft building, a small-scaled example of a building type characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block and is twenty-five feet wide. Flanked by double-height buff-colored brick piers with stone banding, the first story retains an original stained glass transom illustrating the building number over paired metal doors on the west end. Other elements are of recent date. The second story has a large bay containing a Chicago-style wood sash window with fixed panes, the west window contains two panes. The third and fourth stories have two bays each containing paired one-over-one aluminum sash supported by stone sills. A fire escape covers the western end of the facade from the fourth story to the second. A bracketed and modillioned metal cornice completes the composition.

The eastern elevation, seen above a neighboring building on West 21st Street, is of stuccoed brick with two rows of two one-over-one aluminum sash windows.

HISTORY

Constructed in 1910, this building replaced a brick-fronted residence of three stories with a basement. Tenants in the present building, which were characteristic of those in the district included embroiderers, furriers, and a restaurant.

West 21st Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 43 West 21st Street

DEPARTMENT OF BUILDINGS INFORMATION

*1910: NB 490-1910 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 392.
Phillips Elite Directory, 1874, 1913, 1917.

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45-51 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/10]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
William Ormiston Tait	Frederick Haas

DATE OF CONSTRUCTION: 1902

SUMMARY

This six-story Beaux-Arts store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. One hundred and ten feet wide, it is faced in brick with stone ornament. Designed by William Ormiston Tait, noted for his apartment house designs, it was built in 1902 as two identical store and loft buildings, each fifty-five feet wide. Divided in the center visually, the facade reflects this design and is distinguished by its contrasting red brick and classically-inspired white stone ornament. Framing elements of the storefront are original. The windows above the first story retain their original steel or kalamein sash.

HISTORY

This building occupies the site of the Evangelical Lutheran Church of the Holy Trinity, which stood at 45-47 West 21st Street. Organized in 1868, the congregation leased St. Paul's Reformed Dutch Church on the same site, renaming it and establishing the largest English-speaking Lutheran congregation in the city.

The present building replaced the church and a dwelling of four stories with a basement. Early tenants, characteristic of the district, included cloak and suit merchants. Another tenant was the Clover Club in 1906

ARCHITECTURE

WEST 21ST STREET FACADE
This facade can be divided vertically and read as two halves, each a mirror image of the other except for minor window alterations. Projecting slightly, the first story contains classically-inspired projecting stone doorways (now painted) with banded columns on marble pedestals supporting a lintel. To the east of the western entrance a projecting display window with curved side windows and transoms framed with original metal detail is supported by brackets with remnants of metal grillwork below. To the east is a service entrance, followed by a similar window with five central panes. In the center of the facade is another service entrance capped by classically-inspired ornament topped by a dentiled lintel supported by consoles. East of this entrance, the first story repeats the motifs of the western half, with the exception of the eastern most window, which is even with the building line, and the doors of the eastern entrance, which are the original paired wood (now painted).

The western half of the second story contains four window openings; in the western end bay, the one-over-one kalamein sash window is set in a stylized Gibbs surround with white stone panels overlapping the brickwork. The bands continue to the east, and the next opening contains paired multi-pane steel sash windows separated by a cast-iron pilaster and topped by stone corbelling which acts as a sill for the third story. Stone banding flanks the next bay to the east, which repeats these motifs. The next opening leads to the building's center and repeats the motifs of the opening at the western end. The eastern half of the building is a mirror image of the western half. The third story continues the pattern of the window openings below, but does not contain banding. Flanked by quoins to the west, the western window opening is framed by a stone aedicule, including a bracketed triangular pediment. The two center bays continue the pattern below, but are not topped by corbelling. The eastern window opening repeats the motifs of the western surround. The western half of the building at the fourth story, marked by quoins at each end, contains five window openings with one-over-one kalamein sash. The two center windows are framed by stone aedicules with triangular pediments supported by brackets; flanking

them are two openings on each side with stone surrounds and keystones.

The fifth and sixth stories rest on a narrow stone beltcourse. Each end of the western half of the facade is brought forward and marked by two openings framed by double-height window surrounds supporting bracketed semicircular pediments and flanked by quoins supporting stone moldings. In between, each story has two openings with simple stone lintels and keystones. Above this center section is a stone shield flanked by garlands. A continuous metal cornice supported by consoles traverses the width of the building, completing the composition.

EASTERN ELEVATION
The eastern elevation, seen above the neighboring buildings on East 21st Street, is of exposed brick punctuated by three two-over-two steel sash windows with a brick parapet at either end.

DEPARTMENT OF BUILDINGS INFORMATION

*1902: NB 459-1902 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Moses King, King's Handbook of New York City (Boston, 1893), 385.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 393.
William Perris, Maps of New York City (New York, 1853), vol. 4, pl. 56.

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53-55 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/9]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Mortimer C. Merritt	Higgins & Seiter

DATE OF CONSTRUCTION: 1901-02

DESCRIPTION

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. Forty-six feet wide, it is faced in buff-colored brick, stone, and terra cotta. The first and second stories are framed by a heavy stone architrave with a frieze containing a Greek key motif supporting an ovolo. The recent storefront supports a dentiled metal cornice. The second story contains two bays; each with a center window of paired one-over-one aluminum sash with transoms flanked by identical canted side windows separated by decorated metal pilasters on pedestals.

Stories three through five contain three recessed bays articulated by triple-height buff-colored brick pilasters with fluted ornament and stone detail supporting a dentiled terra-cotta cornice. Each bay has two one-over-one wood sash windows separated by brick infill. The third story has stone lintels and a projecting pediment in the center supported by engaged stone Corinthian columns, a Beaux-Arts design element in a neo-Renaissance facade. The fourth story contains continuous dentiled stone sills beneath the windows; the fifth story has the sill but does not contain the stone lintel. The sixth story, supported by the terra-cotta cornice, continues the three-bay pattern seen below. It is articulated by short piers; the bays are further divided by metal mullions into four window openings one-over-one wood sash. A dentiled and bracketed metal cornice surmounts the facade.

The western elevation, seen above neighboring buildings on West 21st Street, is of exposed brick punctuated by three two-over-two steel sash windows per story on the fifth and sixth stories.

HISTORY

Designed by Mortimer C. Merritt, this store and loft building was constructed in 1901-02. It replaced three brick-faced dwellings, two of three stories at 55 and 57 West 21st Street, and one of five stories at 51 West 21st Street. The original owners were Higgins & Seiter, merchants of cut glass and china, listed in 1902 and 1911. This firm, established in 1887, originally occupied 50-52 West 22nd Street on the same block. Other tenants, characteristic of the district, included dressmakers and rug merchants.

West 21st Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 53-55 West 21st Street

DEPARTMENT OF BUILDINGS INFORMATION

*1901: NB 915-1901 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
History and Commerce of New York (New York, 1891), 207.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 394.
William Perris, Maps of the City of New York (New York, 1853), vol. 4, pl. 56.
Phillips Elite Directory, 1890, 1910.
Trow's Business Directory, 1897.

##########

57 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/6]

TYPE	STYLE
Converted Dwelling/Stable	Does not apply
ARCHITECT	ORIGINAL OWNER
Unknown/Daub & Daub	E.M. Brown

DATE OF CONSTRUCTION: 1851/1964

DESCRIPTION

This two-story, twenty-three foot wide, converted dwelling/stable, located near the Sixth Avenue end of the block, received its present commercial facade in 1964. The shopfront contains a service entrance on the west and a metal door on the east, flanking paired aluminum frame plate glass windows with transoms. On the second story unadorned brick frames a single bay containing paired Chicago-style aluminum sash windows sharing a side window. A line of brick headers caps the building.

HISTORY

According to New York City Tax Assessment records, there was a building on this site as early as 1851. By 1853 it was listed as a stable owned by E.M. Brown. By 1887 there were two buildings on the lot: a four-story brownstone-fronted dwelling at the building line and a three-story extension to the rear. These were joined in that year, and the first story was converted to commercial use. The building attained its present appearance in 1964, when the third and fourth story were demolished and the front wall replaced with brick. Tenants in the building after it was converted to commercial use were characteristic of the district and included a hair goods merchant and two restaurants.

DEPARTMENT OF BUILDINGS INFORMATION

1887: Alt 412-1887 [Source: Alteration Application]
Rear of front building removed, front of rear building removed, buildings connected.
Architect -- Joseph H. Simpson Owner -- Joseph H. Simpson
Builder -- William Patterson

1900: Alt 299-1900 [Source: Alteration Application]
Installation of new door and show window.
Architect -- D.N.B. Sturgis Owner -- William Beckman (Estate of)

1903: Alt 1609-1903 [Source: Alteration Application]
Installation of new storefront.
Architect -- John B. Snook Sons Owner -- Union Trust Co.
Builder -- P.F. Broydere

*1964: Alt 1793-1964 [Source: Alteration Application]
Third and fourth story demolished, new front wall installed.
Architect -- Daub & Daub Owner -- Ace Pump Co.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 395.
New York City, Tax Assessment Records, Ward 18, 1851, 1853, 1864, Municipal Archives and Records Center.

William Perris, Maps of the City of New York (New York, 1853), vol. 4, pl. 56.
Phillips Elite Directory, 1887, 1905, 1913.

##########

59 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 823/1 in part]

TYPE	STYLE
Converted Dwelling	Does not Apply
ARCHITECT	ORIGINAL OWNER
Unknown	Pell

DATE OF CONSTRUCTION: 1861/1963

DESCRIPTION

This two-story thirty-foot wide converted dwelling, located near the Sixth Avenue end of the block, is faced in brick (now painted). The first story contains a recent door cut into the eastern end, as well as evidence of various bricked-up openings to the west. The second story contains four window openings, each with an eight-paned steel sash window. The building is joined to 676 Sixth Avenue to the west.

HISTORY

This building was originally a dewlling of four stories with a basement constructed in 1861. Occupying the same lot was a stable and three-story wood frame dwelling to the west. The owner was listed as Pell. By 1899 the 1861 building was on a separate lot, listed as 65 West 21st Street. The building assumed its present appearance in 1963, when two stories were removed in conjunction with an alteration to the neighboring building to the west. Among the early commercial tenants characteristic of the district were furriers and hair goods merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1963: Alt 1385-1963 [Source: Alteration Application]
Two buildings altered: one two-story and one four-story, both now two stories. Alteration for 676 Sixth Avenue.
Architect -- Anthony T. Nappi Owner -- Agnes Broche
Builder -- Karl Bauer Const. Co.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 396.
New York City, Tax Assessment Records, Ward 18, 1861, Municipal Archives and Records Center.
Phillips Elite Directory, 1905.

##########

WEST 21ST STREET
Between Fifth Avenue and Sixth Avenue
South Side

2 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/39]

See listing under 160 Fifth Avenue

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4-10 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/45]

TYPE	STYLE
Parking Lot/Taxpayer	Does Not Apply
ARCHITECT	ORIGINAL OWNER
Oscar Goldschlag	Emigrant Industrial Savings Bank

DATE OF CONSTRUCTION: 1931

DESCRIPTION

This 102 foot wide parking lot, just west of Fifth Avenue, has a one-story brick taxpayer at the western end of the lot. On the adjacent buildings flanking the parking lot are silhouettes of the side elevations of row-houses which once occupied the site.

HISTORY

The site of the parking lot and taxpayer was previously occupied by four rowhouses, each with frontages of approximately twenty-five feet. According to historic land maps, 4 and 6 West 21st Street were rowhouses of four stories with basements, constructed of brick with stone fronts, and 8 and 10 West 21st Street were rowhouses of three stories with basements, constructed of brick. In 1931, a one-story store and repair shop was built at 10 West 21st Street.

DEPARTMENT OF BUILDINGS INFORMATION

*1931: NB 181-1931 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.

West 21st Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 4-10 West 21st Street

Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.

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12-14 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/49]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	Charles Kaye

DATE OF CONSTRUCTION: 1907

SUMMARY

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty-feet wide, it is clad in buff-colored brick with stone and terra-cotta trim. Designed by Buchman & Fox and built in 1907 for Charles Kaye, the building's design is almost identical to that of 30-32 West 21st Street, erected at the same time for the same owner. The facade features classical ornamental details and distinctive iron window grilles. While the storefront has been altered, the windows are original.

HISTORY

Early tenants in the building, representative of those in the district, included Goldberg & Fergusson, a cloak and suit merchant; S. Lorelli, a furrier; and shirwaist businesses. The site was previously occupied by a brick rowhouse at 12 West 21st Street, and a rowhouse at 14 West 21st Street which had a stone facade.

ARCHITECTURE

WEST 21ST STREET FACADE
The two-story, painted stone base, capped by a simple cornice, features an entrance at each end; these have the original, segmental-arched surrounds topped by stylized keystones and brackets supporting shallow cornices. The original doors have been replaced by glass doors with metal transoms. Between the entrances is concrete infill with a projecting opening that has a roll-down metal gate. The second story has a large, tripartite wood-framed show window flanked by single-pane windows, all with glazed transoms.

Above the base, brick piers divide the facade up to the ninth story into a 1-4-1 arrangement, with a wide, central bay of four windows and two end bays of single windows. The windows have one-over-one wood sash. The central bays, which have molded wood mullions separating the windows, are spanned by decorative iron grilles (painted white) between the fourth and ninth stories.

Above the center of the ninth story is an ornate classical cartouche, flanked by voussoirs. The tenth, eleventh and twelfth stories each contain five window openings. At the tenth story, scrolled terra-cotta brackets which once supported a cornice flank the windows, and the eleventh-story windows have triangular terra-cotta pediments. There is a plain parapet wall where a cornice was once located.

EASTERN ELEVATION
The eastern elevation is clad in light-colored and red brick, and has three-over-three metal-clad windows located toward the rear. It has no significant architectural features. Visible on the wall is the silhouette of a three-story and basement brick rowhouse which once stood at 10 West 21st Street.

WESTERN ELEVATION
The western elevation is clad in red brick and has three-over-three metal-clad windows. It has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 145-1906 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0469-C5.
Phillips Elite Directory, 1911; 1917.

##########

16 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/51]

TYPE	STYLE
Garage	Does Not Apply
ARCHITECT	ORIGINAL OWNER
George W. Swiller	Minnie Levine

DATE OF CONSTRUCTION: 1942

DESCRIPTION

This two-story brick garage, twenty-five feet wide and located near the Fifth Avenue end of the block, is clad in red brick. A double-height, metal roll-down garge door is flanked by a doorway with one window above. The side walls of the flanking buildings reveal the silhouettes of a stone-fronted rowhouse of four stories with a basement which once stood on the site.

HISTORY

The stone-fronted rowhouse of four stories with a basement which once stood on the site was the residence of Mr. and Mrs. Warren Ranson in the early 1880s. By 1917, the building was occupied by the Workers' Unity House, and in 1925, the owner was listed as the Dress Makers Union of Greater New York, Local 22, of the I.L.G.U.; these organizations served the needs of the many garment industry workers employed in the district. That building was demolished in 1942 prior to the erection of the current structure.

DEPARTMENT OF BUILDINGS INFORMATION

*1942: NB 18-1942 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 101.
Landmarks Preservation Commission, Research Files.
New York City, , Plans, Permits and Dockets [Block 822, Lot 51] Department of Buildings, Manhattan.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0469-C5.

##########

18-20 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/52]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Henri Fouchaux	Twenty-First Street Constr. Co.

DATE OF CONSTRUCTION: 1906-07

DESCRIPTION

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Fifty feet wide, it is clad in buff-colored brick with stone and terra-cotta trim. Rusticated stone end piers rise to the third story where they support an entablature spanning the facade. The ground story has two entrances with garland surrounds; both have modern glass and metal infill. Molded piers, supporting a paneled frieze, separate the two lowest stories into large show windows, which are a modern metal-framed tripartite type. The third story has four bays of paired, wood-framed casement windows separated by piers with classical details. Above, the facade is articulated by brick piers forming a window arrangement of 1-1-2-2-1-1; end bays are framed by rusticated brick piers. The one-over-one wood sash windows appear to be original. The end bays have stone window surrounds and the other windows have splayed keystones. The eleventh and twelfth stories are articulated by piers with Corinthian terra-cotta capitals. The eleventh story has segmental-arched windows, and

the paired windows at the center have terra-cotta scrolled keystones and triangular pediments. The end bays have ornamental spandrel panels with classical wreaths. The paired windows at the twelfth story are round-arched, and the end bays have garland surrounds. A dentiled cornice caps the facade. The eastern elevation is clad in red brick and has no significant architectural features. The silhouette of a house which once stood to the east is visible on the wall.

HISTORY

This store and loft building was designed by Henri Fouchaux and erected in 1906-07 for the Twenty-First Street Construction Company. Hirsch & Cohen, a maker of ladies' clothing, was one early tenant, as were several cloak and suit merchants. As such, they were characteristic of the district. The building replaced two stone-fronted four-story rowhouses which previously occupied the site.

DEPARTMENT OF BUILDINGS INFORMATION

*1906-07: NB 705-1906 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 372.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0469-C5.
Phillips Elite Directory, 1911.

##########

22-28 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/54]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Henry Corn

DATE OF CONSTRUCTION: 1908

DESCRIPTION

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. 100 feet wide, it is clad in buff-colored brick with terra-cotta trim. The five-bay wide facade is articulated by brick piers rising the entire height of the building. At the three-story base, the piers are coursed to give the effect of rustication; these piers are surmounted by a shallow terra-cotta cornice. Large, Chicago-style show windows, framed in iron above iron spandrels, are located at the base. The ground story has two original storefronts with projecting, angled canopies. The entrances have modern glass doors with metal transoms. Bays above the base contain tripartite one-over-one windows with wood mullions. At the ninth story, the bays have segmental arches and are capped with terra-cotta keystones. A dentiled stringcourse, with ornamental festooned brackets, surmounts the ninth story. There is a similar stringcourse above the eleventh story. The twelfth story, clad in terra cotta, is surmounted by a dentiled cornice with paired brackets. Two bays of the rear wall, which is clad in red brick with tripartite six-over-six metal-framed windows, are visible from the parking lot at 19 West 20th Street. The rear wall has no significant architectural features.

HISTORY

One of many store and loft buildings in the district designed by Maynicke & Franke for the developer Henry Corn, this building is representative of the prolific firm's commercial work. Early tenants, typical of those in the district, included J. Bass, a cloak and suit merchant, and a number of shirtwaist merchants. The building was erected on the site of four row-houses with stone facades. James Gordon Bennett, publisher of the New York Herald, was once a resident at 28 West 21st Street. Madame Frank, a dress-maker, had her business at 22 West 21st Street from 1897 to 1902.

DEPARTMENT OF BUILDINGS INFORMATION

*1908: NB 193-1907 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 373.
Phillips Elite Directory, 1902, 1911, 1913, 1917.
Trow's Business Directory, 1897.

##########

30-32 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/58 in part]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Buchman & Fox	Charles Kaye

DATE OF CONSTRUCTION: 1907

SUMMARY

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Fifty-feet wide, it is clad in buff-colored brick with stone and terra-cotta trim. Designed by Buchman & Fox and built in 1907 for Charles Kaye, the building's design is almost identical to that of 12-14 West 21st Street, erected at the same time for the same owner. The facade features classical ornamental details and distinctive iron window grilles. While the storefront has been altered, the windows are original.

HISTORY

Among the early tenants in the building, typical of those in the district, were several cloak and suit merchants. Prior to the construction of the building, the site was occupied by two rowhouses with stone facades. The New York Corset Hospital and M.T. Wynne, china and glass merchants, were tenants in the earlier structures.

ARCHITECTURE

WEST 21ST STREET FACADE
The two-story, painted stone base, capped by a simple cornice, features an entrance at each end; these have the original, segmental-arched surrounds, topped by swagged keystones and scrolled brackets supporting shallow cornices. The original doors have been replaced by glass and metal doors and paneled transoms. Between the entrances is an large, multipane, modern storefront which retains the upper part of the enframement from an older, iron storefront. The second story has a large, tripartite wood-framed window flanked by double casement windows, all with glazed transoms.

Brick piers above the base, coursed to resemble rusticated stone, divide the facade up to the ninth story into a 1-4-1 arrangement, with a wide central bay of four windows and two end bays of single windows. The windows have one-over-one wood sash. The central bays, which have molded wood mullions separating the windows, are spanned by decorative iron grilles (painted black) between the fourth and ninth stories.

Above the center of the ninth story is an ornate classical cartouche, flanked by voussoirs. The tenth, eleventh and twelfth stories each contain five window openings. At the tenth story, scrolled terra-cotta brackets which once supported a cornice flank the windows. The eleventh-story windows are topped with terra-cotta keystones and panels with festoons. At the twelfth story, flat brackets are surmounted by a plain parapet wall where a cornice was once located.

WESTERN ELEVATION
The western elevation is clad in red brick, and has one-over-one windows located toward the rear. It has no significant architectural features. The wall abuts a windowless four-story structure on the adjacent lot which is set back from the street; the silhouette of a four-story rowhouse which once occupied the adjacent site is visible on the wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 189-1906 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 374.

Phillips Elite Directory, 1913.
Real Estate Record & Guide, Oct. 6, 1906, 558.

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34 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/58 in part -- formerly lot 60]

TYPE	STYLE
Garage	Does Not Apply
ARCHITECT	ORIGINAL OWNER
Unknown	34 West 21st Street Realty Corp.

DATE OF CONSTRUCTION: c. 1950

DESCRIPTION

This narrow four-story brick garage, located in the middle of the block, is connected to 30-32 West 21st Street, with which it shares the tax lot. Above the ground story, with a roll-down metal garage door and a metal door to the side, the building is set back from the street.

HISTORY

Erected sometime between 1945, when the building which previously occupied the site was demolished, and 1954, when a Certificate of Occupancy was issued, this building replaced a four-story rowhouse with a stone front. That building had been converted from a private residence to a factory and loft building sometime earlier, as was typical within the district.

DEPARTMENT OF BUILDINGS INFORMATION

1945: Demo 17-1945 [Source: Demolition Application]
Demolition of four-story building used as factory and loft.
Owner -- Louis Sachs (Estate of) Wrecker -- Murray Shelton

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.

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36 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/61]

TYPE	STYLE
Converted Dwelling	Early 20th-c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Irving Kudroff	Alex Weckbecker

DATE OF CONSTRUCTION: 1855/1924

DESCRIPTION

This four-story converted dwelling, located in the middle of the block, has a sixteen-foot, seven-inch wide brick facade designed in an early twentieth-century commercial style. The ground story has a modern metal and glass storefront. Each story above has a large, tripartite wood-framed pivoting window with glazed transoms (the central pane at the third story has no transom). Spandrels of basketweave brickwork, alternating light and dark brick, separate the stories. The facade is capped by a stepped parapet with patterned brickwork. The eastern elevation, constructed of brick, is visible above the adjacent one-story structure. The wall reveals the location of the facade of the original dwelling, before the present facade was added and the structure extended to the building line.

HISTORY

Built in 1855 for Alex Weckbecker as a four-story, stone-fronted dwelling, this narrow building underwent several alterations and changes in use, typical of the development of the district. Sometime prior to 1910, the building was in use as a restaurant and offices. In 1910, a projecting, two-story storefront was added at the front of the building and the first story was extended at the rear, to expand the Harr Fass restaurant. In 1918, the building was converted for light manufacturing use; a fire escape was added to the facade. In 1924, the front was removed, the present facade was constructed at the building line, and the fire escape was relocated to the rear. The building continued in use as a factory and store.

DEPARTMENT OF BUILDINGS INFORMATION

1910: Alt 369-1910 [Source: Alteration Application]
First two stories extended in front and first story extended in rear for restaurant. Installation of bay window.
Architect -- Goldner & Goldberg
Owner -- Charlotte A. Mount (Estate of) Tenant -- Harry Fass

1918: Alt 1105-1918 [Source: Alteration Application]
Installation of fire escape and metal cladding to windows above first story for conversion to factory.
Architect -- Harold L. Young Owner -- Richard E. Mount (Estate of)

*1924: Alt 2448-1923 [Source: Alteration Application]
Removal of the front wall and construction of new facade at the building line. Relocation of fire escape to the rear.
Architect -- Irving Kudroff Owner -- Abraham Zelinsky

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 376.
New York City, Tax Assessment Records, Ward 18, 1852, 1855, Municipal Archives and Records Center.
Phillips Elite Directory, 1913.

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38-44 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/62]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schickel & Ditmars	Louis Sachs

DATE OF CONSTRUCTION: 1908

DESCRIPTION

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development of the district, is located at the middle of the block. Sixty-seven feet wide, it is clad in buff-colored brick with limestone and terra-cotta trim. The overall design of the facade combines a simple grid of supporting members with distinctive, double-height window bays constructed of ornamented ironwork. A two-story stone base contains a wide, central storefront which retains its original iron enframement and cornice, although the infill is modern. The flanking entrance bays have modern infill. Above the storefront is a large show window of three single panes separated by molded iron mullions. This is flanked by iron-framed tripartite windows with one-over-one sash. Continuous vertical and horizontal members rise from the third story, forming a masonry grid and dividing the facade into four double-height bays of tripartite one-over-one

windows with metal sash. Slender, columnar mullions and foliated spandrel panels constructed of iron form the window enframements. Classical festoons and cartouches surmount the tenth story. Piers at the eleventh and twelfth stories are clad in terra cotta with rondels between the stories. The central window of each eleventh-story bay has an iron aedicule with an ornate cartouche above the lintel. The frieze above the twelfth story is ornamented with garlands and is capped by a modillioned cornice. The eastern and western elevations are faced in brick and have no significant architectural features.

HISTORY

Designed by Schickel & Ditmars and constructed in 1908 for Louis Sachs, this building housed several early tenants which were typical of the district; cloak and suit merchants, and G. & A. Wise, glove and hosiery merchants. The site of the building was previously occupied by four stone-fronted rowhouses. Agnes Garrah, a dressmaker, was located in one of the earlier buildings in 1897.

DEPARTMENT OF BUILDINGS INFORMATION

*1908: NB 793-1907 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 377.
Phillips Elite Directory, 1874, 1911, 1913.
Trow's Business Directory, 1897.
Village Views 3 (July, 1986), 20-21.

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46 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/66]

TYPE	STYLE
Converted Dwelling	Early 20th-c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Otto Reissman	Mr. Irving

DATE OF CONSTRUCTION: 1860/1912

DESCRIPTION

A five-story converted dwelling, located near the Sixth Avenue end of the block, this building has a 1912 facade designed in an early twentieth-century commercial style. Twenty-five feet wide, the facade has large bays of metal-framed windows and spandrel panels flanked by brick end piers. The ground story has an early, metal-framed storefront at the east, and a modern glass and metal storefront at the west. The second story has a multipane window at the center with double fire doors to the east. The third, fourth and fifth stories are five bays wide, each with a fire door at the center. The earliest windows have three-over-three kalamein sash; some have been replaced by two-over-two and one-over-one sash. A fire escape is suspended at the east side of the facade. A modillioned metal cornice with paired end brackets caps the facade.

HISTORY

Built in 1860-61, this building was constructed as a four-story, stone-fronted dwelling, for an owner listed by the name of Irving. The dwelling, which had been vacant, was converted for use as offices and a store, when in 1911-12, the original facade and stoop were removed and the front reconstructed at the building line. Directories list shirtwaist and neckwear merchants among the early commercial tenants of the building. The exterior doors and fire escape indicate that the building also was used for manufacturing.

DEPARTMENT OF BUILDINGS INFORMATION

*1911-12: Alt 1921-1911 [Source: Alteration Application]
Removal of the front wall and reconstruction of the facade at the building line. First two stories extended at rear.
Architect -- Otto Reissman Owner -- Benjamin Rosenberg

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 378.
New York City, Tax Assessment Records, Ward 18, 1860, 1861, Municipal Archives and Records Center.
Phillips Elite Directory, 1913.

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48-50 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/67]

MERCANTILE BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schwartz & Gross	Fishel Realty Company

DATE OF CONSTRUCTION: 1907-08

SUMMARY

The Mercantile Building, a twelve-story neo-Renaissance style store and loft building characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. Fifty-feet wide, it is clad in brick with stone and terra-cotta trim. Designed by Schwartz & Gross, a firm whose work is well-represented in the district, and constructed in 1907-08 on speculation for the Fishel Realty Company, the building features classical detailing characteristic of the store and loft type.

HISTORY

Early tenants in the Mercantile Building, typical of the district, included S. Bernstein, a cloak and suit merchant, as well as button, shirtwaist and embroidery businesses. The site of the building was previously occupied by two stone-fronted rowhouses constructed in the early 1850s. Madame Gardner's Corset Parlor was located in one of the earlier buildings around the turn of the century.

ARCHITECTURE

WEST 21ST STREET FACADE
The three-story rusticated stone base has modern storefronts with roll-down metal gates at the ground story. The western entrance bay has a double wood door with a glazed transom set into a hooded stone surround highlighted with classical ornament. The eastern entrance bay retains the hood of the stone surround; below is a glass door with a metal transom. The second story has a large, segmental-arched, tripartite show window with wood mullions and glazed transoms topped by a scrolled keystone and voussoirs. The central portion of the window is also tripartite, with a stationary pane and one-over-one side panes. The show window is flanked by single windows with one-over-one wood sash. The windows above mostly have one-over-one wood sash, some with intermediate muntins creating a two-over-two effect. Windows at the twelfth story are a modern, aluminum-framed, four-over-four type.

Brick piers above the third-story modillioned cornice rise to the ninth story and divide the facade into a 1-4-1 arrangement, with a central bay of four windows and single bays at the ends. The central bays have metal mullions and patterned spandrels, and culminate at the ninth story in a segmental arch. The end bays have ornamented terra-cotta spandrels between the windows, which culminate at the ninth story in round arches. The tenth story is six bays wide and capped by a modillioned cornice. The eleventh and twelfth stories are five bays wide, and are separated by terra-cotta spandrels. Keystones top the segmental-arched, twelfth-story windows. The brick piers culminate in terra-cotta brackets which support a metal cornice topped with oval acroteria, one of which is missing.

EASTERN ELEVATION
The eastern elevation, visible above the adjacent five-story building, is clad in brick with windows toward the rear. It has no significant architectural features.

WESTERN ELEVATION
The western elevation, visible above the adjacent five-story building, is clad in brick with windows toward the rear. It has no significant architectural features.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-08: NB 660-1907 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Moses King, King's Views of New York 1896-1915 and Brooklyn 1905 (1896-1915, rpt. New York, 1980), [1915] 67.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 379.
Phillips Elite Directory, 1911, 1917.

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52 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/69]

TYPE	STYLE
Converted Dwelling	Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/A. Siegel	G. A. Conover

DATE OF CONSTRUCTION: 1862/1911

DESCRIPTION

This narrow, five-story converted dwelling, located near the Sixth Avenue end of the block, has a twentieth century commercial facade which is approximately fifteen feet wide. Molded iron piers rise the height of the building, and flank large, tripartite, metal-framed pivoting windows at the third, fourth and fifth stories. Brick spandrel panels between the stories have been covered in heavy fabric. A shallow brick parapet surmounts the facade. Later alterations include a modern glass and metal storefront with a roll-down gate at the ground story and the brick-faced second story with awning windows.

HISTORY

This building was constructed in 1862-63 for G.A. Conover as a four-story, stone-fronted dwelling with a basement. It remained a private dwelling untill the turn of the century, at which time Madame Gardner's Corset Parlor was located in the building. It may have been a "lodging house" prior to 1910-11, when the building was converted to lofts for light manufacturing, a typical alteration within the district. At this time, the front and stoop were removed, and the present facade was constructed at the building line. The owner, Henry Corn, was a prolific developer in the district.

The lessee, Benjamin Rosenberg, also owned 46 West 21st Street and resided at 7 West 20th Street at this time. In 1957, the first and second stories were altered.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: Alt 2667-1910 [Source: Alteration Application]
Removal of front and construction of new brick and iron facade at the building line. Dwelling converted to lofts.
Architect -- A. Siegel Owner -- Henry Corn
Tenant -- Benjamin Rosenberg

*1913: Alt 3711-1913 [Source: Alteration Application]
New storefront installed at basement level.
Architect -- Otto Reissman Owner -- Benjamin Rosenberg

1957: BN 1311-1957 [Source: Building Notice Application]
Removal of metal front at first and second stories and replacement with brick veneer.
Architect -- Rollin Construction Corporation Owner -- Bernard Yablon

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 380.
New York City, Tax Assessment Records, Ward 18, 1862, 1863, Municipal Archives and Records Center.

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54-62 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/70]

TYPE
Store and Loft

STYLE
neo-Renaissance

ARCHITECT
Maynicke & Franke

ORIGINAL OWNER
Henry Corn

BUILDER
Jacob Zimmerman

DATE OF CONSTRUCTION: 1909-10

SUMMARY

This twelve-story neo-Renaissance style store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. The facade is 110 feet wide and clad in brick with stone and terra-cotta trim. Designed by the firm of Maynicke & Franke, and constructed in 1910 for Henry Corn, a prolific developer in the district, the building is representative of the firm's classically-inspired commercial work.

HISTORY

Early tenants, such as Blauner Brothers, a cloak and suit merchant, and shirtwaist merchants were characteristic of those in the district. The site of the building was previously occupied by five, four-story brick rowhouses. These may have been built in the early 1850s for William Johnson (alternately listed as Johnston), who owned the adjacent 64 West 21st Street and five rowhouses around the corner on Sixth Avenue. Directories indicate that the houses on this site were converted from residential to commercial use several years prior to their demolition, listing several tenants at the corresponding addresses: J.L. Seider, dressmaker; Freedman Brothers, tailors; and corset and feather businesses.

ARCHITECTURE

WEST 21ST STREET FACADE
A three-story stone base (painted white) is articulated by broad piers that divide the facade into five bays of wood-framed Chicago-style windows at the second and third stories. At the ground story are three iron-framed storefronts, possibly original, with long panes and glazed transoms. The central storefront has a double wood door. End bays contain entrance surrounds with bracketed cornices; glass and metal doors have replaced the originals. The third story is capped by a key-pattern stringcourse supported by cartouches. Brick piers continue above, separating the facade into bays of tripartite one-over-one wood sash windows. Spandrels are ornamented with diamond-shaped and round rosettes; those at the end bays have chevron-pattern brickwork. The piers culminate at the tenth story with flat, ornamental brackets and a stringcourse. The eleventh and

twelfth stories are faced in terra cotta. The twelfth-story bays are segmental-arched and have keystones. Large terra-cotta cartouches bracket a modillioned cornice.

EASTERN ELEVATION
The eastern elevation is clad in brick with metal-clad, three-over-three windows. It has no significant architectural features.

WESTERN ELEVATION
The western elevation is clad in brick and has metal-clad, three-over-three windows. It has no significant architectural features.

REAR WALL
The rearwall is clad in brick and has tripled, three-over-three windows. It has no significant architectural features. Two metal fire escapes are suspended from the wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1909-10: NB 186-1909 [Source: New Building Application]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 381.
Phillips Elite Directory, 1905, 1911, 1917, 1924.

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64 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/75]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	William Johnson

DATE OF CONSTRUCTION: 1850-51

DESCRIPTION

This five-story Italianate altered rowhouse, located near the Sixth Avenue end of the block, retains its original brick facade above the projecting three-story storefront, which was added in 1901, a typical alteration within the district. Windows at the top two stories have molded lintels; the fourth story has four-over-four wood sash, fronted by security grilles, and the fifth story has two-over-two wood sash. A shallow, modillioned cornice surmounts the facade. A large, iron-framed tripartite show window with transoms, part of the 1901 addition, remains at the third story. The first and second stories have later alterations. At the ground story, metal doors flank paneled wood infill. The second story has three multipane windows separated by recessed wood panels.

HISTORY

This brick rowhouse was built in 1850-51 for William Johnson, and was probably one of a row located between 54 and 64 West 21st Street. At this time, the owner also built brick rowhouses between 664 and 672 Sixth Avenue, just around the corner. Dr. Hardenberg, a clergyman, was a resident in the 1860s. From the 1870s until after the turn of the century, the house was owned by Jacob Wall, who operated a bakery in the 1880s at 672 Sixth Avenue. In 1901, the building was partially converted for commercial use with the addition of a store and showrooms at the lower three floors; this change was characteristic of the development of the district. An early commercial tenant in the building was the corset establishment of Therese Hynds. In the 1970s, the lower floors were converted to photography studios.

DEPARTMENT OF BUILDINGS INFORMATION

*1901: Alt 1270-1901 [Source: Alteration Application]
Removal of front wall at basement, first and second stories and erection of of three-story brick and iron extension for store and showrooms.
Architect -- Jardine, Kent & Jardine Owner -- Jacob Wall

West 21st Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 64 West 22nd Street

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Lain's New York & Brooklyn Elite Directory, 101.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 382.
New York City, Tax Assessment Records, Ward 18, 1849, 1851, 1860, Municipal Archives and Records Center.
Phillips Elite Directory, 1874.

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74 WEST 21ST STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 822/76]

See listing under 670-672 Sixth Avenue

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WEST 21ST STREET
Between Sixth Avenue and Seventh Avenue

The portion of the block between Sixth and Seventh Avenues within the historic district contains two major department store complexes: Hugh O'Neill on the south side and Adams Dry Goods on the north side. Also on the south side is the Third Shearith Israel Cemetery, a rare survival from the early residential development of the area.

108-11 West 21st Street - Third Shearith Israel Cemetery

WEST 21ST STREET
Between Fifth Avenue and Sixth Avenue
North Side

WEST 21ST STREET
Between Sixth Avenue and Seventh Avenue
North Side

101-115 WEST 21ST STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 797/37]

See listing under 675-691 Sixth Avenue

##########

WEST 21ST STREET
Between Sixth Avenue and Seventh Avenue
South Side

100 WEST 21ST STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 796/36]

See listing under 655-671 Sixth Avenue

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108-110 WEST 21ST STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 796/47]

THIRD SHEARITH ISRAEL CEMETERY

TYPE	STYLE
Cemetery	Does not apply
ARCHITECT	ORIGINAL OWNER
Does not apply	Congregation Shearith Israel

DATE OF CONSTRUCTION: 1829-1851

DESCRIPTION

Situated on a slightly irregular site to the west of Sixth Avenue, approximately 80 feet wide on West 21st Street and 124 feet deep, the Third Shearith Israel Cemetery abuts the Hugh O'Neill Building to the east and south and, until their recent demolition, the four "Hendricks Family Buildings" at 112-118 West 21st Street, to the west. A low painted brick wall with iron pickets faces 21st Street. An arched iron gate with double doors at the center of the fence is the only formal entrance to the cemetery. White marble standing grave stones and markers fill the yard. A boxwood hedge surrounds the various grave beds and lines the path from the gate. Now almost derelict, the yard was maintained through the 1960s, as evidenced by period photographs.

HISTORY

Also known as the Portuguese Jewish Cemetery, this property was purchased in 1829, from Harmon Hendricks, a member of Congregation Shearith Israel and early Jewish industrialist in the U.S., following an 1827 city ruling that forbade burials below Grand Street. Earlier cemeteries for the Congregation still survive at 55-57 St. James Place near Chatham Square, and 72-76 West 11th Street. The third cemetery was used until 1851, when another ruling forbade burials south of 86th Street. In 1855-56, with special permission, graves were relocated to West 21st Street from the First Shearith Israel Cemetery at Chatham Square because of the opening of the New Bowery.

The Congregation owned adjoining property fronting Sixth Avenue, which was

sold to Hugh O'Neill in 1882. During construction of the Hugh O'Neill Store in 1887, 40 tombstones along the eastern end of the cemetery were destroyed, including many transferred from Chatham Square. The O'Neill Company offered $500,000 for the cemetery itself in 1913, which the Congregation refused, to expand the store west along 21st Street.

REFERENCES

Hyman B. Grinstein, The Rise of the Jewish Community in New York 1654-1860 (Philadelphia, 1945).
Moses King, King's Handbook of New York City (Boston, 1893), 505-506.
Landmarks Preservation Commission, Research Files.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0469, C6.
Randolph Petsche, Proposed extension of the 3rd Cemetery of Congration Shearith Israel..., (1988) Third Shearith Israel Cemetery file, Research Department, Landmarks Preservation Comm.
David de Sola Pool, Tamar de Sola Pool, Portraits Etched in Stone (New York, 1952), 140-79.
David de Sola Pool, An Old Faith in a New World (New York, 1955).

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WEST 22ND STREET
Between Fifth Avenue and Sixth Avenue

The south side of the block of West 22nd Street between Fifth and Sixth Avenues is characteristic of such side street blocks in the district. It is dominated by store and loft buildings, ranging in height from six to twelve stories and generally thirty to fifty feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top. These store and loft buildings are interspersed with five-story residences, later altered for commercial use with the elimination of basements and the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture.

The north side of the block is much more diverse. Store and loft buildings are located near the eastern end, one of which, number 9-19, comes through the block from West 23rd Street. Also on this side is the large rear expanse of the Stern Brothers Department Store (number 21-35), two factory buildings (numbers 37-49), a parking facility, and a large vacant lot at the western end.

The two dominant building types represent two major development phases of the district. The first of these recalls the early residential development of the area in the 1850s with brick and stone-fronted dwellings of four stories with basements. Surviving buildings from this era may be seen on the south side at numbers 48, 50, and 52.

The expansion of Stern Brothers began to displace the residential structures on this block as early as the 1870s, and other began to be converted for commercial use. Other large commercial structures followed in the 1890s and on into the early years of the twentieth century during the later development phase of the district. They were designed by various architects, among them James B. Baker, William Harvey Birkmire, Louis Korn, Robert Maynicke, and Schickel & Ditmars, all of whose works are well represented within the district. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 4, 7, 16, 20-26, 21-37, and 30.

A large parking lot is located on the south side near Fifth Avenue.

3-7 West 22nd Street

34 West 22nd Street

21-35 West 22nd Street - Stern Brothers Store

44 West 22nd Street

WEST 22ND STREET
Between Fifth Avenue and Sixth Avenue
North Side

1 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/35]

TYPE	STYLE
Store and Loft	Beaux-Arts Commercial
ARCHITECT	ORIGINAL OWNER
Schickel & Ditmars	Benjamin Nathan (Estate of)

DATE OF CONSTRUCTION: 1904

DESCRIPTION

This three-story Beaux-Arts commercial store and loft building, a small but characteristic example of the later development phase of the district, is located near the Fifth Avenue end of the block. Twenty feet wide, it is faced with galvanized sheet iron, and has an early wrought-iron fire escape. The first story shopfront and entrance are altered, and have overhead security gates. Surrounding the shopfront and entrance the first story is faced in cast-iron designed to simulate ashlar. At the second story is an open latticework panel, from which rise the four slender columns which divide the facade into three bays. In the end bays are wood-framed single-pane pivoting windows under transoms. The center bay holds a vertically oriented two-pane wood-framed window. Over each bay is a dentiled molding. The third story has latticework panels in a smaller scale than at the second story. The three bays are similar to the second story except that the center bay has a wood-framed single-pane pivoting window. The pilasters support a narrow dentiled cornice, surmounted by a metal parapet.

The eastern elevation is visible from West 22nd Street. It is a blank white stucco wall with no applied architectural detail.

HISTORY

Built in 1904 for the estate of Benjamin Nathan, this small-scaled store and loft building was designed by the respected architectural firm of Schickel & Ditmars, responsible for the designs of numerous buildings in this district. Benjamin Nathan was a banker and broker and influential in public affairs in the city. His murder at his home at number 12 West 23rd Street, in 1870, created a long-standing citywide sensation. This store and loft building replaced Benjamin Nathan's former brick stable. Shortly after its construction, it was linked at the rear to the commercial building at 12 West 23rd Street.

