

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Garment Center Historic District

other names/site number Fashion District

2. Location

street & number Roughly bounded by Sixth Avenue on the east, Ninth Avenue on the west,
West 35th Street on the south, and West 41st Street on the north. [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10018

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide locally. ([] see continuation sheet for additional comments.)

Richard Purpurt DSHPO
Signature of certifying official/Title

9/18/08
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

Thereby certify that the property is:

- entered in the National Register
[] see continuation sheet
- determined eligible for the National Register
[] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

Signature of the Keeper

date of action

Garment Center Historic District

New York County, New York

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

Category of Property

(Check only one box)

Number of Resources within Property

(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing

Noncontributing

215

36

buildings
sites
structures
objects
TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

2

6. Function or Use

Historic Functions

(enter categories from instructions)

INDUSTRY/manufacturing facility, industrial storage

COMMERCE/business, financial institution,

specialty store, warehouse

DOMESTIC/multiple dwelling, hotel

RELIGION/religious facility

GOVERNMENT/fire station, post office

Current Functions

(Enter categories from instructions)

INDUSTRY/mfg. facility, industrial storage

COMMERCE/business, financial institution,

specialty store, warehouse, restaurant

DOMESTIC/multiple dwelling, hotel

RELIGION/religious facility

GOVERNMENT/fire station, post office

7. Description

Architectural Classification

(Enter categories from instructions)

EARLY 20TH CENTURY AMERICAN MOVEMENTS/

Other: loft and showroom buildings

MODERN MOVEMENT/Moderne, Art Deco

LATE 19TH & EARLY 20TH CENTURY REVIVALS/

Beaux-Arts, Classical Revival

LATE VICTORIAN/Gothic Revival, Italianate

Materials

(Enter categories from instructions)

foundation Brick. Stone. Cast Stone. Concrete.

walls Brick. Stone. Cast Stone. Concrete.

Metal. Terra cotta. Glass.

roof Asphalt. Synthetics.

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance:

(Enter categories from instructions)

- Community Planning and Development
- Architecture
- Industry, Commerce
- Social History, Ethnic Heritage

Period of Significance:

1858-1958

Significant Dates:

1916

Criteria Considerations

(Mark "X" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Significant Person:

n/a

Cultural Affiliation:

n/a

Architect/Builder:

See continuation sheet at end of Section 8

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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Garment Center Historic District

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DESCRIPTION

SUMMARY

The proposed Garment Center historic district is historically and architecturally a remarkable section of Manhattan which has no parallel anywhere else in the city or the country. Formed in large measure by political and economic forces – notably the effort to move the garment industry away from fashionable Fifth Avenue – and planning reforms – in particular, the 1811 Commissioners Plan laying out the street grid, the 1916 Zoning Resolution creating the typical set-back profile of the loft buildings, as well as reforms in garment industry practices and buildings resulting from the tragedy of the Triangle Building fire – the district encompasses a significant piece of the city's and the country's economic history, its immigrant history, and the development of vernacular commercial architecture in the years between the two world wars.

The Garment Center Historic District includes 215 contributing resources, located on part or all of 25 blocks in the southwesterly portion of Midtown, in the borough of Manhattan and the County of New York. It also includes two properties individually listed in the National Register. The district's 36 non-contributing resources include 14 buildings constructed after 1958; and many older buildings which have been refaced or much altered. There are also four empty lots (312-318 West 37th Street; 326-330 West 37th Street; 310-328 West 38th Street, aka 327-329 West 37th Street; and 328-336 West 39th Street, aka 329 West 38th Street), some of them apparently slated for new construction.

District boundaries

The proposed historic district occupies a swath of midtown Manhattan roughly bounded by Sixth Avenue on the east, Ninth Avenue on the west, West 35th Street on the south, and West 41st Street on the north. The boundaries, generally speaking, encompass the central core of the Garment Center, out from which radiates a much wider area with related history and uses to the east and south. These areas are worthy of survey and investigation related to possible further National Register nominations. (For a detailed justification of the Boundaries see Section 10: Geographical Data.)