West 22nd Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 1 West 22nd Street

DEPARTMENT OF BUILDINGS INFORMATION

*1904: NB 223-1904 [Source: New Building Application]

1904-05: Alt 1842-1904 [Source: Alteration Application]
Extension built in the rear to connect to number 12 West 23rd Street.
Architect -- Simeon B. Eisendrath Owner -- Louis, Benj. & Isaac Stern

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 415.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 470-C4.
D.T. Valentine, Manual of the Corporation of the City of New York (1923) 13-8.

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3-7 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/32]

SPINNING WHEEL BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
James Barnes Baker	James McCutcheon

DATE OF CONSTRUCTION: 1900-01

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Fifth Avenue end of the block. Eighty-two feet wide, it is faced in brick and terra cotta with a limestone base. Organized in three bays, it has a two-story rusticated base, a seven-story arcaded midsection, and a one-story attic.

The three bays which characterize the building's design are established at the base. Flanked by two-story rusticated limestone piers, early cast iron-framed storefronts are surmounted by decorated cast-iron spandrels and a tripartite window arrangement at the second story. Over the entrances in the building's end bays, "Spinning Wheel Building" is written in the cast-iron entablature. The original glazed double door to the store still exists. There are two granite steps to the building entrance in the western bay and to the store in the center bay. A brass plaque taken from the former Samuel Morse house, located on this site, is placed at the first story. A limestone cornice with egg and dart molding caps the second story. The three bays in the third through the ninth stories are each treated as a single segmental arch with a cabled terra-cotta molding and carved escutcheon as keystone. The one-over-one double-hung wood-framed windows are organized in a tripartite format with decorative terra-cotta mullions. Decorative spandrels separate the stories within the bays. The third though the eighth stories are treated identically, except for the two-over-two windows in the center bay at the seventh story. The windows in the ninth story are all arched and have a raised decorative element capping the mullions. The tenth story has carved escutcheons between the bays of three square-headed windows. The building is surmounted by a bracketed metal cornice.

The eastern elevation is visible from West 22nd Street over the roof of the three-story building at number 1 West 22nd Street. It is a red brick wall with randomly placed windows and no applied architectural detail.

HISTORY

Built in 1900-01 for James McCutcheon, this store and loft building was designed by J.B. Baker. It replaced three brownstone-fronted dwellings; number 5 West 22nd Street was the winter home of the famous painter and inventor, Samuel F.B. Morse, from 1859 until his death there in 1872. Early tenants in the current building were characteristic of the district and included: F.R. Arnold & Co., perfumers, about 1902-04; three lace merchants around 1905-06; five publishers from about 1905-13. McCutcheon's, a specialist in linens, and the Renard clothing store were also located here as well as at 14 West 23rd Street, through the block.

DEPARTMENT OF BUILDINGS INFORMATION

*1900-01: NB 62-1900 [Source: New Building Application]

1915: Alt 757-1915 [Source: Alteration Application]
Opening in rear wall at first story bricked up.
Architect -- Henry Holly

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
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"Morse, Samuel Finley Breese," Dictionary of American Biography.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 470-C4.
Phillips Elite Directory, 1904, 1911, 1913.
Rufus Rockwell Wilson, New York Old and New: Its Story Streets and Landmarks (1909), 366-367.

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9-19 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/28 in part]

See listing under 28-30 West 23rd Street

##########

21-35 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/28 in part]

See listing under 32-46 West 23rd Street

##########

37-49 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/15-- formerly lot 12]

TYPE	STYLE
Industrial	Art Deco/20th c. Industr.
ARCHITECT	ORIGINAL OWNER
Cory & Cory	Frank G. Shattuck

DATE OF CONSTRUCTION: 1925/1954

SUMMARY

This thirteen-story Art Deco industrial building, designed by noted industrial architect Russell G. Cory and faced in cast concrete and terra-cotta tiles, was built in 1925-26 for Frank G. Shattuck. In 1954-56 a ten-story addition was erected for the same client by Walter Monroe Cory, partner and younger brother of the original architect. Its prominent massing and associations with an architectural firm, now recognized for contributing to innovations in twentieth-century construction practices, make the building particularly notable in the district.

HISTORY

Originally part of the vast holdings of Hannah Jackson, this site received several five-story brownstone-fronted dwellings between 1850 and 1851. Among the original owners were Dr. S.W. Moore, H. Rowland, and James Bailey. At the northwest corner of the site stood the Calvary Baptist Church. By 1885 the church had been demolished and was replaced by a large commercial building occupied by Le Boutillier Brothers, dry goods.

The current thirteen-story structure at 43-49 West 22nd Street was erected in 1925-26 as a bakery and candy factory for the Frank G. Shattuck Company. Its architect, Russell G. Cory (1881-1946), noted for his emphasis on vertical articulation highlighted by colorful tiles, is credited (as senior partner in the firm of Cory & Cory) with developing the "vertical street" type industrial structure. Among the firm's many distinguished designs is the somewhat later Starrett-Lehigh Building, a designated New York City Landmark.

The ten-story building at 48-54 West 23rd Street and 37-41 West 22nd Street was erected in 1954-56 for the Frank Shattuck Corporation as an addition to the earlier structure and used as a bakery, food processing plant, and offices for Schraffts. The flat slab reinforced concrete constructed addition included an air conditioning system integrated with interior columns, an idea which "constitute[d] a definite step forward in air conditioned structures" according to its architect, Walter Monroe Cory.

ARCHITECTURE

WEST 22ND STREET FACADE
The thirteen-story Art Deco industrial building located at the western portion of the site is ninety-two feet wide and situated near the Sixth Avenue end of the block. Faced in cast concrete, painted tan, the facade is organized as a tripartite composition. All original windows are twenty-pane steel-framed windows with pivoting ventilators; some have been replaced.

At the base, segmental-arched end bays contain two-story metal entrances with paneled spandrels. The western bay has recent doors, but retains original windows. The eastern bay exhibits a spandrel with the company's name and two metal ventilating grilles. These bays flank two wide openings with roll-down metal service doors.

The four-window openings of the central section, containing two original windows separated by steel mullions, set the pattern for the stories above. The concrete columns, joined by recessed paneled spandrels, are embellished at the third story and ninth-story parapet with colored terra-cotta tiles. The eastern end bay has three original windows per story separated by masonry mullions and recessed paneled spandrels. Its western counterpart is identical, save that one bay is not glazed, but contains exterior landings for a stairway. The columns are embellished with terra-cotta tiles at the eleventh-story parapet.

The two-story setbacks of the central section and one two-story setback of the end bays roughly repeat the patterns from the stories below.

The eleven-story addition from 1954-56 is faced in cast concrete. The seven-story lower portion is divided into three bays by columns. The first-story openings contain metal roll-down service doors. The other stories (except the sixth) contain origianl three twenty-pane steel-framed windows with pivoting ventilators and steel mullions per bay. The parapet contains three rectangular openings and is surmounted by a metal railing. The three-story three-bay sloped section above the parapet contains four windows per bay.

WEST 23RD STREET FACADE
This eleven-story concrete and metal facade, belonging to the addition of 1954-56, is 100 feet wide and located near the Sixth Avenue end of the block. The first story contains a recent storefront of metal and glass and establishes the four-bay organization of the upper stories. Each bay contains four windows, separated by continuous steel mullions, per story. Windows on the second, seventh, and eighth stories have five panes; those on the third through sixth stories have five panes; those on the ninth through eleventh stories have three panes. The third- through eleventh-story windows are united by ribbed metal spandrels.

WESTERN ELEVATION
This elevation, faced in cast concrete, has several window openings with their original windows, which resemble those on the West 22nd Street facade. The southernmost section contains the shadow of a demolished lower building.

REAR WALL
The rear elevation, which faces north and can be seen from West 23rd Street, is faced in cast concrete. The thirteen-story elevation has extensions of four and six stories. Many of the openings retain original windows, which resemble those on the West 22nd Street facade. Two rooftop water towers are visible from the street. A one-story entrance to an underground parking garage is visible.

DEPARTMENT OF BUILDINGS INFORMATION

*1925: Demo 53-1925 [Source: Demolition Application]
Earlier building demolished.
Owner -- Frank G. Shattuck Realty Corp.
Contractor -- World House Wrecking Co.

*1925-26: NB 172-1925 [Source: New Building Application]

1954: Demo 264-1954 [Source: Demolition Application]
Six-story structure demolished.

*1954-56: Alt 576-1953 [Source: Alteration Application]
Ten-story addition built with slab reinforced concrete structure; for food processing, bakery, offices.
Architect -- Walter Monroe Cory Owner -- Frank Shattuck Corporation

1972-75: Alt 852-1972 [Source: Alteration Application]
New lobby and entrance built, among other changes.
Architect -- Herbert Tannenbaum
Owner -- 50 West 23rd Street Associates

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Starrett-Lehigh Building Designation Report (New York, 1986).
Landmarks Preservation Commission, Research Files.

West 22nd Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 37-49 West 22nd Street

New York City, Tax Assessment Records, Ward 18, 1850, 1852, Municipal Archives and Records Center.

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51 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/11]

See listing under 56-62 West 23rd Street

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53-63 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/1]

See listing under 696-712 Sixth Avenue

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61-63 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 824/1 in part]

See listing under 696-700 Sixth Avenue

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WEST 22ND STREET
Between Fifth Avenue and Sixth Avenue
South Side

2 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/45]

See listing under 170 Fifth Avenue

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4 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/47]

TYPE	STYLE
Store and Loft	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
James Barnes Baker	Rudolph Schalk

DATE OF CONSTRUCTION: 1903

DESCRIPTION

This twelve-story Beaux-Arts store and loft building, characteristic of the later development phse of the district, is located near the Fifth Avenue end of the block. Twenty-six feet wide, it is faced in terra cotta and brick. The two-story base is composed of flanking terra-cotta piers supporting a segmental arch with a projecting keystone and decorated with carvings of bundled laurel. The first story contains an original projecting display window with a metal roof and segmental-arched entrance cut into the western side. Recessed within the arch is a more recent entrance. The second story contains five segmental-arched one-over-one wood sash windows rising above a metal spandrel panel.

A cornice sets off the transitional third story which is faced in terra cotta with rusticated piers flanking three window openings containing one-over-one sash. Keystones flanked by bundled laurel support the modillions of the terra-cotta cornice. Stories four through nine are flanked by brick piers punctuated by decorative terra-cotta panels. Each story contains three window openings with keystones containing one-over-one wood sash, rising above terra-cotta spandrel panels. The ninth story is flanked by oversized terra-cotta cartouches supporting a cornice covered in metal. The tenth and eleventh stories contain terra-cotta piers supporting a cornice and three window openings separated by double-height fluted metal mullions and metal spandrel panels with ornamental grillwork. The twelfth story contains terra-cotta piers and mullions. The cornice is no longer extant.

Demolition of the buildings to the west has exposed the western elevation,

which is of exposed brick punctuated with two-over-two steel sash windows above the fifth story in the rear and a narrow lightwell in the center.

HISTORY

Designed by James Baker, architect of the nearby Presbyterian Building, this store and loft building was constructed for owner Rudolph Schalk in 1903. It replaced a stone-fronted dwelling of four stories with a basement Tenants included the Silk Stores, listed in 1903, and a neckware merchant; both were characteristic of the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 205-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 397.
Phillips Elite Directory, 1913.
Trow's Business Directory, 1900.

##########

6-14 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/31]

See listing under 7-13 West 21st Street

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16-18 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/29]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
William Harvey Birkmire	Bldg. & Const. Co.

DATE OF CONSTRUCTION: 1910

SUMMARY

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of this district, extends through the middle of the block and has two virtually identical facades: fifty-nine feet wide on West 22nd Street and fifty-five feet wide on West 21st Street. Built in 1910, it was designed by William Harvey Birkmire, a known authority on steel construction and architect of numerous office and loft buildings, including several in the district for the Building and Construction Co. The building displays a restrained use of stone and terra cotta and spare articulation of forms which emphasizes the underlying structural supports.

HISTORY

This building replaced four four-story residences with basements, two each on West 22nd Street and West 21st Street. By 1906 both dwellings on West 21st Street were used as boarding houses. Tenants of this building have included embroiderers, cloak and suit merchants, and shirtwaist merchants, all characteristic of those found in the district.

ARCHITECTURE

WEST 22ND STREET FACADE
The neo-Renaissance facade of this building, of terra cotta, stone, and buff-colored brick, is divided into three zones. The first and second stories, which form a base, are flanked by double-height rusticated pilasters supporting a stone architrave. The first story contains recent entrances at both ends flanking a seven-pane projecting display window with transoms framed with original metal details and metal bulkheads below. A metal cornice supports the second story; the windows form a continuous band of single-pane wood sash with transoms with the seven center windows projecting.

The transitional third story contains three bays articulated by short piers with terra-cotta ornament flanking sets of three one-over-one aluminum sash windows, the piers support a terra-cotta cornice with an ornamental frieze. Stories four through ten are organized into three bays by buff-colored brick piers, terminating at the tenth story in flattened arches with keystones. The window pattern repeats that seen on the third story; each opening is crowned with a terra-cotta lintel with an

ovolo molding and rests on a terra-cotta sill.

Above a narrow cornice, stories eleven and twelve continue the three-bay pattern seen below, separated by decorative terra-cotta pilasters. Geometric terra-cotta blocks separate the stories in the spandrel panels. Corbelling which supported a cornice, no longer extant.

WEST 21ST STREET FACADE
In the center section of the first story, four windows project rather than the seven seen on the West 22nd Street facade. The rest of the facade is virtually identical to that of West 22nd Street.

EASTERN ELEVATION
The eastern elevation is of exposed brick with buff-colored brick returns wrapping around the corner of each facade. In both sections of the building are scars from the demolition of neighboring buildings (painted on the north side) in both sections of the building. Above are remnants of painted signs. The center contains a lightwell, linking the two sections of the building. The elevation is punctuated by numerous one-over-one aluminum sash windows.

DEPARTMENT OF BUILDINGS INFORMATION

*1910: NB 147-1910 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 386.
New York Times, Feb. 10, 1924, p.23.
Phillips Elite Directory, 1911, 1913, 1924.

##########

20-26 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/55]

TAYLOR BUILDING

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Louis Korn	20 West 22nd Street Realty Co.

DATE OF CONSTRUCTION: 1910-11

DESCRIPTION

A sixteen-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, this structure is located in the middle of the block and is 104 feet wide. Faced in white brick, stone, and terra cotta, it retains one of its original doorways and four projecting display windows. The two-story base of the building is articulated by rusticated stone piers supporting a stone cornice. The first story contains an entrance at the east end flanked by recent marble panels. The four center openings contain display windows projecting to the building line capped with metal roofs, each with an entrance. Below each window is the remnant of metal grillwork, and each window is topped by tripartite transoms separated by metal mullions that support metal spandrel panels. The west end of the facade contains a freight entrance with a classically-inspired surround topped by a dentiled segmental arch supported by consoles. The second-story end bays contain single openings crowned with cartouches that contain one-over-one wood sash windows. The center bays contain Chicago-style wood sash windows with metal frames with transoms and pivoting side windows.

The transitional third story is faced in stone and contains one-over-one wood sash windows with the exception of the west end, which contains a multi-pane steel sash window. Each of the four center bays contains three recessed windows separated by stone pilasters and flanked by cartouches. Stories four through eleven are faced in white brick, rusticated at each end. The end window surrounds of the fourth story are classically inspired with projecting lintels supported by brackets; the openings above are surrounded with terra-cotta panels. The center bays continue the window pattern seen below with terra-cotta sills containing bezant ornament and brick spandrel panels. The twelfth story is faced in terra cotta. The window openings at each end are flanked with decorative terra-cotta panels containing roundels and masks; the four center bays are flanked by terra-cotta piers supporting the dentiled cornice, which caps this section of the facade.

Stories thirteen through fifteen are articulated by triple-height piers faced in terra cotta and crowned by cartouches that support a narrow cornice. The windows, separated by terra-cotta spandrel panels, repeat the pattern seen below. The piers of the sixteenth story contain large metal consoles supporting a dentiled and bracketed metal cornice.

The eastern elevation, seen above neighboring buildings on West 22nd Street, is of exposed brick punctuated by multi-pane aluminum sash windows. The western elevation continues this pattern.

HISTORY

Designed by prolific architect Louis Korn, well represented in the district, this store and loft building was constructed in 1910-11. It replaced a four-story stone-fronted dwelling with a basement at 20 West 22nd Street, a five-story brick-fronted building at 22 West 22nd Street, and two five-story stone-fronted buildings at 24-26 West 22nd Street. Tenants in the building, characteristic of those in the district, included shirtwaist merchants and embroiderers, as well as Lily of France, Corsets, listed in 1912.

DEPARTMENT OF BUILDINGS INFORMATION

*1910: NB 322-1910 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 400.
Phillips Elite Directory, 1902, 1905, 1913, 1917.
Trow's Business Directory, 1896.

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28-30 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/59]

TYPE	STYLE
Store and Loft	Beaux-Arts/E. 20c. Comm.
ARCHITECT	ORIGINAL OWNER
Schickel & Ditmars	Louis Sachs

DATE OF CONSTRUCTION: 1904-05

DESCRIPTION

This six-story Beaux-Arts/Early 20c. Commercial store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Fifty feet wide, it is faced in stone. The use of large Chicago-style windows in this Beaux-Arts inspired building is well suited to commercial purposes. The first and second stories are articulated by rusticated stone piers topped by stylized cartouches supporting a stone cornice and frieze containing Beaux-Arts style ornament. The center of the first story contains an original segmental-arched doorway with rusticated stone piers and oversized consoles supporting a projecting stone lintel. To the east is a display window with original metal detail and curving side windows flanking an entrance with original paired doors and transoms supporting a metal cornice. To the west is an aluminum sash display window with recent paired doors. The second story contains paired one-over-one wood sash windows in the center flanked by Chicago-style windows with paired center panes and one-over-one sash side windows, separated by metal mullions with brackets. Stories three through five continue the pattern of the second story with stone spandrel panels and a restrained use of ornament. The spandrel panels support a cornice above the fifth story. The sixth-story piers are articulated by decorative stone panels supporting a bracketed and modillioned metal cornice.

HISTORY

Designed by Schickel & Ditmars, noted for their ecclesiastical, as well as commerical commissions, this store and loft building was constructed with 32 West 22nd Street in 1904-05. This building occupies the site of a four-story stone-fronted dwelling with a basement at 28 West 22nd Street and the eastern part of the Eglise du St. Esprit Protestant Episcopal Church at 30-32 West 22nd Street.

The congregation laid the cornerstone of its first church building on the northeast side of Pine Street (now 18-22 Pine Street) in 1704. In 1785 the steeple was struck by lightning and the church burned, to be rebuilt in 1786. In 1832 a new church of white marble was erected on the corner of Franklin and Church Streets, which partially burned in 1839 and was rebuilt in 1840. In 1862 the cornerstone for the church on West 22nd Street was laid, the third site of the congregation. The church occupied this site until 1900, when it moved to 45 East 27th Street.

Tenants of the present building characteristic of those found in the district, included embroiderers, shirtwaist merchants, furriers, and the Hurm Art Shop, listed in 1908.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 722-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 401.
Phillips Elite Directory, 1911, 1913, 1917.
I.N. Phelps Stokes, Iconography of Manhattan Island (New York, 1915-28), vol. 2, p. 499; vol. 5, p. 1708; vol. 5, p. 1765; vol. 6, p. 344.

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32 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/61]

TYPE	STYLE
Store and Loft	Beaux-Arts/E. 20c. Comm.
ARCHITECT	ORIGINAL OWNER
Schickel & Ditmars	Louis Sachs

DATE OF CONSTRUCTION: 1904-05

DESCRIPTION

This six-story Beaux-Arts/early 20c. commercial store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Thirty feet wide, it is faced in stone. The first and second stories are articulated by stone piers with oversized fluted consoles resting on pedestals supporting a dentiled stone cornice. The first story contains a recent entrance topped by metal panels to the east, with an original doorway with a projecting lintel supported by oversized brackets to the west. The second story contains three openings; the eastern opening contains paired casement doors sheathed in metal with transoms. The center contains three one-over-one aluminum sash with transoms, while the western opening has two such windows.

Stories three through six continue the pattern seen on the second story. The eastern bays contain paired casement doors that originally opened onto a fire escape (now removed). The center opening of the third story contains paired one-over-one steel sash; the western opening contains one-over-one sash. The center openings of stories four through six contain three-over-three sash with metal panning, with two-over-one or one-over-one sash windows to the west. All the openings have projecting stone sills supported by consoles flanking the stone spandrel panels. The facade is surmounted by a bracketed metal cornice supported by stone consoles flanking the openings of the sixth story, which are like those on the second story.

HISTORY

Designed by Schickel & Ditmars, noted for their ecclesiastical commissions, this store and loft building was constructed with 28-30 West 22nd Street in 1904-05. This building occupies the site of the western portion of the Eglise du St. Esprit Protestant Episcopal Church (see 28-30 West 22nd Street). Tenants of the present building included Wellington-Pierce Lace Curtains, listed in 1906.

West 22nd Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 32 West 22nd Street

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 722-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 402.

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34 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/62]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Pollard & Steinam	Jane Faitoute

DATE OF CONSTRUCTION: 1898-99

DESCRIPTION

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. Twenty-three and a half feet wide, it is faced in stone and brick. The first and second stories are framed by a stone architrave which crowns the second story with decorative swags in the center. The storefront contains a recent freight entrance with a plate glass display window to the west of an original projecting classically-inspired stone doorway with a projecting lintel topped by a transom and dentiled cornice. The doors are recent. The second story contains a Chicago-style window with canted single-pane side windows and transoms separated by slender metal mullions.

Stories three through five are faced in buff-colored brick, with flanking

rusticated piers on stone bases and cartouches supporting a narrow dentiled stone cornice. The third story contains a Chicago-style window with a fixed center pane and one-over-one steel sash side windows separated by metal pilasters supporting a corbeled metal lintel. Above the brick spandrel panel dentiled corbeling supports a stone sill. The three windows are one-over-one steel sash. The fourth and fifth stories repeat this pattern with a projecting stone keystone above the center window at the fifth story. The three window openings of the sixth story project slightly and are flanked by buff-colored brick banded with stone. All are topped with stone keystones supporting a metal frieze and dentiled cornice.

HISTORY

Designed by noted commercial architects Pollard & Steinam for owner Jane Faitoute, this building housed milliners, dressmakers, embroiderers, and George F. Kolsch, children's clothing merchant (1905), all typical of those found in the district.

DEPARTMENT OF BUILDINGS INFORMATION

*1898: NB 451-1898 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 403.
Phillips Elite Directory, 1905, 1917.
Trow's Business Directory, 1900, 1910.

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36 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/63]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
George Frederick Pelham	Bamberger & Stern Lace

DATE OF CONSTRUCTION: 1903

DESCRIPTION

This seven-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located in the middle of the block. A narrow twenty-four feet wide, it is faced in stone. The two-story base of the building is framed by piers supporting a stone cornice. Above the recent shopfront, the second story contains two bays with paired one-over-one steel sash windows with transoms and aluminum storm windows. Stories three through six continue this pattern with each bay crowned at the sixth story with a segmental arch with keystones that support a narrow cornice. The western openings contain casement doors sheathed in metal on stories three through seven that open onto a fire fire escape with decorative ironwork (not original) that stretches from the seventh story to the second. The seventh story continues the pattern seen below and terminates in a bracketed metal cornice supported by modillions.

The western elevation is of exposed brick with a scar from the demolition of a neighboring building. It is punctuated with one-over-one aluminum and two-over-two steel sash windows, some flanked by steel shutters.

HISTORY

This building was designed by George F. Pelham, a specialist in apartment house design, for Bamberger & Stern Lace, who operated a concern here in 1905. It replaced a stone-fronted dwelling of four stories with a basement. Other tenants, characteristic of those found in the district, were Francois Marcel, hair dresser (1906), and two cloak and suit merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 36-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 60.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 404.
Phillips Elite Directory, 1905, 1911.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 297, 383.

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38 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/64]

TYPE
Parking Lot

STYLE
Does not apply

ARCHITECT
Does not apply

DATE OF CONSTRUCTION: 1966

DESCRIPTION

This parking lot is twenty-three feet wide and located in the middle of the block.

HISTORY

The site of this parking lot was previously occupied by a four-story dwelling. It was demolished in 1966.

DEPARTMENT OF BUILDINGS INFORMATION

1966: Demo 115-1966 [Source: Demolition Application]
Demolition of one four-story building.
Owner -- Pelvin Realty Corp. Contractor -- Casper Helbock Co., Inc.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.

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40-42 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/65]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Korn & Zipkes	40-42 West 22nd Realty

DATE OF CONSTRUCTION: 1909-10

DESCRIPTION

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, it is located in the middle of the block. Forty-six feet wide, it is faced in stone and buff-colored brick. The three-story base is framed in a heavy rusticated stone architrave with a keystone supporting a stone parapet with balusters at each end. Above the recent storefront a metal spandrel panel supports single-pane wood sash windows at each end with transoms, separated by double-height metal mullions from the Chicago-style windows in the center. The third story repeats this pattern, except that there are four single-pane wood sash windows in the center with three transoms.

The transitional fourth story contains end bays that project slightly with stone wreaths flanking the window openings. The recessed center contains four openings. All contain one-over-one wood sash with aluminum storm windows, with a projecting cornice above. Stories five through twelve, faced in buff-colored brick, continue this pattern with many

of the wood sash windows replaced with one-over-one aluminum sash. Each window opening contains a stone sill and is topped with a stone lintel and keystone. A large green copper cornice with modillions flanking the end bays completes the composition.

The eastern elevation is of exposed brick (partially painted), with a scar remaining from the deomlition of a neighboring building, and is punctuated by one-over-one steel sash, some with steel shutters. The western elevation is of painted brick and repeats the features of the eastern elevation.

HISTORY

Designed by Korn & Zipkes, noted for their commercial designs, this building housed tenants characteristic of those found in the district such as cloak and suit merchants, dress shops, and the World Famous Rice Kitchens restaurant, listed in 1913. The present building replaced two stone-fronted dwellings of four stories.

DEPARTMENT OF BUILDINGS INFORMATION

*1909: NB 67-1909 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 47, 84.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 406.
Phillips Elite Directory, 1905, 1911, 1913.
Trow's Business Directory, 1897.

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44 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/67]

TYPE	STYLE
Converted Dwelling	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Unknown/DeLemos & Cordes	John Latson

DATE OF CONSTRUCTION: 1851/1893

DESCRIPTION

This five-story dwelling, located in the middle of the block, was transformed from a private residence to a commercial building during the middle development phase of the district. Faced in metal, it is twenty-three feet wide. Flanking double-height metal pilasters support a dentiled cornice above the second story. The recent first story contains a plate glass display window flanked by two entrances supporting metal panels and a narrow cornice above the east entrance. The second story contains a single-pane wood sash window framed in metal with a transom above the east entrance, with three such windows to the west separated by slender metal mullions.

The third and fourth stories are flanked by rusticated metal piers supporting a frieze containing triglyphs. At the third-story single-pane windows flank paired windows in the center with incised metal surrounds. The center window opening is flanked by consoles supporting a projecting balcony with balusters at the fourth story. Casement windows open onto the balcony in the center; otherwise the fourth story repeats the pattern seen on the third. The fifth story contains one-over-one steel sash with paired windows in the center flanked by engaged fluted metal Corinthian columns supporting a dentiled cornice with modillions and cresting with sunflowers in the frieze.

HISTORY

Constructed in 1851 for John Latson, this building was originally a stone-fronted private residence of three stories with a basement. Cambridge Livingston was listed as a resident in 1874. In 1893 it was converted for commercial use by DeLemos & Cordes, architects of the nearby Siegel-Cooper building. An extension was added to the rear, and a new facade was installed at the building line. Subsequent tenants included Fanny Young's Baby Shop (1907), corset parlors, dressmakers, and embroiderers, all typical of the district.

West 22nd Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 44 West 22nd Street

DEPARTMENT OF BUILDINGS INFORMATION

*1893: Alt 122-1893 [Source: Alteration Application]
Facade replaced at building line, extension added to the rear.
Architect -- DeLemos & Cordes Owner -- Mrs. E.J. Robinson

1920: Alt 486-1920 [Source: Alteration Application]
First and second tier of beams raised, stoop removed, show windows altered.
Architect -- Charles Straub Owner -- 44 West 22nd Realty Corp.

1938: BN 1534-1938 [Source: Building Notice Application]
Storefront altered.
Owner -- Robert S. Long Contractor -- General Building Service Co.

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 407.
New York City, Tax Assessment Records, Ward 18, 1851, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1904, 1905, 1910.
Trow's Business Directory, 1897, 1900.

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46 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/68]

TYPE	STYLE
Altered Dwelling	Italianate and later
ARCHITECT	ORIGINAL OWNER
Unknown/William H. Hume	John Latson

DATE OF CONSTRUCTION: 1850

DESCRIPTION

This five-story Italianate altered dwelling, constructed during the first development phase of the district, is located near the Sixth Avenue end of the block. Twenty-three feet wide, it is faced in brownstone. Its appearance has been changed by many alterations, including a mansard roof in 1872 and a two-story extension in 1907, which reaches to the front of the building line, to convert the building for commerical use. The two-story extension has been recently faced in artificial stone, an unsympathetic treatment. The first story contains a plate glass window framed in gold-tinted aluminum sash with an entrance to the east. The second story contains six recessed one-over-one aluminum sash windows in a ribbon pattern with muntins applied internally. Above the extension, the building retains much of its domestic character. The third and fourth stories are faced in stone and each contain three window openings with stone sills and two-over-two steel sash windows. A bracketed cornice caps this section of the facade. The building is surmounted by a mansard roof with asphalt shingles pierced by two dormers with stone surrounds containing keystones and segmental-arched pediments. The windows are segmental-arched with two-over-two steel sash.

HISTORY

Constructed for John Latson in 1850, owner of several neighboring properties, this was originally a private residence of three stories with a basement. Residents included Mrs. Harriet Hendricks, listed in 1872. The building's present appearance resulted from alterations in 1872 and alterations for commercial use in 1907. Subsequent tenants included Vogel's Vienna Cafe, listed in 1913.

DEPARTMENT OF BUILDINGS INFORMATION

*1872: Alt 609-1872 [Source: Alteration Application]
Mansard roof installed.
Architect -- William H. Hume Owner -- Mrs. Harriet Hendricks

*1907: Alt 2150-1907 [Source: Alteration Application]
Basement and first story extended to the building line.
Architect -- John B. Franklin Owner -- William Ross

1919: Alt 1141-1919 [Source: Alteration Application]
Front windows replaced flush with building line.
Architect -- Maurice Courland Owner -- William Ross

1938: BN 1092-1938 [Source: Building Notice Application]
Storefront replaced flush with building line.
Architect -- Not Listed Owner -- Kyrieios A. Kolfos

1945: BN 2628-1945 [Source: Building Notice Application]
Storefront altered.
Architect -- Kemal Hasho Applicant -- Fotios Marcantonis

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 408.
Phillips Elite Directory, 1874, 1882, 1913.

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48 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/69]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Parish & Schroeder	Mrs. Wm. B. Hoffman

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

This six-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. A narrow twenty-three feet wide, it is faced in stone and brick (now painted). Above the recent first story, the second story is framed by a richly carved segmental-arched stone architrave supporting a cornice. Above a stone transom bar glass block transoms over the first story support a metal panel. Above this are three wood sash segmental-arched windows; one-over-one sash flank a two-over-one center window.

Stories three through six contain brick piers flanking bays containing three one-over-one wood sash windows with decorative metal spandrel panels. Above the sixth story large cartouches flank a metal panel and support a bracketed metal cornice.

The eastern elevation is of exposed brick. The western elevation is of exposed brick with the remnants of painted signs adjacent to the facade and stone coping above the fourth story from neighboring 50 West 22nd Street.

HISTORY

Designed by Parish & Schroeder, noted for their work with public institutions such as Bellevue Hospital, this store and loft building replaced a brownstone fronted dwelling built for John Latson. Tenants were characteristic of those found in the district and included embroiderers and Bonnell, Silver & Bowers, Retail and Wholesale Books, listed in 1905.

DEPARTMENT OF BUILDINGS INFORMATION

*1903: NB 267-1903 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 60, 68.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 409.
Phillips Elite Directory, 1911, 1917.

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50 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/70]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	John Latson

DATE OF CONSTRUCTION: 1851

DESCRIPTION

This Italianate altered rowhouse, characteristic of the first development phase of the district, is three stories with a basement, and located near the Sixth Avenue end of the block. Twenty-five feet wide, it is faced in brownstone (now painted) and retains many of its original details, although show windows were added when the building was converted to commerical use during the middle developement phase. The basement contains a storefront and entrance. The original stone stoop with wrought-iron railing leads to a classically-inspired stone doorway with pilasters supporting an architrave and dentiled cornice. Recent paired doors support a transom. To the west is a projecting wood-framed display window containing two pairs of plate glass windows with transoms flanked by slender wood mullions. The second and third stories contain three window openings with stone sills and projecting stone lintels containing one-over-one wood sash windows. The western opening on the second story is closed behind steel shutters and the eastern opening on the third story contains two-over-two sash. A fire escape covers the western window openings of the second and third story with a ladder extending to the roof. The original modillioned metal cornice surmounts the facade.

HISTORY

Constructed in 1851 for John Latson, owner of several neighboring properties including the stylistically similar 52 West 22nd Street, this building long served as a private residence, with Reverend and Mrs. J. Mulcahey listed as tenants in 1882. Higgins & Seiter, merchants of cut glass and china, established their business at 50-52 West 22nd Street in 1887, later moving to 53-55 West 21st Street on the same block. Other tenants, characteristic of the district, included dressmakers, corset merchants, and embroiderers.

DEPARTMENT OF BUILDINGS INFORMATION

*1888: Alt 884-1888 [Source: Alteration Application]
Show windows added.
Architect -- Thom & Wilson Owner -- Samuel R. Jacobs

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
History and Commerce of New York (New York, 1891), 207.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 410.
Phillips Elite Directory, 1874, 1882, 1902, 1905.
Trow's Business Directory, 1897, 1900.

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52 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/71]

TYPE	STYLE
Altered Rowhouse	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	John Latson

DATE OF CONSTRUCTION: 1851

DESCRIPTION

This Italianate altered rowhouse, characteristic of the first development phase of the district, is three stories with a basement, is located near the Sixth Avenue end of the block. Twenty-three feet wide, it is faced in brownstone (now painted) and retains many of its original details, although show windows were added when the building was converted to commerical use during the middle development phase. The basement contains a service entrance. The original stone stoop with wrought-iron railing leads to a classically-inspired stone doorway with pilasters supporting an architrave and dentiled cornice. Paired doors support a transom. To the west is a projecting wood-framed display window containing paired plate glass windows with transoms flanked by slender wood mullions. The second and third stories contain three window openings with stone sills and projecting stone lintels, which have been closed behind metal plates. A fire escape covers the eastern window openings of the second and third stories, with a ladder covering the upper portion of the first story. The original modillioned metal cornice surmounts the facade.

HISTORY

Constructed in 1851 for John Latson, owner of several neighboring properties including the stylistically similar 50 West 22nd Street, this building was originally a private residence. Later it housed Higgins & Seiter, merchants of cut glass and china, who established their business at 50-52 West 22nd Street in 1887, later moving to 53-55 West 21st Street on the same block. Other tenants, characteristic of the district, included G.S. Davenport, china and glass repairers, listed in 1905, dressmakers, and Ye Old Brass Kettle restaurant, listed in 1913.

DEPARTMENT OF BUILDINGS INFORMATION

*1887: Alt 1672-1887 [Source: Alteration Application]
Front and rear walls of basement and first stories removed, show window added, extension added to rear.
Architect -- Jordan & Giller Owner -- George A. Blessing

1893: Alt 1353-1893 [Source: Alteration Application]
Rear and main buildings connected.
Architect -- Jordan & Giller Owner -- George A. Blessing

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
History and Commerce of New York (New York, 1891), 207.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 411.
Phillips Elite Directory, 1902, 1904, 1905, 1913.
Trow's Business Directory, 1896.

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54 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/72]

TYPE	STYLE
Store	Beaux-Arts
ARCHITECT	ORIGINAL OWNER
Stephenson & Greene	Samuel W. Brown

DATE OF CONSTRUCTION: 1896-97

DESCRIPTION

This six-story Beaux-Arts store building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. Twenty-three and a half feet wide, it is faced in stone and brick (now painted). The building is distinguished by its leaded glass work on the first story and fire escape with decorative wrought-iron detail. The first story retains much of its original detail. Flanking stone pilasters containing metal ornament, including decorative metal plaques bearing the building address number, support a dentiled stone cornice. Slender engaged metal columns flank recent doors on the east, supporting an arched transom with leaded glass spandrels, which support a rectangular transom containing leaded glass. The center of the first story contains a single-pane wood sash display window surmounted by a five-pane arched transom with leaded glass spandrel panels. A service entrance to the west repeats the motifs surrounding the eastern entrance. Housing for roll-down gates obscures the transom bars at the center and western bays.

The transitional second story contains two bays articulated by

decorative stone pilasters supporting a dentiled cornice. The eastern bay contains paired one-over-one aluminum sash with two paired wood sash transoms. The western bay repeats this pattern with a steel door in place of the eastern window. Stories three through five continue the two-bay articulation of the second story, with brick piers supporting a corbelled stone cornice with a Greek key frieze. Each bay contains paired one-over-one aluminum sash outlined by egg and dart moldings, and separated by decorative mullions. The sixth story is faced in stone with four arched window openings flanked by pilasters set on pedestals. A decorative wrought-iron fire escape covers the western bay of the facade, stretching from the sixth story to the second, where ironwork extends across the width of the facade. The building is surmounted by its original dentiled and modillioned metal cornice.

The eastern elevation, seen above neighboring buildings on West 22nd Street, is of exposed brick with the remnants of a painted sign with the name "Higgins and Seiter" adjacent to the facade.

HISTORY

Designed by Stephenson & Greene, architects of the nearby Hall Building on the same block, this building was constructed in 1896-97 for owner Samuel W. Brown. Tenants, characteristic of those in the district, included Higgins & Seiter, merchants of cut glass and china (1902, 1911), Dau Publishing (1905), Gospel Publishing (1905), Vienna Art Hand Embroidery Works (1924), dressmakers, and a button works.

DEPARTMENT OF BUILDINGS INFORMATION

*1896: NB 1048-1896 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 412.

Phillips Elite Directory, 1902, 1905, 1917, 1924.
Trow's Business Directory, 1900.

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56-58 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/73]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Henry Corn

DATE OF CONSTRUCTION: 1907-08

DESCRIPTION

This twelve-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is located near the Sixth Avenue end of the block. Forty-six and a half feet wide, it is faced in stone and buff-colored brick. The three-story base of this building contains flanking rusticated stone piers supporting a stone architrave with a projecting stone cornice. Above the recent storefront the second story rests on metal panels stamped with a Greek key motif. Each end contains a single-pane pivoting wood sash window separated from the three center panes by decorative metal mullions. The third story repeats this pattern. Stories four through ten are faced in buff-colored brick and each contain five window openings with one-over-one wood sash windows resting on stone sills. A projecting cornice above the tenth story is supported by oversized decorative stone consoles. The eleventh and twelfth stories repeat this pattern with stone spandrel panels between stories. The facade is surmounted by a robust metal cornice supported by consoles.

The eastern elevation, seen above neighboring buildings on West 22nd Street, is of exposed brick punctuated by two-over-two steel sash casement windows. The western elevation repeats this pattern.

HISTORY

Designed by the prolific firm of Maynicke & Franke, this building was erected for real estate speculator Henry Corn in 1907-08. This site was previously occupied by stone-fronted residences; one of three stories with a basement at 56 West 22nd Street and one of four stories at 58 West 22nd Street. Tenants of the present building, characteristic of those in the district, included Higgins & Seiter, cut glass and china merchants, listed in 1911; Cerf Brothers, children's clothing (1911); cloak and suit merchants, and dress merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1907: NB 110-1907 [Source: New Building Docket]

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 413.
Phillips Elite Directory, 1887, 1905, 1911, 1913.

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60 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/75]

TYPE	STYLE
Converted Dwelling	late 19th c. commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Jordan & Giller	Baily Trask

DATE OF CONSTRUCTION: 1853/1891

DESCRIPTION

This four-story converted dwelling, located near the Sixth Avenue end of the block and is faced in brick (now painted). Eighteen feet wide, is has a facade designed in a late 19th century commerical style. Such a conversion to facilitate commercial use was a frequent occurrence in the middle and later development phase of the district. The recent shopfront is flanked by metal pilasters on each end. Stories two through four are flanked by brick piers. The second story, supported by metal panels, contains three single-pane aluminum sash windows with transoms. Supported by a metal cornice, the third story contains three one-over-one aluminum sash windows flanked by decorative metal mullions. The fourth story repeats this pattern. The facade is surmounted by a metal cornice with consoles at each end and a frieze containing rosettes.

The western elevation, seen above neighboring buildings on West 22nd Street, is of stuccoed brick.

HISTORY

Originally a brick-faced dwelling of four stories, the building achieved its present appearance in 1891 when the front wall was rebuilt. This building long served as a private residence, with Emmanuel Herzberg listed as a resident in 1874 and Dr. and Mrs. S.R. Cohen listed in 1882. Commercial tenants included the Carl Hecker Art School (1892), the Arnold Bazaar (1903), and owners Cluzelle Brothers, hairdressers (1908).

DEPARTMENT OF BUILDINGS INFORMATION

*1891: Alt 980-1891 [Source: Alteration Application]
Front wall rebuilt, rear extension added.
Architect -- Jordan & Giller Owner -- James P. Cohen

1901: Alt 650-1901 [Source: Alteration Application]
New storefront installed on first and second stories with galvanized iron cornice.
Architect -- William C. Frohne Owner -- Julius P. Cohen

West 22nd Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 60 West 22nd Street

1912: Alt 2888-1912 [Source: Alteration Application]
Shopfront installed flush with building line.
Architect -- Harold Lawrence Young Owner -- Francis & Eugene Cluzelle

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 2, pl. 42.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 414.
Phillips Elite Directory, 1874, 1882, 1902.

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62 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/76]

TYPE	STYLE
Converted Dwelling	Does not apply
ARCHITECT	ORIGINAL OWNER
Unknown	C. Crokin

DATE OF CONSTRUCTION: 1849

DESCRIPTION

This two-story converted dwelling, located near the Sixth Avenue end of the block, is eighteen feet wide and has been recently faced in reflective metal panels on the second story with a large sign above advertising the present tenants. Above the recent storefront the second story contains a large single-pane aluminum sash window with three-pane side windows and five transoms.

HISTORY

Originally a brick-faced dwelling of four stories built for owner C. Crokin in 1849, the building was substantially remodeled in 1935 with the removal of the third and fourth stories. This building has been altered in subsequent years to the point that it retains little of its former character.