Resources currently listed in the National Register and/or designated as local landmarks

Within the district there are two resources currently listed individually on the National Register of Historic Places: a loft building at 315-325 West 36th Street; and the southernmost portions of the Times Square Subway Station (the area extending south from West 41st Street beneath Seventh Avenue and Broadway).

Physical layout and resulting vistas

Streetscapes within the district are remarkably uniform, in response to the zoning requirements of 1916 in combination with the street pattern of the 1811 Commissioners' Plan.

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Side streets:

The typically narrow east-west side streets are lined with buildings 12 to 22 stories tall (with the exception of several older, shorter buildings) that rise straight up from the lot line to a series of shallow but dramatic setbacks, creating massive brick and stone street walls with sculpted setback rooflines.

Avenues:

The three major north-south avenues are, from east to west, Seventh Avenue, Broadway and Eighth Avenue. All three have relatively uniform streetscapes of brick- and stone-faced loft buildings rising from 15 to 25 stories (again, with the exception of several older, shorter buildings; on the other hand, nine buildings rise from 30 to 45 stories), with the setbacks typical of the district. Seventh and Eighth avenues are regular and straight – products of the grid created by the 1811 Commissioners' Plan – while Broadway, a much older road, curves across the grid from west to east as it runs south from Times Square to Herald Square. The three avenues share a remarkably strong sense of place.

Because Broadway is not parallel to the other north-south avenues, it cuts across the side streets at acute or obtuse angles (never at a right angle). In most cases, where there is an acute (less than 90-degree) angle, architects took advantage of the opportunity to create a chamfered corner – generally no more than one or two bays in width at the most – and often created the effect of a dramatic corner tower. A good example is the Lefcourt-Marlboro Building (George and Edward Blum, 1924) at 1359 Broadway (aka 121-133 West 36th Street), with a two-window-wide chamfered corner that rises to an angled tower 20 stories above Broadway.

Building types and architectural styles

Buildings within the proposed district are for the most part commercial. By far the most common type is the loft building. Most of the district's buildings were constructed between 1896 and 1931; not quite two dozen survive from earlier decades, another dozen from 1935 to 1957, and half a dozen from the 1960s. In recent years development has picked up, and there are several new buildings and quite a few sites under construction.

A surprising number of buildings that predate the development of the Garment Center survive in the district, and represent earlier architectural styles. These include loft buildings that predate the zoning resolution, as well as a church complex, hotels, a pre-Civil War firehouse, and many tenements. There are also a number of non-commercial buildings that date from the general period of garment center development.

Religious structures:

Holy Innocents R.C. Church, 126 West 37th Street, is a mid-19th-century neo-Gothic church whose congregational presence in the neighborhood dates back to the early 1860s, when a Roman Catholic congregation acquired the wooden chapel belonging to a Protestant church of that name on the site. The present

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building is a stone-faced Gothic building (Patrick Keely, 1868-70) with handsome details including leaded-glass windows with images of saints. Another religious structure is the W.D. Barbour Memorial (Hill & Stout, 1916-17) at 330 West 36th Street, a neo-Gothic settlement house, affiliated with the Brick Presbyterian Church, as was the Christ Church Memorial (Parish & Schroeder, 1904-06) just down the block at 344 West 36th Street. A modern synagogue designed by William Lescaze (1962-64), though apparently altered, stands at 560 Seventh Avenue (entrance on West 40th Street).

Public buildings:

Engine Company 26 at 220 West 37th Street is a pre-Civil-War-era fire house, built in 1857-58 for what was still an all-volunteer fire department; its simple three-story brick façade includes a cast-iron first story added no earlier than 1893. The Times Square Station post-office at 223-241 West 38th Street (John T. Dunn, 1922-22) was in fact built by A.B. Lefcourt, one of the principal developers of the Garment Center, and rented to the postal service. It is a long, two-story-tall terra-cotta clad structure with neo-Classical details including fluted pilasters supporting an entablature. The Con Edison substation at 308-312 West 36th Street (William Whitehall, 1925) and its extension at 311 West 35th Street (William Whitehall, 1928-29) is a modest structure with some classically-inspired details including a cast-stone arched entrance.

Dwellings

Only a handful of "dwellings" (so described in Building Department records) survive in the district. Most notable architecturally is No. 557 Eighth Avenue (Stein, Cohen & Roth, 1903) designed by Emery Roth with elaborate Beaux-Arts detailing. An Italianate style brownstone-fronted walkup of c. 1870 at 221 West 38th Street found new use in the 1890s as a rooming house "patronized mostly by theatrical people" (*New York Times*, 3/8/1898 p.7) during the period when these streets still belonged to the Broadway theater district.

Tenements:

Besides Engine Company 26 and Holy Innocents, the earliest surviving buildings in the district are half-a-dozen five-story tenements from the late 1860s and early 1870s. Tenements continued being built in the district into the early 1890s – there are approximately 20 in all. In style they range from Italianate and neo-Grec to neo-Renaissance.

Hotels:

The earliest surviving hotel in the district is the Hotel Evans at 273 West 38th Street (Thom & Wilson, 1885-86), a modest Italianate five-story brick-faced building. The Hotel York at 488 Seventh Avenue (Harry B. Mulliken, 1902-03) is a 12-story tall Beaux-Arts building with elaborate stone ornament. The Mills Hotel No. 3 (Copeland & Dole, 1906-07), at 485 Seventh Avenue, was the third in a chain of modestly-priced residences for working men. On a completely different scale is the New Yorker Hotel (Sugarman & Berger, 1928-29) at 481 Eighth Avenue, built by Mack Kanner, one of the chief developers of the Garment Center. Once the largest

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hotel in the city, it is a 43-story tower with Art Deco detailing. The latest hotel constructed in the district is the new Wingate Inn, 2005-07, at 235 West 35th street; another is planned for 339-345 West 36th Street.

Publishing headquarters

In the first decade of the 20th century, just before the garment district began moving into these streets, the publishing industry established a presence, particularly in the northwestern part of the district, in general following the trail blazed by the New York Times Building of 1904. Though most of these date to between 1902 and 1914, several were constructed as late as the early 1920s. Among the publications and publishers represented here were the New York Tribune (later the Herald Tribune) at 239 West 41st Street (Schwartz & Gross, 1923, extended in 1929); McCall's magazine at 240 West 37th Street (Radcliffe & Kelley, 1904-06); and McGraw (later to become McGraw-Hill) at 231 West 39th Street (Radcliffe & Kelley, 1906-08). The American Press Association had its headquarters at 225 West 39th Street (Mulliken & Moeller, 1910). Many of these publishing buildings were elaborately designed in the latest styles. The best-known of them all, the Pictorial Review Building formerly located at 530 Seventh Avenue (Renwick, Aspinwall & Guard, 1919-1920) was considered, according to the *New York Times*, "one of the finest and most beautiful twelve-story buildings on Seventh Avenue" (NYT, 9/16/28 p.169). Its demolition just nine years after its construction to make way for a much larger garment industry building caused much comment and criticism (see below, 530 Seventh Avenue); related buildings for the Pictorial Review still stand at 214 West 39th Street (see below).

All these buildings contribute to the visual quality and historic character of the area. The district's chief character, however, is formed overwhelmingly by the garment center loft buildings.

Loft buildings:

The district's loft buildings housed various aspects of the garment industry, including offices, production facilities and showrooms. Almost all were built to a height of approximately 12 to 30 stories, most rising straight up from the lot line to a series of setbacks at the top; a few rise into tall slender towers, but the majority suggest the form of a ziggurat.