DEPARTMENT OF BUILDINGS INFORMATION

1900: Alt 175-1900 [Source: Alteration Application]
First and second stories replaced, new show windows installed.
Architect -- Francis G. Shea Owner -- J.C.L. Skougaard
Builder -- William Campbell

1913: Alt 1105-1913 [Source: Alteration Application]
Show windows reconstructed at building line.
Architect -- Robert E. Rogers Owner -- J.C.L. Skougaard

1916: Alt 2354-1916 [Source: Alteration Application]
Second-story show windows replaced, fire escape added to facade.
Architect -- Raphael Glucroft Owner -- John Elgen

*1935: Alt 507-1935 [Source: Alteration Application]
Third and fourth stories removed.
Architect -- John Mitchell Owner -- Brooklyn Savings Bank

1956: BN 1521-1956 [Source: Building Notice Application]
Storefront altered.
Owner -- Helmsley & Spear Contractor -- Henry Sandig

REFERENCES

Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Landmarks Preservation Commission, Research Files.

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64 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/79]

See listing under 688-692 Sixth Avenue

##########

66 WEST 22ND STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 823/79]

See listing under 688-692 Sixth Avenue

##########

WEST 22ND STREET
Between Fifth Avenue and Sixth Avenue
North Side

WEST 22ND STREET
Between Sixth Avenue and Seventh Avenue
North Side

101-117 WEST 22ND STREET between Sixth Avenue and Seventh Avenue (North Side)
[Tax Map Block/Lot: 798/41]

See listing under 695-707 Sixth Avenue

##########

WEST 22ND STREET
Between Sixth Avenue and Seventh Avenue
South Side

100-114 WEST 22ND STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 797/37]

See listing under 675-691 Sixth Avenue

##########

WEST 23RD STREET
Between Fifth Avenue and Sixth Avenue

West 23rd Street between Fifth and Sixth Avenues, a wide street of heterogeneous buildings and once a major shopping artery, has a character which relates more to the three avenues than to the other side streets. It is dominated by a major department store complex, Stern Brothers, on the south side of the block, and taller store and loft buildings ranging in height from eight to eighteen stories on the north side which share several unifying characteristics. Among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

West 23rd Street began to be developed with residences in the 1840s with some built as late as the early 1860s. Surviving buildings from this era may be seen at numbers 20, 24, and 25. As the character of West 23rd Street changed from residential to commercial after the Civil War, once-private residences were adapted to the needs of commerce with the insertion of two-story shopfronts. Facades above the shopfronts retain the characteristics of domestic architecture. Other residential buildings were converted for mercantile use with major interior alterations and the addition of completely new facades. A group of these may be seen on the south side near the Fifth Avenue end of the block.

In addition to Stern Brothers (Henry Fernbach, 1878; William Schickel & Co., 1892), other retail merchants located on the street in six-story buildings designed in the commercial palace mode. These may be seen at number 27-33 (William Schickel, 1881), number 35-37 (D. & J. Jardine, 1888), and number 61-65 (John B. Snook, 1886).

The store and loft buildings constructed in the early 20th century are characteristic of the later development phase of the district. They were constructed by various architects, among them William H. Birkmire, Robert Maynicke, and Schwartz & Gross. The facade organization reflects the original use of these buildings: stores at the first and sometimes second stories, and loft space for wholesale and manufacturing purposes above. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 32, 53, 75, and on the 23rd Street facade of 200 Fifth Avenue.

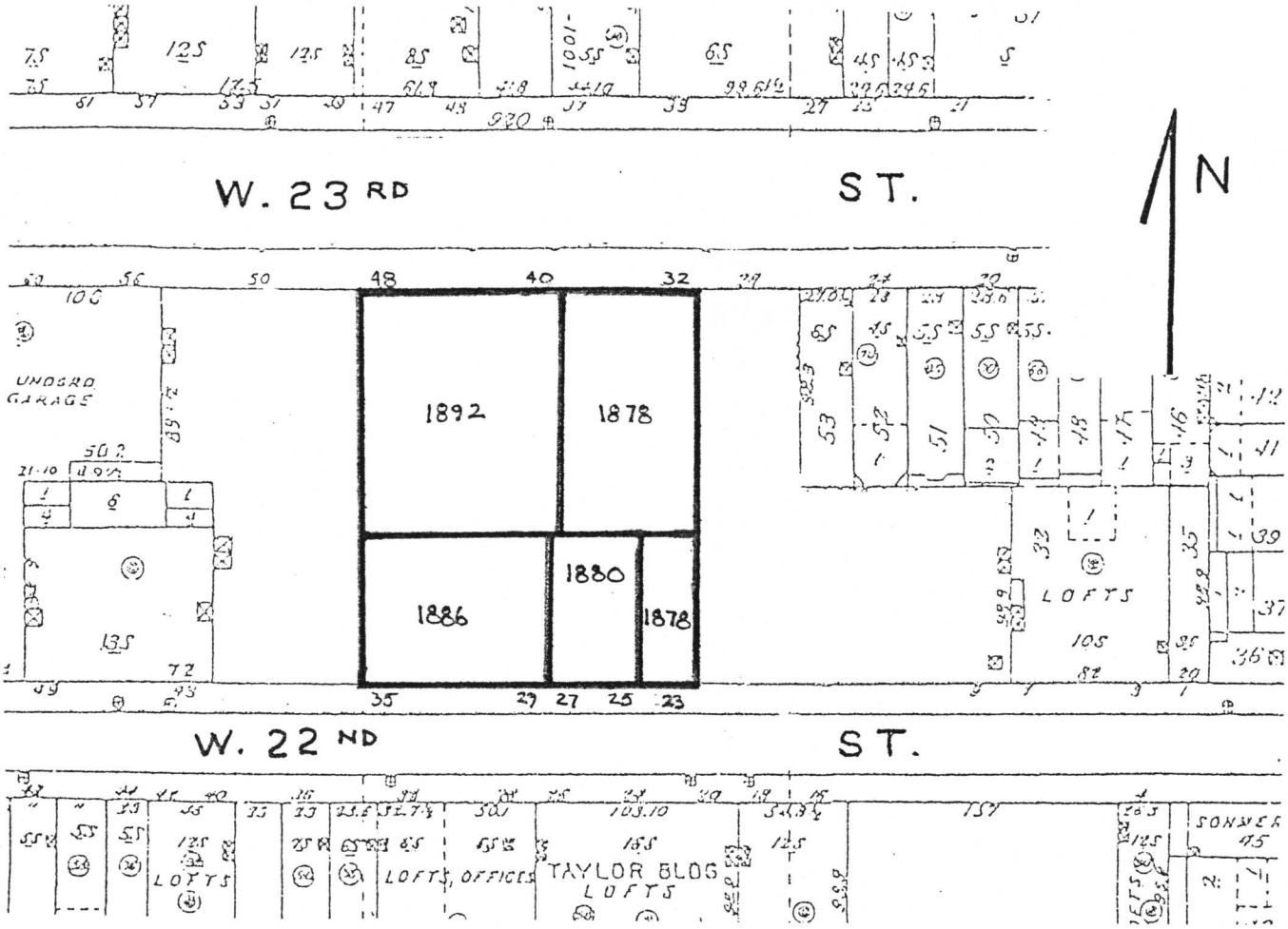
A large vacant lot is located at the western end of the block on the south side.

15-21 West 23rd Street (a.k.a. 200 Fifth Avenue)

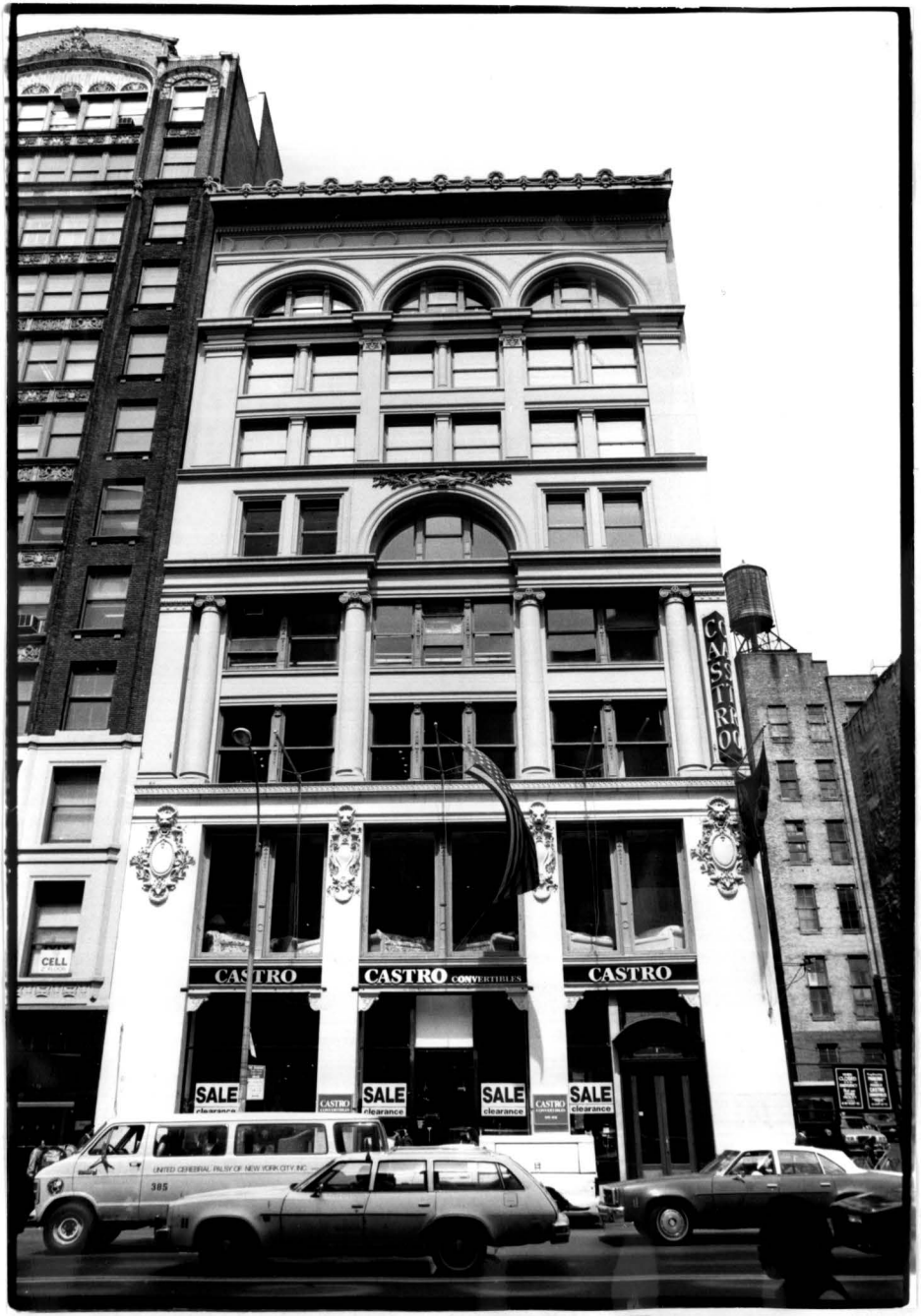
2-10 West 23rd Street (a.k.a. 186 Fifth Avenue)

22 West 23rd Street

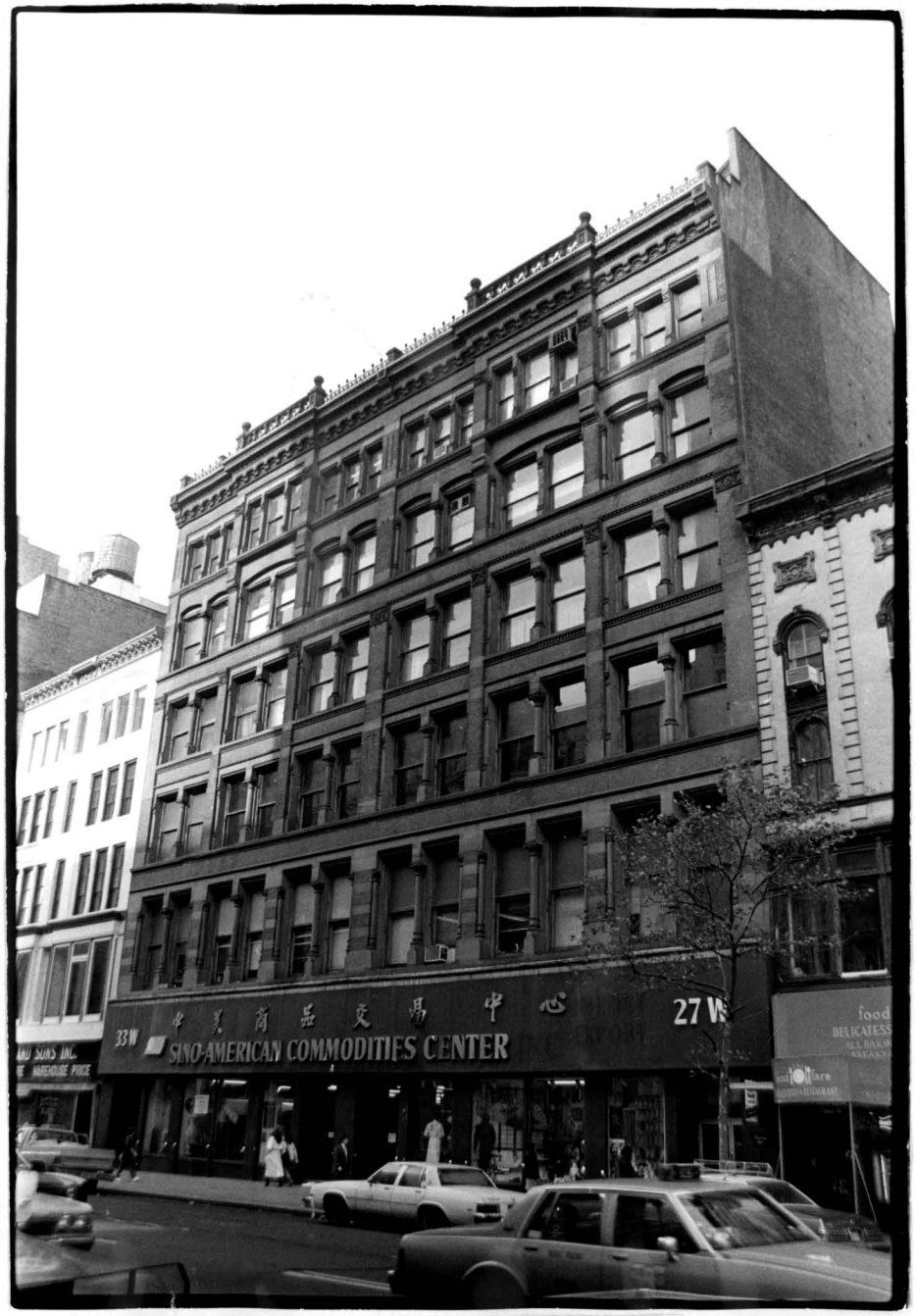
32-48 West 23rd Street
Stern Brothers Department Store



Chronology of Stern Brothers Store



43-47 West 23rd Street



27-33 West 23rd Street

71 West 23rd Street - Masonic Building

61-65 West 23rd Street

WEST 23RD STREET
Between Fifth Avenue and Sixth Avenue
North Side

19-21 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/31]

See listing under 200 Fifth Avenue

##########

23 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/29]

TYPE	STYLE
Converted Dwelling	Italianate/Late 19c comm.
ARCHITECT	ORIGINAL OWNER
Unknown	Dr. Stephen A. Main

DATE OF CONSTRUCTION: c.1860-62

DESCRIPTION

This four-story converted Italianate dwelling is twenty-four-and-one-half feet wide and located near the Fifth Avenue end of the block. The facade displays the following components: a recent metal-and-glass storefront at the first story; the remains of a historical storefront in a late nineteenth-century commercial style at the second story, a typical alteration within the district; the upper two stories with alterations of 1903; and an original cornice.

At the second story are four pivoting wood sash windows in a bowed arrangement. They are surmounted by a dentiled and modillioned metal cornice.

At each of the third and fourth stories are four one-over-one double-hung kalamein windows. The third story is surmounted by a dentiled cornice and continuous paneled spandrel. Above the fourth story detail has been removed. Both upper stories are framed by what remains of the original brick surface. An ornate bracketed metal cornice surmounts the facade.

HISTORY

This building was constructed as a four-story brownstone-fronted dwelling between 1860/61 and 1862 for Dr. Stephen A. Main. Two dentists conducted business here in 1874. Other tenants, typical of the district in its later development phase, were: G.E. Butler, antique bronzes and clocks; the European Fashion Journal; Walter & Stearns, decorator; W. Simon, furrier; M.E. Shepard, plaiter; and Scharles Brothers, toy importers.

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 216-1882 [Source: Alteration Application]
Among other changes, basement and first story lowered and converted for commercial use. Other stories to remain residential.
Architect -- Manly N. Cutter Owner -- Dr. Stephen A. Main

*1888: Alt 1123-1888 [Source: Alteration Application]
Front columns removed; wall at second story removed.
Architect -- Gilbert A. Schellenger Owner -- Dr. Stephen A. Main

*1903: Alt 1115-1903 [Source: Alteration Application]
Front above second story removed and replaced by surface with new windows in metal-covered wood frames.
Architect -- Clinton & Russell Owner -- J.M. Main
Builder -- Jacob & Young

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 435.
New York City, Tax Assessment Records, Ward 18, 1859-1862, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1905.

##########

25 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/28]

TYPE	STYLE
Altered Dwelling	Venetian Revival
ARCHITECT	ORIGINAL OWNER
Unknown	Dr. Ambler

DATE OF CONSTRUCTION: c.1860-62

DESCRIPTION

This four-story Venetian Revival altered dwelling, twenty-four-and-a-half feet wide and faced in brick (now stuccoed), is situated near the Fifth Avenue end of the block. A two-story storefront, a typical alteration within the district, was added for commercial use in the 1880s. The current first-story shopfront, constructed of metal and glass, is of recent date and is covered by awnings. The second story features the remains of the historic storefront. Framed within metal piers at the sides, five pivoting wood-framed windows stretch across the facade and are surmounted by transoms and a simple cornice.

The painted brick third and fourth stories retain the original domestic character and contain two-over-two round-headed double-hung wood sash windows with colonnettes supporting keyed arches. The narrow (western) bay, containing a single window per story, and the wide (eastern) bay, with paired windows, are defined by prominent stone quoining. The windows are enhanced by wood spandrels and arched hoods with bosses. Each bay also features a rectangular panel containing interlocked rings. A metal bracketed cornice surmounts the facade.

HISTORY

The four-story dwelling for Dr. Ambler, designed in an unusual Venetian Revival style, was begun in 1860 or 1861 and completed by 1862. A two-story shopfront was inserted in the 1880s--a typical alteration within the district. Tenants, who were characteristic of the district, included a fur remodeler, dressmaker, bootery, and corset merchant.

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 91-1882 [Source: Alteration Application]
Front walls on first story and basement removed and replaced by piers.
Architect -- Bart Walther Tenant -- George Cantrell

1887: Alt 1399-1887 [Source: Alteration Application]
One show window installed at second floor; cast-iron support above.
Architect -- George H. Griebel Owner -- Benjamin F. Watson
Builder -- John Banta

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 436.
New York City, Tax Assessment Records, Ward 18, 1860-1862, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1910.

##########

27-33 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/24]

TYPE
Store

STYLE
neo-Grec

ARCHITECT
William Schickel

OWNERS
Richard Arnold
Henrietta Constable

DATE OF CONSTRUCTION: 1880-81

SUMMARY

This six-story neo-Grec store building, characteristic of the middle development phase of the district, is located near the middle of the block on West 23rd Street. One hundred feet wide on West 23rd Street, it extends through the block to West 24th Street, where it is sixty-nine feet wide. Designed by William Schickel, it was built in 1880-81. On West 23rd Street the brick facade is trimmed in stone. The storefront at the first story is a recent addition. Above this the building remains intact including the one-over-one double-hung wood sash windows. On West 24th Street the brick facade has a decorative metal base, which contains recent storefronts, and many of its original double-hung windows.

HISTORY

Drygoods merchant Richard Arnold and Henrietta Constable, his sister and wife of his partner James, commissioned this building from William Schickel, an architect whose successful career was propelled by the many commissions these families gave him. Replacing at least five masonry buildings, the structure was erected in 1880-81. Among the first tenants, who were typical of the district, was The Knickerbocker Press of G.P. Putnam & Sons (founded in the 1840s,) which occupied the eastern half of the building. Other tenants included E.P. Dutton, publishers; Kate Field's Co-operative Store; silk, imported lace, shirtwaist, underware, and upholstery goods merchants. (For a view of the original first-story configuration on West 23rd Street, see Dodge, 36.)

ARCHITECTURE

WEST 23RD STREET FACADE

The first-story metal-and-glass storefront is a recent addition. The five stories above it are divided into six bays by piers: banded brick and brownstone on the second story, double-height pilasters with capitals on the third and fourth stories, and a variety of molded and etched brownstone piers on the fifth and sixth stories. On the second through fifth stories, each bay contains paired one-over-one double-hung wood sash windows separated by a colonnette and flanked by quarter colonnettes; on the fifth story they are set within segmentally arched openings. The sixth story is composed of three windows per bay, separated by molded piers. The elaborate cornice, above a band of consoles and wheels, is surmounted by cresting which meets balustrades at the second and fifth bays.

WEST 24TH STREET FACADE

The facade is divided into a three-bay eastern segment and a five-bay western segment, both flanked by pilasters on the ground story and simple brick piers on the second through sixth stories.

On the ground story, within the metal base, storefronts have been altered, but retain original pilasters between the window panes. At the middle bay of the western segment, the new paired doors are flanked by thin versions of the base's pilasters. The base is surmounted by a cornice with diminutive corbels.

On the upper stories, windows conform to three types: (1) second-story flat-topped openings have one-over-one double-hung wood sash windows; (2) third- through sixth-story segmentally arched openings have two-over-two double-hung wood sash windows; and (3) all end openings have multi-paned double-hung wood sash windows. A modillioned metal cornice surmounts the facade.

EASTERN ELEVATION
The eastern elevation is a plain brick wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1880-81: NB 340-1880 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Henry Irving Dodge, Forty Years on Twenty-Third Street (New York, 1923), 36.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 67.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, The Century Building Designation Report (New York, 1986), 2-6.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 437.
Phillips Elite Directory, 1882, 1904, 1905, 1913.
The Knickerbocker Press (New York, 1889).
Trow's Business Directory, 1897, 1906.

##########

35-37 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/1001-1005-- formerly lot 23]

TYPE
Store

STYLE
neo-Grec/Queen Anne

ARCHITECT
D. & J. Jardine

ORIGINAL OWNER
D. S. Hess & Company

BUILDER
Samuel Lowden

DATE OF CONSTRUCTION: 1880

DESCRIPTION

This five-story neo-Grec store, characteristic of the middle development phase of the district, is forty-five feet wide and located at the middle of the block. It is faced with stuccoed brick and features the remains of a metal storefront at the second story. The first-story metal-and-glass storefront, installed in the mid-twentieth century, has central doors flanked by large show windows; to the right is an entry to the upper stories. At the second story, recent wood-framed windows with fixed sash have been inserted beneath the historical metal palmetto leaf-embellished cornice--three windows in each of the side bays and one in the narrow central bay.

Window openings on the three upper stories, which repeat the pattern seen on the second story, are set within slightly recessed wall sections, and are flanked by incised piers. At the fifth story each end bay is grouped beneath a dentiled segmental arch. These windows have recent one-over-one double-hung metal sash with transoms on the third and fourth story and have fixed panes on the fifth story. Surmounting the facade is an acanthus-and-sunflower-encrusted galvanized iron cornice which bears the date "1879" at its center.

The western elevation is a stuccoed wall with two windows.

HISTORY

Prominent architects D. & J. Jardine designed this building for the furniture establishment of D.S. Hess & Company; it was erected in 1880. Tenants, who were characteristic of the district, included F.A.O. Schwartz (until 1909); Villeroy & Boch, china and glass; G.F. Vetters & Sons, furniture; Columbia Phonograph Company; and several other china and glass merchants. The storefront was modernized in 1953.

DEPARTMENT OF BUILDINGS INFORMATION

*1880: NB 6-1880 [Source: New Building Docket]

1953: BN 2535-1953 [Source: Building Notice Application]
Modernization of storefront.
Architect -- Wechsler & Schimenti
Owners -- Jack Spiegler & Harry Pilchman

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
A History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 685-89.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Moses King, King's Photographic Views of New York (Boston, 1895), 557.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 438.
Phillips Elite Directory, 1924.
Trow's Business Directory, 1880-81.

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39-41 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/20]

TYPE
Parking lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DATE OF CONSTRUCTION: 1966

DESCRIPTION

This irregularly-shaped lot, located in the middle of the block and extending through the block, is forty-two feet wide on West 23rd Street and nineteen feet wide on West 24th Street. It accommodates a parking lot. Along the sidewalk there is a metal gate. An attendant's booth stands at the southwest corner of the lot.

HISTORY

This site originally was three separate lots. Facing West 23rd Street were two three-story frame houses, which Henry Hilton replaced between 1879 and 1880 with a six-story cast-iron-fronted commercial building. Designed by Edward D. Harris in the neo-Grec style, it contained Deutsch & Company, furriers, tailors, and milliners. (See Schuyler, 562, for a photograph of the building at the turn of the century.) Facing West 24th Street was a three-story dwelling which was enlarged by architect Robert Maynicke to four stories in 1903-04. Having been converted for commercial uses, the structure accommodated the F.A.O. Schwarz toy store along with its six-story neighbor to the east. Both buildings were demolished in 1966 and replaced by a parking lot.

DEPARTMENT OF BUILDINGS INFORMATION

1966: Demo 189-1966 [Source: Demolition Application]
Six-story vacant factory demolished.

1966: Demo 224-1966 [Source: Demolition Application]
Four-story factory demolished.
Owner -- Thirty-nine West 23rd Street Corp.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Moses King, King's Photographic Views of New York (Boston, 1895), 559.
Landmarks Preservation Commission, Research Files.
New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets, Block 825, Lot 20. NB 592-1879. ALT 403-1903..
New York City, Tax Assessment Records, Ward 18, 1864, 1869, 1870, Municipal Archives and Records Center.
Montgomery Schuyler, "Henry Janeway Hardenbergh," Architectural Record 6 (Jan., 1897), 562.

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43-47 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/17]

TYPE	STYLE
Store	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Henry J. Hardenbergh	William C. Schermerhorn

DATE OF CONSTRUCTION: 1893-94

SUMMARY

This eight-story neo-Renaissance store building, located in the middle of the block, has a sixty-one foot wide facade on West 23rd Street and a fifty-seven foot wide facade on West 24th Street. The original section of the building was designed by Henry J. Hardenbergh and built in 1893-94. The central bay of the West 24th Street facade, also designed by Hardenbergh, was added in 1914-15. The main building entrance (except for the doors) and windows above the first story on West 23rd Street are original. The cast-iron storefronts on the West 24th Street facade appear to date from 1914-15.

HISTORY

William Colford Schermerhorn, a realty owner and chairman of trustees at Columbia University, commissioned noted architect H.J. Hardenbergh to design this structure. The original scheme (1892) had an L-shaped plan, with facades at 43-47 West 23rd Street and 28 West 24th Street. The wing at 24 West 24th Street, proposed in an amendment (1893), created a U-shaped building. Erected in 1893-94, replacing six masonry structures, the new edifice surrounded a four-story building at 26 West 24th Street. This was replaced by a rectangular addition, designed by Hardenbergh and built in 1914-15, which converted the U-shaped building into a nearly rectangular

one. Tenants, who were typical of the district, included firms which sold furniture, china, and glass. (See Kings (1895), 557, and Schuyler, 562, for views of the original condition of the West 23rd Street facade.)

ARCHITECTURE

WEST 23RD STREET FACADE
The three-bay limestone facade is given a tripartite organization with a base, midsection, and top.

The two-story limestone base is composed of four piers, which rest on granite plinths and are crowned with lions' heads bearing shields; these support a cornice with a Greek key motif. The eastern bay contains the original door enframement with raised curved pediment, pivoting wood-framed lower transom and fixed multi-paned upper transom with embellished surrounds. The remainder of the first story contains recent metal-and-glass storefronts. Foliate stone brackets support entablatures at each bay. Each second story bay contains original paired wood-framed pivoting windows separated by a paneled pilaster.

The three-story midsection is articulated within a Serlian motif. Above the second story, all windows have original one-over-one double-hung wood sash; grouped windows retain original paneled pilasters. Two-story engaged Ionic columns retain the three-bay division; at the end bays they support an entablature and frame paired windows, and in the center bay they support a round arch fitted with windows and frame three windows per story. The arch, embellished with cartouche keystone, is flanked by two windows per side.

The three-story top features a round-arched arcade resting on double-height piers. At the sixth and seventh stories, each bay has two windows. At the eighth story, each bay features a double-hung central window flanked by fixed panes which conform to the arch above. A cast-iron cornice with cresting surmounts the facade.

WEST 24TH STREET FACADE
The symmetrically arranged facade, faced in brick, terra cotta, and iron, is composed of slightly projecting end bays and a wider middle bay. Unless otherwise indicated, all windows have one-over-one double-hung wood sash. The two-story base features a cast-iron commercial front and brick-faced second story. On the first story fluted Ionic pilasters and strips with an interlaced motif create a tripartite storefront with decorative bulkheads, central doors, and continuous transoms, but service doors have been added to the end bays. The bays are separated by paneled pilasters with pendant-like capitals, which support an entablature containing embellished central panels. The heavily rusticated second story has two windows per end bay and three windows in the central bay.

The five-story midsection has each end bay edged with pilasters which are

bisected by terra-cotta satyrs' heads. On the third and fourth stories, the pilasters flank three windows per story and support a round arch which alternates brick and terra-cotta voussoirs. The arch encompasses three windows. On the sixth and seventh stories, pilasters again flank three windows per story. Each of the stories of the midsection has a central bay with five contiguous windows. All contiguous windows on the third through eighth stories are separated by embellished pilasters. On the sixth and seventh stories windows have recent one-over-one double-hung metal sash.

The top, or eighth, story repeats the number of windows from the arrangement below it and is surmounted by a metal cornice.

EASTERN ELEVATION
The eastern elevation is a plain brick wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1893-94: NB 619-1892 [Source: New Building Application]

*1914-15: Alt 1004-1914 [Source: Alteration Application]
Addition built at 26 West 24th Street to fill in open end of U-shaped building.
Architect -- Henry J. Hardenbergh
Owner -- William C. Schermerhorn (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Moses King, Notable New Yorkers of 1896-99 (New York, 1899), 354.
Moses King, King's Photographic Views of New York (Boston, 1895), 557.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 440.
Phillips Elite Directory, 1924.
Montgomery Schuyler, "Henry Janeway Hardenbergh," Architectural Record 6 (Jan., 1897), 562.

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49-51 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/12 in part -- formerly lot 15]

TYPE
Store and Loft

STYLE
Modern French

ARCHITECT
Schwartz & Gross

ORIGINAL OWNER
Nameloc Company

BUILDER
Nameloc Company

DATE OF CONSTRUCTION: 1911-12

DESCRIPTION

This twelve-story modern French store and loft building, characteristic of the later development phase of the district, is fifty-feet wide and located in the middle of the block. Its three-story limestone base has, at the first story, a recent metal-and-glass storefront flanked by a main entrance which has received a recent front of stone, metal, and glass and a service entrance which retains its granite base and vine-embellished chamfered arch with carved side piers and overpanels. At each of the second and third stories, a central bay of three pivoting wood sash windows with transoms is flanked by one-over-one double-hung wood sash windows.

On the nine-story brick shaft, each story has a central band of five one-over-one double-hung wood sash windows flanked on either end by a single window of similar type and material. The central bays are divided by spandrels with Sullivanesque terra-cotta panels. The twelfth story has terra-cotta arches with foliate motif over all the windows, a large flattened arch crowned by ornament encompassing the central bay, and a diaper-patterned parapet which rises in a shallow arch over the central bay.

The eastern elevation is a simple brick wall.

HISTORY

On this site stood the imposing three-and-a-half story, Second Empire style Schermerhorn Mansion. The new building, erected in 1912, was designed for the Nameloc Company by Schwartz & Gross, a firm known for their innovative apartment house layouts and commercial buildings. Two of the early tenants were Charles Iger, shirtwaists, and L. Bernardaud, china and glass, typical of the kinds of tenants within the district. [For a drawing of the exterior as originally conceived, see Real Estate Record & Guide, 88 (Aug. 12, 1911), 212.]

West 23rd Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 49-51 West 23rd Street

DEPARTMENT OF BUILDINGS INFORMATION

*1911-12: NB 313-1911 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Moses King, King's Photographic Views of New York (Boston, 1895), 557.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 441.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0472-D5.
Phillips Elite Directory, 1913.
Real Estate Record & Guide 88 (Aug. 12, 1911), 212.

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53-57 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/12 in part]

TYPE	STYLE
Store and Loft	Early 20c comm/neo-Gothic
ARCHITECT	ORIGINAL OWNER
William Harvey Birkmire	Nameloc Company

DATE OF CONSTRUCTION: 1916-17

SUMMARY

This twelve-story early twentieth-century commercial style store-and-loft building, characteristic of the later development phase of the district, extends through the block. Faced in terra cotta and brick, it has neo-Gothic details placed on virtually identical three-bay facades, seventy-five-feet wide, on West 23rd and 24th streets, near the Sixth Avenue end of the block. Erected on the site of the famous Eden Musee in 1916-17, the building was designed by steel construction specialist William Harvey Birkmire and housed tenants who were typical of the district.

HISTORY

During the 1870s, this site contained three masonry structures (one of which faced East 24th Street and contained a shirtwaist company,) a stable, and a vacant lot. In the early 1880s all but one of these was replaced by a two-and-a-half-story Northern Renaissance Revival style building, designed by Henry Fernbach and Theodore William Emile DeLemos, which for twenty-five years housed the nationally known Eden Musee. Organized by a group of Frenchmen and inspired by Mme. Tussaud's Wax Works in London, the museum featured remarkably lifelike wax figures arranged in dramatic scenes. It also served as a concert hall and variety house. This "emporium of fear, fun and frolic" was managed, for most of its existence, by the astute showman and operator, Rich Holaman. It is estimated that over thirteen million visitors passed through the exhibits.

The existing building was designed by William Henry Birkmire, an authority on steel construction who also wrote books on the subject. Financed by the Nameloc Company, the structure was erected in 1916-17 and replaced the two earlier structures. Among its tenants, who were characteristic of the district, were Morimura Brothers, china and glass merchants, and S. & W. Waist & Dress Company.

ARCHITECTURE

WEST 23RD STREET FACADE

The twelve-story facade is divided into three bays. Its three-story limestone base on granite plinths is composed of three, three-story openings, with curved corners, which contain two recent glass-and-metal shopfronts and a recent glass entry flanked by narrow display windows which are surmounted by original neo-Gothic details. Also original is the arcaded band which divides this story from the one above it. On the second and third stories, each bay has a fixed metal-framed central pane, above three small pivoting windows, flanked by one-over-one double-hung metal sash windows.

The nine-story shaft, clad in terra cotta, is articulated by piers which have decorative pinnacles. All windows have one-over-one double-hung metal sash. Each bay has a tripartite arrangement: a pair of central narrow windows is separated from the wider end windows by paneled mullions. Spandrels are recessed and the piers are molded; lintels and sills are distinguished by their slight projection. Each of the tenth through twelfth stories is surmounted by a spandrel of a different neo-Gothic motif.

WEST 24TH STREET FACADE

This facade duplicates its West 23rd Street counterpart in its overall design. Above the three-story base the piers and spandrels are faced in brick with terra-cotta detail. On the first story, two bays are bricked up (one has a door) and the third has metal infill with six service doors; the westernmost window on every floor is replaced by a ventilating panel.

WESTERN ELEVATION
The western elevation is a brick wall with terra-cotta returns.

REFERENCES

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Maxwell F. Marcuse, This Was New York! (New York, 1969), 319-21.
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Trow's Business Directory, 1906.

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61-65 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/9]

TYPE	STYLE
Store	Late 19th c. comm. palace
ARCHITECT	ORIGINAL OWNER
John Butler Snook	Martha M. Wysong & Company

DATE OF CONSTRUCTION: 1886,1894

DESCRIPTION

This seven-story cast-iron fronted store building, characteristic of the middle development phase of the district, is seventy-five-feet wide and located near the Sixth Avenue end of the block. Designed in accordance with the formula for the late nineteenth-century commercial palace, the facade is arranged into horizontal bands framed by coursed end piers and string courses. On the first story, three metal storefronts with large show windows have recently been inserted.

The second through fifth stories each feature nine one-over-one double-hung wood sash windows separated by engaged Composite columns. A modillioned cornice surmounts this section.

The two-story addition of 1894 uses two narrow windows per bay, instead of the one window per bay arrangement below. The one-over-one double-hung wood sash windows are separated by pilasters. The sixth-story windows are square-headed; the seventh-story windows are round-headed. A modillioned cornice, with projecting section over the central three bays, surmounts the facade.

The western elevation is a plain brick wall.

HISTORY

John B. Snook, a prominent New York architect whose long list of accomplishments included the Vanderbilt Mansions on Fifth Avenue, the old Grand Central Terminal, and many cast-iron buildings, designed this structure as two five-story separate buildings (61 and 63-65) for Martha M. Wysong & Company. These were erected in 1886, replacing the stone-fronted Wysong home. Two stories, designed by Herman P. Seyfert, were added by owner Louisa M. Pollack in 1894. The building's tenants, including Robert J. Horner's Furniture Store (later, Flint & Horner) and Villeroy & Boch (china), were characteristic of those in the district. Horner's store, painted white with the cornices and column capitals in contrasting dark paint, sported large striped awnings over the sidewalk. The storefronts were altered several times in the twentieth century.

DEPARTMENT OF BUILDINGS INFORMATION

*1886: NB 802-1886 [Source: New Building Docket]

*1894: Alt 686-1894 [Source: Alteration Docket]
Two stories added in style of existing stories.
Architect -- Herman P. Seyfert Owner -- Louisa M. Pollack

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
M. Christine Boyer, Manhattan Manners (New York, 1985), 98.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 69, 71.
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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 443.
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Ph.D. dissertation, Pennsylvania State University, 1974.

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67 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/8]

TYPE	STYLE
Taxpayer	None
ARCHITECT	ORIGINAL OWNER
G.G. and Reuben Miller	Trustees of the Masonic Hall & Asylum Fund

DATE OF CONSTRUCTION: 1974

DESCRIPTION

This one-story taxpayer is twenty-feet wide and situated near the Sixth Avenue end of the block. It features a combination of large show window and glass doors, all framed by a metal bulkhead and side piers. The facade is surmounted by a large metal-and-glass sign.

HISTORY

Between 1857 and 1858 an Italianate dwelling of four stories with a basement was erected on this lot. In 1859 it belonged to Edwin Snyder. Owner/occupant Dr. Charles K. Briddon had J.C. Cady & Company design a protruding bay for commercial use at the basement and first story; carried out in 1885, this alteration was typical for the district during that period. At the turn of the century, the building housed Benjamin Viau's corset business, a saloon, restaurant, and offices--typical tenants of the district. (See NYPL, Photographic Views ..., 0473, A4.) After several less dramatic alterations to the first story, the four upper stories were demolished in 1933. In 1972 the Grand Lodge of Free and Accepted Masons demolished the structure; the Masons then hired architects G.G. Miller and Reuben Miller to design the current one-story structure, which was erected in 1974.

DEPARTMENT OF BUILDINGS INFORMATION

1972: Demo 514-1972 [Source: Demolition Application]
One-story structure demolished.
Owner -- Grand Lodge of F & A Masons

*1974: NB 46-1974 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.

West 23rd Street Between Fifth Avenue and Sixth Avenue (North Side)
continuation of . . . No. 67 West 23rd Street

Landmarks Preservation Commission, Research Files.
New York City, Department of Buildings, Manhattan., Plans, Permits and Dockets, Block 825, Lot 8. ALT 1028-1885. ALT 649-1907. DEM 117-1933.
New York City, Tax Assessment Records, Ward 18, 1859, Municipal Archives and Records Center.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0473, A4.

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69 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/7]

TYPE	STYLE
Converted Dwelling	Early 20th c. commercial
ARCHITECT	ORIGINAL OWNER
Unknown/George Hoff, Jr.	Mr. Westervelt

DATE OF CONSTRUCTION: c.1849-51/1914

DESCRIPTION

This four-story converted dwelling, twenty-three-feet wide and situated near the Sixth Avenue end of the block, was given a brick facade in 1914, designed in an early twentieth-century commercial style. It has a first-story commercial front of recent vintage, arranged in two levels, red brick at the lower level, with two entrances (one with canopy) and a central window, and a white brick upper level, with three canopied windows and signs. Above, the building is faced in red brick and features a band of four double-hung metal sash windows per story. The windows on the second story are surmounted by fixed transoms. The parapet is faced in white brick.

The eastern elevation is a plain brick wall.

HISTORY

Erected sometime between 1849 and 1851 for Mr. Westervelt, this building was originally a stone-fronted Italianate style dwelling. N.F. Mildeberger hired architects D. & J. Jardine in 1885 to replace the front wall with piers and columns; at that time the building was a saloon and dwelling. Later it housed a ladies' tailor, manicurist, corset store, and the Coddington Luncheon--all businesses typical of the district. In 1914 Michael J. de Sabla had architect George Hoff, Jr. design a new flush front with metal details, including an iron cornice; a new window was added at the first story. Several unsympathetic alterations have occurred since the

changes in 1914.

DEPARTMENT OF BUILDINGS INFORMATION

1885-86: Alt 1792-1885 [Source: Alteration Application]
Front and rear walls replaced by piers and columns.
Architect -- D. & J. Jardine Owner -- N.F. Mildeberger

*1914: Alt 4288-1914 [Source: Alteration Application]
New flush front erected. New metal cornice and first-story window added.
Architect -- George Hoff, Jr. Owner -- Michael J. de Sabla
Tenant -- Gustave Zimmerman

*1926: Alt 134-1926 [Source: Alteration Application]
New front of steel, brick, and limestone built.
Owner -- 69 West 23rd Street Corp. Builder -- Maximilian Zipkes

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
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New York City, Tax Assessment Records, Ward 18, 1849, 1851, Municipal Archives and Records Center.
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Phillips Elite Directory, 1902, 1905, 1910.
Trow's Business Directory, 1906.

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71 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (North Side)
[Tax Map Block/Lot: 825/1 in part]

MASONIC BUILDING

TYPE	STYLE
Loft and Lodge Rooms	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Harry P. Knowles	Trustees of the Masonic Hall & Asylum Fund

DATE OF CONSTRUCTION: 1911-13

SUMMARY

This nineteen-story loft building, characteristic of the later development phase of the district, is located on the northeast corner of Sixth Avenue and West 23rd Street, at the western boundary of the historic district. It is faced in limestone, brick, and terra cotta. Designed by Harry P. Knowles for the Order of Freemasons, it also accommodates fraternal functions. Its considerable size, prominent site, and associations with a noteworthy organization whose presence here goes back over a century make the Masonic Building an important feature of the district.

HISTORY

The Order of Freemasons is a fraternal and philanthropic group whose members see themselves as the spiritual heirs of the craftsmen responsible for the architectural monuments of the ancient and medieval worlds. Built for the Trustees of the Masonic Hall and Asylum Fund, the existing structure was erected in 1911-13. Its architect, Harry P. Knowles, who became a Master Mason in 1896, was an active member of the fraternity; in addition, between 1899 and 1901 he worked as head-draftsman at the firm of N. LeBrun & Sons. Napoleon LeBrun was the architect for the Masonic Temple (see NYPL, Photographic Views ..., 0473-A1/A4,) a four-and-a-half-story granite building begun in 1870 in the Second Empire style, surmounted by a mansard roof and demolished to make way for the current loft/office building which was constructed for the purpose of generating income to support the organization's functions. (See LPC, "City Center 55th Street Theater/Formerly Mecca Temple Designation Report.") This building is connected (via a through-block pedestrian passage with shops and a restaurant) to the building on West 24th Street (built 1907-09) which houses the organization's ceremonial rooms.