Early loft buildings:

The early loft buildings, predating the 1916 zoning resolution (see Significance section) are generally narrow – occupying a typical 20' or 25' x 100' lot on the 1811 grid initially intended for a row house – and rise straight up, without setbacks, as high as 12 or 13 stories. Typically, their design is a late variant on the 19th-century "base-shaft-capital" early skyscraper design modeled on the analogy to a classical column. Typical is 131 West 35th Street (Neville & Bagge, 1913-14), with a three-story stone-faced base with a very wide central bay of show windows set in a metal frame, a brick-faced shaft rising above, and the top two stories, or "capital," set off from the rest by an ornamental band of geometrically patterned brick. Similarly designed is 142 West 37th Street (George and Edward Blum, 1914-15), the first building in the district by A.E. Lefcourt, soon to be one of its major developers. It has a three-story stone-faced base with ornamental cast-stone piers, a plain brick-faced

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shaft organized into bays by wide brick piers rising to ornamental stone caps, and an attic story set off from the rest by a projecting cast-stone course and capped by an ornamental band course. No. 141 West 36th Street (Buchman & Fox, 1911-12) is one of several loft buildings faced in ornamental terra-cotta with elaborate patterning including shields and rosettes.

1920s and 1930s loft buildings:

The great majority of loft and showroom buildings, however, reflect the architectural trends of the 1920s and early 1930s. Many show the preference for eclectic designs drawing on various historic styles, while others show the influence of the newly popular Art Deco. Though these buildings are often considered "vernacular," they often demonstrate more of a flair for ornamental detail than might be expected.

These buildings tend to be more uniform in design on the side streets. A typical 1920s side-street loft building has a three- or four-story base, often stone-faced, with entrance and storefronts on the first story and bays of wide show windows above; a brick-faced shaft, with narrow square-headed windows – its bays defined by uninterrupted brick piers – rises to a series of shallow setbacks, often marked by ornament in brick or cast-stone. Generally, setbacks begin higher up either over the center bays – creating the effect of a projecting central tower – or over the end bays – creating the effect of projecting corner towers; occasionally they are organized in such a way to create an asymmetrically placed tower. Some of the grander such buildings, generally with avenue frontage, have elaborate brick and cast-stone ornament.

No. 315 W. 36th Street (George and Edward Blum, 1926) is a 16-story loft and showroom building occupying most of its site, with the typical setbacks of the building type of its period. The Blums designed 19 loft buildings within the district. In this example, they varied the building's setbacks to create a pavilion-like arrangement. The three-story entrance area is adorned with wide sections of decorative metal spandrels with abstract floral patterns. In the area directly above the arched entry there are Art Deco style stone reliefs – including both the sills and spandrels of the upper windows, and stone rosettes above the arches. Ornament more typical of the architects' other work appears in the upper stories: geometric patterns in light and dark brick at every setback, topped by an abstract cast-stone molding; decorative stone panels with an eight-pointed star superimposed over a diamond form, with abstract floral forms; rectangular stone panels with carefully carved swags of fruit and floral forms; and other panels with circular forms set within decorative surrounds.

Among the most elaborate such loft buildings is 135 West 36th Street ("Fashion Tower," Emery Roth, 1925), whose façade has cast-stone Romanesque or Byzantine-inspired ornament with spiral rope moldings around the windows and decorative lion-heads, friezes of angels holding a large piece of drapery inscribed "Fashion Tower," and polychromatic friezes of peacocks over a freight entrance. Another building with elaborate ornament is 257 West 39th Street (George F. Pelham, 1925-26), which has classical columns and arches with ornamental carved sheep heads (suggesting the wool trade) in the keystones.

The larger such buildings on the avenue, besides their greater size, generally have facades on both the avenue and on the adjoining side street. Often they have taller brick- or stone-faced bases, perhaps five stories' worth,

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and more elaborate ornament at the setbacks. A good example of this type is the Arsenal Building at 463 Seventh Avenue (Buchman & Kahn, 1924-25), 20 stories tall with medieval-inspired ornament, including elaborate cast-stone ornament in floral patterns and squat piers at the fifth story with alternating geometric patterns and human figures. Another example would be the American Union Bank Building at 265 West 37th (aka 550 Eighth Avenue, Schwartz & Gross, 1925), with a stone-faced base, complex setbacks, and stone colonnades at the upper corners.

1930-31:

These last two years of development before the hiatus caused by the Depression saw some of the most sophisticated designs in the district by Ely Jacques Kahn.

The Bricken Textile Building at 1441 Broadway (Buchman & Kahn, 1929-30) received an unusually sophisticated architectural treatment. Kahn designed 14 loft buildings within the historic district, both in his partnership of Buchman & Kahn, then on his own, and later in the partnership of Kahn & Jacobs. No. 1410 Broadway is notable for its geometric brick patterning, in white and black brick, especially in the window spandrels; for the typical, finely detailed abstract ornamental patterns in the second-story windows, and the dramatic, geometric tower with projecting modernistic corners. Other examples of Kahn's work in these years are the Bricken Casino Building at 1410 Broadway (1930-31) and the Continental Building at 1450 Broadway (1930-31).

Post-World War II Modernism:

Several garment center buildings of the immediate post-World War II era show the influence of post-War modernism. Emery Roth & Sons designed the Lowenstein Building at 1430 Broadway (1953-55) as a 22-story office block organized as a series of horizontal window bands separated by horizontal bands of white brick. The most notable such building, however, is 1407 Broadway (Kahn & Jacobs, 1948-50), described at the time as "a marked departure from the usual treatment of skyscrapers."

State of integrity

Like commercial buildings everywhere in New York City, most of the buildings in the Garment Center have undergone a variety of alterations. By far the most common alterations have been 1) new storefronts, 2) new entrances or, if not the entire entrance, new doors, and 3) new windows. Because these particular changes are both so common and, often, frequent (especially in the case of storefronts), no attempt has been made to document the dates or architects of the most recent such changes – they are simply called out as "major alterations."

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BUILDING LIST

LIST OF PROPERTIES: The following addresses are in the district:

Broadway: Nos. 1332 to 1450; 1331 to 1449

Sixth Avenue: Nos. 961 to 977

Seventh Avenue: Nos. 442 to 576; 463 to 577

Eighth Avenue: Nos. 481 to 593; 488 to 604

Ninth Avenue: Nos. 440 to 448

West 34th Street: Nos. 201-209, 225-241, 301-307 (north side of street only)

West 35th Street: Nos. 101-365; 200-380

West 36th Street: Nos. 121-363; 100-360

West 37th Street: Nos. 107-329; 102-342

West 38th Street: Nos. 107-343; 116-348

West 39th Street: Nos. 121-353; 108-340

West 40th Street: Nos. 113-229; 116-268

West 41st Street: Nos. 114-232 (south side of street only)

The following list includes every building in the historic district. Each has its address, alternate addresses ("aka"), historic name (when known), architect (when known), date of construction, and a general description of major facade features and major alterations. Each also has, where available, pertinent extracts from contemporary *New York Times* articles. The building descriptions are based on site visits recorded in the spring, summer and fall of 2007, and are documented in the accompanying photographs. Basic sources for architect and date information are also listed; "NB" refers to New York City Buildings Department "New Building" applications, "ALTs" to "Alteration" applications, and "C of O" to Certificates of Occupancy; "Job number" refers to current Buildings Department listings; "NYT" refers to articles in the *New York Times*.

BROADWAY, east side from West 35th to West 36th streets

1350 (1332-1336 and 1350) Broadway

(aka 101 West 35th Street, 100-110 West 36th Street, 961-969 and 971-977 Sixth Avenue)

Original name: Herald Square Building

Architect/Date:

1350 Broadway: Clinton & Russell, 1928-29

1332-1336 Broadway: H. Craig Severance, 1940

Source: NB 391-1928; NYT 7/13/28 p.33, 10/13/29 p. RE2, 12/4/29 p. 3, 1/5/30 p. RE4, 2/24/40 p.29.

Contributing resource

Major alterations: New storefronts, light fixtures, entrances, windows.

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The Herald Square Building replaced "the old Herald Building... a three-story structure, adapted from the Palazzo del Consiglio at Verona" (NYT 1/5/30 p. RE4).