ARCHITECTURE

WEST 23RD STREET FACADE
This seven-bay facade, 141 feet wide, is given a tripartite organization with a base, shaft, and crown.

The double-story limestone base is articulated by a colonnade of Doric pilasters which supports a dentiled and modillioned entablature. The easternmost bay features an arched entry with recent metal-and-glass doors and stone-and-glass transom (with canopy) surmounted by an original round-arched window opening with tripartite divisions; at this bay, the entablature is capped by a stone balustrade. Four of the remaining bays have original protruding metal storefronts with grilled bulkheads, large shop windows, and glass block transoms. Roll-down security gates, doors, and signs are recent additions. These are surmounted by original metal spandrels and pivoting windows in a tripartite arrangement with decorative panning and transoms.

The twelve-story shaft features two one-over-one double-hung metal sash windows per bay. The lowest, transitional, story is sheathed in limestone; the remaining stories are faced in reddish-brown brick laid in English bond. White headers at regular intervals create a pattern.

The five-story crown is divided into three bands. The lowest band, of three stories, is articulated with a terra-cotta arcade of segmental arches, with bundled laurel and raised keystones, which connect piers framing the tripartite window configuration. Many of these windows retain their three-over-three double-hung metal sash. Spandrels duplicate those above the storefronts. Above the arcade a string course supports a band of rectangular windows, arranged in groups of three, which are divided by embellished panels. A simple cornice, once surmounted this story; the remaining fascia is in turn capped by terra-cotta segmental arches, one per bay, holding a tripartite window arrangement. The windows are separated by smooth piers and surmounted by a balustrade.

SIXTH AVENUE FACADE
Above the first story, this five-bay facade, almost ninety-four feet wide, duplicates its counterpart on West 23rd Street. The northernmost bay contains four service doors with original transoms and a cornice with cresting. The remaining bays contain recent metal-and-glass storefronts.

REAR WALL
The rear elevation, faced in brick, is divided into two segments. The western part has double-hung sash windows. The eastern part, recessed, has two columns of trebled double-hung windows; a similar third column has been altered into a staircase which is faced in metal panels.

DEPARTMENT OF BUILDINGS INFORMATION

*1911-13: NB 26-1911 [Source: New Building Application]

REFERENCES

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Moses King, King's Handbook of New York City (Boston, 1893), 570-71.
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Landmarks Preservation Commission, Research Files.
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Phillips Elite Directory, 1913.
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WEST 23RD STREET
Between Fifth Avenue and Sixth Avenue
South Side

2-10 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/44]

See listing under 186 Fifth Avenue

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12 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/46]

TYPE	STYLE
Converted Dwelling	Second Empire Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Griffith Thomas	Benjamin Nathan

DATE OF CONSTRUCTION: 1859/1874

DESCRIPTION

This five-story converted dwelling was given its present Second Empire cast-iron facade during the first commercial development phase of the district. Thirty-four feet wide, it is located near the Fifth Avenue end of the block. The first two stories have been recently redone; only the entablature rising above the curved opening of the center bay survives at the second-story level. Above, the facade is divided into three bays, flanked by rusticated piers at the ends; a slightly projecting center pavilion is adorned with Corinthian pilasters. The flanking piers and pilasters support an entablature at each story. The facade is surmounted by a modillioned cornice carried on paired console brackets. A modillioned curved pediment rises over the center bay. All the window sash are recent replacements. A water tank is visible on the roof.

HISTORY

This building was originally constructed as a large private residence for Benjamin Nathan, a prominent Jewish banker and philanthropist. On July 29, 1870, Nathan was found murdered in his bedroom, before an open private safe. It was believed that a burglar had entered through a skylight. The murder was never satisfactorily solved. However, in 1874, Nathan's widow decided to convert the residence for use as a store and offices. Griffith Thomas undertook major alterations to building, making structural changes on the interior and adding the present cast-iron front, which underwent subsequent alterations at the first two stories to accommodate later commercial tenants. Among these were the Adams Express Company, which also occupied Nathan's stable through the block at 1 West 22nd Street, and Philipsborn, a prominent merchant of ladies' coats in the early twentieth century.

DEPARTMENT OF BUILDINGS INFORMATION

*1874-75: Alt 825-1874 [Source: Alteration Application]
New iron front built; rear wall rebuilt above second story; internal alterations to convert dwelling to stores and offices.
Architect -- Griffith Thomas Owner -- Mrs. Benjamin Nathan

1904: Alt 606-1904 [Source: Alteration Application]
New storefront added at first and second stories.
Architect -- Simeon B. Eisendrath Owner -- United States Trust Co.
Tenant -- M. Philipsborn

1908: Alt 789-1908 [Source: Alteration Application]
New marquee added above the first story.
Architect -- Simeon B. Eisendrafth
Owner -- United States Trust Co. Tenant -- M. Philipsborn

REFERENCES

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Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 422.
New York City, Tax Assessment Records, Ward 18, 1858,1859, Municipal Archives and Records Center.
New York Times, July. 30, 1870, p.1.
D.T. Valentine, Manual of the Corporation of the City of New York (1923) 13-8.

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14 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/47]

TYPE	STYLE
Converted Dwelling	-/Late 19th c. commercial
ARCHITECT	ORIGINAL OWNER
Unknown/George H. Budlong	George F. Jones

DATE OF CONSTRUCTION: c.1857/92

DESCRIPTION

This five-story converted dwelling is twenty-seven-and-one-half feet wide and located near the Fifth Avenue end of the block. It exhibits a recent metal-and-glass storefront with canopy at the first story and a cast-iron commercial front in a late ninteenth-century commercial style at the upper stories, dating from an 1892 alteration, a typical change within the district during that period.

Each of the second through fifth stories contains five wood-framed windows flanked by pilaster strips. On the second story there are pivoting wood sash windows, which are surmounted by multi-paned transoms, dating from an alteration in 1907. The third through fifth stories, which are flanked by paneled pilasters and separated by paneled spandrels, contain double-hung wood-framed sash windows. A cast-iron modillioned cornice surmounts the facade.

HISTORY

This building was originally constructed as a five-story brownstone-fronted dwelling between 1856 and 1857 for George F. Jones, father of Edith Wharton (1862-1937), who was born in this house. A noted writer, her novels and short stories ironically analyzed American society. Architect Henry J. Hardenbergh was commissioned to alter the lower two stories for commercial use and upper three stories for "gentlemen's apartments" in 1882. A cast-iron front was added by architect George H. Budlong for owners F.P. and H.E. Jones in 1892; the upper stories were converted from apartments to lofts. Alterations of 1907, designed by Henry C. Pelton for successful linen merchant James McCutcheon, lessee, consisted of a new storefront and new second-story windows, which are still extant. Other commerical tenants, who were characteristic of the district, included: the McCutcheon Store; A.F. Muller, riding habits; Renard, women's fashions; and Vogt & Dose, china.

West 23rd Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 14 West 23rd Street

DEPARTMENT OF BUILDINGS INFORMATION

1882: Alt 1478-1882 [Source: Alteration Application]
Front at first and second stories replaced; rear extended and roof raised.
Building converted for commercial use and "gentlemen's apartments."
Architect -- Henry J. Hardenbergh Owner -- George F. Jones (Estate of)

*1892: Alt 940-1892 [Source: Alteration Application]
Cast-iron front added; three upper stories converted from "French flats" to lofts.
Architect -- George H. Budlong Owners -- F.P. & H.E. Jones

1907: Alt 1946-1907 [Source: Alteration Application]
Storefront replaced; second-story windows replaced.
Architect -- Henry C. Pelton Owner -- Jones (Estate of)
Tenant -- James McCutcheon

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
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The Columbia Encyclopedia (New York, 1950), 2136.

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16 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/48]

TYPE	STYLE
Converted Dwelling	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown	R.C. Voorhees

DATE OF CONSTRUCTION: 1857/1913

DESCRIPTION

This five-story converted dwelling is twenty feet wide and located near the Fifth Avenue end of the block. At the first story it contains a storefront of metal, brick, and glass with roll-down security gate. The second-story is apparently the result of an early twentieth-century alteration, a typical change within the district, which features three pivoting wood sash windows, surmounted by multi-paned transoms and flanked by cast-iron pilaster strips. The central window has a curved head. Each of the third through fifth stucco-faced stories has a band of three one-over-one double-hung wood sash windows resting on a continuous sill. A rooftop projection is visible from the street. The cornice has been removed.

HISTORY

This building was originally constructed as a five-story brownstone-fronted dwelling for R.C. Voorhees between 1856 and 1858, as was its neighbor to the west, 18 West 23rd Street. In 1881 John Cavanagh commissioned architect A. Craig to convert it to commercial use by inserting a cast-iron front at the first and second stories, a typical alteration within the district. The storefront was altered several times in the early twentieth century. At the second story, the facade is almost identical to the second story of its neighbor at 14 West 23rd Street, which was altered in 1907. In 1913 William Pigueron was commissioned to alter the storefront and the window openings on the third through fifth stories. Tenants, who were characteristic of the district, included: Renard, women's fashions; Jaeger, wool sportswear; Louis Reinhardt, hats; Duval & Egan, dressmakers; and the American Art School.

DEPARTMENT OF BUILDINGS INFORMATION

1881: Alt 1344-1881 [Source: Alteration Application]
New cast-iron front erected at first and second stories; extension to rear.
Architect -- A. Craig Owner -- John L. Cavanagh

*1913: Alt 2458-1913 [Source: Alteration Application]
Storefront altered; window openings altered above second story.
Architect -- William G. Pigueron Owner -- Gould E. Redmond (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Landmarks Preservation Commission, Research Files.
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New York City, Tax Assessment Records, Ward 18, 1856, 1857, Municipal Archives and Records Center.
Phillips Elite Directory, 1874.
Trow's Business Directory, 1886, 1894.

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18 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/49]

TYPE	STYLE
Converted Dwelling	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Edward L. Middleton	R.C. Voorhees

DATE OF CONSTRUCTION: 1857/1924

DESCRIPTION

This five-story converted dwelling is twenty feet wide and located near the Fifth Avenue end of the block. Faced in metal and stucco, it exhibits a recent first-story storefront, a second-story commercial front dating from a 1902 alteration, a typical change within the district, and three office stories dating from a 1924 alteration.

The metal-and-glass storefront is shaded by recent canopies and is surmounted by two stone stylized triglyphs. The second-story metal front is framed between two end pilasters embellished with raised Renaissance motifs. Two pivoting wood sash windows with transoms, which are fronted by arched metal spandrels, flank a central metal-framed show window with transom and glazed returns. This story is surmounted by a hoodlike cornice covered in Mediterranean tile, presumably a product of the 1924 alteration. The upper three stories are also the product of the 1924 alteration. Each story contains a wide fixed central wood-framed window flanked by two one-over-one double-hung wood-framed windows, all with transoms. Spandrels are covered by scored stucco. The facade is surmounted

by a hoodlike cornice on brackets, also covered with Mediterranean tile, and a peaked stuccoed parapet.

HISTORY

This building was originally erected as a five-story brownstone-fronted dwelling for R.C. Voorhees between 1856 and 1858, as was its neighbor to the east, 16 West 23rd Street. Egbert Guernsey, a physician, commissioned D. & J. Jardine to alter the front and rear walls, presumably to convert the building to commercial use, in 1883. In 1902, Butterick Publishing Company, owner and occupant, commissioned Horgan & Slattery to replace the storefront and erect a new wall above it, among other changes. Other tenants, who were characteristic of the district, included: Renard Hat Works; Ovington Brothers, china and glass; a milliner, hairdresser, and two corset parlors. In 1924 Joseph M. Crucet hired Edward L. Middleton to design a new storefront and to reorganize the facade above the second story to the arrangement which survives.

DEPARTMENT OF BUILDINGS INFORMATION

1883: Alt 180-1883 [Source: Alteration Docket]
Front and rear walls replaced.
Architect -- D. & J. Jardine Owner -- Egbert Guernsey

*1902: Alt 1624-1902 [Source: Alteration Docket]
New storefront; new front wall built above first story.
Architect -- Horgan & Slattery Owner -- Butterick Publishing Company

*1924: Alt 488-1924 [Source: Alteration Docket]
New storefront; front above third story replaced.
Architect -- Edward L. Middleton Owner -- Joseph M. Crucet

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 425.
New York City, Tax Assessment Records, Ward 18, 1856-58, Municipal Archives and Records Center.

Phillips Elite Directory, 1874/82, 1904/05/10.

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20 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/50]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	Daniel LeRoy

DATE OF CONSTRUCTION: c. 1854

DESCRIPTION

This five-story Italianate altered dwelling, characteristic of the first development phase of the district, is located in the middle of the bolck. Characteristic of the middle development phase of the district, it was altered for commercial use at the first and second stories in 1881. Twenty-eight and a half feet wide, it is faced in brownstone ashlar above the two-story commercial shopfront of a recent date. Three bays wide, the windows all have one-over-one double-hung wood-framed sash. At the third story the windows have stone enframements with projecting hoods with stylized keystones. The fourth story is similar to the third, except that the windows also have bracketed sills. The fifth story windows are shorter than those in the third and fourth stories. The window enframements are treated similarly to those on the lower stories, except that the projecting hoods are more simplified and have no keystones. The metal cornice has large console brackets and is in good condition.

HISTORY

Built about 1853-54 as a four-story dwelling with basement on property owned by Christopher Milderberger, the building was first owned by Daniel LeRoy. The front wall at the basement and first story were replaced with a shopfront in 1881. Early tenants were characteristic of the district and included: Hearn & Hyman, ladies' clothing, around 1904-06; and a china and glass merchant, around 1924.

DEPARTMENT OF BUILDINGS INFORMATION

1881: Alt 1380-1881 [Source: Alteration Application]
Basement and first story front wall removed and replaced with a a shopfront with upper floors supported on girders.
Architect -- Charles W. Clinton Owner -- Daniel LeRoy

1969: Alt 1795-1969 [Source: Alteration Docket]
New shopfront installed.
Architect -- John Heller Owner -- J.P Marenco
Engineer -- Matthew Segall

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 426.
New York City, Tax Assessment Records, Ward 18, 1851-54, Municipal Archives and Records Center.

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22 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/51]

TYPE	STYLE
Converted Dwelling	Beaux-Arts Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Robert Maynicke	J. Foulke

DATE OF CONSTRUCTION: 1854/1898

DESCRIPTION

This five-story Beaux-Arts Commercial style store and loft building, originally a dwelling given a new front in 1898, in an alteration characteristic of the later development phase of the district, is located in the middle of the block. Twenty-eight feet wide, it is faced in cast iron above the recent glass and metal shopfront. The second story has five single-pane wood-framed pivoting windows with cast-iron colonnettes as mullions, framed by an elaborately detailed molding, and surmounted by a narrow cornice with a frieze filled with garlands and wreaths. Two-story Ionic pilasters flank the window bands of the third and fourth stories, and support a paneled frieze with a central escutcheon. The five one-over-one wood-framed double-hung windows in both the third and fourth stories have small pilasters as mullions. A paneled spandrel separates the two stories. The fifth story has a five-bay arcade with windows fitted to the arched openings and escutcheons at the end piers. A modillioned cornice completes the building.

HISTORY

This building was constructed about 1854 as a four-story brownstone-fronted dwelling with a basement, for owner J. Foulke. The lot was part of the large Christopher Milderberger property. In 1876, the building roof was raised approximately four inches, probably in conjunction with the initial conversion of the building for commercial purposes. In 1898, the building was completely converted for commercial use with the addition of the current cast-iron facade, to a design by the prolific Ladies' Mile architect, Robert Maynicke. Early commercial tenants were characteristic of the district and included: a restaurant, about 1882; the Quill Club, a club concerned with discussion of religious, moral, and philosophical issues, from about 1890-1893; Dempsey & Carroll, novelties, about 1905; and Freud's Corsets, about 1906-10.

DEPARTMENT OF BUILDINGS INFORMATION

1876: Alt 659-1876 [Source: Alteration Docket]
Building raised four inches in the front and five inches in the rear.
Architect -- Henry Dudley Owner -- S.W. Phoenix

West 23rd Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 22 West 23rd Street

*1898: Alt 1526-1898 [Source: Alteration Docket]
Front wall replaced with cast-iron facade. Rear of building extended.
Architect -- Robert Maynicke Owner -- Phillips Phoenix

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Moses King, King's Handbook of New York City (Boston, 1893), 552.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 427.
New York City, Tax Assessment Records, Ward 18, 1851-1854, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1905, 1910.

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24 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/52]

TYPE	STYLE
Altered Dwelling	Italianate
ARCHITECT	ORIGINAL OWNER
Unknown	C.A. Baudoine

DATE OF CONSTRUCTION: c. 1854

DESCRIPTION

This four-story Italianate altered dwelling, located in the middle of the block, has an 1898 first and second-story storefront, an alteration in character with the later development phase of the district. Twenty-eight feet wide, it is faced in painted ashlar above the second story. An early modillioned cornice with lion's heads and floral decoration surmounts a glass and metal shopfront of a recent date. The tall second story has a show window flanked by exotic slender columns, decorated with acanthus leaves, and a diaper pattern below an urn-like element. A small cornice over the second story has a foliated frieze and a large central escutcheon. The upper stories retain the characteristics of domestic architecture. The third story has three one-over-one wood-framed double-hung windows with

exterior storm windows. The windows have stone surrounds with raised molding and projecting sills and hoods with stylized keystones. The fourth-story windows are treated similarly, except the sills are bracketed and the hoods have no keystones. The building terminates in a bracketed metal cornice.

HISTORY

This building was constructed about 1854 as a four-story dwelling with a basement for C.A. Baudoine; the lot previously belonged to Christopher Milderberger, who owned much property in this northern section of the district. In 1889, the building's front at the first and second stories was removed and replaced with a new cast-iron facade for commercial purposes. Early commercial tenants were characteristic of the district and included: Charles Brothers, toys, around 1882; S. Koch & Sons, hats, around 1897-1905; Knickerbocker Hats, around 1910; and a china and glass merchant, around 1924.

DEPARTMENT OF BUILDINGS INFORMATION

*1889: Alt 462-1889 [Source: Alteration Application]
First and second stories replaced with cast-iron facade.
Architect -- J.E. Terhune Owner -- J.E. Baudoine

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 428.
New York City, Tax Assessment Records, Ward 18, 1851-1854, Municipal Archives and Records Center.
Phillips Elite Directory, 1874, 1882, 1913, 1924.
Trow's Business Directory, 1897.

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26 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/53]

TYPE	STYLE
Converted Dwelling	Early 20th c. Commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Harry Hurwitz	William P. Earle

DATE OF CONSTRUCTION: 1853/1919

DESCRIPTION

This six-story converted dwelling is twenty-seven feet wide and located near the Fifth Avenue end of the block. The terra-cotta-clad facade is the result of a 1919 alteration, which included the addition of the top story. The two-story base, composed of paneled side piers and a recently covered paneled spandrel, frames a recent two-story storefront with canopy, sign board, and three fixed metal-framed windows above. The remaining stories contain various arrangements of fixed and pivoting aluminum-framed replacement windows. The crenellated parapet has Tudor Revival style details.

HISTORY

This building was originally erected as a four-story dwelling for William P. Earle; under construction in 1853, it was completed by 1854. By 1885 it had a cast-iron facade. The storefront was altered several times during the late nineteenth and early twentieth centuries. The Daby Company hired architect Harry Hurwitz to erect a new terra-cotta facade, an additional story, and a rear extension in 1919. Tenants, who were characteristic of the district, included: Venetian Iron Work, James M. Shaw, pottery, glass, and china; Theodore Haviland, china; Madam Mays, beauty treatments; MacDonald-Heyward Company, diamonds, Masonic goods, and watches; Hulbert Brothers, saddles and bicycles; and a corset company.

DEPARTMENT OF BUILDINGS INFORMATION

*1919: Alt 2949-1919 [Source: Alteration Application]
New terra-cotta facade installed; new top story; new rear addition.
Architect -- Harry Hurwitz Owner -- Daby Company, Inc.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.

Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 429.
New York City, Tax Assessment Records, Ward 18, 1851, 1853, 1854, Municipal Archives and Records Center.
Phillips Elite Directory, 1882, 1904.

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28-30 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/28 in part]

STERN BROTHERS ANNEX

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Maynicke & Franke	Isaac, Louis & Benj. Stern

DATE OF CONSTRUCTION: 1910-11

SUMMARY

This twelve-story neo-Renaissance style L-shaped store and loft building, characteristic of the later development phase of the district, is located in the middle of the block and extends through the block to West 22nd Street. It is fifty feet wide on West 23rd Street and 160 feet wide on West 22nd Street. The major West 23rd Street facade with its giant Ionic colonnade is completly faced in limestone, and the West 22nd Street facade is brick above a three-story limestone base. Built in 1910-11 for Isaac, Benjamin and Louis Stern as an annex to the Stern Brothers store, this store and loft building was designed by Maynicke & Franke, an architectural firm well represented in this district. The handsome detailing and strikin articulation of the base give the building distinction as a striking counterpart to the adjacent Stern Brothers store.

HISTORY

Built in 1910-11 as the Annex to the Stern Brothers Store, to the west on West 23rd and West 22nd Streets, this store and loft building was designed by the firm of Maynicke & Franke, responsible for the designs of many of the loft buildings in the district. The building replaced the brick building of J.S. Conover & Co., at 28-30 West 23rd and 17-19 West 22nd Streets, and four brownstone-fronted buildings on West 22nd Street.

ARCHITECTURE

WEST 23RD STREET FACADE
The 23rd Street facade is given a tripartite organization with a two-story base, a transitional third story, a seven-story midsection, and a two-story top. The cornice over the two-story storefront base is supported on two giant fluted Ionic columns flanked by pilasters. The first-story storefront and entrances are recent replacements, as are the second-story windows. The third story has five replacement windows flanked by stone piers and mullions under a modillioned balcony carried on large brackets flanking the two end bays. Above the third story the facade is painted. The fourth through the tenth stories have five one-over-one double-hung wood-framed windows separated into three bays by piers flanking the two end windows. Over the tenth story is a shallow cornice with egg and dart molding, supported by brackets at the piers. The eleventh and twelfth stories have attached columns flanking the end bays; the center bay is treated as a two-story segmental arch with windows fitted to the curve, under a segmentally-arched pedimented cornice.

WEST 22ND STREET FACADE
The format of five bays flanked by narrow one-bay pavilions which characterizes this facade at 9-19 West 22nd Street is established in the first story. The three-story limestone base has two-story segmentally-arched window units in the center bays with paneled spandrels and stylized keystones. The entrance in the western pavilion has decorated cast-iron framed transoms and side lights with a recent door. The eastern service entrance is similar and mostly original. There is a recent entrance in the center bay. The second and third stories of the end pavilions each have two square-headed windows. At the third story the center bays have three windows each. The windows of the base are all aluminum replacements; the windows in the upper stories have one-over-one double-hung wood sash. The fourth through the ninth stories have brick piers between the bays. There are two windows in each of the pavilions and three windows to a bay, all with brick mullions. A beltcourse follows the contours of the facade above and below the tenth story. At the twelfth story the bays terminate in segmental arches with keystones and escutcheons on the piers. A dentiled metal cornice caps the building.

EASTERN ELEVATION
This red brick wall is visible from West 23rd Street. It has randomly placed metal-framed windows and no applied architectural detail.

WESTERN ELEVATION
This red brick wall has a few randomly placed metal-framed windows and no applied architectural detail. It is visible from West 23rd Street over the roof of the adjacent Stern Brothers store building.

REAR WALL
This wide red brick wall is visible from West 23rd Street. Six bays of three-over-three steel-framed windows appear in the center bay. A fire escape runs up the eastern bay and is surmounted by a water tower on the roof. Near the western end is a projecting bay with small windows at each story. In the western end bay is another fire escape surmounted by a water tower on the roof.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: NB 250-1910 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 418.
"Stern Bros. Store Annex," Real Estate Record & Guide, Mar. 11, 1911, 447.

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32-46 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/28 in part]

STERN BROTHERS STORE

TYPE
Store

STYLE
Commercial Palace

ARCHITECTS
Henry Fernbach
Hugo Kafka
William Schickel & Co.

OWNER
Stern Brothers

DATE OF CONSTRUCTION: 1878-92

SUMMARY

The Stern Brothers store building, characteristic of the middle development phase of the district, is located in the middle of the block and extends through the block to West 22nd Street. Its handsomely-detailed main facade, facing West 23rd Street, is six stories in height, approximately 175 feet wide, and is of cast iron. The secondary facade, facing West 22nd Street, is four stories in height, also approximately 175 feet wide, and is faced in brick with a stone trim above a cast-iron base. Built for the Stern Brothers store, in five stages, between 1878 and 1892, the facades, by three different architects, present a unified design on each street. As one of the major department store buildings in the district, it makes a significant architectural and historical contribution to the district.

Despite replacement windows above the second story and an early rooftop greenhouse addition above the east wing on West 23rd Street, the building is quite intact. During a recent renovation of the building, replicas of gas lamps and simulated bluestone paving have been installed on West 23rd Street.

HISTORY

Previously located on Sixth Avenue, Stern Brothers, a fine dry goods store, relocated in 1878 to a new cast-iron fronted building at number 32-36 West 23rd Street, designed by Henry Fernbach. The Stern brothers, Louis, Isaac, Bernard, and Benjamin, ran the business with three sisters. The store was known for the quality of its service. An addition was immediately constructed to the rear at 23 West 22nd Street, also designed by Fernbach. The more straightforward articulation of the rear brick facade above a cast-iron base contrasted with the ornate Renaissance-inspired detailing of the cast-iron entrance facade. Another rear addition by Fernbach followed in 1880. In 1886, a 100 foot-wide extension, designed by Hugo Kafka in accordance with Fernbach's scheme, was added to West 22nd Street. William Schickel & Co. designed the 1892 addition at 38-46 West 23rd Street. Schickel reinterpreted the arched entrance from Fernbach's West 23rd Street facade for the central pavilion in the new addition. Schickel then altered the 1878 building, added a sixth story, and copied it to form wings flanking the central pavilion. An extra story was also added

to the whole West 22nd Street facade at that time. The ironwork is from the Cornell Iron Works.

The building has been recently renovated and is currently the headquarters of Hasbro toys. Stern Brothers commissioned the store and loft building at 28-30 West 23rd Street, to serve as an annex to the main store.

ARCHITECTURE

WEST 23RD STREET FACADE
The West 23rd Street facade has a slightly projecting seven-story center pavilion with an arched two-story entrance, flanked by similar six-story three-bay wings. In the wings, at the first story, four cast-iron pilasters separate three pairs of early show windows under transoms, with decorated cast-iron surrounds and colonnettes as mullions. The western end bay has a copper and glass marquise over a recent entrance; the eastern end bay holds a service entrance. Cornices separate the stories in each wing and pilasters create three bay divisions which are continued up to the roof-line. In each wing, at the second story, is an arcade of seven arched windows; the third story has square-headed windows, flanked by pilasters; the fourth story has segmentally-arched windows. The fifth story has two paired arched windows in the end bays of the western wing with single segmental windows in the center bay. The eastern wing is partially altered by a two-story glass and steel greenhouse, but two pairs of arched windows remain in the western bay. The western wing has an arcaded sixth story over a modillioned cornice.

The central pavilion has two two-story pilasters supporting the cornice over the arched entrance. Two attached columns flank the recent glass doors and support a frieze surmounted by the arched transom. The second story has square-headed windows flanking the arch, creating three bays under the escutcheon-adorned cornice. The third story has square-headed windows in the end bays flanked by pilasters with raised decoration on the shafts. The center bay holds a tripartite window with attached columns separating the units. The fourth and fifth stories are treated as an arcade with two-story pilasters and decorated spandrels between the stories. Over the fifth story is a modillioned cornice with a garlanded frieze. The sixth story has a Palladian window in the center bay and square-headed windows in the end bays, under bull's eye windows. A paneled replacement parapet surmounts the center pavilion.

WEST 22ND STREET FACADE
This facade has an eight-bay cast-iron first story, surmounted by a dentiled cornice. Pilasters separate the bays, and slender piers further divide the bays into three sections. Above the first story, the facade is of red brick and has aluminum replacement windows. The second through the fourth stories are identical and have a continuous limestone bandcourse at

impost level that also follows the contours of the sixteen segmentally-arched windows. A corbelled brick beltcourse separates the fourth and fifth stories. The fifth story has paired arched windows in each bay, and has a bandcourse similar to those on the lower stories. A bracketed galvanized-iron cornice caps the facade.

DEPARTMENT OF BUILDINGS INFORMATION

*1878: NB 399-1878 [Source: New Building Application]

*1878: Alt 643-1878 [Source: Alteration Application]
A twenty-five foot extension built at the rear of Stern Brothers facing West 22nd Street.
Architect -- Henry Fernbach Owner -- Stern Brothers
Builder -- Lyons & Bunn

*1880: Alt 815-1880 [Source: Alteration Application]
Sixty-five foot extension built to rear of Stern Brothers facing West 22nd Street.
Architect -- Henry Fernbach Owner -- Stern Brothers

*1886: Alt 776-1886 [Source: Alteration Application]
One hundred-foot wide extension to Stern Brothers added to rear, facing West 22nd Street.
Architect -- Hugo Kafka Owner -- Stern Brothers

*1892: Alt 466-1892 [Source: Alteration Application]
One hundred and nine-foot extension added, facing West 23rd Street.
Architect -- William Schickel & Co. Owner -- Stern Brothers

*1914-15: Alt 4139-1914 [Source: Alteration Application]
Removal of upper two stories northeast corner of building and glass and iron greenhouse installed.
Architect -- Starrett & Van Vleck Owner -- Isaac Stern (Estate of)

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Henry Irving Dodge, Forty Years on Twenty-Third Street (New York, 1923), 29, 39.
Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York, 1974), 118-119.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, End of the Road for Ladies Mile (New York, 1986), 57.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 418.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 472-C3,C4.
"Stern Brothers," Leslie's Weekly 39 (Apr. 20, 1893), 258-259.

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48-54 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/15-- formerly lot 65]

See listing under 37-49 West 22nd Street

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56-62 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/11]

TYPE
Parking Lot

STYLE
Does Not Apply

ARCHITECT
Does Not Apply

DESCRIPTION

This paved through-the-block parking lot is located near the Sixth Avenue end of the block. One hundred feet wide on West 23rd Street and twenty-five feet wide on West 22nd Street, there is a low masonry wall of recent date at West 23rd Street. Contained in the northwest corner of the lot is a metal and glass attendant's booth and the entrance to the underground parking lot, also located at this address.

West 23rd Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 56-62 West 23rd Street

HISTORY

On this site originally stood three brownstone-fronted dwellings on West 23rd Street and one on West 22nd Street. Number 58 West 23rd Street at one time belonged to William Jennings Demorest, an early and noted real estate developer in this district. Numbers 60 and 62 West 23rd Street were taken over by the firm of Best & Co., a specialist in children's clothing, in 1882 and adapted for use as stores. These buildings were demolished in 1972 to create this parking lot.

DEPARTMENT OF BUILDINGS INFORMATION

*1972: Demo 316-1972 [Source: Demolition Docket]
Demolish 51 West 22nd Street.
Contractor -- Pearlman

*1972: Demo 314-1972 [Source: Demolition Docket]
Demolish 56 and 58 West 23rd Street; described as one six-story building.
Owner -- 50 West 23 Associates
Contractor -- Associated Wreckers, Inc.

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
M. Christine Boyer, Manhattan Manners (New York, 1985), 98,101-09.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Moses King, King's Handbook of New York City (Boston, 1893), 856.
Landmarks Preservation Commission, Research Files.

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64-74 WEST 23RD STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 824/1]

See listing under 696-712 Sixth Avenue

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WEST 23RD STREET
Between Sixth Avenue and Seventh Avenue
South Side

110-114 WEST 23RD STREET between Sixth Avenue and Seventh Avenue (South Side)
[Tax Map Block/Lot: 798/41]

See listing under 695-707 Sixth Avenue

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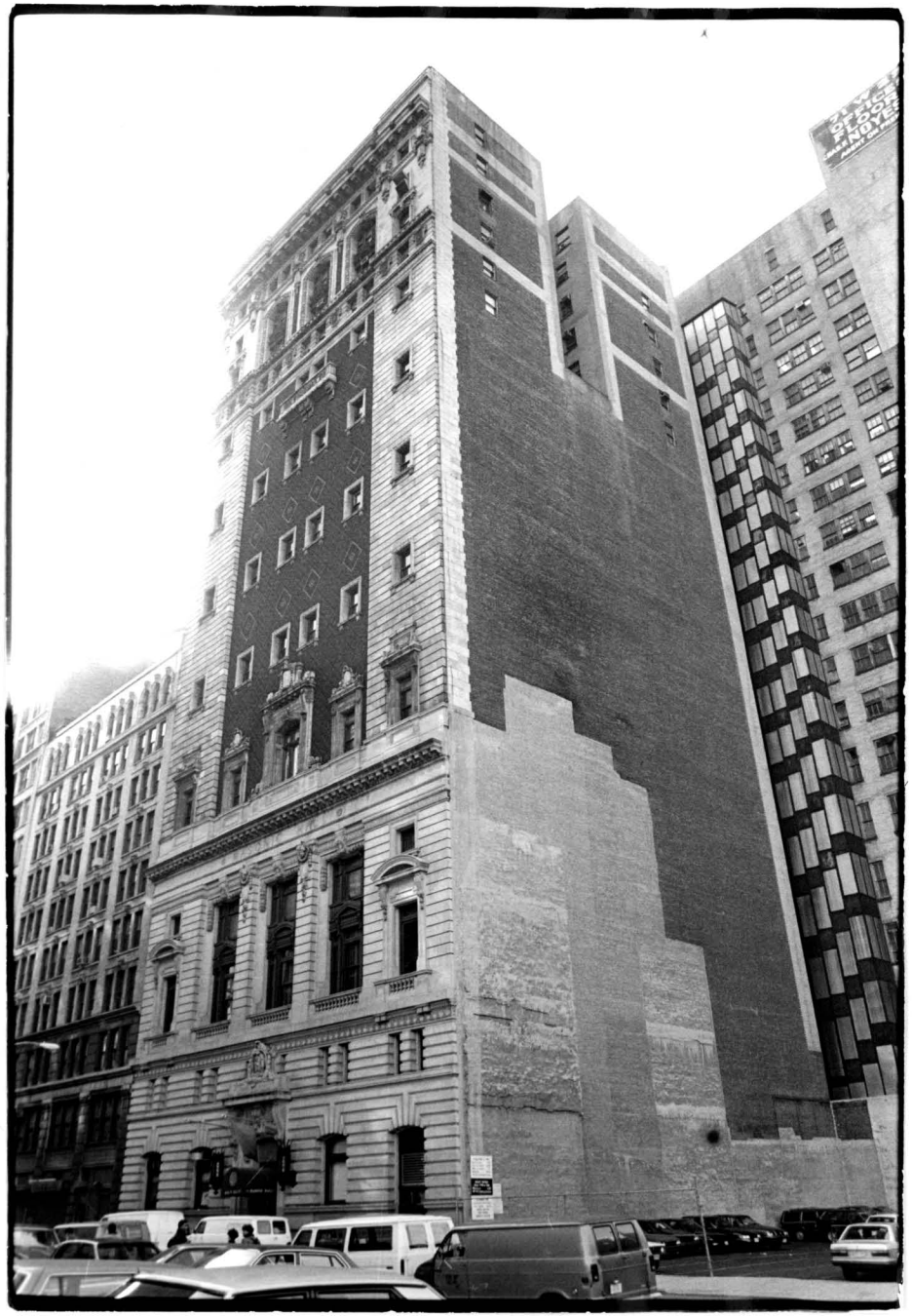
WEST 24TH STREET
Between Fifth Avenue and Sixth Avenue

The south side of the block of West 24th Street between Fifth and Sixth Avenues forms the northern boundary of the historic district. Many of the buildings extend through the block from West 23rd Street. The block is dominated by store and loft buildings, ranging in height from six to twelve stories and generally sixty to seventy-five feet wide. The buildings share certain characteristics that help unify the block; among them are: a common building line, facade designs based on neo-Renaissance styles, organization of the facades into three major divisions consisting of a base, a large midsection arranged in bays, and a top (capital), uniform materials -- brick, stone, and terra cotta, and classically-inspired ornament, generally concentrated at the base and top.

The early residential development of the area in the 1850s is recalled by the five-story residence at number 22, later altered for commercial use with the elimination of the basement and the insertion of a two-story shopfront. Number 6 is a reminder of when the area around Madison Square was the city's entertainment district. This mid-19th century stable structure was converted in 1879 for use as offices and dressing rooms for the adjacent Madison Square Theater, then altered again in 1909 to a restaurant and apartments. The Masonic Temple (H. P. Knowles, 1907-09) at the western end of the block is a replacement for Napoleon LeBrun's Masonic Temple of 1870.

The store and loft buildings constructed in the early years of the twentieth century which dominate this block are characteristic of the later development phase of this district. The facade organization reflects the original use of these buildings: wholesale stores at the first, and sometimes second, stories, and loft space for wholesale and manufacturing purposes above. Tenants were generally businesses specializing in the manufacture and sale of clothing and related accessories. While the first stories have seen the greatest amount of change, examples of original storefront configurations or elements survive at numbers 8-12, 24-28, 30-32, 36-42, and on the West 24th Street facade of 200 Fifth Avenue. The latter building also has a handsome wrought-iron gate leading into the interior court of the building.

6 West 24th Street



46-54 West 24th Street

WEST 24TH STREET
Between Fifth Avenue and Sixth Avenue
South Side

2-4 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/31]

See listing under 200 Fifth Avenue

##########

6 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/52]

TYPE	STYLE
Converted stable	--/Craftsman
ARCHITECT	ORIGINAL OWNER
Unknown/Maynicke & Franke	Phillips Phoenix {?}

DATE OF CONSTRUCTION: c.1860/1909

DESCRIPTION

This much-altered, twenty-four foot wide, converted stable, now in the Craftsman style, is located near the Broadway end of the block. Painted brick piers with recessed panels and gabled pinnacles flank the facade. Each contains a lion's head boss, which was originally the point to which a canopy cable was attached. The recent wood storefront, with canopy and roll-down security gate, spans the width of the building at the first story. At each of the second and third stories there are three pairs of multi-paned wood casement windows, surmounted by wood spandrels with recessed panels. A hoodlike cornice, with exposed joist ends, resting on two large side brackets, surmounts the facade.

HISTORY

A stable was erected on this site between 1859 and 1861. The two-story structure was owned by Phillips Phoenix as early as 1861. In 1879 he hired architects Kimball & Wisedell to add a third story to the building, which was to be used as offices and dressing rooms for the adjacent Madison Square Theatre. The following year the architects designed a new facade. The publishing firm of G.P. Putnam & Sons was a tenant in 1882. In 1909 Mr. Phoenix again rebuilt the facade and altered the third story according to the designs of Maynicke & Franke; at that time the building was converted into the William H. Lubold restaurant and a third-story apartment.

West 24th Street Between Fifth Avenue and Sixth Avenue (South Side)
continuation of . . . No. 6 West 24th Street

DEPARTMENT OF BUILDINGS INFORMATION

1879: Alt 1103-1879 [Source: Alteration Application]
Third story added.
Architect -- Kimball & Wisedell Owner -- Phillips Phoenix

1880: Alt 75-1880 [Source: Alteration Application]
New front wall built.
Architect -- Kimball & Wisedell Owner -- Phillips Phoenix

*1909: Alt 18-1909 [Source: Alteration Application]
New facade built and east side of third story built. Converted to restaurant at first and second stories with a third-story apartment.
Architect -- Maynicke & Franke Owner -- Phillips Phoenix

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 448.
New York City, Tax Assessment Records, Ward 18, 1959-1961, Municipal Archives and Records Center.
Phillips Elite Directory, 1882.

##########

8-12 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/24]

See listing under 27-33 West 23rd Street

##########

14-18 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/56]

TYPE	STYLE
Store and Loft	neo-Renaissance
ARCHITECT	ORIGINAL OWNER
Schickel & Ditmars	Richard Arnold (Estate of)

DATE OF CONSTRUCTION: 1903-04

DESCRIPTION

This six-story neo-Renaissance store-and-loft building, characteristic of the later development phase of the district, is located at the middle of the block. Fifty-seven feet wide, it is faced in stone and metal. The facade is divided by pilasters into three bays of equal width.

The single-story base is defined by four pilasters, on bases, which support an entablature. These frame two recent storefronts with roll-down security gates and original iron grilles over the bulkheads; the other storefront retains its original transoms and molding, but has recent doors, infill, and canopy.

The four-story midsection, articulated by brick pilasters which reach to the cornice, has bays of original tripartite one-over-one double-hung metal-framed windows flanked by Composite metal pilasters supporting shield-encrusted spandrels. The midsection is surmounted by a cornice.

The single-story top features metal lion's head capitals on the pilasters, window configurations similar to those below, and a dentiled metal cornice.

The western elevation is a simple brick wall with brick returns, windows, and a rooftop water tank.

HISTORY

The architectural firm of Schickel & Ditmars designed this structure for the estate of Richard Arnold, a successful drygoods merchant and real estate investor whose family had close ties to Schickel. It was erected in 1903-04, replacing three dwellings. Typical of the district, tenants included embroiderers and outerwear merchants.

DEPARTMENT OF BUILDINGS INFORMATION

*1903-04: NB 385-1903 [Source: New Building Docket]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, The Century Building Designation Report (New York, 1986).
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 450.
Phillips Elite Directory, 1911, 1913, 1917, 1924.

##########

20 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/20]

See listing under 39-41 West 23rd Street

##########

22 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/60]

TYPE	STYLE
Altered Dwelling	--/Early 20c commercial
ARCHITECT	ORIGINAL OWNER
Unknown/Berg & Clark	John Newhouse

DATE OF CONSTRUCTION: c.1845-47 on

DESCRIPTION

This five-story altered dwelling, originally constructed during the first development phase of the district, is nineteen feet wide and located at the middle of the block. It retains vestiges of an 1894 storefront addition, a typical alteration in the district. The upper stories are faced in brick.

At the first story, there are recent roll-down security gates and a metal signboard which partially hides the remains of the historic storefront. At the second story, its elements are more visible: paneled transoms, end pilasters supporting an entablature, and three recent pairs of one-over-one

double-hung metal sash windows.

The third and fourth stories retain the original three window openings per story. These now contain recent one-over-one double-hung metal sash windows. The fourth story is surmounted by a dentiled and modillioned metal cornice.

The peaked fifth story features four recent one-over-one double-hung metal sash windows. A metal fire escape has been attached to the facade.

The east elevation is a plain brick wall.

The rear elevation, visible from a parking lot on West 23rd Street, is a three-story wall with three double-hung windows per story and a gabled fourth-story segment, set back from the lower portion, with two double-hung windows.