"The Herald Square Building, which is another marked addition to the big midtown Broadway commercial structures, will be ready for occupancy in November.... In designing this structure the architects, Clinton & Russell, made provision for permanently light offices. The second, third and fourth floors have show windows, while other floors contain fifty-seven windows (NYT 10/13/29 p. RE2).

"[The 1,350 Broadway Realty Corporation announced that the Herald Building] will be replaced by a four-story granite and limestone building with bronze store fronts featuring large display windows. H. Craig Severance is the architect" (NYT 2/24/40 p.29).

A 25-story building¹ (built 1928-29) on the northern half of the block and a four-story building (built 1940) on the southern half. The tower has a four story stone-faced base, the first story faced in polished granite. For the tower, a plain brick shaft rises to shallow setbacks; each façade is divided into three sections: a slightly projecting three-window-wide bay at each corner flanking a central section of windows separated by slightly projecting uninterrupted brick piers. There is modest ornamental stone work in the upper stories, especially at the setbacks. The four-story building on the south has a first story with storefronts and three upper stories of windows separated by metal spandrels, all surrounded by stone facing.

BROADWAY, west side from West 35th to West 36th streets

1333 (1331-1349) Broadway

(aka 109-129 West 35th Street, 112-122 West 36th Street)

Original name: Johnson Building

Architect: Clinton & Russell

Built: 1915-16

Source: NB 336-1914; NYT 1/22/16 p.16

Contributing resource

Major alterations: New storefronts.

This 12-story building, occupying an entire block-front, is organized in a tripartite "base-shaft-capital" design. The two-story stone-faced base has storefronts in the first story and large show windows in the second story; there is a third, attic, brick-faced story, then a shaft from the fourth to ninth stories organized with wide and narrow uninterrupted brick piers; stone panels in the spandrels below and above the tenth story set it off from the rest; and the uppermost stories (the "capital") are defined by two-story piers topped by a brick parapet.

¹ Determining the precise number of stories in a building taller than 12 stories can be problematic, depending on the status of penthouse stories and towers, as well as floor numbering conventions. All statements about the number of stories in tall buildings in this report should be understood to be close approximations, based on a visual count and on Buildings Department documentation.

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Applied ornament is limited to the stone panels and patterned brickwork. The corner at Broadway and West 35th Street is chamfered, with a projecting show window at the second story.

BROADWAY, east side from West 36th to West 37th streets

1370 (1364-1370) Broadway
(aka 102-108 West 37th Street)

Original name: Fischel Building
Architect: Sommerfeld & Steckler
Built: 1922-24
Source: NB-56-1922; NYT 3/21/23 p.23
Contributing resource
Major alterations: New storefronts.

This 16-story building, rising straight up with no setbacks, is organized in a tripartite "base-shaft-capital" design. On each of its two facades, there is a two-story stone-faced base with double-height piers supporting an entablature; a third, attic, stone-faced story; and then a brick-faced shaft rising to a two-story brick-faced "capital" with double-height piers, and an overhanging cornice. The shaft is divided into three-window-wide bays by wide, projecting uninterrupted brick piers. There is little ornament other than the brick panels in the spandrels.

BROADWAY, west side from West 36th to West 37th streets

1359 (1355-1365) Broadway
(121-133 West 36th Street)

Original name: Lefcourt-Marlboro Building
Architect: George & Edward Blum
Built: 1924
Source: NB 536-1923; NYT 10/5/1924 p. RE 1-2
Contributing resource
Major alterations: First store refaced; new storefronts and Broadway entrance; parapet above the 16th story has been replaced.

"The Lefcourt-Marlboro Building Establishes New Building and Renting Record -- These records concern themselves not only with the speed with which the exterior of this garment wholesaling skyscraper has been completed but also with the renting of space in the structure. ... On the top of the twenty-second [sic] story of the building Mr. Lefcourt is having specially constructed quarters for his own executive offices, as well as for every department of his construction organization" (NYT 10/5/24 p. RE 1-2).