HISTORY

A dwelling with three stories and a basement was erected here between 1845 and 1847; in 1847 it was owned by John Newhouse, a lawyer. Architects Berg & Clark designed a two-story cast-iron commercial front for owner H.J. Barbey, which was installed in 1894 by builder Edwin Outwater. Five years later the same owner had a studio added to the roof. In 1900 the prominent architect Robert Maynicke made extensive alterations to this structure and the adjacent buildings (now demolished) to which it was connected. The tenant was the famous F.A.O. Schwartz Company.

DEPARTMENT OF BUILDINGS INFORMATION

1894: Alt 1343-1894 [Source: Alteration Docket]
Front wall below third story replaced with cast-iron front. Rear extension built.
Architect -- Berg & Clark Owner -- H.J. Barbey
Builder -- Edwin Outwater

1899: Alt 1144-1899 [Source: Alteration Docket]
Studio added to roof of building.
Owner -- H.J. Barbey Builder -- H. Archibald

*1900: Alt 1887-1900 [Source: Alteration Docket]
As part of major alterations to several structures, building had side wall extensions removed; other structural changes.
Architect -- Robert Maynicke Owner -- Hilton (Estate of)
Tenant -- F.A.O. Schwartz

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 452.
New York City, Tax Assessment Records, Ward 16, 1845, Municipal Archives and Record Center.
New York City, Tax Assessment Records, Ward 18, 1846, 1847, Municipal Archives and Records Center.
Phillips Elite Directory, 1882, 1890.
Trow's Business Directory, 1874.

##########

24-28 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/17]

See listing under 43-47 West 23rd Street

##########

30-32 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/12 in part]

TYPE
Store and Loft

STYLE
neo-Gothic

ARCHITECT
Browne & Almiroty

ORIGINAL OWNER
Marmac Construction Company

BUILDER
Marmac Construction Co.

DATE OF CONSTRUCTION: 1910-11

DESCRIPTION

This twelve-story neo-Gothic store-and-loft building, characteristic of the later development phase of the district, is located at the middle of the block. Fifty feet wide, it is faced in stone, brick, and terra cotta. The two-story stone base features a wide segmentally arched central bay; its first-story metal storefront (partly intact) has a recent central entrance flanked by large windows on plain metal bulkheads and pivoting sash transom windows which support a row of metal panels with neo-Gothic motifs which in turn support five one-over-one double-hung wood sash windows with curved heads. Each end bay has a pinnacled door surround with gargoyles and a carved panel which supports a pointed-arch window opening with one-over-one double-hung wood sash window. The eastern bay has original paired wood-and glass doors and transom with tracery. The western bay has paired service doors.

A corbeled ledge at the top of the base supports the bands of five contiguous windows which characterize the nine-story shaft. All windows have one-over-one double-hung wood sash. Decorative spandrels are integrated with the window panning. The sides of the shaft are defined by wide brick piers.

The two-story top is flanked by protruding terra-cotta end piers . These are united by a band supported by winged creatures and featuring a cartouche which crowns the shaft. Six faceted piers flank windows which are flat-headed on the eleventh story and pointed-arched on the twelfth story. The parapet is decorated with pinnacles.

The east elevation is a brick wall with terra-cotta returns and windows.

HISTORY

Designed by Browne & Almiroty for the Marmac Construction Company, this building was erected in 1910-11, replacing two smaller structures with stone facades. Among the earliest tenants were shirtwaist merchants and sellers of cloaks and suits--all characteristic businesses in the district. A later tenant was the Kienzler Distilling Corporation, which used the building as offices and distillery.

DEPARTMENT OF BUILDINGS INFORMATION

*1910-11: NB 342-1910 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.
Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 454.
Phillips Elite Directory, 1911, 1913, 1917.

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34-38 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/12 in part]

See listing under 53-57 West 23rd Street

##########

40-44 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/71]

TYPE
Store and Loft

STYLE
neo-Renaissance

ARCHITECT
Philip Goerlitz

ORIGINAL OWNER
Philip Goerlitz

BUILDER
Philip Goerlitz

DATE OF CONSTRUCTION: 1905-06

DESCRIPTION

This ten-story neo-Renaissance store and loft building, characteristic of the later development phase of the district, is seventy-five feet wide and located near the Sixth Avenue end of the block. Clad in limestone and brick, the facade is organized into a base, midsecton, and top.

The heavily coursed three-story limestone base establishes the four-bay organization of the facade through the use of two-story pilasters, with acanthus capitals, which frame the bays and support an entablature. The first story features storefronts which retain their original wood-framed transoms and paneled spandrels. The easternmost bay contains recent paired doors flanked by historic pilasters which support a pediment decorated with the numerals "36-42." Roll-down security gates have been added to three of the bays. The westernmost bay retains historic metal pilasters and transoms which flank recent doors. The second-story bays have three one-over-one double-hung wood sash windows per bay, as do all the window bays in this facade. On the second story they are separated by paneled metal pilasters. The third story is surmounted by a string course.

The six-story shaft retains the window arrangement from the stories below. Each group of three shares a stone sill and flat-arch lintel with console keystone. A string course with acanthus leaves caps the ninth story.

The single-story top repeats the configuration below it, except the windows have round-arched heads and are set within terra-cotta arches with console keystones. The cornice is missing.

HISTORY

This structure was designed, built, and financed by Philip Goerlitz. Erected in 1905-06, it replaced three four-story masonry structures built as part of a row of six circa 1857-58. Among the tenants of the new building, who were typical of the district, was an importer of Oriental goods.

DEPARTMENT OF BUILDINGS INFORMATION

*1905-06: NB 364-1905 [Source: New Building Application]

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
Atlas of the City of New York, Borough of Manhattan (Philadelphia: G. W. Bromley, 1899-1909), vol. 2, pl. 9.

Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 456.
New York City, Tax Assessment Records, Ward 18, 1857, 1858, Municipal Archives and Records Center.
Trow's Business Directory, 1906.

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46-54 WEST 24TH STREET between Fifth Avenue and Sixth Avenue (South Side)
[Tax Map Block/Lot: 825/1 in part -- formerly lot 76]

MASONIC HALL

TYPE
Office and Hall

STYLE
Beaux Arts

ARCHITECT
Harry P. Knowles

ORIGINAL OWNER
Trustees of the Masonic Hall

BUILDER
Wells Brothers Company

DATE OF CONSTRUCTION: 1907-09

SUMMARY

This eighteen-story office and lodge building, eighty-nine feet wide and located near the Sixth Avenue end of the block (and at the western boundary of the historic district), was erected for the Trustees of the Masonic Hall in 1907-09 as an addition to the Masonic Temple on West 23rd Street, designed by Napoleon LeBrun and begun in 1870. Designed by Harry P. Knowles in the Beaux-Arts style, the building with its stone-and-brick facade and array of richly ornamented interior spaces was highly regarded by critics of the time. Its grand scale, ceremonial character, fine exterior composition and detailing, and associations with a noteworthy organization whose presence here goes back over a century make the Masonic Hall an important component of the district.

HISTORY

The Masonic Hall was designed by Harry P. Knowles, an active mason who had been head-draftsman at the firm of N. LeBrun & Sons. Napoleon LeBrun had been the architect for the adjacent Masonic Temple, begun in 1870 and demolished by 1911, after the West 24th Street building was completed. Replacing five brick structures, the new building was erected by Wells Brothers Company in 1907-09 for the Trustees of the Masonic Hall. Architectural critics praised the building as "rational and dignified ... well conceived and beautifully executed ...," its architect having "chosen to write in an enduring way a brief history of architecture ... [in the] interesting collection of interiors." The first-story rooms included the grand lodge offices and ancillary spaces; the double-height second level was devoted to an assembly hall, thirty-five feet high, which accommodated 900 persons and an additional 300 in its gallery. The Grand Lodge held its first convention in the new Hall in 1910; the building was dedicated two years later.

In 1915 the granite steps and cheek blocks, which encroached on the sidewalk, were replaced by a combination of marble and granite steps; related changes included altering the bronze doors and adding cast-bronze bracket lamps and wrought-iron gratings.

ARCHITECTURE

WEST 24TH STREET FACADE
This eighteen-story Beaux-Arts facade, sheathed in limestone, granite, and brick, is eighty-nine feet wide and located at the Sixth Avenue end of the block. All windows are original and have wood sash.

The grandiose five-bay stone base is comprised of a two-story lower half and a two-story upper half which corresponds to the level of the assembly hall. The lower half is a deeply coursed wall with a central entrance; the bracketed door enframement surrounds a segmental arched opening (glass doors and canopy are recent additions) and supports a cartouche with the fraternal shield. The ensemble is flanked by historic cast-bronze bracket lamps. The four side bays have segmental arched openings with fixed-pane windows with transoms. The westernmost bay, with a metal ventilating grille replacing the glass, is lengthened to encompass paired metal service doors. On the second story, at each bay, is a pair of slender openings with casement windows. A dentiled cornice with a circular motif surmounts the lower half of the base.

The upper half of the base, a coursed surface, has end bays each composed of a tall, bracketed window surround with curved pediment. The casement window has a transom. Above, a square molded opening contains a fixed pane window. The three central bays, separated by festooned pilasters, are recessed and crowned with consoles and bundled laurel within each bay; panning divides each opening into two stories of wide central windows, flanked

by narrower side windows, all capped by transoms. The lower story has one-over-one double-hung sash windows. Superimposed on the spandrel is a pediment on brackets. The upper story has fixed-pane windows. All five bays are fronted by stone balustrades. The upper half of the base is surmounted by a modillioned entablature, bearing the words "MASONIC HALL."

The nine-story midsection, which reads as five stories, continues the coursed stone surface in the flanking end bays. The slightly recessed central portion is covered by red brick superimposed by a raised diamond pattern in brown brick with buff brick diamonds located between the window levels. On the lowest story of this section, one-over-one double-hung windows with transoms are framed by bracketed surrounds which support cartouches or overpanels. The central bay contains three fixed panes separated by decorative panning and surmounted by segmental-arched transoms. The stories above, with six windows each (due to the central bay's division into two windows), contain one-over-one double-hung windows with molded stone surrounds and sills. The top story of this section also features a stone terra-cotta balcony on brackets.

A transitional story, in coursed stone, has paired windows in the central section and single windows in the end bays; each bay is flanked by garlanded crests.

The four-story top section has three central segmental-arched openings which accommodate a two-story window arrangement like that of the base. This ensemble is flanked by end bays with one window per story; the lower window opening is arched and has a heavy enframement. The third story of the top section contains single-window end bays and paired windows in the center section, all flanked by festooned pendants. A modillioned cornice decorated with lions' heads surmounts the story. The simple attic story repeats the fenestration pattern of the story below.

EASTERN ELEVATION
This elevation is a red brick wall with white brick trim and is pierced by double-hung windows.

WESTERN ELEVATION
This elevation is a brick wall with stone returns and several double-hung windows. A light well is visible at the top six stories. The outline of a building which once stood on the lot to the west is visible on the lower portion of the wall.

DEPARTMENT OF BUILDINGS INFORMATION

*1907-09: Alt 2518-1907 [Source: Alteration Docket]
New building, almost 114 feet tall, erected as addition to the adjacent Masonic Temple. (See Masonic Building, 71 West 23rd Street.)
Architect -- Harry P. Knowles
Owner -- Trustees of the Masonic Hall
Builder -- Wells Brothers Company

1915: Alt 3959-1914 [Source: Alteration Application]
Granite steps and cheek blocks replaced by marble and granite steps; bronze doors altered; cast-bronze bracket lamps and wrought iron gratings added.
Architect -- Harry P. Knowles
Owner -- Trustees of the Masonic Hall & Asylum Fund

REFERENCES

Atlas of the Entire City of New York (New York: George W. Bromley & E. Robinson, 1879), pl. 12.
Atlas of the City of New York and Part of the Bronx (New York: E. Robinson, 1885), pl. 12.
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Insurance Maps of the City of New York, Borough of Manhattan (New York: Sanborn, 1920-present), vol. 4, pl. 1.
Landmarks Preservation Commission, Research Files.
"Masonic Hall, 46-54 West 24th St., New York, H.P. Knowles, Architect," Architecture 20 (Aug., 1909), pl. 68-70.
"Masonic Temple, New York, H.P. Knowles, Architect," Architecture 20 (Nov., 1909), pl.95-104.
Margaret Moore, "Ladies Mile Historic District Research for the Designation Report," presented to the Landmarks Preservation Commission, Dec. 15, 1987 (unpublished printout), 457.
"The New Masonic Temple," Real Estate Record & Guide 81 (Jan. 4, 1908), 2077.
Phillips Elite Directory, 1913, 1917.

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AARONSON & HEIDRICH

172 Fifth Avenue, 301

GEORGE H. ANDERSON (dates undetermined)

29 West 17th Street, 488
39 West 17th Street, 494

Little is known of the life or career of George H. Anderson. His architectural practice was established in New York by 1882 and continued through the early 20th century. In 1890 he held a brief partnership with Adolph F. Leicht.

Within the Ladies Mile Historic District, Anderson designed neo-Renaissance style store and loft buildings.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 11.

ROBERT NAPIER ANDERSON (dates undetermined)

138 Fifth Avenue, 232

Little is known of Robert Napier Anderson. He began architectural practice in New York with Walter Scott West in 1876. That partnership lasted four years, at which time Anderson began his own practice. He continued working in New York at least until 1895.

Within the Ladies Mile Historic District, Anderson altered a dwelling for commercial use.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 11.

ARCHITECT'S DESIGN GROUP

75-77 Fifth Avenue, 173

GROSVENOR ATTERBURY (1869-1956)

44-48 West 18th Street, 573

Grosvenor Atterbury was educated at Yale University, the Columbia School of Architecture, and the Ecole des Beaux-Arts in Paris. The early years of his practice were dominated by residential projects for wealthy clients. In the 1910s and 1920s he was involved in restoration projects including City Hall (1907-13) and the American Wing of the Metropolitan Museum of Art (1924). During this period he also designed a neo-Renaissance style store and loft building in the Ladies Mile Historic District (1906-07) for Henry Phipps, a steel magnate and philanthropist with whom he often worked. Atterbury's fame derives chiefly from his involvement in innovative housing projects, namely Forest Hills Gardens (begun 1909), where he introduced the principles of Garden City planning to the rapidly growing suburbs of New York. There he erected prefabricated houses using a system of hollow concrete blocks which he began developing in 1904. He also designed communities in Massachusetts and Tennessee. Hospitals were another specialty of Atterbury's; he served as an architectural consultant for Johns Hopkins University in Baltimore. Atterbury was an Associate Professor of Architecture at Yale, a member of the New York Chapter AIA, and a member of the Society of Beaux Arts Architects.

"Grosvenor Atterbury," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 113-14.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 12.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

JAMES BARNES BAKER (1864-1918)

Spinning Wheel Building, 3-7 West 22nd Street, 832
4 West 22nd Street, 839

(see Rowe & Baker -- below)

FRANKLIN BAYLIES (dates undetermined)

36-38 East 20th Street, 694

Franklin Baylies began his architectural career in New York in 1882 with Bruno W. Berger under the firm name of Berger & Baylies. This partnership continued until 1890 when Baylies established an independent practice. Baylies' own office remained active through 1902 designing mostly commercial structures. In 1899-1901 Baylies designed a Beaux-Arts style store and loft building in the Ladies Mile Historic District.

continuation of . . . . Franklin Baylies

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 14.
Key to the Architects of Greater New York (New York, 1900), 11.
Key to the Architects of Greater New York (New York, 1901), 13.
Landmarks Preservation Commission, Research Files.

CHARLES R. BEHRENS (dates undetermined)

134 Fifth Avenue, 228, 229

Little is known of the life of Charles R. Behrens. He was established as an architect in New York by 1893 and had an office in Brooklyn in 1894. In 1895 he altered a commercial storefront in the Ladies Mile Historic District and remained in practice at least through 1897.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15, 85.
Landmarks Preservation Commission, Research Files.

BELFATTO & PAVARINI

8-10 West 17th Street, 497

BERG & CLARK

22 West 24th Street, 932

RICHARD BERGER (dates undetermined)

Old Town Bar, 45 East 18th Street, 542

Little is known of the life of Richard Berger except that he established an architectural practice in New York by 1883 and continued in active practice at least until 1901. Some of his designs were published in "American Architect and Building News" in the 1910s: The Graphic Arts Building in 1915, and the First Congregational Church in Old Lyme, Connecticut in 1911. Berger designed several commercial buildings in what is now the SoHo-Cast Iron Historic District, as well. Within the Ladies Mile Historic District, Berger designed a restaurant and bar in 1901.

"First Congregational Church," American Architect & Building News 100 (Aug. 30, 1911), 88.

continuation of . . . . Richard Berger

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15.
"Graphic Arts Building," American Architect & Building News 107 (Feb. 24, 1915).
Landmarks Preservation Commission, Research Files.

WILLIAM HARVEY BIRKMIRE (1860-1924)

928-930 Broadway, 135
23 East 17th Street, 467
16-18 West 22nd Street, 841
53-57 West 23rd Street, 892

Born in Philadelphia, William Harvey Birkmire graduated from the Philadelphia Academy of Music in 1883 and studied architecture with influential American architects including Samuel Sloan. In Philadelphia Birkmire was associated with the Penncoyd Steel Works and Rolling Mills and in New York with the Jackson Architectural Iron Works where he was head of the construction department in 1885. After 1892 he was employed by the J.B. & J.M. Cornell Iron Works. His work with these companies and his interest in advanced building techniques led Birkmire to become known as an authority on modern steel construction. He often focused on the engineering aspects of design, as can be seen in the steel details he developed for the Astor Hotel in New York, the Mexican National Opera House in Mexico City, and other large commercial structures. In 1894 and 1898 Birkmire worked as both architect and engineer for John T. Williams, with whom he designed the Silk Exchange and the Lord's Court Building. By 1895, Birkmire was established as an architect in New York with offices on Franklin Street, and later on Broadway.

In the 1890s, Birkmire compiled his extensive knowledge of modern building methods into several publications. An early work, "Skeleton Construction in Buildings" (1893), was an attempt to provide information about the rapid improvements in iron and steel construction. This was followed by "The Planning and Construction of High Office Buildings," first published in 1896 as a series of articles in "Architecture and Building" and later published in book form, which incorporated his practical experience since the earlier publication. Other writings include: "Architectural Iron and Steel" (1891), "The Planning and Construction of American Theaters" (1896), and "Compound Riveted Girders" (1893).

In the Ladies Mile Historic District, Birkmire applied his knowledge of structural techniques to the design of large store and loft buildings.

continuation of . . . . William Harvey Birkmire

William Harvey Birkmire, "The Planning and Construction of High Office Buildings," Architecture & Building 25 (Dec. 5, 1896), 269+.
"William Harvey Birkmire," Who Was Who in America, (Chicago, 1967), vol. 5, 97.
"William Harvey Birkmire," Who's Who in New York City and State, (New York, 1905), 91.
"William Harvey Birkmire obituary," American Art Annual, ed. F.N. Levy (New York, 1924), vol. 21, 283.
William Harvey Birkmire obituary, New York Times, Feb. 10, 1924, p.23:3.
William Harvey Birkmire, The Planning and Construction of High Office Buildings (New York, 2nd ed., 1900).
William Harvey Birkmire, Skeleton Construction in Buildings (New York, 3rd ed., 1900).
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 16.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

R.F. BLOOMER

5 East 20th Street, 654

GEORGE AND EDWARD BLUM

George Blum (1874-?)
Edward Blum (1876-1944)

17 East 17th Street, 462

Edward Blum, born in Paris, was a graduate of Columbia University in 1899, and continued his education at the Ecole des Beaux-Arts in Paris from 1901 to 1903. George Blum attended the Ecole in 1904.

The firm received its first commissions in 1909 for apartment buildings and it is for the designs of this building type that it is best known. Prior to 1911 the Blum firm designed two loft buildings, one of which is within the Ladies Mile Historic District. The firm's designs for apartment buildings were distinguished by use of glazed brick and terra cotta, and the store and loft building within the district displays similar tendencies.

Edward Blum obituary, New York Times, Mar. 28, 1944.
Andrew Dolkart, Conversation, April 11, 1989, .
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

RUDOLPH C.B. BOEHLER

Gertner Building, 168 Fifth Avenue, 292

GEORGE A. BOEHM (1874-1959)

133 West 18th Street, 583, 584

(see George A. & Henry Boehm -- below)

GEORGE A. & HENRY BOEHM

George A. Boehm (1874-1959)
Henry Boehm (1879-1959)

B. Altman Store, 615-629 Sixth Avenue, 341

Both George and Henry Boehm attended Columbia University; George graduated in 1897, Henry in 1899. The brothers traveled and studied in Paris and Rome. George designed public buildings -- schools, banks, and fire headquarters. He assisted in the development of both the Mt. Vernon and New York Building Codes, for two years was the president of the West Chester Chapter AIA, and was a member of the National and New York Chapters AIA and the Architectural League. He served on various citizens' housing committees and wrote articles for the New York Times on architectural subjects.

Within the Ladies Mile Historic District, the Boehms designed the 1924 addition to the neo-Grec B. Altman Store.

"George A. Boehm," Avery Architectural Library Obituary File. (New York).
"George A. Boehm," Who's Who in New York City and State, (New York, 1938), 107.
"Boehm Stresses Role of Builder," New York Times sec. XI (Oct. 6, 1940), p.5:1.
George A. Boehm obituary, New York Times, Dec. 17, 1959.
Henry Boehm obituary, New York Times, Feb. 17, 1959.
Landmarks Preservation Commission, Research Files.
"Slum Evils Laid to Poor Planning," New York Times sec. XI (Oct. 19, 1940), p.2:3.

PATRICK F. BROGAN (dates undetermined)

664 Sixth Avenue, 359
668 Sixth Avenue, 363

Little is known of the life of Patrick F. Brogan. His architectural career had begun in New York by 1896, and in 1900 he formed a partnership with Charles E. Reid under the firm name of Brogan & Reid.

In the Ladies Mile Historic Distict, Brogan redesigned storefronts and altered dwellings for commercial use.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 18.
Key to the Architects of Greater New York (New York, 1900), 17.

BROWNE & ALMIROTY

Frederick C. Browne (dates undetermined)
Randolph H. Almiroty (dates undetermined)

30-32 West 24th Street, 935

Frederick C. Browne and Randolph H. Almiroty worked separately as architects in New York City from the late 1890s. Browne designed the Mercantile Building at 34 East 10th Street and apartments at 113th Street and St. Nicholas Avenue. The firm of Browne & Almiroty was established in 1910. In that year they designed an apartment building in what is now the Greenwich Village Historic District and a neo-Gothic store and loft building in the Ladies Mile Historic Distict. After the dissolution of the firm in 1916, Browne and Almiroty continued to work independently through the 1920s.

"Building for Sohmer Piano Co.," American Architect 124 (Oct 24, 1923).
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 18.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (New York, 1969), 94.
Trow's New York City Directory .

BUCHMAN & DEISLER

Albert C. Buchman (1859-1936)
Gustav Deisler (dates undetermined)

Alexander Building, 636-640 Sixth Avenue, 343
Ehrich Brothers, 695-709 Sixth Avenue, 394, 398
7-9 West 18th Street, 551

The partnership of Buchman & Deisler was formed in 1887. Buchman, who later formed the firms of Buchman & Fox (see) and Buchman & Kahn (1917-1931), trained at Cornell and Columbia Universities; Deisler was trained in technical schools in Stuttgart and Munich. Both men worked in the Philadelphia office of A. J. Schwarzmann, architect of the Centennial buildings. Buchman & Deisler became very successful during the 1890s with commissions for commercial buildings, and lower Broadway especially is dotted with their works, including several in the SoHo-Cast Iron Historic District. Their work within the Ladies Mile Historic District fits within this pattern. The firm also did residential work, including the Schiff residence on Fifth Avenue and speculative groups on the Upper East Side in the fashionable Beaux-Arts and neo-Renaissance styles. Buchman and Deisler remained in partnership until 1899.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 19.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 88.

BUCHMAN & FOX

Albert C. Buchman (1859-1936)
Mortimer J. Fox (1875?-1948)

Annin Building, 85 Fifth Avenue, 190
Union Exchange Bank, 162 Fifth Avenue, 285
Price Building, 604-612 Sixth Avenue, 327
B. Altman Store, 615-629 Sixth Avenue, 336, 340
684 Sixth Avenue, 379
Ehrich Brothers, 695-709 Sixth Avenue, 394, 398
14-16 West 17th Street, 500
16 East 18th Street, 531
18-22 West 18th Street, 564
McCrorey Building, 50-58 West 18th Street, 575
12-14 West 21st Street, 801
30-32 West 21st Street, 807

Following his partnership with Gustav Deisler, which was begun in 1887, Albert Buchman formed a new firm with Mortimer J. Fox in 1899. (See Buchman & Deisler.) A native New Yorker, Fox had studied at the College of

the City of New York, now City College, and later the Columbia University School of Mines, the predecessor of the Architecture School, and joined Buchman shortly after graduation (1895). The seventeen year long partnership produced many designs for commercial and residential buildings, including the Union Carbide Building at Madison Avenue and 42nd Street, the old Bonwit Teller, Saks and Hollander department stores, a French Beaux-Arts style apartment house at 1261 Madison Avenue (1900-01, a designated landmark), and the New York Times Annex at 217-243 West 43rd Street (1913). Within the distict Buchman & Fox designed neo-Renaissance style store and loft buildings.

Fox had other careers in addition to that of architect. In 1917 he gave up architecture to become a director and vice-president of the Columbia Bank (later merged with Manufacturers Trust). After ten years in banking Fox turned to landscape painting. He was said to have mastered the techniques of oil painting in less than two years and exhibited his works in New York.

Mortimer J. Fox obituary, New York Times, May 17, 1948, p.19:1.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 19.
Landmarks Preservation Commission, 1261 Madison Avenue Apartment House (New York, 1974).
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

GEORGE H. BUDLONG

14 West 23rd Street, 905, 906

BURKE & OLSEN

53 West 19th Street, 633, 634

D. H. BURNHAM & CO.

Daniel Hudson Burnham (1846-1912)
Charles Bowler Atwood (1849-1895)
Ernest R. Graham (1866-1936)

Flatiron Building, 173-185 Fifth Avenue, 296, 299
Wick Building, 33-35 East 21st Street, 756, 757

Daniel Hudson Burnham was born in Henderson, New York, and received private tutoring in Massachusetts, where he also was introduced to architectural history and theory. In 1854 the Burnham family moved to Chicago where in 1867 Burnham found work with the firm of Loring & Jenney. He moved to the office of Gustav Loureau in 1870, and later worked in the offices of John M. Van Osdel, H. B. Wheelock, and Carter, Drake & Wight. In 1873, Burnham

formed a partnership with a fellow draftsman, John Wellborn Root. Burnham became the chief planner and administrator for that firm, while Root was responsible for design. The association lasted 18 years, until Root's death in 1891, and grew famous for its early skyscraper designs which utilized either the traditional load bearing wall system (such as the Montauk, Rookery, and Monadnock buildings in Chicago) or the more technologically advanced and recently developed steel framing system of the 1880s (such as the Reliance Building, also in Chicago). In addition to his pioneering work in skyscrapers, Burnham's firm designed libraries, museums, and railroad stations across the country.

Furthering Burnham & Root's national prominence was its 1890 appointment as consulting architect for the World's Columbian Exposition and Burnham's appointment as Chief of Construction. The fair helped popularize the City Beautiful movement -- a trend in urban design which sought to endow American cities with some of the grandeur of European urban centers -- of which Burnham was a major proponent. Subsequent to the Exposition, Burnham transported the City Beautiful philosophy across the country, implementing plans in Washington, Cleveland, San Francisco, and Chicago itself.

Root died suddenly in 1891. Burnham chose Charles B. Atwood to assume both Root's consultant duties at the fair and his role as chief designer of the firm. Betwen 1874 and about 1881 Atwood had worked as an architect for the prominent decorating firm of Herter Brothers (located at several addresses within what is now the Ladies Mile Historic District), undertaking the design of the William H. Vanderbilt Houses (1879-81) in association with John B. Snook (see). But Atwood suffered many frustrations in his career before meeting Burnham; he had consistently been denied commissions which he had won in competition. By 1891 he was ready for a new start. While with D. H. Burnham & Co., Atwood designed 63 structures for the World's Columbian Exposition, one of which was the widely-acclaimed Fine Arts Building. He is generally recognized as giving form to Burnham's visionary ideas and for bringing a light and open quality to a previously bulky and dark architecture. While professionally successful, Atwood was personally unstable. He died shortly after resigning from the firm in 1895. Atwood was succeeded by several other designers in the firm, including Pierce Anderson.

Ernest Graham joined the firm in 1894 as assistant chief of construction, then was given the responsibility of supervising the employees and acting as Burnham's representative. After Burnham's death, Graham continued the firm as Graham, Burnham & Company.

Burnham was the first chairman of the National Commission of Fine Arts, President of the Illinois Chapter AIA, a Fellow of the AIA, President of the Western Association of Architects, and a supporter of the Art Institute of Chicago.

Within the Ladies Mile Historic District, Burnham's firm was responsible for its most famous structure, the Flatiron Building, the headquarters of the Fuller Construction Company, as well as the Wick Building (1905-05).

continuation of . . . . D. H. Burnham & Co.

Both of these buildings successfully used glazed terra cotta as a facing material, continuing a design tradition which Atwood had pioneered in the Reliance Building.

"Charles B. Atwood," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 114-115.
"Daniel H. Burnham," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 101.
"Daniel H. Burnham," National Cyclopedia of American Biography, (New York, 1967), vol. 9, 335.
"Daniel H. Burnham," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 352-55.
Thomas S. Hines, Burnham of Chicago (New York, 1974).
Charles Moore, Daniel H. Burnham (Boston and New York, 1921).
"Graham, Anderson, Probst and White," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 235-36.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 96-100.

M.F. CAMPBELL

25 West 19th Street, 622
27 West 19th Street, 623
29 West 19th Street, 624

SAMUEL CARNER

931 Broadway, 141

F.M. CLARK

12-14 West 18th Street, 561

CLEVERDON & PUTZEL

Robert J. Cleverdon (dates undetermined)
Joseph Putzel (dates undetermined)

15 East 17th Street, 461
Sterling Building, 14 East 17th Street, 470
20 East 17th Street, 475
St. Ann Building, 3-5 West 18th Street, 549

The firm of Cleverdon & Putzel was established in New York by 1882 and remained active through 1901. The partners specialized in the design of mercantile buildings. Their work was extensive in the city, with numerous apartment buildings, townhouses, and commercial structures built in the Mount Morris Park, Central Park West, Carnegie Hill, and SoHo Historic Districts.

Within the Ladies Mile Historic District, Cleverdon & Putzel designed store and loft buildings with Beaux-Arts inspired forms and detail.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 22, 63.
Key to the Architects of Greater New York (New York, 1900), 21.
Landmarks Preservation Commission, Research Files.

CLINTON & RUSSELL

Cammeyer Building, 642-650 Sixth Avenue, 346
23 West 23rd Street, 880

J. C. COCKER (dates undetermined)

35 West 19th Street, 625

J. C. Cocker is probably Joseph C. Cocker who was listed as a builder in New York City directories by 1902. In 1903 he was listed as an architect and remained as such through the 1920s. In the Ladies Mile Historic District he designed a neo-Renaissance style store and loft building in 1903.

HENRY MARTYN CONGDON (1834-1922)

46 West 17th Street, 516

Henry Martyn Congdon was born in Brooklyn, graduated from Columbia College in 1854, and apprenticed himself to John W. Priest, a fellow-member of the Ecclesiological Society of which Congdon's father was a founder. In 1859, Congdon and John Littell opened an architectural office in New York, but by 1861 Congdon was practicing independently. He collaborated with J. C. Cady from 1870 to 1872, after which he again practiced alone. Between 1888 and 1893 Congdon's office was located in Staten Island. He chose to specialize in ecclesiastical design and examples of his work can be found in many northeastern states, including New York and New Jersey. Bold detailing and picturesque compositions were characteristic of these designs. Congdon was a former vice president of the Brooklyn Institute of Arts and Sciences, and a Fellow and past secretary of the AIA. In 1907 he took his son Herbert into partnership and the firm became known as Henry M. Congdon & Son, Architects. The elder Congdon remained in practice until his death.

Within the Ladies Mile Historic District Congdon designed a Queen Anne style dwelling.

continuation of . . . . Henry Martyn Congdon

"Henry M. Congdon," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 96.
"Henry M. Congdon," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 1, 446.
Henry Martyn Congdon obituary, New York Times, Mar. 2, 1922, p.21:5.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 22, 101.
Key to the Architects of Greater New York (New York, 1900), 23.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 134.

JAMES CONNELL (1889-1948)

50-54 West 17th Street, 519

James Francis Connell was both an architect and a builder. He was born in Port Richmond, Staten Island and graduated from the School of Architecture of Cooper Union Institute in 1909. In 1915 he organized the Lippe Construction Company, and in the same year was elected its president. His construction projects include the Rivoli, Ambassador, Adelphi and Gramercy Park Theaters, as well as numerous churches in the New York area. Connell was a member of the AIA, and the New York and Staten Island Societies of Architects.

Within the Ladies Mile Historic District Connell designed a neo-Renaissance style store and loft building in 1910-11.

James F. Connell obituary, New York Times, May 12, 1948.

CORY & CORY

Russell Gherdes Cory (1881-1946)
Walter Monroe Cory (1888-?)

37-49 West 22nd Street, 835, 837

Russell Gherdes Cory was born in Jersey City and attended the night school of the Cooper Union, receiving an electrical engineering degree in 1910. While a student, he was employed by Cyrien O. Mailloux, a consulting engineer. Cory established an independent architectural and engineering practice in 1908.

Walter Monroe Cory, born in Watseesing, New Jersey, also attended the

continuation of . . . . Cory & Cory

Cooper Union night school and received an electrical engineering degree in 1920. Beginning in 1909 he worked in his brother's firm as a draftsman, designer, and project manager. Serving in the U.S. Army in 1917-19, he worked for a time in construction and maintenance for the Ordnance Department. Returning to private practice, he became an associate of his brother in 1920.

From 1924 to 1934 Walter Cory was a partner in the architectural and engineering firm of R.G. & W.M. Cory. Russell Cory served as president of the firm throughout its existence. The firm specialized in industrial buildings and Russell became known for his "vertical street" structure in which a central utilities core of elevators allowed trucks to be transported easily to each floor of the building. Several patents were granted to Cory for various aspects of this design.

In 1934, Walter moved to Florida where he was active as a consultant and participated in the development of the Apshawa Groves, Inc. citrus company in Minneola (of which Russell was president). Walter resumed practice as an industrial architect-engineer in 1936 and returned to New York City in 1942. Specializing in the design and modernization of industrial plants, particularly for the beverage industry, he produced designs for Canada Dry Ginger Ale, Inc. and the Coca-Cola Bottling Company throughout the United States, Canada, and Cuba, as well as for the F. L. Smithe Machine and Underwriters Salvage Companies in New York.

The firm's one building within the district is the factory at 45-49 West 22nd Street.

Landmarks Preservation Commission, Starrett-Lehigh Building Designation Report (New York, 1986), 5-7.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 141-42.

WALTER MONROE CORY (1888-?)

37-49 West 22nd Street, 837

(see Cory & Cory -- above)

GEORGE A. CRAWLEY (1864-1926)

42 West 18th Street, 571

George Abraham Crawley attended Trinity College in Cambridge, subsequently traveled abroad and reached New York in 1905. His first architectural assignment was the development of interior details for a residence at Fifth Avenue and 87th Street. With no other experience, he later designed a block of buildings in Pittsburgh for Henry Phipps, a steel magnate and philanthropist. Also for Phipps, Crawley designed the buildings at 42 West 18th Street and 45 West 17th Street, in the Ladies Mile Historic District, as well as a country estate in what is now Old Westbury Gardens. Crawley's design career was complemented by his interest in the restoration of early architecture and the interior design of ships. He undertook such projects in both England and the U. S. in the 1910s and '20s.

Crawley designed a store and loft building in the Ladies Mile Historic District in 1907/08.

Cuthbert Headlam, George Abraham Crawley: A Short Memoir (London, 1929).

DAUB & DAUB

Gerald M. Daub (b. 1925)
Sidney Daub (b. 1894)

57 West 21st Street, 796, 797

Sidney Daub, father of Gerald, was educated at Cooper Union, graduating in 1915. He worked with Goldner & Goldberg while a student from 1911 to 1915, and later for Peter J. McKean, from 1915 to 1920. He was a member of the New York Society of Architects and the AIA.

Gerald M. Daub was educated at Pratt Institute, graduating with honors in 1949, the year in which he received the New York Society of Architects medal for Excellence in Construction. The younger Daub, an AIA member, worked successively as draftsman, chief draftsman, and junior architect for his father for twelve years.

The firm of Daub & Daub was formed by 1960 and designed residential, commercial, religious and educational buildings. Within the Ladies Mile Historic District, the firm altered a dwelling for commercial use.

American Architects Directory (1962), 152.
American Architects Directory (1966), 295.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"Two Indicted Here in Zoning Case," New York Times, Sep. 23, 1966, p.76:1.

DEHLI & HOWARD

Arne Dehli (1857-1942)
Harry Howard (dates undetermined)

711 Sixth Avenue, 400

Arne Dehli, born and educated in Norway, was established as an architect in New York from 1891. In 1892 he formed a partnership with G. Howard Chamberlin, and in 1896 Harry Howard joined the firm. Howard had been established in New York from 1890, practicing independently or with the Architectural Assistant Co. After 1897, the firm became known as Dehli & Howard. Dehli was a member of the AIA and was a former head of the Department of Architecture and Fine Arts of the Brooklyn Institute of Arts and Sciences.

In the Ladies Mile Historic District, Dehli & Howard remodeled a store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 25, 41.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 167.

MATTHEW W. DEL GAUDIO (1889-1960)

21-25 West 20th Street, 711

Born in Italy, Matthew W. Del Gaudio immigrated to the U. S. in 1892. He was educated at Cooper Union (1904-08), the Mechanics' and Tradesmen's Institute (1906-07), and Columbia University (1908-17). By 1909 Del Gaudio established a New York architectural practice in which he designed churches, apartments, and public buildings, including the combined City and Municipal Courts Building in association with William Lescaze. He was also involved in the design of many housing projects: Gravesend Houses, Parkchester, Stuyvesant Town, Riverton, Cooper Village, the Williamsburg Houses in Brooklyn, and the Patterson Houses in the Bronx were among his solo or shared residential commissions. Del Gaudio was particularly active in architectural affairs. He acted as director of the American Architectural Foundation, and as a member of the Architectural League, the New York Society of Architects (president 1936-37), the New York Association of Architects (president 1946-47), and the New York City Architects Council (president 1950-53). A Fellow of the AIA, he was chairman of the Committee on Unification (1941-45), formed to coordinate the various state and local architectural organizations on a national level. Cooper Union awarded Del Gaudio its Centennial Citation in 1956 and the Gano Dunn award for professional achievement in 1958.

Within the Ladies Mile Historic District Del Gaudio designed a large utilitarian parking garage (1926-27), a relatively early example of this building type.

"Cooper Union Alumni Will Honor Architect," New York Times, Jan. 27, 1958, p.12:6.
"Matthew Del Gaudio," Who's Who in America, ed. John W. Leonard (Chicago, 1960), vol. 31, 732.
Matthew W. Del Gaudio obituary, AIA Journal 34 (Nov 1960), 18.
M. W. Del Gaudio, "Unification," Empire State Architect 4 (Mar 1944), 4, 10, 11.
"Proposed City and Municipal Courts Building," Architectural Record 118 (Nov., 1955), 188-91.

DELEMOS & CORDES

Theodore William Emile DeLemos (1850-1909)
August William Cordes (1850-?)

Hoyt Building, 873-879 Broadway, 82
Siegel-Cooper Building, 616-632 Sixth Avenue, 330, 334
Adams Dry Goods Building, 675-691 Sixth Avenue, 385
18-22 West 20th Street, 722
44 West 22nd Street, 854, 855

Both DeLemos and Cordes were born in Germany. DeLemos was educated at the Royal Academy of Buildings in Berlin and moved to the U.S. in 1881. In 1884 he was associated with Henry Fernbach (see) in the design for the Eden Musee on 23rd Street. Cordes was educated in Europe where he was a pupil of Gropius and Schmieden in Berlin and Theophile von Hansen in Vienna. Cordes moved to the U. S. in the 1880s and worked as a draftsman from 1882 until 1886 when he joined with DeLemos in partnership.

DeLemos & Cordes soon excelled in the design of large department stores and commercial buildings in New York. In addition, they produced many designs for country residences. The partnership remained active in New York architecture through 1906. Both partners were members of the New York Chapter AIA and nominated as Fellows. Cordes was a member of the Architectural League of New York; DeLemos of the U. S. Public Architectural League.

In the Ladies Mile Historic District, the most notable designs of DeLemos & Cordes are the Siegel-Cooper Department Store and its annex (1896-98), and the store for Adams Dry Goods (1902).

"August William Cordes," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 104.
"Theodore W. E. DeLemos," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 105.

continuation of . . . . DeLemos & Cordes

Theodore W. E. DeLemos obituary, AIA Quarterly Bulletin, 1909, 40.
"Theodore W. E. DeLemos obituary," American Art Annual, ed. F.N. Levy (New York, 1909), vol. 7, 75.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 23, 25-26.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 677.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 67-68.

H.D. DIETZ

55 West 19th Street, 636

WILLIAM J. DILTHEY (1867-1940)

16 East 17th Street, 472

William J. Dilthey was born in Pennsylvania and studied at the Spring Garden Institute in Philadelphia. Upon moving to New York, he studied at the Brooklyn Institute of Arts and Sciences. Dilthey established his architectural practice in New York by 1896 and designed commercial and residential buildings for 50 years. In the Ladies Mile Historic District he designed a Beaux-Arts style store and loft building. Dilthey's home was in Brooklyn where he created a memorial park and was chairman of the Public Forum of Brooklyn Heights.

"William J. Dilthey," Who's Who in New York City and State, (New York, 1909), 401.
William J. Dilthey obituary, New York Times, Sep. 21, 1940, p.19:13.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 26.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 174.

BORIS DORFMAN

35 East 19th Street, 601, 603

GEORGE DRESS

Alexander Building, 636-640 Sixth Avenue, 345
Cammeyer Building, 642-650 Sixth Avenue, 347

JOHN H. DUNCAN (1855-1929)

Gorham Building, 889-891 Broadway, 101
895-899 Broadway, 105, 108
119-121 Fifth Avenue, 236
5 East 19th Street, 592
9-11 East 19th Street, 594

John Hemenway Duncan spent his boyhood in Binghampton, New York, and established a New York architectural career in 1886. He was active as the architect of many residential and commercial structures throughout Manhattan, but his reputation was largely the result of his designs for two important monuments: the Soldiers' and Sailors' Arch on Grand Army Plaza in Brooklyn (1889-92), and the imposing neo-Classical Grant's Tomb in Manhattan (1891-97). These monuments, both designated New York City Landmarks, were prestigous commissions for Duncan and attested to his commitment to neo-Classical design. Following these projects, a clientele of affluent New Yorkers began to commission Duncan to design residences on the Upper East Side, in Midtown Manhattan, and on West 76th Street. For his residential designs Duncan preferred the French sources promulgated by the Ecole des Beaux-Arts in Paris; rusticated facades, large scale ornamental details, and imposing mansard roofs were his favorite motifs. Duncan also designed the Trenton Battle Monument in Trenton, N.J. and civic buildings in Havana, Cuba. He was a member of the New York Chapter AIA, a Fellow of the AIA, a member of the U. S. Public Architectural League, and a founding member of the Architectural League of New York in 1881. Within the district, Duncan was responsible for a series of additions and annexes to the Lord & Taylor complex.

"John H. Duncan," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 106.
"John H. Duncan obituary," American Art Annual, ed. F.N. Levy (New York, 1930), vol. 27, 409.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 28.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 677-79.
Key to the Architects of Greater New York (New York, 1900), 29.
Key to the Architects of Greater New York (New York, 1901), 31.
Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (New York, 1977).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 183.

JOSEPH M. DUNN (dates undetermined)

857 Broadway, 50, 51

Joseph M. Dunn was established as an architect in New York by 1873 with an office at 318 Broadway. He designed three store buildings in what is now the SoHo-Cast Iron Historic District in the 1870s and '80s and apartment buildings on the Upper West Side in the late 1880s. He remained in practice at least through 1894.

Within the Ladies Mile Historic District he was responsible for a commercial building notable for its neo-Grec cast-iron facade.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 28.
Landmarks Preservation Commission, Research Files.

J. ECKMANN

174-176 Fifth Avenue, 303

HENRY FERNBACH (1828-1883)

Hess Building, 876-878 Broadway, 70
Stern Brothers Store, 32-46 West 23rd Street, 919, 921, 921

Henry Fernbach, born in Germany and educated at the Berlin Building Academy, came to New York around 1855 and embarked upon a successful architectural practice. He was associated with Aldridge Winham Jr. in both 1856 and 1859, and with Theodore W. DeLemos (see) in the design of the Eden Musee in 1884. Fernbach was best known for his commercial and institutional buildings which, despite his German background, displayed a dominant French influence. Fernbach also designed a number of religious and institutional buildings: the Moorish style Temple Emanu-El (1866-68, a commission shared with Leopold Eidlitz) and the Central Synagogue are prominent New York examples. He also worked extensively in cast iron, with numerous stores, lofts, and warehouses found in the SoHo-Cast Iron Historic District. At the time of his death, Fernbach was said to have designed more buildings in New York than any other architect, with the exception of Griffith Thomas (see). Fernbach was a Fellow of the AIA and a former treasurer of the United Association of American Architects and continued in practice until his death. Within the district, Fernbach was responsible for the design of the first section of the Stern Brothers Department Store (1878) on West 23rd Street and the Hess Building, a commercial palace of 1884.

"Henry Fernbach," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 52.

continuation of . . . . Henry Fernbach

Henry Fernbach obituary, American Architect & Building News, Nov. 24, 1883, 241.
Henry Fernbach obituary, New York Times, Nov. 13, 1883, p.2:3.
Henry Fernbach obituary, Real Estate Record & Guide, Dec. 8, 1888, 974.
Henry Fernbach obituary, Universal Jewish Encyclopedia 4 (1969), 279.
Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (New York, 1973).

HENRY EDWARDS FICKEN (d. 1929)

141-147 Fifth Avenue, 268

Henry Edwards Ficken, born in London, was educated at the Greenock Academy in Scotland and studied art in Europe. He moved to America in 1869 and began a New York architectural practice in 1878. Early in his career, Ficken worked with the firms of Renwick & Sands, Potter & Robertson, and McKim, Mead & Bigelow. He was also associated with Charles H. Smith in 1878, and Charles D. Gambrill in 1880. In 1913 Ficken was appointed supervising architect and engineer of Woodlawn Cemetary. He was noted for civic and domestic work throughout the country and was a member of the New York Chapter AIA and a Fellow of the AIA.

Within the Ladies Mile Historic District Ficken designed a Beaux-Arts style store and loft building.

"Henry Edwards Ficken," Who Was Who in America, (Chicago, 1967), vol. 1, 394.
"Henry Edwards Ficken," Who's Who in New York City and State, (New York, 1914), 245.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 30.
Key to the Architects of Greater New York (New York, 1901), 32.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 397.

JACOB FISHER (dates undetermined)

Cammeyer Building, 642-650 Sixth Avenue, 347
7 West 20th Street, 703

Jacob Fisher is listed in New York City directories as an architect at 25 Avenue A from 1911 to 1925. Within the Ladies Mile Historic District he was responsible for the redesign of commercial storefronts.

continuation of . . . . Jacob Fisher

Trow's New York City Directory .

ERNEST FLAGG (1857-1947)

Scribner Building, 153-157 Fifth Avenue, 281

Ernest Flagg, raised in Brooklyn, floundered through a series of unsuccessful business ventures, then in 1880 joined with architect Philip G. Hubert (see Hubert, Pirsson & Hoddick) in the advance sale and construction of cooperative apartment buildings. Flagg's first attempt at planning was for one of these apartments, the Knickerbocker, wich stood at Fifth Avenue and 28th Street. In this design he utilized a system of duplex apartments which was most unusual for the time. Flagg's cousin, Cornelius Vanderbilt, was familiar with this project and subsequently hired Flagg to alter the design for a mansion which he was planning to build. Vanderbilt was so impressed with Flagg's work that he sponsored his study at the Ecole des Beaux-Arts in Paris. Flagg graduated from the Ecole in 1888, having studied the principles of logical planning and formal design in the atelier of Paul Blondel.

Flagg established a practice in New York in 1891 with John P. Benson. His first commission was for St. Luke's Hospital. In 1893 Albert L. Brockaway joined the firm. In the following year Flagg split from the association and Benson & Brockaway continued on their own. Flagg hired the Paris- and Munich-trained architect Walter B. Chambers, whom he had met at the Ecole, as head draftsman in his office, and in 1895 the two men formed a partnership which lasted until 1906.

Flagg's career was characterized by elegant commissions for affluent clients (including the Scribners), an innovative approach to commercial structures, and a commitment to urban reform. His elegant commissions include the Corcoran Gallery of Art in Washington, D.C. (1891), the Scribner townhouse at 9 East 66th Street (1898), and the ten original buildings for the campus of the U.S. Naval Academy at Annapolis (1899-1907). Flagg's Singer Loft Building at 561 Broadway (1902-04) used an innovative structural frame, and the Singer Building (1897) and Tower (1906-08) was at the time of completion the tallest building in New York. Flagg showed his commitment to urban reform in both his architectural design and in his writing. In 1908 he wrote in favor of zoning laws which would regulate the height and setback of buildings to allow light and air to reach the city streets below. Other endeavors of this type included the preparation of advanced tenement designs for the City and Suburban Homes Company, influential in the framing of the New Law Tenement Act of 1901, and the design of fireproof workingmens' hotels, which showed that decent, fireproof housing could be provided at low cost. In his 1922 book "Small Houses: Their Economic Design and Construction," Flagg detailed a low cost modular construction method for small suburban homes. The wall construc-

tion, consisting of concrete and rubble raised in forms and faced with fieldstone, came to be known as Flagg masonry. Flagg was a Fellow of the AIA and a founding member of the Society of Beaux Arts Architects. He continued in practice until 1940.

Within the Ladies Mile Historic District, Flagg was responsible for the design of the first Scribner Building (1893-94) at 153-157 Fifth Avenue. A designated New York City Landmark, the building is a notable, stylistically expressive, Beaux-Arts design.

Mardges Bacon, Ernest Flagg: Beaux Arts Architect and Urban Reformer (New York, 1986).
"Ernest Flagg," Dictionary of American Biography, supplement 4.
"Ernest Flagg," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 87-89.
Ernest Flagg obituary, New York Times, Apr. 11, 1947, p.25:1.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 30.
Landmarks Preservation Commission, Charles Scribner's Sons Building Designation Report (New York, 1982).
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Daniel A. Levy, "Ernest Flagg and his Impact on Stone House Construction, 1920-1954," Ph.D. Dissertation, University of Maryland, 1979.

HENRI FOUCHAUX (1856-1910)

39 East 19th Street, 605
18-20 West 21st Street, 804

Henri Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as superintendent of the firm of Schickel & Ditmars (see). There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which was under way in 1886. He designed numerous houses and large apartment buildings in a variety of styles in what are the Hamilton Heights and Jumel Terrace Historic Districts. He also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. Fouchaux remained in practice until his death.

Within the Ladies Mile Historic District, Fouchaux was responsible for neo-Renaissance style store and loft buildings.

"Henri Fouchaux," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 109.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 31.

continuation of . . . . Henri Fouchaux

Landmarks Preservation Commission, Research Files.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 216.

JULIUS FRANKE (1868-1936)

666 Sixth Avenue, 361

(see Maynicke & Franke -- below)

JOHN B. FRANKLIN (1834-?)

46 West 22nd Street, 856

John B. Franklin was born and educated in New York and was apprenticed to Aldredge Winham -- a builder of Grace Church. Franklin was known for his patented inventions, including ventilating devices for buildings and trolley cars. His architectural work in the city began in the 1870s and included the alteration of a dwelling for commercial use in the Ladies Mile Historic District. Franklin practiced architecture at least through the early 1910s.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 32.
"John B. Franklin," Who's Who in New York City and State, (New York, 1904), 237.

ALFRED FREEMAN

Alexander Building, 636-640 Sixth Avenue, 344

CHARLES ABBOTT FRENCH (dates undetermined)

37 West 17th Street, 493
37 West 19th Street, 627

Charles Abbott French's architectural career began in New York in 1887 under the firm name of C. Abbott French & Co. The firm designed many houses and apartment buildings in the city. In 1890 the firm became French, Dixon & DeSaldern as the firm of Robert C. Dixon, Jr. and Arthur DeSaldern, which had been active since 1889, merged with French's business. In 1894 DeSaldern entered private practice and Dixon followed in 1896. French continued practicing alone until at least 1907.

Within the Ladies Mile Historic District, French designed store and loft

continuation of . . . . Charles Abbott French

buildings.

Robert C. Dixon obituary, New York Times, Dec. 23, 1933, p.15:1.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 26-27, 32.
Landmarks Preservation Commission, Research Files.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 176.

WILLIAM C. FROHNE (dates undetermined)

26-32 West 17th Street, 506
16-20 West 19th Street, 641
7-9 East 20th Street, 655

William C. Frohne began his architectural practice in New York by 1888. In 1894 he formed a partnership with William Graul (Graul & Frohne) and from 1893 to 1894 worked with Paul Kuhne (Frohne & Kuhne). Frohne continued in practice at least through the early twentieth century. In the Ladies Mile Historic District Frohne was responsible for several store and loft buildings.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 32, 48.

JASON J. FURMAN

48 West 20th Street, 734

JAMES H. GILES (dates undetermined)

895-899 Broadway, 105
Lord & Taylor Building (former), 901 Broadway, 109

James H. Giles, a resident of Brooklyn, was established as an architect in New York by 1857, and continued in active practice at least through 1886. He designed cast-iron buildings in Manhattan and at least one such building in Mobile, Alabama. Giles also designed residential buildings including a row of tenements in East Harlem in 1870. He was a member of both the national and New York Chapters of the AIA. Within the district, he designed the first section of the Lord & Taylor Building (1870), a designated New York City Landmark.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34.

continuation of . . . . James H. Giles

Landmarks Preservation Commission, Research Files.

PHILIP GOERLITZ (dates undetermined)

40-44 West 24th Street, 936

Very little is known of the architectural career of Philip Goerlitz, however a builder/mason by that name, occupying offices at 404 East 48th Street, appears in the New York City directories from 1895 to 1909. In 1905-06 Goerlitz designed and built a neo-Renaissance style store and loft building in the Ladies Mile Historic District.

Trow's New York City Directory .

OSCAR GOLDSCHLAG

4-10 West 21st Street, 800

LAFAYETTE A. GOLDSTONE (1876-1956)

13-15 West 20th Street, 707

Born in Poughkeepsie, Lafayette A. Goldstone came to New York City at the age of 15 after receiving lessons in architecture and drawing from William Henry Cusack. He was first an apprentice with Carrere & Hastings (without pay) and later managed to obtain positions with William A. Bates, of Bates & Barlow, and Cleverdon & Putzel (see). After service in the Spanish-American War in 1898, he found employment with a real estate developer and builder active in erecting "old law" tenements on the Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham (see). Goldstone also worked for a time with the building firm of Norcross Brothers. Finally, in 1902, he opened his own practice with the design of three private residences on the Upper West Side. His early work was devoted largely to designs of "new law" tenements, but he later received commissions for apartment houses. It was during this period that Goldstone designed store and loft buildings within the Ladies Mile Historic District. At one point in his career, Goldstone hired Alfred Leuchtag (see Gronenberg & Leuchtag) as an office boy and from 1909 to 1926 worked in partnership with Laurence Rouse. This firm is best known for its luxury apartment buildings, including early cooperative apartments, on the Upper East Side. When the firm dissolved in 1926, Goldstone practiced independently, again specializing in apartment house design. In 1941 Goldstone was associated with Frederick L. Ackerman on the design of the Lillian Wald Houses.

continuation of . . . . Lafayette A. Goldstone

Lafayette A. Goldstone obituary, New York Times, June 23, 1956, p.17:2.
Aline Lewis Goldstone, Harmon H. Goldstone, Lafayette A. Goldstone: A Career in Architecture (New York, 1964).
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

ERVIN G. GOLLNER (dates undetermined)

23 East 20th Street, 667
43 East 20th Street, 681

Ervin G. Gollner established his architectural practice in Manhattan in 1894, and in Staten Island in 1895. By 1896 he maintained offices in both locations. Gollner specialized in heavy construction and practiced at least through 1901.

Gollner was active in the Ladies Mile Historic District at the turn of the century, designing neo-Renaissance style store and loft buildings.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34, 101.

ALBERT S. GOTTLIEB (1870-1942)

Knickerbocker Building, 79-83 Fifth Avenue, 174
Stuyvesant Building, 98-100 Fifth Avenue, 179
Schuyler Building, 102-104 Fifth Avenue, 183

Albert S. Gottlieb was born in Port Chester, New York. He received his architectural education at the Brooklyn Polytechnic Institute, MIT, and in the atelier of Victor Laloux at the Ecole des Beaux-Arts in Paris. In 1892 he was a draftsman for the firm of McKim, Mead, & White (see) and there worked on the designs for the Metropolitan Club and the first build-ings of the Columbia University campus. By 1901 Gottlieb established his own office; examination of his known works reveals a familiarity with the classical vocabulary taught at the Ecole and popularized by McKim, Mead & White. These works range from residential to ecclesiastical to commercial designs and include the large Colonial Revival house of William Levy at Eleberon, New Jersey (1905), and the Temple B'nai Jeshurum, Newark, New Jersey (1915). Gottlieb remained in practice until 1934 when he retired to Harrington, Delaware. Within the district, Gottlieb designed store and loft buildings on lower Fifth Avenue. The Knickerbocker Building (16th Street and Fifth Avenue), and the Stuyvesant Building (15th Street and Fifth Avenue), both 1903-05, were cited by "Real Estate Record and Guide" as exemplifying a changing trend on lower Fifth Avenue from retail and

continuation of . . . . Albert S. Gottlieb

residential to wholesale and manufacturing uses.

"Fifth Avenue & Union Square," Real Estate Record & Guide 76 (Sep. 23, 1905), 462.
Albert S. Gottlieb obituary, New York Times, Jan. 15, 1942, p.19:15.
Landmarks Preservation Commission, Rizzoli Building Designation Report (New York, 1985), 3-4.
Landmarks Preservation Commission, Research Files.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 403.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 242-3.

GRONENBERG & LEUCHTAG

Herman Gronenberg (dates undetermined)
Albert Leuchtag (dates undetermined)

668 Sixth Avenue, 363
12-14 West 18th Street, 561
17 West 20th Street, 709

Herman Gronenberg and Albert Leuchtag formed a successful architectural partnership, occupying offices on Fifth Avenue. They designed apartment buildings on the Upper East Side and in the Greenwich Village Historic District. Within the Ladies Mile Historic District, they were responsible for converting mid-nineteenth century dwellings to store and loft structures.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

SAMUEL HAMAD

91-93 Fifth Avenue, 194

WILLIAM A. HANKINSON (dates undetermined)

861 Broadway, 55, 56

William A. Hankinson was listed in the New York City directory as a carpenter at 213 West 31st Street in 1888. In that year he converted a dwelling in the Ladies Mile Historic District to commercial use with the design of a new storefront.

continuation of . . . . William A. Hankinson

Trow's New York City Directory .

HENRY J. HARDENBERGH (1847-1918)

123 Fifth Avenue, 240, 242
Western Union Building, 186 Fifth Avenue, 309
12-14 West 18th Street, 562
43-47 West 23rd Street, 888, 890

Henry Janeway Hardenbergh was born in New Brunswick, New Jersey, to Dutch parents. He attended the Hasbrouck Institute at Jersey City and received his architectural training under Detlef Lienau in New York from 1865 to 1870. In 1870 he opened his own New York practice. Hardenbergh designed a number of large city office buildings but was best known as a pioneer in luxury hotel and apartment house design. The Plaza Hotel (1905), the Waldorf-Astoria Hotel (predecessor of the current hotel by that name, demolished 1929), and the Dakota Apartments (1880) in New York, the Copley Plaza in Boston (1912), and the Willard in Washington (1901) are some of his most famous commissions. His buildings are recognized for their picturesque composition, practical planning, and use of historical style. Hardenbergh was one of the founders of the American Fine Arts Society and the Municipal Art Society of New York. He was president of the Architectural League (1901-02), was elected to the AIA in 1867 and to Fellowship in 1877, and was an associate of the National Academy of Design.

Hardenbergh was responsible for commercial designs of distinguished character within the Ladies Mile Historic District, including the Western Union office building (1884) at 186 Fifth Avenue.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37.
"Henry Janeway Hardenbergh," National Cyclopedia of American Biography, (New York, 1967), vol. 11, 329.
"Henry Janeway Hardenbergh," Dictionary of American Biography, supplement
"Henry J. Hardenbergh," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 307-8.
"Henry Janeway Hardenbergh," Who's Who in New York City and State, (New York, 1909), 619.
Henry Janeway Hardenbergh obituary, AIA Journal 6 (Apr 1918), 199.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 691,697-8.
Landmarks Preservation Commission, Research Files.
Montgomery Schuyler, "Henry Janeway Hardenbergh," Architectural Record 6 (Jan., 1897), 335-75.

continuation of . . . . Henry J. Hardenbergh

Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 130.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 263-64.

HARDING & DINKELBERG

George Edward Harding (1843-1907)
Frederick Philip Dinkelberg (1861-1935)

8-12 East 16th Street, 427, 428

George Edward Harding, born in Bath, Maine, studied engineering at Columbia. He established a New York architectural practice by 1881. In 1887 Harding formed a partnership with Frederick P. Dinkelberg (1861-1935). Dinkelberg, born in Lancaster, Pennsylvania and educated in Philadelphia, was established as an architect in New York by 1882. His partnership with Harding lasted two year, in which time they designed the Queen Anne style French flats building in the Ladies Mile Historic District. After 1889, Dinkelberg returned to independent practice in New York, then in Philadelphia and Chicago, and Harding formed another short term partnership with William Tyson Gooch. From 1892 to 1899 Harding's architectural practice was located in Staten Island, after which he was again established in Manhattan. Harding specialized in the design of commercial structures, among them the Postal Telegraph Building and the Holland House Hotel.

S. D. HATCH

144 Fifth Avenue, 249

STEPHEN L. HEIDRICH

164 Fifth Avenue, 289

CHARLES HESS

Schuyler Building, 102-104 Fifth Avenue, 183

CHARLES HEYERS

Annin Building, 85 Fifth Avenue, 190

AUGUST H. HILLERS

Lord & Taylor Building (former), 901 Broadway, 111

ROBERT HOE

29 West 19th Street, 625

GEORGE HOFF, JR.

69 West 23rd Street, 898, 899

HORGAN & SLATTERY

18 West 23rd Street, 909

EDWARD HOURLOW

25 West 19th Street, 622

H. WARING HOWARD, JR.

Stiehl Building, 28-30 West 20th Street, 727

HUBERT, PIRSSON & HODDICK

Philip Gengembre Hubert (1830-1911)
James W. Pirsson (1833-1888)
August O. Hoddick (dates undetermined)

Cammeyer Building, 642-650 Sixth Avenue, 345

Philip G. Hubert was born in Paris and moved with his family to Cincinnati in 1849. There he studied architecture with his father who was a civil engineer and an architect. Moving to New York to begin his architectural career in 1865, Hubert was the originator of a system of cooperative apartments, which he called the "Hubert Home Clubs." He held a patent for duplex and triplex style apartments and also took a special interest in fireproofing. As a result, he devised a special fireproof sheathing system for structural beams. After retiring in the mid-1890s, Hubert moved to California where he designed and received patents for various household devices.

Pirsson, who began his architectural career in New York under the firm name of Burgess & Pirsson in 1862-64, formed a brief partnership with his brother, Robert L. Pirsson, in 1874. An amateur musician and painter, Pirsson was a member of several musical societies, and an early member of the AIA.

Hubert and Pirsson formed their partnership in 1871. They were pioneers in

apartment building design and were responsible for some of the earliest and largest apartment houses in New York. Hoddick worked for the firm of Hubert & Pirsson eight years before rising to partnership in 1889. He practiced independently after 1896. Little else is known of his life.

Within the district, the firm designed the neo-Renaissance style Cammeyer Building (1894), distinguished by its classically inspired forms and detail.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 40-42, 61.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 681-83.
Hubert, Pirsson & Hoddick, "New York Flats and French Flats," Architectural Record 2 (July 1892), 55-64.
"Philip Gengembre Hubert," American Art Annual, ed. F.N. Levy (New York, 1913), vol. 10, 78.
"Philip Gengembre Hubert," National Cyclopedia of American Biography, (New York, 1967), vol. 15, 361.
Philip Gengembre Hubert obituary, New York Times, Nov. 17, 1911, p.13:5.
James W. Pirsson obituary, American Architect & Building News 23 (Mar. 24, 1888), 133.
James W. Pirsson obituary, Architecture & Building 8 (Mar. 3, 1888), 76.
G. Matlock Price, "A Pioneer in Apartment House Architecture: A Memoir on Philip G. Hubert...," Architectural Record 36 (July, 1914), 74-76.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 305-6,474.

WILLIAM H. HUME & SON

William H. Hume (1834-1899)
Frederick T. Hume (1859-1934)

Simpson, Crawford & Simpson Building, 635-649 Sixth Avenue, 348 29 East 21st Street, 754

William H. Hume was first known as an architect/builder in the South, and associated with Jacob Rief of Nashville for a short time. He began his New York practice in 1855. Frederick T. Hume was born in New York City and intially trained and practiced in the field of medicine. In addition to his medical degree he received an architectural degree from Columbia University. Frederick began his architectural career in his father's office (as early as 1887, but definitely by 1894). They designed offices, banks, hotels, stores, and churches. The Emigrant Savings Bank on Chambers Street (predecessor of the present building with that name) and the Hotel Netherland on Fifth Avenue were two of their most notable commissions. The elder Hume was a member of the New York Chapter AIA.

Within the Ladies Mile Historic District, William H. Hume & Son designed

continuation of . . . . William H. Hume & Son

the Beaux-Arts style department store building for the Simpson, Crawford & Simpson Company in 1902. Working independently, the elder Hume was responsible for the third building campaign of the B. Altman Store complex in 1887.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 42.
"Frederick Thomas Hume," Encyclopedia of American Biography Vol. 4, 462-63.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 683.
"William H. Hume obituary," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 59.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 307-08.

WILLIAM H. HUME (1834-1899)

B. Altman Store, 615-629 Sixth Avenue, 340
46 West 22nd Street, 856

(see William H. Hume & Son -- above)

HARRY HURWITZ

26 West 23rd Street, 915

JOHN R. HUTCHINSON

40 West 18th Street, 569, 570

MAURICE INTRATOR

Andrews Coffee Shop, 136 Fifth Avenue, 230

ISRAELS & HARDER

Charles Henry Israels (1865-1911)
Julius F. Harder (1865?-1930)

129-131 Fifth Avenue, 256
Geraldine Building, 5-7 East 16th Street, 420
11 East 17th Street, 457
18 East 17th Street, 473
Languages Building, 15-17 West 18th Street, 554

Nephew of the painter Joseph Israels, Charles Israels was born in New York and was educated at the Irving Institute in Tarrytown, the Art Students League, and in Paris. He traveled in Europe in 1889 and returned to New

York in the same year to begin architectural practice. Israels was interested in tenement reform and wrote several articles which expressed his interests, including: "New York Apartment Houses" and "Socialism and the Architect," both published in "Architectural Record." He served on the Building Code Revision Commission in 1907, was secretary of the Municipal Art Society, and was a member of the executive committee of the Architectural Leauge of New York.

Julius F. Harder worked with John R. Thomas on the plans for City Hall and the Hall of Records. He was involved in civic matters in Queens, where he lived for some time, and was a member of the Architectural League.

In 1894 Israels and Harder were partners in the firm of Marsh, Israels & Harder, having previously met while in the employ of Charles B. Atwood during an 1888 competition for the New York City Hall. In 1897 the firm became known as Israels & Harder with commissions ranging from apartment houses and hotels to commercial designs.

Within the Ladies Mile Historic District, the Israels & Harder firm was responsible for several loft buildings with designs inspired by Beaux-Arts and Art Nouveau sources.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37, 43.
"Israels and Harder," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 111, 115.
Julius Harder obituary, New York Times, Nov. 22, 1930, p.17:3.
"Charles Henry Israels," Who's Who in New York City and State, (New York, 1904), 324.
"Charles Henry Israels," Who's Who in New York City and State, (New York, 1909), 729.
Charles Henry Israels obituary, AIA Quarterly Bulletin, Oct., 1911, 298.
"Charles Henry Israels obituary," American Art Annual, ed. F.N. Levy (New York, 1913), vol. 10, 78.
Landmarks Preservation Commission, Hudson Theatre Designation Report (New York, 1987).
Landmarks Preservation Commission, Riverside Drive-West 80th-81st Street Historic District Designation Report (New York, 1985).
Landmarks Preservation Commission, Research Files.
Robert A.M. Stern et al, New York 1900 (New York, 1983), 63, 445.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 316.

J.N.B. CONTRACTING CORP.

670-672 Sixth Avenue, 364

THOMAS R. JACKSON (1826-1901)

182 Fifth Avenue, 306
7 East 19th Street, 593

Thomas R. Jackson was born in London, England and was brought to the U.S. in 1831. He received his architectural education in the office of Richard Upjohn. In his own practice, established by 1850, he designed theaters, clubs, residences and schools. His most famous projects include the Academy of Music, Wallack's Theatre, and Tammany Hall, none of which survive. The residence he designed for Leonard Jerome (now demolished), was one of the most impressive French Second Empire buildings in the U.S. and probably the most famous mansion of its day. Jackson's specialty, however, was commercial buildings -- warehouses and factories -- and examples of his work can be found in the SoHo-Cast Iron Historic District. Later in life, Jackson was appointed Superintendent of the Federal Buildings in New York by the Secretary of the Treasury and remained in that capacity for five years. Trained in his office were George Fletcher Babb of Babb, Cook & Willard, Peter B. Wight, and Isaac G. Perry.

Within the Ladies Mile Historic District, Jackson designed an 1886 neo-Grec cast-iron and brick store building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 43.
Thomas R. Jackson obituary, American Architect & Building News 71 (Feb. 19, 1901), 49-50.
"Thomas R. Jackson obituary," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 141.
Key to the Architects of Greater New York (New York, 1900), 39.
Key to the Architects of Greater New York (New York, 1901), 42.
Landmarks Preservation Commission, Research Files.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 49,78,564.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 318.

FREDERICK JACOBSON (dates undetermined)

Hawes Building, 872 Broadway, 46, 48

Frederick Jacobson was established as an architect in New York by 1891. In 1897 he moved his practice to Brooklyn, but one year later he returned to Manhattan. Jacobson designed residential and commercial buildings. Within the Ladies Mile Historic District he was responsible for altering dwellings for commercial use.

continuation of . . . . Frederick Jacobson

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 43, 90.
Landmarks Preservation Commission, Research Files.

D. & J. JARDINE

David Jardine (1830-1892)
John Jardine (dates undetermined)

B. Altman Store, 615-629 Sixth Avenue, 336, 340
35-37 West 23rd Street, 885

Born in Scotland, David Jardine was trained under his father before immigrating to America at the age of 20. In New York he first practiced alone and then with Edward Thompson from 1858-60. After the Civil War his brother John immigrated to New York, and in 1865 the Jardines formed the partnership which was especially active in the residential development of New York City in the 1870s. The firm achieved special prominence in the 1880s and designed many warehouses, office buildings, and apartment houses. Early examples of townhouses in the Italianate and French Second Empire styles can be found in the Greenwich Village and SoHo-Cast Iron Historic Districts. David also designed a number of churches and charity buildings.

After the death of David his brothers John and George joined with William Kent to form the firm of Jardine, Kent & Jardine. Kent had been in practice in New York since 1888 and was a member of the AIA and the Architectural League. Jardine, Kent & Jardine continued the residential work which D. & J. Jardine initiated in the 1870s.

D. & J. Jardine were active in the Ladies Mile Historic District in 1880 with an addition to the B. Altman Store and a store for Hess & Company The successor firm designed a large store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 44, 46.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 685-89.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

JARDINE, KENT & JARDINE

John Jardine (dates undetermined)
William Winthrop Kent (1860?-1955)
George E. Jardine (d. 1903)

23-25 East 21st Street, 751
64 West 21st Street, 820

(see D. & J. Jardine -- above)

JORDAN & GILLER

52 West 22nd Street, 861
60 West 22nd Street, 866

JOHN L. JORDAN (dates undetermined)

5 East 20th Street, 653, 654

Little is known about the architectural career of John L. Jordan, however a carpenter/builder by that name is found in the New York City directory from 1875 to 1908. In 1901 he was active in the Ladies Mile Historic District, converting a stable to commercial use with the design of a new shopfront.

Trow's New York City Directory .

HUGO KAFKA

Stern Brothers Store, 32-46 West 23rd Street, 919, 921

IRVING KAY

21 West 17th Street, 487

GEORGE KEISTER (dates undetermined)

35-37 East 20th Street, 676

Little is known of the life of this New York theater architect. He was in active practice in New York from the mid 1880s through the 1930s. His earliest commissions were tenements and row houses, but from 1905 numerous theater commissions filled his office. The Earl Carroll, the Selwyn, the Belasco, and the Apollo Theaters are some of his more famous works. Keister was skilled in a variety of styles but disapproved of architectural fads and indiscriminate copying of architectural designs. He worked alone throughout his career, except for a brief partnership from 1887 to 1888 with Frank Wallis (nicknamed Colonial Wallis, and credited with reviving interest in colonial architecture). Keister practiced through 1930 and was a member of the New York Chapter of the American Institute of

continuation of . . . . George Keister

Architects, a Fellow of the AIA, and an active member of the Architectural League.

Within the Ladies Mile Historic District Keister designed a store and office building which dates from the late nineteenth century.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
"George Keister," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 115.
George Keister, "Fads in Architecture," Architectural Record 1 (1891), 49-61.
"George Keister," National Cyclopedia of American Biography, (New York, 1967), vol. 22.
Landmarks Preservation Commission, Research Files.

EDWARD HALE KENDALL (1842-1901)

Gorham Building, 889-891 Broadway, 98, 101
Methodist Book Concern, 148-152 Fifth Avenue, 252, 254

Edward Hale Kendall, born in Boston and educated at the Latin School there, studied art and architecture at the Ecole des Beaux-Arts in Paris from 1858 to 1859. In 1860 he joined the Boston firm of Gridley Bryant and Arthur Gilman, both prominent New England architects of the mid 19th century, and remained with the firm until 1865. Kendall then moved to New York where he collaborated with Gilman on a design for the New York State Capitol at Albany, which was rejected. In 1868 Kendall and Gilman formed a short-lived partnership during which they designed the Equitable Life Assurance Company Building (1868-70), the first New York office building to have passenger elevators and one of the largest buildings of its time (now demolished), with George B. Post as engineer. In partnership with Henry Fernbach (see) in 1871, Kendall designed the German Savings Bank. From 1871, Kendall had his own practice. His designs included stores, warehouses, residences, and stations for the West Side "El." The neo-Grec German Savings Bank (designed in collaboration with Henry Fernbach in 1870, now demolished) at 4th Avenue and 14th Street; the Queen Anne style Washington Building (1882, demolished) at 1 Broadway, and the Goelet residences, on 5th Avenue at 48th and 49th Streets (1880, demolished) are representative commissions. Kendall was also a consulting architect for the Washington Bridge and for the Department of Docks. In the latter capacity he designed and directed the building of five recreation piers on the East River.

Kendall joined the AIA in 1868, was elected vice president in 1885, and president in 1892-93. He was also president of the New York Chapter from 1884 to 1888, and a member of the Architectural League. He was vice president of the American Fine Arts Society (1891-2) and in 1893 presided over the World's Convention of Architects in Chicago. Kendall continued

continuation of . . . . Edward Hale Kendall

in practice until his death.

Kendall's Gorham Building, a designated landmark, and the Methodist Book Concern, an example of arcaded commercial design, are among the most distinguished buildings in the district.

"Edward Hale Kendall," Appleton's Cyclopedia of American Biography Vol. 3, 513.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 46.
"Edward Hale Kendall," National Cyclopedia of American Biography, (New York, 1967), vol. 12, 247.
Edward Hale Kendall obituary, AIA Quarterly Bulletin 2 (Apr., 1901), 11-12.
Edward Hale Kendall obituary, American Architect & Building News 71 (Mar. 16, 1901), 81.
"Edward Hale Kendall obituary," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 141-42.
Landmarks Preservation Commission, Gorham Building Designation Report (New York, 1984).
Landmarks Preservation Commission, Research Files.
Office for Metropolitan History, "The Gorham Apartments," Historical Report on 891 Broadway, New York City .
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 338-9.

KIMBALL & THOMPSON

Francis Hatch Kimball (1845-1919)
George Kramer Thompson (1859-1935)

B. Altman Store, 113 West 18th Street, 581, 582
B. Altman Stable, 135-143 West 18th Street, 585

Kimball was born in Maine and was apprenticed to a carpenter in Massachusetts. In 1867 he entered the Boston office of Louis P. Rogers who later formed a partnership with Gridley J. F. Bryant. Rogers & Bryant entrusted Kimball with the supervision of two important projects in Hartford, Connecticut -- the Charter Oak and the Connecticut Mutual Life Insurance Buildings. This work led to Kimball's preparation of an entry for the Connecticut State House competition and, more importantly, to his appointment as supervising architect for Trinity College. In the latter capacity he traveled to London to consult with William Burges, the designer of Trinity's new buildings. Ultimately, Burges' designs were only partially executed and much altered by Kimball.

In 1879 Kimball moved to New York; his first work was the remodeling of the Madison Square Theater in association with Thomas Wisedell, an English architect with Gothic training. Kimball & Wisedell remained active in

theater design and achieved renown for the caisson system of foundation construction at the Fifth Avenue and Garrick Theaters. The firm's extravagent Moorish style Casino Theater reflected Kimball's mastery of the use of ornamental terra cotta. The firm dissolved with Wisedell's death in 1884. Except for a brief partnership with Henry S. Ihnen in 1886, Kimball practiced independently until 1892.

Thompson was a native of Dubuque, Iowa. He moved to New York at the age of 20 to train in the office of Frederick C. Withers, where his work was mostly residential. After three years Thompson left Withers to work as a draftsman for Kimball & Wisedell. From 1883 to 1885 he formed a partnership with Charles P. H. Gilbert, and through 1892 worked independently, specializing in country houses in the New York area.

The firm of Kimball & Thompson was formed in 1892; the partners soon became prominent and pioneering designers of tall commercial structures, mostly in lower Manhattan. The first product of the partnership was the Manhattan Life Insurance Building, the first iron and steel framed skyscraper in New York. This building also used the caisson foundation system employed by Kimball & Wisdell. Kimball & Thompson continued as prominent architects of commercial structures into the second decade of the 20th century. In the Ladies Mile Historic District, Kimball & Thompson designed buildings for the B. Altman Company -- the 1896 neo-Renaissance department store and a Renaissance Revival stable building.

From 1917 to 1932 Thompson was the head of the Architectural Metal Department of the National Lead Co., after which time he retired. Within the district, the firm was responsible for the B. Altman & Co. Stables (1896) on West 18th Street.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 46, 75.
"Francis Hatch Kimball," National Cyclopedia of American Biography, (New York, 1967), vol. 15, 79.
"Francis Hatch Kimball," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 565.
"Francis H. Kimball obituary," American Art Annual, ed. F.N. Levy (New York, 1919), vol. 16, 222.
Landmarks Preservation Commission, Clinton Hill Historic District Designation Report (New York, 1981), 124.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"George Kramer Thompson," National Cyclopedia of American Biography, (New York, 1967), vol. 6, 88.
George Kramer Thompson obituary, New York Times, Aug. 4, 1935, p.29:4.
George Kramer Thompson obituary, American Architect 147 (Sep 1935), 116.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 343, 596.

DAVID W. KING (dates undetermined)

Century Bank, 135 Fifth Avenue, 261

David W. King graduated from Cornell University in 1877. Before opening his own office, he worked for several architectural firms: Babb, Cook & Willard, Gambrill & Richardson, Thayer & Robinson, W. H. Miller and S. S. Beman. In 1886 King established his own office and was still in active practice in 1900, designing commercial structures.

Within the Ladies Mile Historic District, King designed the neo-Renaissance style Century Bank Building (1899).

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 46.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 699-701.

FRANK KIRSHENBAUM

Ho Ho Arts and Crafts Building, 21 West 19th Street, 620

HARRY P. KNOWLES (1870-1923)

Masonic Building, 71 West 23rd Street, 900
Masonic Hall, 46-54 West 24th Street, 938, 941

Harry Percy Knowles was born in Hamilton, Ontario to an American father and a Canadian mother. He moved to New York by 1891 but nothing is known of his professional training. By 1899 he was head draftsman for the prestigious firm of N. Le Brun & Sons (see). At this time Le Brun was planning the Metropolitan Life Tower, giving Knowles the opportunity to learn about current steel frame technology. In 1896 Knowles was initiated into a masonic order -- The Pyramid Lodge #490 -- and subsequently designed several buildings for the Masons. Himself a Master Mason, Knowles designed the Masonic Building at 46 West 23rd Street (1909) and additions to Shriners Hospital in Utica (1922). His Mecca Temple at 131 West 55th Street (1924, now City Center, a designated landmark), his last and most important design, is a significant example of fraternal architecture. In the Ladies Mile Historic District, Knowles also designed buildings for the Masons; the 1909 Masonic Hall and the Masonic Building of 1913. Knowles was a member of the AIA and the Architectural League of New York.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 47.
"Harry Percy Knowles," American Art Annual, ed. F.N. Levy (New York, 1923), vol. 20, 263.
Landmarks Preservation Commission, City Center 55th Street Theater Designation Report (New York, 1983).

continuation of . . . . Harry P. Knowles

Landmarks Preservation Commission, Research Files.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 352.

ROBERT D. KOHN (1870-1953)

Spero Building, 19-27 West 21st Street, 784

Robert D. Kohn was born in New York City and educated at the College of the City of New York (now City College, graduating in 1889), Columbia University (graduating in 1890), and the Ecole des Beaux-Arts in Paris (1891-95). His architectural practice in New York dated from 1895 and included a number of important New York City buildings. Kohn's style, formed during his studies in Paris, developed into an American version of the Art Nouveau which can be seen in buildings such as the meeting house for the New York Society for Ethical Culture (1907) and the former New York Evening Post Building (1906); his 1931 addition to Macy's is in the Art Deco style. He also designed buildings in Cleveland, Ohio, including the Lindner Company and the H. Black Company Buildings (1908, 1919). Kohn was associated with various architects in the first year of his practice but by 1896 he practiced under his own name. Later, in the 1920s and 1940s, he collaborated with Charles Butler and Clarence Stein, and in 1929 designed the Temple Emanu-el.

In 1921 Kohn founded the New York Building Congress. He served as director of the Housing Division of the Public Works Administration (1933-34) and grew experienced in low-cost housing design. In 1939 Kohn was appointed vice-president of the New York World's Fair and was a member of the Board of Design. He was president of the Society of Ethical Culture (1921-44), and a member, past president, and honor medalist of the AIA. He was a member of the Beaux-Arts Society of Architects and an Honorary Corresponding Member of the Royal Institute of British Architects. Kohn was also a member of the Regional Planning Association of America, formed to resolve urban crowding.

Within the Ladies Mile Historic District, Kohn's store and loft building (1908) at 19-27 West 21st Street displays his version of Art Nouveau design.

City College Alumni Register .
"Robert D. Kohn," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 96.
"Robert D. Kohn," American Art Annual, ed. F.N. Levy (New York, 1924), vol. 21, 425.

continuation of . . . . Robert D. Kohn

"Robert D. Kohn," National Cyclopedia of American Biography, (New York, 1967), vol. 46, 201-02.
"Robert D. Kohn," Who Was Who in America, (Chicago, 1967), vol. 3, 487.
"Robert D. Kohn," Who's Who in New York City and State, (New York, 1924), 743.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"Clarence S. Stein," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 122-23.

KORN & ZIPKES

Louis Korn (dates undetermined)
Maximilian Zipkes (dates undetermined)

40-42 West 22nd Street, 852

Louis Korn was born in New York City and graduated from Columbia in 1891. He worked for the firm of J. B. Snook Sons (see) and in the office of George A. Griebel (see). By 1892 Korn had an office of his own at 261 Broadway, and practiced through 1910, designing apartment, factory, and commercial buildings.

Little is known of Maximilian Zipkes' professional career. However, the "New York Times" of the 1920s and '30s offers some insight into his life. In the early 1920s Zipkes was involved in real estate and purchased two theaters and an apartment building. Articles of the 1930s reveal a continued interest in real estate, proposals for assisting poor families and for cutting city costs, and criticisms on current housing plans. Zipkes' radical plan for rearranging Central Park was published in 1933. It called for the elimination of parkland below 72nd Street and its extension north to 120th Street (between 7th and Madison Avenues). The result of this design was to be the creation of a Harlem district of housing and recreation areas, and a southern district of civic and public buildings of architectural beauty.

Korn and Zipkes worked together in the early part of the twentieth century. Individually, and as a team, Korn and Zipkes were responsible for the design of, and alterations to, several store and loft buildings within the Ladies Mile Historic District.

"Architect Urges New Housing Plan," New York Times sec. X,XI (Jan. 28, 1934), p.2:1.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 47, 84.
"Louis Korn," Who's Who in New York City and State, (New York, 1901), 798-99.
Landmarks Preservation Commission, Research Files.
"Maximilian Zipkes Buys West Side House, Held at $500,000," New York Times, Feb. 28, 1923, p.29:2.
"Progressive Trends Noted in Realty Fields," New York Times sec. X,XI (July 31, 1932), p.1:1.
"Suggests Plan to Extend and Rearrange Central Park," New York Times sec. X,XI (June 11, 1933), p.2:2.
"Two Theaters Resold," New York Times, Nov. 29, 1923, p.36:2.
Maximilian Zipkes, "Taxation Values of Real Estate," New York Times sec. X,XI (Feb. 19, 1933), p.2:1.
Maximilian Zipkes, "Year of Contentment Might Solve Depression Problem," New York Times sec. III (Sep. 27, 1931), p.2:3.

LOUIS KORN (dates undetermined)

Annin Building, 85 Fifth Avenue, 188
91-93 Fifth Avenue, 193
Pierrepont Building, 103 Fifth Avenue, 209
9-11 East 16th Street, 421
Taylor Building, 20-26 West 22nd Street, 843

(see Korn & Zipkes -- above)

IRVING KUDROFF (dates undetermined)

55 West 19th Street, 636
36 West 21st Street, 810, 811

Irving Kudroff was a member of the AIA and maintained an architectural office on Park Avenue in 1956. In the 1920s, Kudroff altered storefronts and facades of buildings in the Ladies Mile Historic District.

American Architects Directory (1956), 313.

LAMB & RICH

Hugh Lamb (1849-1903)
Charles Alonzo Rich (1855-1943)

18-22 East 18th Street, 535

Hugh Lamb was born in Scotland and was established as an architect in New York by 1878 with Lorenzo B. Wheeler in the firm of Lamb & Wheeler. The firm designed "French flats" and rowhouses on the Upper East Side and in Greenwich Village.

Charles Alonzo Rich was born in Beverly, Massachusetts. He studied engineering at Dartmouth College, graduated in 1875, and trained in architecture in both the U.S. (1875-79) and in Europe (1879-82).

Rich began his practice of architecture in New York in 1882 in partnership with Lamb. The firm was active through 1899 and grew to become one of New York City's most prominent firms. They were particularly noted for their commercial and institutional architecture, producing designs in the Romanesque Revival, Chateauesque, neo-Renaissance, Queen Anne, and neo-Gothic styles. Among these designs are: the Pratt Institute Main Building, Brooklyn (1885-87), a designated landmark; Millbank, Brinkerhoff, and Fiske Halls, Barnard College (1890-97); Harlem Club and Harlem Free Library (1889, 1892) in what is now the Mt. Morris Park Historic District; Mt. Morris Bank (later Corn Exchange Bank, 1889) at 81-85 East 125th Street; and the Berkeley School (1890) at 20 West 44th Street. Buildings at Colgate, Dartmouth, Smith, Williams, and Amherst Colleges were also designed by Lamb & Rich. The firm enjoyed an active practice in residential architecture, as well, with houses in what are now the Park Slope, Henderson Place, and Hamilton Heights Historic Districts, plus numerous residences on the Upper West Side, to their credit. Within the Ladies Mile Historic District the firm was responsible for an addition to a store.

The firm of Lamb & Rich was active until 1899. Rich continued to practice independently until 1903. In that year he became senior partner in the firm of Rich, Mathesius & Koyl, designing commercial and institutional buildings. Rich was elected a Fellow of the AIA in 1913, and was a member of the Architectural League of New York. He retired from architectural practice in the 1930s.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 48.
Landmarks Preservation Commission, Bryant Park Studios Designation Report (New York, 1988), 5.
Landmarks Preservation Commission, West End - Collegiate Historic District Designation Report (New York, 1984), 259-60.
"Lamb and Rich,"Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 605.
"Hugh Lamb obituary," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 142.

continuation of . . . . Lamb & Rich

Hugh Lamb obituary, New York Times, Apr. 4, 1903, p.9:6.
Charles A. Rich obituary, New York Times, Dec. 5, 1943, p.66:5.
"Charles A. Rich obituary," Who Was Who in America, (Chicago, 1967), vol. 2, 496.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 451-52.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 360, 506.

HENRY LAPOINTE

Annin Building, 85 Fifth Avenue, 190
Geraldine Building, 5-7 East 16th Street, 420

JOSEPH LAU (dates undetermined)

31 East 21st Street, 755

Joseph Lau was a member of the American Institute of Architects and maintained offices in downtown Manhattan. He altered buildings in what are now the Upper East Side and Greenwich Village Historic Districts, as well as in the Ladies Mile Historic District.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (New York, 1969), 127.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

N. LE BRUN & SONS

Napoleon E.H.C. Le Brun (1821-1901)
Pierre L. Le Brun (1846-1924)
Michael M. Le Brun (1857-1913)

Engine Company 14, 14 East 18th Street, 529

Napoleon Le Brun, architect and engineer, was born in Philadelphia to French parents. He apprenticed to Thomas U. Walter (the designer of the dome and wings of the U.S. Capitol) for six years beginning in 1836. Le Brun opened his own firm in Philadelphia in 1841 and proceeded to work on many ecclesiastical projects (the Roman Catholic Cathedral of Saint Peter and Saint Paul, completed 1864, is a notable example), as well as residential and commercial buildings. At some point in his Philadelphia career Le Brun formed a partnership with Gustave Runge. The association did not last long, but the Academy of Music (1855-56) is a product of their

collaboration. In 1864 Le Brun moved his already successful practice to New York where his early commissions were again ecclesiastical, but expanded to include residential and commercial work as well. His winning entry for the Masonic Temple competition (1870) at Sixth Avenue and West 23rd Street (predecessor of the present Masonic Temple) did much to establish his reputation.

Le Brun's office expanded in the 1880s as his sons, Pierre and Michel, joined the practice. The firm then became known as N. Le Brun & Sons. Perhaps the best known buildings of this phase of Le Brun's career are the Home Life Insurance Building (1893-94) and a series of buildings for the Metropolitan Life Insurance Company (1890-1909). These were early experiments in skyscraper design. As the official architect of the New York City Fire Deparment, the firm completed several firehouses in a variety of styles, including the building for Engine Company 14 within the district. Le Brun served as President of the New York Chapter AIA, was a Fellow of the AIA, and a member of the Architectural League. He was also president of the Willard Architectural Commission, organized to acquire architectural models for the Metropolitan Museum of Art.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 49.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 701.
Landmarks Preservation Commission, Research Files.
"Napoleon Le Brun," Dictionary of American Biography.
"Napoleon Le Brun," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 627-28.
"Napoleon Le Brun," Who Was Who in America, (Chicago, 1967), Historical Volume, 308.
Napoleon Le Brun obituary, American Architect & Building News 73 (July 20, 1901), 17.
"Napoleon Le Brun obituary," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 142.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 366-67.

BENJAMIN W. LEVITAN (1878-1941)

18 East 16th Street, 433

Benjamin W. Levitan was born in New York and received his architectural training locally and in Paris. He was employed by Bertram Goodhue, architect of several New York churches and later famous for the Nebraska State Capitol at Lincoln (1920-32), and Warren & Wetmore, a firm known for its hotel designs and collaboration on Grand Central Terminal (1913). By 1907 Levitan opened his own architectural firm in New York and designed banks, theaters, and apartment buildings. Within the district he designed a store and loft building.

continuation of . . . . Benjamin W. Levitan

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 50.
"Bertram Grosvenor Goodhue," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 229-31.
"Warren & Wetmore," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 377.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 370.

DETLEF LIENAU (1818-1887)

Parish Building, 860 Broadway, 31

Born in Schleswig-Holstein, which is now a part of Germany, Detlef Lienau attended elementary and technical schools in Stettin, Germany, and was trained as a carpenter and cabinetmaker from 1837 to 1841 in Berlin and Hamburg. He studied architecture and engineering at the Royal Architectural School in Munich in 1841-42, and under Henri Labrouste in Paris until 1847. Lienau then traveled extensively in Europe, producing hundreds of drawings, and worked for a short time (in 1847) as a draftsman with the Paris and Lyon Railway Company.

Lienau traveled to America in 1848 and by 1850 was listed in the New York City Directory as an architect working with Leon Marcotte. That partnership did not last long as Marcotte turned to interior decorating and Lienau opened his own architectural practice. He designed virtually every type of building: mansions, townhouses, apartments, tenements, stores, offices, warehouses, lofts, factories, and schools. He was one of the early proponents of the Second Empire style and helped popularize the use of the mansard roof.

Lienau's firm was the training ground for both Paul Pelz (1859-66), designer of U. S. lighthouses and winner of the Library of Congress competition, and Henry Hardenbergh (see), designer of the Plaza Hotel and the Dakota Apartments. In 1873, Lienau invited his son, J. August Lienau (1854-1906), to join his practice. The elder Lienau was a Fellow of the AIA and one of its 13 original members. He remained active as an architect until his death.

Within the Ladies Mile Historic District, Lienau designed the neo-Grec Parish Building, prominently sited on Broadway at the north side of Union Square. The building survives in somewhat altered form.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 50.

continuation of . . . . Detlef Lienau

Ellen W. Kramer, "Detlef Lienau, an Architect of the Brown Decades," Journal of Society of Architectural Historians 14 (Mar., 1955), 18-25.
Landmarks Preservation Commission, Research Files.
"Detlef Lienau," National Cyclopedia of American Biography, (New York, 1967), vol. 29, 16.
"Detlef Lienau," Dictionary of American Biography.
"Detlef Lienau," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 6-8.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 371-72.

GEORGE W. LITHGOW

51 West 19th Street, 632

ROBERT T. LYONS (dates undetermined)

902-910 Broadway, 112

Robert T. Lyons was established as an architect in New York by 1897. He specialized in apartment and hotel design, but also designed town houses and commercial buildings. He apparently favored the neo-Renaissance style but also employed the more florid Beaux-Arts and more severe neo-Federal styles in his designs. Among his more important commissions are the Coronet apartment house (1901) on West 58th Street, and the Lorington (1908) and the St. Urban (1904) apartment houses on Central Park West, the Tammany Central Association Clubhouse (1902) on East 32nd Street, the City Athletic Club (1906) on West 54th Street, and the townhouse at 70 East 91st Street within the Carnegie Hill Historic District.

Within the Ladies Mile Historic District Lyons was responsible for the design of a store and loft building in 1912-13.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 51.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

JAMES S. MAHER (d. 1928?)

859 Broadway, 53, 54

James S. Maher was established as an architect at 36 Eighth Avenue in 1899. He owned a country estate on the east bank of the Hudson River in Putnam County, New York. Within the Ladies Mile Historic District Maher was responsible for the design of a new storefront for converting a dwelling to commercial use.

"Buys Estate in Garrison," New York Times, Nov. 27, 1928, p.56:3.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 52.

IRVING MARGON (1888-1958)

125 Fifth Avenue, 243, 244

Although he practiced architecture in New York for over 50 years, little is known about Irving Margon. He designed brick apartment houses in what is now the Greenwich Village and Upper East Side Historic Districts in the 1930s, as well as a neoclassical residence in 1950. Perhaps his most notable work is the design for the Eldorado Apartments, completed in collaboration with Adolph M. Holder in 1931. Within the Ladies Mile Historic District, Margon was responsible for interior and exterior alterations to 125 Fifth Avenue in 1921-23.

Landmarks Preservation Commission, Eldorado Apartments Designation Report (New York, 1985).
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Irving Margon obituary, New York Times, Sep. 24, 1958, p.27:2.

JOSEPH MARTINE (dates undetermined)

Broadway Building, 915-919 Broadway, 125
35 East 19th Street, 601, 603

Very little is known of the life or career of Joseph Martine. He was active in New York in the 1920s and '30s and received commissions for apartment house designs. In the Ladies Mile Historic District he designed the Broadway Building, an eclectic style store and loft.

Landmarks Preservation Commission, Research Files.

MAYNICKE & FRANKE

Robert Maynicke (1849-1913)
Julius Franke (1868-1936)

Goelet Building, 894-900 Broadway, 93, 96
Merchants' Exchange Building, 114-116 Fifth Avenue, 201
Bradish Johnson Building, 149-151 Fifth Avenue, 279
Fifth Avenue Building, 200 Fifth Avenue, 313
32-36 West 18th Street, 567
39-47 West 19th Street, 628
48-52 East 21st Street, 777
22-28 West 21st Street, 806
54-62 West 21st Street, 818
56-58 West 22nd Street, 864
Stern Brothers Annex, 28-30 West 23rd Street, 916
6 West 24th Street, 929, 930

Robert Maynicke was born in Germany and studied mechanics and mathematics at Cooper Union. By 1872-73 Maynicke was employed by George B. Post. While in Post's office, Maynicke studied the structural properties of iron and steel. This study allowed him to participate in the firm's work on "elevator buildings" -- commercial structures of the 1870s and '80s whose increased height required an elevator for easy access. The Mills Building (1881-83), known as the first "modern" office building, the Produce Exchange (1881-85), the Cotton Exchange (1883-85), and the Union Trust Building (1889-90) are some of the "elevator buildings" with which Maynicke was involved in Post's office. Maynicke remained with Post until 1895.

Franke was born in New York and graduated from the College of the City of New York, now City College, in 1889. As a student he entered the office of George B. Post sometime during the construction of the New York Times Building (1881-90) which he supervised. That structure was, upon completion, the tallest building in the world. Franke then went to Paris to study at the Ecole des Beaux-Arts under Redon. By 1894-95, he was back in the U.S. and was established as an architect at 287 Fourth Avenue. By 1900 Franke was in Maynicke's office, where he served as head draftsman. Beginning in 1901, both Franke and Maynicke can be found in Trow's directory at 725 Broadway. By 1905 the firm of Maynicke & Franke, occupying offices at 298 Fifth Avenue, is listed in addition to the individual architects' listings.

Over 100 large commercial structures were completed in New York by Maynicke's firm. The buildings were known for their advanced structural systems as well as for the exploration of the artistic and structural properties of reinforced concrete. Maynicke was the single most prolific architect within the Ladies Mile Historic District. Most of his designs were commissioned by a single client, Henry Corn, a builder and real estate operator who was described as a pioneer in loft building construction.

Maynicke was a Fellow of the AIA, and a member of the Municipal Art Society and the Architectural League. As a member of the Joint Committee of the AIA, Franke helped draft the New York City Building Code. After Maynicke's

death in 1913, Franke continued to practice independently, but retained the firm name of "Maynicke & Franke" until 1925. Franke retired in the following year and turned to landscape painting.

Diana Balmori, "George B. Post: The Process of Design and the New American . . .," Journal of Society of Architectural Historians 46 (Dec., 1987), 342-55.
City College Alumni Register .
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 31, 53.
"Julius Franke," National Cyclopedia of American Biography, (New York, 1967), vol. 27, 85.
"Freed of $1,852,000 Debts," New York Times, Jan. 18, 1916, p.7:6.
Key to the Architects of Greater New York (New York, 1900), 45.
Key to the Architects of Greater New York (New York, 1901), 49.
Robert Maynicke obituary, Real Estate Record & Guide, Oct. 4, 1913, 623.
New York Times, June 17, 1934, p.29:5.
"George Browne Post," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 460-63.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 399.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 218, 402.

ROBERT MAYNICKE (1849-1913)

87-89 Fifth Avenue, 191
95 Fifth Avenue, 195
Judge Building, 110-112 Fifth Avenue, 200
97 Fifth Avenue, 205
105-107 Fifth Avenue, 211
122-124 Fifth Avenue, 216
126-128 Fifth Avenue, 219
130-132 Fifth Avenue, 226
Corn Exchange Bank Building, 140 Fifth Avenue, 233
Bradbury Building, 142 Fifth Avenue, 246
133 Fifth Avenue, 259
137 Fifth Avenue, 264
141-147 Fifth Avenue, 268
Sohmer Building, 170 Fifth Avenue, 293
9 West 19th Street, 616
Goodstein Building, 11-19 West 19th Street, 618
Cluett Building, 22-28 West 19th Street, 642
22 West 23rd Street, 912, 913
22 West 24th Street, 933

(see Maynicke and Franke -- above)

MCKIM, MEAD & WHITE

Charles Follen McKim (1847-1909)
William Rutherford Mead (1846-1928)
Stanford White (1853-1906)

Goelet Building, 894-900 Broadway, 93
Warren Building, 903-907 Broadway, 117
Judge Building, 110-112 Fifth Avenue, 198

One of the most famous and productive firms in the history of American architecture, McKim, Mead & White exerted considerable influence over the development of this country's architecture in the late 19th and early 20th centuries. Slowly breaking with the Richardsonian Romanesque of the 1880s in which both McKim and White were trained, the firm played a leading role in promoting the popularity of classically-inspired forms in the last decades of the 19th and the first decades of the 20th centuries. Both the Colonial Revival and the neo-Italian Renaissance styles are products of the long career of this firm. Their work marked the full maturity of American architecture.

Charles Follen McKim was born in Chester County, Pennsylvania. After unsuccessfully attempting to study engineering at Harvard University, McKim turned to architecture. He began his apprenticeship in the office of the prominent New York architect, Russell Sturgis, before leaving for three years of travel and study in Europe. On his return in 1870, McKim joined the firm of Gambrill & Richardson. Soon he rented his own office and began collaboration with Mead in 1872. In 1878 the firm of McKim, Mead & Bigelow was established, as William Bigelow joined the firm.

William Rutherford Mead was educated at Amherst College and studied in Europe. Like McKim, he apprenticed in Sturgis' office. Mead was largely involved with the management of the firm, rather than design.

Stanford White achieved fame not only for his prolific work in residential design, but also because of the public scandal which surrounded his murder in 1906. White came from a family in which cultural pursuits were the dominant interest. He wanted to be an artist but instead joined the firm of Gambrill & Richardson in 1872. He succeeded McKim as head draftsman in Richardson's office and stayed there until 1878, becoming quite adept in the Richardsonian Romanesque style and contributing greatly to many of Richardson's designs, especially in residential work, interior design, and ornament on public commissions. In 1878 he left the firm to travel in Europe. Upon his return, he assumed William Bigelow's position and the firm of McKim, Mead & White was begun.

The firm's national reputation and influence are largely attributable to the Chicago World's Columbian Exposition of 1893 which popularized Roman-inspired monumental architecture. Buildings such as the Low Memorial Library at Columbia University (1895-97) and the U.S. Post Office (1910-13) on 8th Avenue, reflect this grandeur of turn-of-the-century American Classicism. The firm's prominence continued well into the 20th century. McKim retired in 1907 and died two years later. The firm remained active

continuation of . . . . McKim, Mead & White

for a number of years, first under the leadership of Mead, and then under many talented young architects. Mead retired in 1920 and returned to Europe.

McKim, Mead & White's works within the Ladies Mile Historic District -- which count among the firm's finest -- are among the early office buildings in the area and use the arcade as an organizing principle to express height.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 54, 82.
Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered," In Search of Modern Architecture: A Tribute to Henry Russell Hitchcock (New York, 1982), 136-64.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"McKim, Mead & White,"Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 140-51.
Leland M. Roth, McKim, Mead & White, Architects (New York, 1983).
Russell Sturgis, "The Works of McKim, Mead & White," Architectural Record, May 1895, 1-111.
"Stanford White," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 390-94.

MORTIMER C. MERRITT (1840?-1931)

Hugh O'Neill Building, 655-671 Sixth Avenue, 366, 369, 369, 369
Ely Building, 37-41 East 18th Street, 539
53-55 West 21st Street, 795

Mortimer C. Merritt was born in New York and graduated from the College of the City of New York, now City College, in 1859. He was established as an architect by 1868 and always worked independently. Merritt's practice consisted mostly of commercial structures and he was active in the field until about 1915.

Within the Ladies Mile Historic District, Merritt was responsible for the cast-iron Hugh O'Neill Store, one of the area's major deparment stores, as well as neo-Renaissance style store and loft buildings.

City College Alumni Register .
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 54.
Mortimer C. Merritt obituary, New York Times, Dec. 5, 1931, p.17:6.

EDWARD L. MIDDLETON

18 West 23rd Street, 908, 909

G.G. AND REUBEN MILLER

67 West 23rd Street, 897

JOHN MITCHELL

62 West 22nd Street, 868

MOK & SONBER

893 Broadway, 103

ROBERT MOOK

5 East 19th Street, 591

MOORE & LAUDSIEDEL

Fred W. Moore (dates undetermined)
Frank L. Laudsiedel (dates undetermined)

7 East 17th Street, 453

Frank L. Laudsiedel was associated with Warren C. Dickerson in 1899, but by 1900 he had formed a partnership with Fred W. Moore. Moore & Laudsiedel designed apartment buildings on the Upper West Side and were active through 1922.

Within the Ladies Mile Historic District the firm designed a neo-Renaissance style store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 49, 56.

F. MULDOON

53 West 19th Street, 634

MULLIKEN & MOELLER

Harry B. Mulliken (1872-1952)
Edgar J. Moeller (1874-1954)

99-101 Fifth Avenue, 207

Harry B. Mulliken was born in Sterling, Illinois, and graduated from Columbia in 1895. He studied architecture under William R. Ware and A.D.F. Hamlin, and in Paris. He was associated with D. H. Burnham in Chicago in 1895-96 and Ernest Flagg in New York in 1897. Mulliken was a member of the Architectural League.

Edgar J. Moeller also graduated from Columbia in 1895 and was elected president of the Columbia Alumni Federation in 1921. He remained involved in alumni affairs for most of his life.

Mulliken and Moeller had joined in practice by 1902 and designed many apartment buildings and hotels in New York. Mulliken retired from practice in 1949 after which Moeller practiced independently.

Within the Ladies Mile Historic District, the partners designed a neo-Renaissance inspired store and loft building.

"Mulliken & Moeller," American Art Annual, ed. F.N. Levy (New York, 1924), vol. 21, 440.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 57.
Landmarks Preservation Commission, Research Files.
"Moeller New Head of Columbia Alumni," New York Times sec. II (July 24, 1921), p.1:3.
Edgar J. Moeller obituary, New York Times, May 26, 1954, p.29:3.
Harry B. Mulliken obituary, New York Times, June 21, 1952, p.15:6.

JULIUS F. MUNCKWITZ (1829-1902)

680 Sixth Avenue, 375

Julius F. Munckwitz was born in Leipzig and was established as an architect in New York in 1862. In the early 1870s he was appointed Supervising Architect and Superintendent of Parks. His jurisdiction in this capacity included Central Park, and his son by the same name succeeded him in this position. Munckwitz worked through the 1890s designing buildings of all types. He was a member of the New York Chapter AIA, and elected a Fellow in 1864.

Within the Ladies Mile Historic District Munckwitz was responsible for a small hotel building (1870).

continuation of . . . . Julius F. Munckwitz

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 57.
Landmarks Preservation Commission, Research Files.
Julius F. Munckwitz obituary, American Architect & Building News 78 (Nov. 29, 1902), 66.

ANTHONY T. NAPPI

676 Sixth Avenue, 372
59 West 21st Street, 798

NEVILLE & BAGGE

Thomas P. Neville (dates undetermined)
George A. Bagge (dates undetermined)

42-48 East 20th Street, 697
Brogan Building, 27-33 West 20th Street, 713
36-38 West 20th Street, 730

Bagge established an architectural practice in New York by 1890. Neville began his career in 1892 when he joined Bagge in partnership. The firm was active through the 1910s, specializing in store and loft buildings of the kind seen in the district and in apartment houses in variations of the Renaissance Revival style. The firm's residential work was concentrated on the West Side and in Harlem, and included row houses and apartment buildings in the Chelsea, Hamilton Heights, and Mount Morris Park Historic Districts.

Within the Ladies Mile Historic District, the firm designed neo-Renaissance style store and loft buildings.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 13, 57.
Landmarks Preservation Commission, Research Files.
"Neville & Bagge," New York Public Library Artists File. (Alexandria, Va., 1987).
Robert A.M. Stern et al, New York 1900 (New York, 1983), 303-04.

SAMUEL B. OGDEN (dates undetermined)

676 Sixth Avenue, 371

Samuel B. Ogden was first employed in his father's office, A. B. Ogden & Son, from 1885 to 1896. (Alfred B. Ogden had practiced independently since 1874.) The father and son team specialized in row house and apartment design in Queen Anne, Romanesque Revival, and neo-Renaissance styles, and their designs can be found in the Greenwich Village and Carnegie Hill Historic Districts. In 1897 Samuel established S. B. Ogden & Co. in association with John H. Tomlinson, presumably upon the retirement or death of his father.

Within the Ladies Mile Historic District the firm designed a small commercial building in 1900.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 58.
Landmarks Preservation Commission, Research Files.

PARFITT BROS.

Albert Edward Parfitt (1863-1926)
Henry D. Parfitt (d. 1888)
Walter E. Parfitt (d. 1924)

166 Fifth Avenue, 290

The Parfitt brothers were born and educated in England. Henry, the eldest, came to America in 1863. Walter arrived by 1869, for in that year he was listed in the Brooklyn directory -- first as a dealer in real estate and later in insurance. By 1875, both Walter and Henry were listed as architects. Henry was the main designer of the business until 1882 when the youngest Parfitt, Albert, came to America to join his brothers. The Brooklyn-based firm designed neo-Grec, Queen Anne and Romanesque Revival style row houses and apartment buildings throughout Brooklyn. They also built churches and fire stations, and were known for their use of high quality materials. Albert and Walter worked independently on occasion and Walter was a pioneer in the restoration of early American houses. The brothers practiced architecture through the 1910s.

The firm's only work within the Ladies Mile Historic District is an unusual Northern Renaissance Revival style store and loft building (1900).

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 94.
Key to the Architects of Greater New York (New York, 1900), 49-50.
Key to the Architects of Greater New York (New York, 1901), 53-54.

continuation of . . . . Parfitt Bros.

Landmarks Preservation Commission, Research Files.
"Albert E. Parfitt," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 123.
Henry D. Parfitt obituary, American Architect & Building News 24 (July 14, 1888), 13.
Albert E. Parfitt obituary, New York Times, Oct. 19, 1926, p.29:5.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 453-54.
William Lee Younger, "The Parfitt Brothers," Gaslight Gazette, The Park Slope Neighborhood Guide 1 (Mar 1972), 10-14.

PARISH & SCHROEDER

Wainwright Parish (1867-1941)
J. Langdon Schroeder (1869-1949)

48 West 22nd Street, 858

Wainwright Parish was trained as a civil engineer at Rensselaer Polytechnic Institute and spent his early years supervising projects such as the erection of a railroad bridge across the Ausable Chasm in upstate New York. Parish was associated with Francis L. Ellingwood in 1893. In the following year he formed a partnership with J. Langdon Schroeder, an 1889 graduate of Columbia and a specialist in institutional design. In addition to work for Bellevue Hospital and Princeton University, the firm designed the Thompson Memorial Hall at Teachers' College on West 120th Street (1904), and a now demolished YMCA building on West 57th Street which incorporated the longest steel trusses used up to the date of its completion in the early 1900s. Both partners were members of the AIA and the Architectural League. Their association lasted through the mid-1930s.

Within the Ladies Mile Historic District Parish & Schroeder designed a neo-Renaissance style store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 60, 68.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Wainwright Parish obituary, New York Times, Oct. 2, 1941, p.25:5.
J. Langdon Schroeder obituary, New York Times, Feb. 15, 1949, p.24:2.

GEORGE FREDERICK PELHAM (1866-1937)

MacIntyre Building, 874 Broadway, 69
17 West 17th Street, 485
49 West 19th Street, 631
36 West 22nd Street, 850

George Frederick Pelham was born in Ottawa, Canada and received his early education in that city. He was brought to New York as a child. His father, George Brown Pelham, opened an architectural practice in New York in 1875 and served as architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, young Pelham opened his own office in 1890. He specialized in apartment house design in Renaissance, Gothic, and Federal styles during the 43 years he actively practiced. His work in the district consisted of store and loft buildings and the redesign of commercial store-fronts, including that for a bank in the MacIntyre Building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 60.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
George Frederick Pelham obituary, New York Times, Feb. 9, 1937, p.23.

CARL PFEIFFER

178-180 Fifth Avenue, 305

FRANCIS H. PFLUGER

40 East 21st Street, 770

WILLIAM G. PIGUERON (dates undetermined)

15 West 17th Street, 483
39 East 20th Street, 678
9 West 20th Street, 704
St. Cloud Building, 38 East 21st Street, 769
31-33 West 21st Street, 787
16 West 23rd Street, 907

Little is known of the life of William G. Pigueron. His architectural practice was established in New York by 1900 and consisted mainly of commercial buildings. He served as vice-president of the Acme Building Company, designing several neo-Renaissance store and loft buildings within the Ladies Mile Historic District for that firm.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 61.

continuation of . . . . William G. Pigueron

Landmarks Preservation Commission, Research Files.

FREDERICK PUTNAM PLATT (d. 1955)

4 West 18th Street, 556

Frederick Putnam Platt, a native New Yorker, was an architect in the city for more than 50 years. For 40 years he was the senior partner of F. P. Platt & Brother (his brother was Charles Carsten Platt), a firm which became well known for housing projects and Horn & Hardart Automat restaurants. The firm was involved with many conversions and redesigns and maintained an alterations department for 25 years for the purpose of making old buildings economically useful.

Within the Ladies Mile Historic District, Platt's firm designed a small loft building.

Frederick Putnam Platt obituary, New York Times, Mar. 28, 1955, p.27:5.
Frederick Putnam Platt obituary, Michigan Society of Architects Monthly Bulletin 29 (May 1955), 9.
"What Modernizing 400 Buildings Has Taught Us," American Architect 141 (Jan 1932), 46-49+.

POLLARD & STEINAM

George Mort Pollard (1865-?)
Joseph L. Steinam (dates undetermined)

34 West 22nd Street, 848

George Mort Pollard was born in Brooklyn and educated at the College of the City of New York, now City College. He established an architectural practice in New York around 1894 and formed a partnership with Joseph L. Steinam in 1897. Steinam was a member of the Architectural League and lived in New York.

In the Ladies Mile Historic District the firm designed a neo-Renaissance style store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 62, 77.
"George Mort Pollard," Who's Who in New York City and State, (New York, 1924), 1003.

continuation of . . . . Pollard & Steinam

"Joseph L. Steinam," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 129.

GEORGE W. POPE (dates undetermined)

Ditson Building, 867-869 Broadway, 61

Little is known of the life and career of George W. Pope. He was born in Maine and worked in Boston as a builder and with his son as an architect. He was also involved in real estate. Within the district Pope designed the distinctive Romanesque Revival Ditson Building.

George W. Pope obituary, American Architect & Building News 51 (Feb. 1, 1896), 49.

JOHN G. PRAGUE (d. 1915)

678 Sixth Avenue, 373

John G. Prague, architect and builder, maintained offices in Manhattan from the late 1860s through the '90s. In 1871 he was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. His practice was mainly residential with styles varying from Italianate to neo-Grec and Queen Anne. His work was concentrated on the Upper East and West Sides of New York with many residences constructed in collaboration with real estate developers. In 1894 Prague suffered severe financial difficulties, owing considerable amounts of money to building materials dealers. Even so, he was considered one of the most popular architects and most prolific of builders in the city. Prague was a member of both the New York and national chapters of the AIA.

Prague's sole work within the district is an Italianate style flat house on Sixth Avenue, which was later converted for use as a hotel and saloon.

"Alderman J. G. Prague Assigns," New York Times, Feb. 10, 1894, p.12:1.
"Business Troubles," New York Times, Feb. 18, 1894, p.7:2.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 62-63.
"Gossip of Real Estate Men," New York Times, Feb. 11, 1894, p.15:2.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

continuation of . . . . John G. Prague

John G. Prague obituary, New York Times, Nov. 30, 1915, p.13:8.

BRUCE PRICE (1845-1903)

21 East 21st Street, 749

Bruce Price was born in Cumberland, Maryland, and studied at Princeton. He entered the architectural profession in the office of John Randolph Niernsee and Crawford Neilson of Baltimore and remained there from 1864 to 1868. Price spent the following year abroad and returned to Baltimore to open his own practice. In 1873 he moved his firm to Wilkes-barre, Pennsylvania and in 1877 he moved to New York. He established independent practice in New York by 1878 and in 1883 was associated with George A. Freeman, Jr. Price designed hotels, office buildings, churches, educational buildings, and residences. Some of his more prominent commissions are the American Surety Building, the plan for Tuxedo Park, and the Georgian Court residence. Price collaborated with Clarence S. Luce in 1891 on several residential projects in what is now the St. Nicholas Historic District. During his career, Price was also associated with Edwin J. Parlett, George Freeman, and Henri di Sibour. John Russell Pope, a New York City architect known for his monumental Classical designs, trained in his office was active in other areas as well. He invented, built, and received a patent for parlor car bay windows used in the Pennsylvania and Boston & Albany railroads, and in 1888 wrote a book entitled "Modern Archcitectural Practice, No. 1, A Large Country House, New York." Price was a past president of the Architectural League, a Fellow of the AIA, and a member of the New York Chapter AIA.

Within the Ladies Mile Historic District, Price designed a Queen Anne style French flats dwelling (1878), notable for its naturalistic, carved detail.

"Bruce Price," Appleton's Cyclopedia of American Biography 5 (1888), 117.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 63.
Landmarks Preservation Commission, Research Files.
"Bruce Price," National Cyclopedia of American Biography, (New York, 1967), vol. 13, 303.
"Bruce Price," Dictionary of American Biography.
"Bruce Price," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 476.
Bruce Price obituary, AIA Quarterly Bulletin 4 (July, 1903), 96-97.
"Bruce Price obituary," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 144.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 487-88.

OTTO REISSMAN (dates undetermined)

929 Broadway, 139
666 Sixth Avenue, 361
668 Sixth Avenue, 363
13 West 17th Street, 482
12 West 19th Street, 639
35 West 20th Street, 715
46 West 21st Street, 813
52 West 21st Street, 817

Little is known of the life or career of Otto Reissman (generally spelled "Reissmann" after 1908), except that he established a New York architectural practice by 1897.

Within the Ladies Mile Historic District, Reissman specialized in the alteration of mid-nineteenth century dwellings for commercial uses. His usual practice was to install double-height storefronts at the basement and parlor floor levels of such buildings, extending them out to the building line creating new first and second stories.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 64.
Trow's New York City Directory .

THEODATE POPE RIDDLE (1868-1946)

Theodore Roosevelt House, 26-28 East 20th Street, 687

Theodate Pope Riddle, one of the first women to practice architecture in America, was born in Cleveland, Ohio, and graduated from a Connecticut girls' school in 1886. After graduation, she restored several houses in the Farmington area. Around 1897/98 she received private lessons in architecture from Professor Marquand of the Art History Department of Princeton, as women were not allowed to enter the University at that time. Riddle's first project was a home for her parents in Farmington, known as Hill-Stead House (1898-1901). The construction of the Pope house was supervised by the firm of McKim, Mead & White (see), offering Riddle an opportunity to work with one of the country's most prestigious architectural firms.

Riddle was registered as an architect in New York and Connecticut in 1910. In 1918 she was elected a member of the AIA, and in 1926 a Fellow, one of the first women so honored. As an architect, Riddle is generally recognized for her use of natural materials, her attention to the construction process, and her sense of the past. Her projects include the Westover School for Girls (1906-07); the Dormer House (1916), a large country estate; and the Avon Old Farms School for Boys (1920-30), a project which utilized traditional tools and methods.

In the Ladies Mile Historic District, Riddle was responsible for the 1923

reconstruction of and addition to the Theodore Roosevelt House (originally built in 1848), which was the country's first Victorian period restoration.

Landmarks Preservation Commission, Theodore Roosevelt House Designation Report (New York, 1966).
Judith Paine, Theodate Pope Riddle: Her Life and Work (New York, 1979).
"Theodate Pope Riddle," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 577-78.
Susan Torre, Women in American Architecture: A Historic and Contemporary Perspective (New York, 1977), 56, 65-66.
Katherine Warwick, Director of Hill-Stead Museum, Phone conversation, April 24, 1989.
Katherine Warwick, Hill-Stead Museum (Farmington, Conn, 1988).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 512.

RKT & B

106-108 Fifth Avenue, 186

ROBERT HENDERSON ROBERTSON (1849-1919)

MacIntyre Building, 874 Broadway, 66
Mohawk Building, 160 Fifth Avenue, 275
Y.W.C.A., 7-11 East 15th Street, 405, 409
Margaret Louisa Home, 14-16 East 16th Street, 430

Robert Henderson Robertson, born in Philadelphia, studied in Scotland and at Rutgers College, graduating in 1869. He was first employed in the Philadelphia office of Henry Sims, a designer of country estates and Gothic churches. Later he trained in the New York office of George B. Post. In 1871 Robertson opened his own New York office, and published several designs for seaside cottages and country churches, and a competitive design for New York Hospital. By 1873 Robertson was working in the office of Edward T. Potter. There he met William A. Potter, with whom he formed the firm of Potter & Robertson, with Robertson as junior partner, in early 1875. The partnership lasted until around 1880, and produced 34 known designs, of which 25 were executed. Among these were several college buildings, country churches and residences. Throughout the 1870s, both in his independent practice and in his partnership with Potter, Robertson designed in the currently fashionable High Victorian Gothic style, exemplified in his Phillips Presbyterian Church (1873-74).

In the 1880s, Robertson fell under the influence of the Romanesque Revival sparked by the work of H. H. Richardson in Boston; however, Robertson's work was a very free interpretation of that style. The Mott Haven Railroad Station (1885-86) is a good example of this phase of his career. In the 1890s Robertson designed several country houses and his work began to turn to the free Classical style which was then becoming fashionable.

In 1902, Robertson, who had remained a friend and associate of William A. Potter over the years, took in Potter's nephew, Robert Burnside Potter, as a partner. In 1908, he took in his own son, Thomas Markoe Robertson, as a partner, and the firm of Robertson & Son continued until the elder Robertson's death.

Within the Ladies Mile Historic District Robertson designed two distinguished office buildings, the Mohawk Building and the MacIntyre Building. Both were built in 1892 and both display the infulence of classicism upon a Romanesque Revival sensibility. The MacIntyre Building is further distinguished by its prominent tower. Robertson's YWCA Building (1887) and the connecting Margaret Louisa Home (1891) are notable examples of his institutional work.

Sarah Bradford Landau, Edward T. and William A. Potter: American Victorian Architects (New York, 1979).
Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered," In Search of Modern Architecture: A Tribute to Henry Russell Hitchcock (New York, 1982), 136-64.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"William A. Potter," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 467-68.
"R. H. Robertson," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 591.
Montgomery Schuyler, "The Works of R. H. Robertson," Architectural Record 6 (Oct 1896), 184-219.

GILBERT ROBINSON (dates undetermined)

13 East 16th Street, 423

Gilbert Robinson is identified in the 1894-95 New York City directory as an architect. In 1900 he designed a neo-Renaissance style store and loft building in the Ladies Mile Historic District, and in 1902 took his son into his architectural firm. Gilbert Robinson & Son, architects remained in practice until at least 1925.

Trow's New York City Directory .

ROOS & BOORAEM

53 West 19th Street, 634

ERWIN ROSSBACH

36 West 17th Street, 510

EMERY ROTH (1871-1948)

Ho Ho Arts and Crafts Building, 21 West 19th Street, 620

Emery Roth was born in Galzecs, Hungary. By 1884 his family had grown poor, and instead of finishing his education, Roth was sent to America. He first immigrated to Chicago and then to Bloomington, Illinois. With painting and drawing as his hobbies, and with no formal architectual training, he found work as an apprentice/office boy in an architectural firm. He spent three years there, most of which was spent copying plates of classical orders. In Bloomington, Roth also worked as a carpenter/ builder for a short time. After an unsuccessful attempt to find work in Kansas City, Roth was offered, and accepted, a position with Burnham & Root (see D. H. Burnham & Co.) as a staff-member for the World's Columbian Exposition. Roth assisted Julius Harder (see Israels & Harder) with the preparation of drawings for the celeberated Palace of Fine Arts, (which had been designed by Charles B. Atwood), and drew plans for two small fair pavilions. While on the staff, Roth assisted Richard Morris Hunt with modifications on his plans for the fair's Administration Building. Roth so impressed Hunt with his talent that he was promised a job in New York.

Faced with the difficulty of finding work in Chicago after the close of the Fair, Roth opened a very successful mail-order architectural rendering business. However, he decided to move to New York and was hired in Hunt's office for his artistic, rather than technical, abilities. While with Hunt, Roth was assigned to draft interior perspectives for the Breakers, Cornelius Vanderbilt's Newport mansion. There he met Ogden Codman, Jr., an architectural and interior designer. After Hunt's death, Roth accepted a position with Codman, where he became familiar with historical styles.

In 1895 Roth opened his own office at 248 West 16th Street. In 1898 he bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen for $1000. (Stein had worked independently in New York since 1885, and Cohen since 1892.) As part of the negotiations, Roth was entitled to represent himself as a partner in Stein, Cohen & Roth in order to capitalize on the name and good will of the firm; in reality, Roth was on his own. The firm name of Stein, Cohen & Roth continued to be used through the early 1900s. To the firm's credit are the Irving Place Theater (1899), the Village of Fleischman's, New York (1900), the Louis Fleischmann Residence (1901), and the Saxony Apartments (1901).

Soon after the turn of the century Roth returned to independent practice, specializing in ornate apartment houses. The Hotel Belleclaire (1901-03), on the Upper West Side, is considered Roth's first major New York City work, and is a unique and interesting building exhibiting elements of the

French Beaux-Arts and Viennese Secession styles. In the 1910s he experimented with the Art Nouveau, with buildings such as 509 West 121st Street (1910-11) and 601 West End Ave (1915-16). By the '20s his designs were more classical. In 1932 Roth's son Richard, and later Julian, joined the firm, which then became known as Emery Roth & Sons. The younger Roths continued in practice after their father's death and enjoyed a prolific career. The firm still exists today.

Roth's work in the Ladies Mile Historic District came relatively early in his career with the design of Beaux-Arts inspired store and loft buildings.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 22,66,72.
Key to the Architects of Greater New York (New York, 1900), 56.
Key to the Architects of Greater New York (New York, 1901), 62.
Landmarks Preservation Commission, Hotel Belleclaire Designation Report (New York, 1987), 4-5.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"Emery Roth," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 3, 616.
Steven Ruttenbaum, Mansions in the Clouds (New York, 1986).

SAMUEL ROTH (dates undetermined)

11-13 West 18th Street, 552, 553
51 West 19th Street, 632

Little has been discovered about the life or career of Samuel Roth. He practiced architecture in New York from the 1920s to the 1950s and was responsible for facade alterations in the Upper East Side and the Ladies Mile Historic Districts.

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

JAMES ROTHSTEIN

929 Broadway, 139

ROUSE & GOLDSTONE

Laurence Rouse (dates undetermined)
Lafayette A. Goldstone (1876-1956)

Mortimer Building, 935-939 Broadway, 146

(See Lafayette A. Goldstone -- above)

ROWE & BAKER

Thomas Rowe (1836-1899)
James Barnes Baker (1864-1918)

Presbyterian Building, 154-158 Fifth Avenue, 271

Thomas Rowe was established as an architect in New York City by 1886. James Barnes Baker, born in Elizabeth, New Jersey, was a civil engineering student and graduated from Lafayette College in 1884. Baker began his architectural career in the firm of Rowe & Baker in 1890. The firm designed the Bank of Commerce Building (1891) and the United Charities Building (1892). After 1894, Rowe & Baker dissolved and the partners continued to practice independently. Rowe practiced at least through 1899. Baker practiced through 1911, designing office buildings, banks, and schools. The Chamber of Commerce (1901) on Liberty Street is one of his most impressive designs. Baker was a member of both the Architectural Leauge and the New York Chapter AIA.

Within the Ladies Mile Historic District, Rowe and Baker designed the neo-Romanesque Presbyterian Building (1895), one of the early office buildings in the area. Independently, Baker designed a Beaux-Arts style loft building.

"James Barnes Baker," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 97.
"James Barnes Baker," Who Was Who in America, (Chicago, 1967), vol. 1, 47-48.
"James Barnes Baker obituary," American Art Annual, ed. F.N. Levy (New York, 1918), vol. 15, 277.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 13, 66.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 673.
Landmarks Preservation Commission, Research Files.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 31.

SASS & SMALLHEISER

Samuel Sass (dates undetermined)
Max J. Smallheiser (dates undetermined)

40-42 East 19th Street, 611

Samuel Sass was established in an independent architectural practice from 1893. Max J. Smallheiser was established from 1895 in Manhattan and in 1897-98 in Brooklyn. The firm of Sass & Smallheiser was established in 1899 and lasted at least until 1905, designing numerous apartment buildings in the city. Sass practiced independently through 1915, again working primarily on commissions for apartment buildings.

Within the Ladies Mile Historic District, Sass designed Beaux-Art style store and loft buildings independently, and with Smallheiser in the 1910s.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 67,70,95.
Key to the Architects of Greater New York (New York, 1900), 54.
Key to the Architects of Greater New York (New York, 1901), 58.
Landmarks Preservation Commission, Research Files.

SAMUEL SASS (dates undetermined)

Kensington Building, 73 Fifth Avenue, 169
34 West 17th Street, 508

(see Sass & Smallheiser -- above)

GILBERT A. SCHELLENGER (dates undetermined)

27 East 21st Street, 752
23 West 23rd Street, 880

Gilbert A. Schellenger was established as an architect in New York by 1882. He had an extremely prolific career, designing numerous rowhouses in the 1880s and '90s in the Romanesque Revival, Queen Anne and neo-Romanesque styles. Examples of Schellenger's work can be found on the Upper West Side and in what are now the Carnegie Hill, Central Park West - 76th Street, Greenwich Village, and the Upper East Side Historic Districts.

Early in his career, Schellenger redesigned storefronts in the Ladies Mile Historic District. Later he designed a Beaux-Arts store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 67.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

WILLIAM SCHICKEL & CO.

William Schickel (1850-1907)
Isaac Edward Ditmars (1850-1934)
Hugo Kafka (1843-1915)

Constable Building, 109-111 Fifth Avenue, 222
Ehrich Brothers, 695-709 Sixth Avenue, 394
Stern Brothers Store, 32-46 West 23rd Street, 919, 921

(see Schickel & Ditmars -- below)

SCHICKEL & DITMARS

William Schickel (1850-1907)
Isaac Edward Ditmars (1850-1934)

1 West 22nd Street, 831
28-30 West 22nd Street, 845
32 West 22nd Street, 847
14-18 West 24th Street, 931

William Schickel is said to have received his initial architectural training in Germany before immigrating to New York City at the age of 20. In New York he found employment as a draftsman in the office of the most important architect of the years following the Civil War, Richard Morris Hunt. Hunt's office, organized along the lines of a Parisian atelier such as the one he had worked in during his years at the Ecole des Beaux-Arts, was one of the few places in America where a young architect could receive an academic architectural education. Schickel worked for Hunt for about six months, then entered the office of Henry Fernbach (see). In 1873, Schickel established his own practice, relying initially on the patronage of German immigrants for important commissions, such as those from the Ottendorfers for the German Dispensary (now the Stuyvesant Polyclinic) and the Ottendorfer Library, both designated New York City Landmarks. Schickel was especially prominent as an architect of commercial structures. The interest of these buildings lies not only in their architectural quality but also in their innovative and attractive use of new materials such as terra cotta and cast iron. Schickel also designed a number of houses in the American version of the English-inspired Queen Anne style.

Schickel expanded his office in the 1880s and formed a partnership known as

continuation of . . . . Schickel & Ditmars

William Schickel & Company in 1887 with the architects Isaac E. Ditmars and Hugo Kafka. Ditmars, born in Nova Scotia, had been associated with New York architect John F. Miller before joining Schickel. Kafka left the firm after a short time to practice on his own, but Schickel & Ditmars was active from 1896 into the first decade of the 20th century. They designed buildings for the Lenox Hill Hospital and several impressive Roman Catholic churches. Ditmars was a founder and past president of the Brooklyn Chapter AIA and was nominated a Fellow in 1895.

Schickel's commercial work within the Ladies Mile Historic District is very distinguished and includes commissions from several of the area's major department stores: Arnold Constable, Stern Brothers, and Ehrich Brothers. The firm's Constable Building at 111 Fifth Avenue housed Schickel's offices from 1895 through the 1950s.

Isaac Edward Ditmars obituary, Who's Who in American Art Vol. 1, 496.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 45.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

WILLIAM SCHICKEL (1850-1907)

Arnold Constable Annex, 9-13 East 18th Street, 523
Venetian Building, 12 East 18th Street, 528
27-33 West 23rd Street, 882

(see Schickel & Ditmars -- above)

SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)

912-920 Broadway, 115
686 Sixth Avenue, 380, 381, 381
15-17 East 16th Street, 424
33-35 West 17th Street, 491
12 West 17th Street, 499
20 West 17th Street, 503
40-42 West 17th Street, 512
6-8 West 18th Street, 557
8-10 West 19th Street, 637
Greenwich Building, 6-8 West 20th Street, 720

Crystal Building, 40-46 West 20th Street, 731
Mercantile Building, 48-50 West 21st Street, 814
49-51 West 23rd Street, 891

Schwartz and Gross, both graduates of the Hebrew Technical Institute, formed their lucrative partnership in 1902. From the beginning they specialized in both luxury apartments and hotels, including the Windermere, the Grosvenor, the Croydon, the Lincoln, and the Victoria, and worked throughout Manhattan. During this period, they also designed commercial structures; examples of their neo-Renaissance store and loft buildings are found throughout the Ladies Mile Historic District.

Arthur Gross obituary, New York Times, Nov. 7, 1950, p.25:2.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Simon I. Schwartz obituary, New York Times, Apr. 25, 1956, p.35:3.

MICHAEL SCHWARTZ

19 East 21st Street, 747, 748

MILTON SEE & SONS

Methodist Book Concern, 148-152 Fifth Avenue, 254

SEELIG & FINKELSTEIN

Irving A. Seelig (1897-1970)
Harry Finkelstein (dates undetermined)

14 West 19th Street, 640

Irving Seelig was born in Brooklyn and graduated from the Columbia School of Architecture. He formed a partnership with Harry Finkelstein, also a graduate of Columbia, by 1919, the year in which they redesigned the facade of a dwelling for commercial use in the Ladies Mile Historic District. The firm was located at 153 Pierrepont Street in Brooklyn, and was known for its Brooklyn apartment houses. Beginning in 1966, the firm of Irving Seelig & Son, architects and engineers, is found in Brooklyn directories at the same location as Seelig & Finkelstein. Both firm names are used until 1972/73. The elder Seelig was at one time president of the Brooklyn Society of Architects and vice-president of the state association.

American Architects Directory (1956), 171, 496.
Brooklyn City Directory .
Landmarks Preservation Commission, Prospect Park South Historic District Designation Report (New York, 1979).
Landmarks Preservation Commission, Research Files.

continuation of . . . . Seelig & Finkelstein

Irving Seelig obituary, New York Times, Mar. 5, 1970, p.39:2.

A. L. SEIDEN

123 Fifth Avenue, 240, 242

HERMAN P. SEYFERT (dates undetermined)

61-65 West 23rd Street, 896

Herman P. Seyfert was established as an architect in New York by 1894, the year in which he designed an addition to a store in the Ladies Mile Historic District. Seyfert also designed apartment buildings on the Upper West Side through the 1890s, and practiced architecture through 1899.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 69.
Landmarks Preservation Commission, Research Files.

SIEGEL & GLENN (ENGINEERS)

41 West 21st Street, 790

A. SIEGEL

52 West 21st Street, 817

SILLIMAN & FARNSWORTH

Benjamin Silliman, Jr. (1848-1901)
James M. Farnsworth (dates undetermined)

19 East 17th Street, 464
21 East 17th Street, 465

In 1870, Benjamin Silliman graduated from Yale where his father was a famous professor of chemistry. He continued his study of architecture at Charlottenburg, Germany and was a member of the firm of Vaux, Withers & Co. which operated from 1866 to 1871. When that firm dissolved, Silliman opened his own practice.

James M. Farnsworth was a draftsman with Calvert Vaux in 1873. By 1877, Silliman and Farnsworth had joined in partnership. Their practice was varied and included office, educational, and institutional buildings. The firm dissolved in 1882. Farnsworth continued to practice independently,

continuation of . . . . Silliman & Farnsworth

then was associated with C. E. Miller in 1897 and Flemer & Koehler in 1900.

Near the end of their partnership, Silliman & Farnsworth designed neo-Grec/ Queen Anne style stores in the Ladies Mile Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 30, 69.
Benjamin Silliman obituary, American Architect & Building News 21 (Feb. 16, 1901), 49.

WILLIAM WHEELER SMITH (1838-1908)

W. & J. Sloane Building, 880-886 Broadway, 73

William Wheeler Smith was born in New York, the son of a well known builder in the area. He studied at the University of London and apprenticed himself to James Renwick, a leading New York architect, in the early 1860s. Beginning his own practice in 1865, Smith took an active interest in engineering and designed buildings which utilized advanced technology -- mechanical, structural, and fireproofing systems were key features of many of his designs. After an initial period of general practice, Smith specialized in hospital design. For several years, Smith was the architect of Roosevelt Hospital, and often rendered his services free of charge. This philanthropic interest culminated with the endowment of his $3 million estate to St. Luke's Hospital for the construction of a convalescent sanitarium. Smith also designed office and theater buildings, and was one of the finalists in the 1897 competition for the New York Public Library. He invested in real estate, was director of the Metropolitan Realty Company, and continued in the practice of architecture until his death.

Smith was responsible for one of the district's finest department stores, the W. & J. Sloane Store (1882) on Broadway and its addition on East 19th Street. Notable for the exterior expression of its skeletal frame, the building is also distinguished by handsome masonry and cast-iron detail.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 71.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 691.
Key to the Architects of Greater New York (New York, 1900), 55.
Key to the Architects of Greater New York (New York, 1901), 60.
Landmarks Preservation Commission, No. 361 Broadway Building Designation Report (New York, 1982).
Landmarks Preservation Commission, Research Files.
"New York Library Preliminary Competition," Building 28 (July31, 1897), 43.
William Wheeler Smith obituary, New York Times, Apr. 6, 1908, p.7:7.

continuation of . . . . William Wheeler Smith

William Wheeler Smith obituary, New York Evening Post, Apr 6, 1908, 8:2.
Robert A.M. Stern et al, New York 1900 (New York, 1983), 94.

JOHN B. SNOOK & SONS

John Butler Snook (1815-1901)
Thomas Edward Snook (1864?-1953)
James Henry Snook (1847-1917)
Samuel Booth Snook (1857-1915)
John W. Boyleston (1852-1932)

890-892 Broadway, 89
20-24 East 20th Street, 685

(see John Butler Snook -- below)

JOHN B. SNOOK SONS

Thomas Edward Snook (1846?-1953)
James Henry Snook (1847-1917)
Samuel Booth Snook (1857-1915)
John W. Boyleston (1852-1932)

862 Broadway, 36
118-120 Fifth Avenue, 214
182 Fifth Avenue, 306

(see John Butler Snook -- below)

JOHN BUTLER SNOOK (1815-1901)

61-65 West 23rd Street, 895

John Butler Snook was born in England where his father was a carpenter and builder. The younger Snook worked as a bookkeeper and draftsman in his father's office and there received a strong foundation in construction. By 1835 Snook was established as a carpenter/builder, in 1836 he worked with William Beer, and by 1837 he was established as an architect. The Snook/Beer partnership dissolved in 1840 and by 1842 Snook found work with Joseph Trench. Later, Trench and Snook formed a partnership with Trench taking the senior position. The work of this firm helped to introduce the Anglo-Italianate style to New York with buildings such as the A. T. Stewart Store (in 1846 the country's first department store), and the Metropolitan Hotel. With Trench's departure for California in the 1850s, Snook rose from junior partner to head of the firm.

Snook became an extremely prolific architect-builder who worked in virtually all revival styles and designed structures of all types, thereby expanding his architectural practice into one of the largest in New York. The first Grand Central Station (1869-71) was one of his best known works. In 1887, Snook took his three sons (James Henry, Samuel Booth, and Thomas Edward) and a son-in-law (John W. Boyleston) into his office, changing the firm's name to John B. Snook & Sons to celebrate the firm's fiftieth anniversary. A few years after the death of John B. Snook, the firm's name was changed to John B. Snook Sons. The firm continued well into the next century.

Within the Ladies Mile Historic District, Snook's firm was responsible for several store buildings, the cast-iron commercial palace structure (1886) at 61-65 West 23rd Street, similar in character to his contemporary work in the SoHo-Cast Iron Historic District, and the McGibbon's store (1898) and its additions at Broadway and East 19th Street.

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Doctoral Dissertation Pennsylvania State University, 1974.
Mary Ann Smith, "John Snook and the Design for A.T. Stewart's Store," New York Historical Society Quarterly 58 (Jan 1974), 18-33.
"John Butler Snook," American Art Annual, ed. F.N. Levy (New York, 1903), vol. 4, 145.
"John Butler Snook," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 95.

SOMMERFELD & STECKLER

William C. Sommerfeld (dates undetermined)
Benjamin Steckler (1874-1924)

37-45 West 20th Street, 716

Steckler began his career with McKim, Mead & White (see). Both he and Sommerfeld established independent architectural practices in New York by the late 1890s. As early as 1906 they established the firm of Sommerfeld & Steckler, which was active through 1915 with the design of apartment buildings and commercial structures. Sommerfeld was probably well-versed in structural matters, for in 1937 he was called as an expert witness in a building collapse trial.

Within the Ladies Mile Historic District, the firm designed a neo-Renaissance style store and loft building.

continuation of . . . . Sommerfeld & Steckler

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 71, 72.
Key to the Architects of Greater New York (New York, 1901), 61.
Landmarks Preservation Commission, Research Files.
"State Contradicted in Building Trial," New York Times, Mar. 18, 1937, p.52:5.
Benjamin Steckler obituary, New York Times, Jan. 16, 1924, p.19:6.

EMANUEL SOMMERS (dates undetermined)

43 West 21st Street, 791

Emmanuel Sommers practiced architecture in New York in the early 20th century. He designed one building which combined a store and artist's studios in 1921 in what is now the Greenwich Village Historic District. In the Ladies Mile Historic District, Sommers designed a neo-Renaissance style store and loft building.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (New York, 1969), 275.

GEORGE W. SPITZER (dates undetermined)

11 West 20th Street, 706

Little is known of George W. Spitzer, who established an architectural practice in New York by 1887. He designed several neo-Romanesque style houses in the Hamilton Heights Historic District in 1899, in 1900 had an office at 156 Fifth Avenue doing general architectural work, and remained active through 1901, the year in which he designed a neo-Renaissance style store and loft building in the Ladies Mile Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 71.
Landmarks Preservation Commission, Research Files.

STARRETT & VAN VLECK

Annin Building, 85 Fifth Avenue, 190
164 Fifth Avenue, 288
Flatiron Building, 173-185 Fifth Avenue, 299
Stern Brothers Store, 32-46 West 23rd Street, 921

STEIN, COHEN & ROTH

Theodore G. Stein (dates undetermined)
Eugene Yancey Cohen (d. 1936)
Emery Roth (1871-1948)

7 West 19th Street, 616

(see Emery Roth -- above)

STEPHENSON & GREENE

Robert S. Stephenson (1858-1929)
Ernest Greene (1864-1936)

Hall Building, 682 Sixth Avenue, 377
54 West 22nd Street, 862

Robert S. Stephenson was born in Brooklyn, studied at Cornell University, and graduated from Amherst College in 1880. For several years he worked for the firm of McKim, Mead & White (see), and in the late 1880s succeeded in opening his own office. For a time he worked under the firm name of Stephenson & Wheeler. Stephenson designed many churches, but was probably best known for his residential work in and around New York.

Ernest Greene was born in Brooklyn, was educated in Brooklyn and New York. Returning from his architectural studies in England, he first entered the office of Frederick Withers, a New York specialist in church design, as draftsman and designer. In 1887 Greene opened his own office, again specializing in ecclesiastical work. Like Stephenson, Greene was also a member of the New York Chapter, AIA, and was at the time of his death the oldest member of the Architectural League. His New York Times obituary called him an authority on the New England style of architecture. Greene collected books on New England archaeology and wrote extensively for architectural periodicals.

Stephenson and Greene formed a partnership in 1891. They designed commercial structures in the Ladies Mile Historic District in 1897 and continued to collaborate on projects through 1900.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 35, 72.

continuation of . . . . Stephenson & Greene

Ernest Greene obituary, New York Times, Nov. 21, 1936, p.17:4.
"Robert Storer Stephenson," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 128.
"Robert Storer Stephenson obituary," American Art Annual, ed. F.N. Levy (New York, 1929), vol. 26, 395.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 249, 570.

JOHN W. STEVENS (dates undetermined)

4 West 16th Street, 443
10 West 18th Street, 559
Mercantile Building, 37-39 East 21st Street, 758

Very little is known of the architectural career of John W. Stevens, although a builder by that name is listed in the 1902-03 New York City directory.

Within the Ladies Mile Historic District Stevens acted as his own architect/developer for the Mercantile Building (1903), and designed neo-Renaissnace style store and loft buildings.

Trow's New York City Directory .

EDWIN R. STORM

933 Broadway, 143

OTTO STRACK (1857-1935)

11 West 17th Street, 480

Otto Strack was born in Roebel, in northern Germany where he learned the trades of carpenter, joiner, blacksmith, and mason. He studied at polytechnic schools in Berlin and Vienna, graduating in 1879. Strack moved to Chicago in 1881 and there opened a civil engineering office. In 1888 he relocated to Milwaukee and gained popularity as an architect of high quality buildings in traditional European styles. His work was heavily influenced by German Renaissance and Baroque architecture and his buildings reveal a decided ornamental flair.

In 1890, Strack was appointed supervising architect for the Pabst Brewing Company, a position which he held for four years. In that capacity he designed many of the brewery buildings and corner saloons, as well as the Pabst Theatre, the Pabst Power House, and an addition to the Pabst

continuation of . . . . Otto Strack

residence. The Pabst Theatre was especially prominent for its use of steel cantilevered balconies, described as the first of their kind. In these years Strack also designed the Blatz Hotel, the Empire Block, and the Goodrick, Kalvelage and Borchert residences in the Chicago/Milwaukee vicinity, and several dairies across the country.

By 1900, Strack had architectural offices in both Milwaukee and in New York. In the east he served as architect for the George Fuller Construction Company, and was owner and president of the New York Realty Corporation. In New York Strack designed casino buildings for Pabst at Coney Island and in Harlem, a hotel at Times Square, and the Pabst Grand Central Restaurant at Columbus Circle. A Fellow of the AIA and a member of the Architectural League, Strack was also an accomplished painter and organist.

Within the Ladies Mile Historic District, Strack's 1908 loft building is an unusual design making effective use of pressed metal and brick.

National Cyclopedia of American Biography, (New York, 1967).
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 73.
"Otto Strack," Encyclopedia of American Biography Vol. 12, 425-26.
Richard Perrin, Milwaukee Landmarks (Milwaukee, 1979).
Milwaukee Historic Preservation Commission, Milwaukee Landmarks (Milwaukee, 1981).
Otto Strack obituary, New York Times, Oct. 12, 1935, p.17:2.

DANFORTH N. B. STURGIS (1866-1911)

144 Fifth Avenue, 249

Danforth Nathaniel Barney Sturgis, son of architect and architectural critic, Russell Sturgis, was born in New York and graduated from Yale in 1889. He was established as an architect in New York City by 1893 and practiced independently for several years, designing country residences. Like his father, Sturgis contributed to the architectural press. In 1903 he wrote "Brick Building in London" and in 1904 he wrote about the planning and decoration of the "Modern American Residence," both for the "Architectural Record." At the time of his death he was associated with the firm of Sturgis & Faxon, also of New York. Sturgis was a member of the Architectural League and the National Sculpture Society.

Sturgis's work within the Ladies Mile Historic District consists of the redesign of a residential buiding for commercial use with the insertion of a two-story Art Nouveau-inspired shopfront.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 73.

continuation of . . . . Danforth N. B. Sturgis

Key to the Architects of Greater New York (New York, 1900), 57.
Key to the Architects of Greater New York (New York, 1901), 63.
"Danford N. B. Sturgis," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 130.
"Russell Sturgis," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 150.
"Danforth N. B. Sturgis obituary," American Art Annual, ed. F.N. Levy (New York, 1911), vol. 9, 318.

THOMAS H. STYLES (dates undetermined)

Hoyt Building, 873-879 Broadway, 82
664 Sixth Avenue, 359

Thomas H. Styles is listed in the New York City directory as an architect at 449 West 28th Street from 1903 until 1909. He designed a brick structure in what is now the Greenwich Village Historic District during this period. In the Ladies Mile Historic District, Styles altered commercial structures.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (New York, 1969), 410-11.
Trow's New York City Directory .

ARTHUR SUTCLIFFE

870 Broadway, 43, 45

CHARLES M. SUTTON

33 East 20th Street, 674, 675

GEORGE W. SWILLER

16 West 21st Street, 803

WILLIAM ORMISTON TAIT (dates undetermined)

45-51 West 21st Street, 792

William Ormiston Tait was born in England and received his introduction to professional architectural practice in the firm of Power & Wheeler in London. He moved to New York in 1883 and entered the office of Hubert, Pirsson & Co. (See Hubert, Pirsson & Hoddick.) Tait opened his own practice in 1890 in Brooklyn, but by 1891 moved to Manhattan. He practiced at least into the early years of the twentieth century, becoming proficient in apartment house design.

The store and loft building (1903) of Tait's design within the Ladies Mile Historic District has a striking Beaux-Arts inspired composition and is noted for its ornament and its polychromy.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 233.

TAYLOR & LEVI

Ehrich Brothers, 695-709 Sixth Avenue, 394, 398

VAN CAMPEN TAYLOR (1846?-1906)

9 East 17th Street, 455, 456

Van Campen Taylor was born in New Brunswick, New Jersey. He practiced architecture for many years in Newark and had a New York City office by 1890. In 1881 and 1884 "American Architect and Building News" published Taylor's designs for two blocks of rowhouses with Queen Anne and Romanesque Revival style elements, and his Queen Anne style Kinney Residence (1882, Elberon, New Jersey) was included in Sheldon's "Artistic Country Seats" in 1887. Taylor designed what is probably the only residence in New York which displays East Indian decorative detail -- the De Forest Residence (1887) in the Greenwich Village Historic District. In 1892 he was associated with architect John W. Ingle, and in 1895 had a design pubished for the McClintock House in Morristown, New Jersey.

Within the Ladies Mile Historic District, Taylor altered a residential building for commercial use with the addition of a two-story shopfront.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74.
Landmarks Preservation Commission, West End - Collegiate Historic District Designation Report (New York, 1984), 266.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (New York, 1969), 41-42.
Van Campen Taylor obituary, American Architect & Building News 90 (Oct. 13, 1906), 464.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 74.

J.E. TERHUNE

24 West 23rd Street, 914

TERWILLIGER & SOHN

5 East 19th Street, 591, 592

THOM & WILSON

50 West 22nd Street, 860

GRIFFITH THOMAS (1820-1879)

Hoyt Building, 873-879 Broadway, 79
Arnold Constable & Co. Building, 881-887 Broadway, 83, 87
Mortimer Building, 935-939 Broadway, 144
18-22 East 18th Street, 533
12 West 23rd Street, 903, 904

Griffith Thomas was born and educated in the Isle of Wight, and arrived in New York City in 1838. He immediately began training in the architectural firm of his father, Thomas Thomas. The younger Thomas closely followed his father's teachings for their works are barely distinguishable. He assumed control of the firm in the 1860s and grew popular for his use of the Second Empire Style and cast-iron framing, examples of which can be found in the SoHo-Cast Iron Historic District. The firm also designed office buildings, hotels, churches and brownstone residences throughout the city, and in the 1850s were responsible for many stores on Broadway. Thomas enjoyed a fruitful career; at the time of his death he was recognized as the single most prolific architect in the city.

Within the Ladies Mile Historic District, Thomas was responsible for one of its most distinguished department stores, the marble-fronted Arnold Constable Store (1869) on Broadway and its cast-iron addition (1877) on Fifth Avenue, as well as other similar commercial palaces nearby.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74.
Landmarks Preservation Commission, (LP-0955), Metropolitan Museum Historic District Designation Report (New York, 1977).
"Griffith Thomas," Who Was Who in America, (Chicago, 1967), Historical Volume, 598.
"Thomas, Thomas and Thomas, Griffith," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 204.

F. H. THORNE (dates undetermined)

40 East 20th Street, 695

Little is known of the architectural career of F. H. Thorne. However, a builder by the name of Fred H. Thorne, residing at 4633 Park Avenue, is listed in the New York City directory from 1910 to 1913. In the Ladies Mile Historic District, Thorne designed a store and loft building in 1910-11.

Trow's New York City Directory .

RALPH SAMUEL TOWNSEND (d. 1921)

178-180 Fifth Avenue, 305
29-33 East 19th Street, 599
43-45 East 19th Street, 608
Fischer Building, 30-32 East 21st Street, 766

Ralph Samuel Townsend was one of New York City's most fashionable hotel and apartment house architects. He established a New York City architectural practice by 1881 and designed a number of stores, lofts, and apartment buildings in what is now the Greenwich Village Historic District. He also designed the Hotel Savoy and Pierrepont Hotel in the 1890s. In the Ladies Mile Historic District he designed the Fischer Building, a neo-Renaissance style store and loft building, and the building at 29-33 East 19th Street which housed his offices from 1897 to 1907. At the turn of the century he collaborated with architect Herbert Harde in the design of a number of apartment houses on the Upper West Side. In 1906 Townsend began an association with the firm of Townsend, Steinle & Haskell, whose most notable work was the Kenilworth apartment building. Townsend was noted for his skillful designs with bold ornamentation. He was a member of the Architectural League and an associate member of the American Art Society.

continuation of . . . . Ralph Samuel Townsend

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 76.
Landmarks Preservation Commission, Riverside Drive - West 80th-81st Street Historic District Designation Rpt (New York, 1985), 84.

THEODORE A. TRIBIT (dates undetermined)

711 Sixth Avenue, 399

Little is known about the life or career of Theodore A. Tribit except that he established himself in architectural practice in New York by 1876 and from 1879-80 was associated with Bruno W. Berger. In the Ladies Mile Historic District, Tribit designed a cast-iron store building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 15, 76.

RICHARD UPJOHN (1802-1878)

Church of the Holy Communion Complex, 656-662 Sixth Avenue, 355
Church of the Holy Communion Rectory, 47 West 20th Street, 718

Richard Upjohn was a nationally prominent architect born in Shaftesbury, England. He was apprenticed to a builder and cabinet maker, where he developed his drawing and mathematical skills. After spending some time in his own cabinet shop, he left for America, joining his brother in New Bedford, Massachusetts, in 1828 or 1829. He sought work as a draftsman and opened a very successful evening drawing school. Moving to Boston in 1833, Upjohn worked for Alexander Parris and assisted in the design of the city court house there. Subsequently, he opened his own office in Boston. In 1839, Upjohn moved to New York to undertake a commission for alterations to Trinity Church. Ultimately, he designed an entirely new church in the English Gothic style, a project for which he received much acclaim, and became known as a specialist in Gothic Revival ecclesiastical architecture. He later wrote a book entitled "Rural Architecture" (1852), which provided plans for inexpensive buildings of good design. It included complete plans and instructions for building a church, a school, a chapel, and a parsonage. Many buildings were constructed across the country from these plans. Upjohn also designed numerous residences, drawing heavily on the works of J. C. Loudon. At least 75 houses were designed by him, with Kingscote in Newport, Rhode Island (1839) being his most widely known residential design. Upjohn was the founder and first president of the AIA from from 1857 to 1876 and was an honorary member of the Royal Institute of British Architects. In 1851, Upjohn offered his son, Richard Michell, a partnership with his firm which then came to be known as R. Upjohn & Co.

A designated New York City Landmark, the Church of the Holy Communion complex (1844-46), is one of Upjohn's finest ecclesiological designs, and is a striking reminder of the early development phase of the Ladies Mile Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 77.
"Richard Upjohn," Appleton's Cyclopedia of American Biography Vol. 6, 213.
"Richard Upjohn," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 236-44.
"Richard Upjohn," Who Was Who in America, (Chicago, 1967), Historical Volume, 544.
Edward M. Upjohn, Richard Upjohn: Architect and Churchman (New York, 1939).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 611-12.

VAN AUKEN & FORBES

Andrews Coffee Shop, 136 Fifth Avenue, 230

CHARLES VOLZ (1859-?)

Van Beuren Building, 71 Fifth Avenue, 165

Charles Volz was born in Wildbad, Germany, and was educated at the Polytechnic School in Stuttgart. He began architectural practice in New York, at first independently for seven years, and then in association with James Lord Brown for twelve years. He became a member of the AIA in 1908, having completed a country residence in Connecticut, the Police Station of the 36th Precinct in New York, and the New Wing of the American Museum of Natural History.

Within the district Volz designed store and loft buildings, which date from the first decade of the twentieth century.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 78.
Kimberlin, Bob. AIA Information Desk Attendant, Phone Conversation, Dec. 27, 1988.
"Personal," New York Architect 6 (Apr 1912), 235.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 474.

GUSTAVE W. WANDELMAIER

22-24 West 17th Street, 505

JAMES E. WARE & SONS

James Edward Ware (1846-1918)
Franklin B. Ware (1873-1945)
Arthur Ware (1876-1939)

Douglass Building, 13 East 17th Street, 459
29 West 21st Street, 786

James Edward Ware, a native New Yorker, studied at the College of the City of New York, and began architectural practice in the city in 1869. Ware was an early pioneer in the design of fireproof warehouses; his work in that field included the Manhattan Storage and Warehouse Company's buildings. Ware was also interested in improving the design of tenement buildings. He designed many residences in a variety of styles, as well as churches and apartment buildings.

Ware took his two sons, Franklin B. and Arthur, into his firm in 1879 and 1900, respectively. Franklin studied at Columbia, graduating in 1894. In 1907 he was appointed State Architect of New York, a position which he held until 1912. Arthur also attended Columbia, and studied at the Ecole des Beaux-Arts from 1902 to 1905. From 1914 to 1922, Arthur was an associated professor of architecture at Columbia. James was a Fellow of the AIA, and a member of the New York Chapter AIA and the Architectural League. He continued to practice architecture until his death, at which time the firm became F.B. & A. Ware.

Within the Ladies Mile Historic District, Ware's firm designed several store and loft buildings.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 80.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
James Edward Ware obituary, American Architect 113 (Apr 24, 1918), 507.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 632.

BENJAMIN W. WARNER (dates undetermined)

13-17 East 15th Street, 410

Benjamin W. Warner was established as an architect in New York by 1859. He entered the office of C. L. Warner and Son (his father, Cyrus Lazelle, and brother, Samuel) when his father died and remained there from 1862 to 1868. In 1871 he joined with his brother Samuel Adams Warner in partnership. The Warner brothers designed many commercial and warehouse buildings in the SoHo-Cast Iron Historic District. Benjamin continued active in the profession at least until 1898.

Within the Ladies Mile Historic District, Warner designed a store in 1877.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 80.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 634.

GREGORY B. WEBB (1870-1948)

41 East 20th Street, 679, 680

Gregory B. Webb was born in Brooklyn and graduated from the University of Pennsylvania. He designed several mausoleums in the area, as well as banks, theaters, and hotels in South America. He altered buildings in the Ladies Mile Historic District in 1908, and was listed in New York City directories until 1925.

Trow's New York City Directory .
Gregory B. Webb obituary, New York Times, Dec. 13, 1948, p.23:2.

LORENZ WEIHER, JR. (dates undetermined)

138 Fifth Avenue, 231, 232

Lorenz F. J. Weiher, Jr. designed buildings in New York as early as 1899. He was responsible for many apartment buildings on the Upper West Side in the early 1900s and continued in the practice of architecture at least through 1919, the year in which he redesigned the front of a commercial structure in the Ladies Mile Historic District. Weiher was a member of the New York Chapter AIA.

continuation of . . . . Lorenz Weiher, Jr.

Landmarks Preservation Commission, Research Files.
"Lorenz F. J. Weiher," American Art Annual, ed. F.N. Levy (New York, 1900), vol. 3, 134.

GEORGE WELGROVE

26 West 20th Street, 726

E. WESTERVELT

53 West 19th Street, 634

JOHN CORLEY WESTERVELT (1873-1934)

184 Fifth Avenue, 307, 308
4 East 20th Street, 660

John Corley Westervelt was born in Ithaca, New York. He graduated from Cornell University in 1894 and remained active as an alumnus throughout his life. By 1897 Westervelt opened his own architectural practice in New York and for more than 30 years he worked as the architect for the Childs Restaurant Company. He was a member of both the New York Chapter, AIA, and the Architectural League. Within the Ladies Mile Historic District, Westervelt designed the 1901 neo-Grec department store for the Lord & Taylor Company.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 81.
"John Corley Westervelt," Who's Who in American Art Vol. 1, 517.
John Corley Westervelt obituary, New York Times, Apr. 9, 1934, p.17:5.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 646.

B.H. & C.N. WHINSTON & CO.

5 West 21st Street, 782

EDWIN WILBUR (dates undetermined)

5 East 17th Street, 451

Little is known of the career of Edwin Wilbur except that he was established as an architect in New York by 1900. Within the Ladies Mile Historic District Wilbur designed a neo-Renaissance store and loft building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 82.

HENRY WOLINSKY

29 East 20th Street, 671
31 East 20th Street, 673

CHARLES B. WOOD

865 Broadway, 60

JOHN WOOLLEY (1864-?)

Schuyler Building, 102-104 Fifth Avenue, 183, 184

John Woolley was born in Red Bank, New Jersey, and educated in New York City. He established a New York architectural practice by 1900 and is known to have designed buildings in what is now the Greenwich Village Historic District in the early 1900s. Within the Ladies Mile Historic District Woolley designed the 18 storey addition to the Stuyvesant Building in 1912.

Key to the Architects of Greater New York (New York, 1900), 63.
Key to the Architects of Greater New York (New York, 1901), 70.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (New York, 1969), 132,388-9.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 483.
"John Woolley," Who's Who in New York City and State, (New York, 1924), 1400.

CHARLES WRIGHT (dates undetermined)

913 Broadway, 123

Charles Wright was established as an architect in New York by 1867 and continued in practice through 1878. An example of Wright's commercial work in cast iron may be seen in the SoHo-Cast Iron Historic District. He also designed two stable structures in the Greenwich Village Historic District. In 1874 Wright designed a neo-Grec store in the Ladies Mile Historic District.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 84.

MAXIMILIAN ZIPKES (dates undetermined)

91-93 Fifth Avenue, 194

(see Korn & Zipkes -- above)

FREDERICK C. ZOBEL (d. 1943)

3 East 17th Street, 449
45-47 East 20th Street, 683
Gabay Building, 30-32 East 20th Street, 690
32-34 West 20th Street, 729
22 East 21st Street, 760
Gramercy Building, 24-26 East 21st Street, 762

Little is known about the life of Frederick C. Zobel. As an architect, he was active in the design of commercial architecture in New York from 1890 to 1922. Within the Ladies Mile Historic District he designed many neo-Renaissance store and loft buildings in the early 1900s. Zobel's obituary in the New York Times credits him with advancing the techniques of sky-scraper construction.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 85.
Landmarks Preservation Commission, Research Files.
Frederick C. Zobel obituary, New York Times, Nov. 21, 1943, p.56:1.

ALFRED ZUCKER (1852-?)

Corndiac Building, 139 Fifth Avenue, 266
Geraldine Building, 5-7 East 16th Street, 419

Alfred Zucker was born in Freiburg, Prussian Silesia, and received his training in German polytechnic schools. In 1872 he traveled to the U. S. and found work as a draftsman in the office of the Supervising Architect of the U. S. Treasury in Washington, D.C. From 1876 to 1882, Zucker practiced in the southern U. S. where he formed a partnership with John Moser and was the official public buildings architect in Mississippi. His New York architectural practice began in 1883 and in 1885-88 he was associated with John R. Hinchman under the name of Alfred Zucker & Co. Among Zucker's numerous commissions were large numbers of commercial buildings in lower Manhattan, and several hotels and clubs in midtown and uptown. Many of his buildings were designed in the Romanesque Revival, Moorish Revival, and Queen Anne styles. Zucker designed the Hotel Majestic (1893-94, demolished), an early example of steel framing, and many buildings east of Washington Square which contributed to the creation of a wholesale drygoods district there in the 1880s and '90s.

Between 1891 and 1893, Zucker often employed John Edelmann (1852-1900), who designed the Decker Building (1892-93), the Union Building (1892-93), and the interiors of the Hotel Majestic (1891-92) for Zucker's firm. Before establishing himself in New York in the late 1880s, Edelmann practiced in Chicago and Cleveland for Burling, Adler & Co. (1872), William Le Baron Jenney (1873), Joseph C. Johnson (1874), Coburn & Barnum (1881), J. B. Perkins (1882-83), and S. S. Beman (1883). His work evolved from a polychromatic Victorian style to that of a Chicago commercial style, and was recognized for its Sullivanesque ornament. In New York, Edelmann was also associated with Lyndon P. Smith and McKim, Mead & White (see). Edelmann is generally attributed with the designs of the Zucker firm within the Ladies Mile Historic District.

In 1903 or 1904, Zucker was sued by a former partner and was forced to close his New York practice. He then moved to Argentina where, as Alfredo Zucker, he designed a number of Beaux-Arts hotels, including the Plaza in Buenos Aires.

"John Edelmann," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 2, 7.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 28, 85.
Landmarks Preservation Commission, The Union Building Designation Report (New York, 1988), 3-4.
Sarah Bradford Landau, "Alfred Zucker, NYU's Accidental Architect," University 7 (Feb 1988), 7-8.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"Alfred Zucker," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982), vol. 4, 476.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Ladies Mile Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that, among its important qualities, the Ladies Mile Historic District, which takes its name from the stretch of Broadway that in the last third of the 19th century was lined by fashionable shops and stores, is defined by a variety of buildings reflecting the changing nature of retailing, commerce, and manufacturing, as well as the advances in building technology, during the second half of the 19th century and in the first two decades of the 20th century; that these buildings reveal the history of New York's commercial architecture as it evolved from the Civil War to World War I, representing a range of stylistic, structural, and technological solutions to the problem of the appropriate building type for commercial purposes; that the architects who contributed to the development of this area included some of America's most famous and prestigious--among them McKim, Mead & White, Ernest Flagg, Henry J. Hardenbergh, Daniel Burnham, R. H. Robertson, and John Duncan--as well as others who were specialists in the design of certain building types; that these included for the drygoods and department stores, Griffith Thomas, Henry Fernbach, William Schickel, John B. Snook, Mortimer Merritt, William Wheeler Smith, and DeLemos & Cordes, and for the store and loft buildings, Robert Maynicke, the single most prolific architect in the district, Schwartz & Gross, Neville & Bagge, D. & J. Jardine, Buchman & Fox, Louis Korn, and Ralph Townsend; that the mid-19th century dwellings of four and five stories scattered throughout the district recall both its first development phase when it was a prestigious residential area and the introduction of commerce when such dwellings were altered with the insertion of shopfronts at the lower stories; that the surviving drygoods, retail, and department stores of five and six stories are major examples in the commercial palace mode that looked to Italianate, Second Empire, neo-Grec, and related stylistic sources and made use of up-to-date structural techniques and such innovative building materials as cast iron and steel; that these buildings, constructed for some of the city's major retailers including Lord & Taylor, Arnold Constable, W. & J. Sloane, B. Altman, Hugh O'Neill, Siegel, Cooper & Co., Simpson, Crawford & Simpson, Adams Dry Goods, Ehrich Brothers, and Stern Brothers, recall when this area was the heart of New York's shopping area; that a group of stylistically innovative office buildings of ten to twelve stories were constructed in the late 1880s and early 1890s that incorporated retail spaces at the first stories and offices for business purposes above; that a later wave of development, beginning in the late 1890s, saw the construction of numerous store and loft buildings, ranging in height from six to twelve stories, which provided working quarters for manufacturers and wholesalers responding to a national demand for ready-to-wear clothing and related accessories; that the facade organization of these buildings with their neo-Renaissance and Beaux-Arts inspired detail reflects their original use with wholesale stores at the first and second stories and loft space for wholesale and

manufacturing purposes above; that Broadway, Fifth Avenue, Sixth Avenue, and West 23rd Street, and the side streets crossing the three avenues within the district each has a distinctive character reflecting relative uniformity in height from each historical development period; and that each avenue and street is important to understanding the historical and architectural development and the varying scale, form, and character of Ladies Mile as this section of the city has come to be known.

Accordingly, pursuant to Chapter 21, Section 534 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Ladies Mile Historic District containing the property bounded by a line beginning at the northeast corner of the intersection of Sixth Avenue and West 23rd Street, extending northerly along the eastern curbline of Sixth Avenue, easterly and northerly along the northern and western property lines of 71 West 23rd Street (a/k/a 46-54 West 24th Street a/k/a 716-722 Sixth Avenue), easterly along the southern curbline of West 24th Street, southeasterly along the western curbline of Broadway, southeasterly across Fifth Avenue, southeasterly along the western curbline of Broadway, easterly across Broadway, easterly along the northern property line of 928-930 Broadway (a/k/a 17 East 21st Street), easterly along the northern property lines of 19 through 33-39 East 21st Street, southerly along the eastern property line of 33-39 East 21st Street, southerly across East 21st Street, easterly along the southern curbline of East 21st Street, southerly, westerly and southerly along the eastern, southern, and eastern property lines of 48-52 East 21st Street (a/k/a 49 East 20th Street), southerly across East 20th Street, easterly along the southern curbline of East 20th Street, southerly along the eastern property line of 42-48 East 20th Street, westerly along the southern property line of 42-48 East 20th Street, southerly along the eastern property line of 43-45 East 19th Street, westerly along the northern curbline of East 19th Street, southerly across East 19th Street, southerly along the eastern property line of 40-42 East 19th Street, easterly along the northern property line of 43 East 18th Street, southerly along part of the eastern property line of 43 East 18th Street, easterly along the northern property line of 45 East 18th Street, southerly along the eastern property line of 45 East 18th Street, westerly along the northern curbline of East 18th Street, southerly across East 18th Street, southerly along the eastern property line of 860 Broadway (a/k/a 27-29 East 17th Street a/k/a 32-34 East 18th Street), westerly along the northern curbline of East 17th Street, westerly across Broadway, westerly along the northern curbline of East 17th Street, southerly across East 17th Street, southerly along the eastern property line of 20 East 17th Street, southerly along the eastern property line of 15-17 East 16th Street, westerly along the northern curbline of East 16th Street, southerly across East 16th Street, southerly along the eastern property line of 18 East 16th Street, southwesterly along the northern property line of 19 East 15th Street, southerly along the eastern property line of 13-17 East 15th Street, westerly along the northern curbline of East 15th Street, southerly across East 15th Street, southerly along the eastern property line of 71 Fifth Avenue (a/k/a 2-4 East 15th Street), westerly, northerly and westerly along the southern, western and southern property lines of 71 Fifth Avenue (a/k/a 2-4 East 15th Street), northerly along the eastern curbline of Fifth Avenue, northerly across East 15th Street, westerly across Fifth Avenue, westerly along the northern curbline of West 15th Street, northerly along the eastern property line of 15 West 15th Street

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