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This 20-story building, on each façade, has a three-story stone-faced base and an intervening brick-faced shaft which rises to corner towers. The corner at Broadway and West 36th Street is chamfered above the first story. The second and third stories are faced in stone, with double-height fluted Corinthian piers defining bays with tripartite windows in ornamental metal frames. The piers support an entablature, within the frieze of which, on either façade, is inscribed "LEFCOURT-MARLBORO BUILDING" in capital letters. The building's shaft is organized into bays of three windows by wide, slightly projecting uninterrupted brick piers. The ornamental brick spandrels are in patterned brick, with slightly projecting brick headers suggesting a lattice. At the three corners, the top two stories are organized to suggest short towers.

1369 (1367-1369) Broadway
(aka 120 West 37th Street)

Architect: B. Robert Swartburg

Built: 1928

Source: NB 211-1928; NYT 5/13/28 p.42, 6/30/28 p. 34

Contributing resource

Major alterations: New storefronts, new entrance, new windows; enormous billboard and other signage. Telecommunications equipment mounted at the roofline.

Built for Joseph Hilton, "owner of one of New York's largest clothing and men's haberdashery establishments" (NYT 5/13/28 p.42). This six-story commercial building is divided visually, on each of its two facades, into a two-story concrete-faced base and a four-story brick-faced shaft. Each facade is organized into bays by uninterrupted piers, brick faced in the upper stories, stone-faced at the base. These bays are further defined by wide window bays. On Broadway, there are two wide window bays – each with a tripartite show-window frame including a large single plate of glass in the center and a window at either side – separated by one simple bay with a window in the center. On West 37th Street, there are four wide window bays, with no narrow bay. The corner at Broadway and 37th Street is chamfered. Projecting brick headers at regular intervals in the spandrels between the windows provide the building's major ornament, along with geometric patterning at the roofline. The first story is obscured by the new storefronts.

BROADWAY, east side from West 37th to West 38th streets

1372 (1372-1382) Broadway
(aka 107-119 West 37th Street)

Architect: George Keister

Built: 1913-14

Source: NB 157-1913, NB 343-1913

Contributing resource

Major alterations: First and second stories refaced, new storefronts and entrances, new windows.

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The original plans for this building (NB 157-1913) called for a 12-story loft building combined with a three-story theater – which would explain the involvement in the project of George Keister, a noted theater designer. By the time of the final plans (NB 343-1913), the theater had been eliminated from the project.

The 12-story building, which rises straight up with no setbacks, is organized on a tripartite, “base-shaft-capital” design. Above its two-story base (now faced in polished stone), a seven-story brick faced shaft is organized into three-bay-wide windows by slightly projecting uninterrupted brick piers rising to a stone entablature. The 10th and 11th stories are similarly organized into three-window-wide bays by double-height piers; the windows have ornamental cast-stone spandrels. The 12th, stone-faced, story has short piers with patterned stone ornament, above which is a projecting cornice.

1384 (1384-1390) Broadway
(aka 116-122 West 38th Street)

Original name: Lefcourt-Normandie Building

Architect: Bark & Djourup, Inc.

Built: 1928

Source: NB 49-1928; NYT 7/25/25 p.18, 3/11/28 p. 159

Contributing resource

Major alterations: New storefronts and entrances, refaced first story.

“The Hotel Normandie at the southeast corner of Broadway and Thirty-eighth Street, famous thirty-five years ago as the home of many old New York families, was sold yesterday... to A.E. Lefcourt, the builder. ... A monumental building with offices and showroom space for the wearing apparel and kindred trades is planned for the site ... Ferdinand Earl had the Hotel Normandie built for him, and early in 1887 its doors were opened. It was the most exclusive hotel of its day...” (NYT 7/25/25 p.18).

“When Governor David B. Hill and New York’s smart set occupied the luxuriously equipped suites of the old Hotel Normandie, forty-years-ago, it was A.E. Lefcourt, then a boy of 9 years, who stood on the southeast corner of Broadway and thirty-eighth Street, in front of the hotel, every afternoon after school hours selling newspapers to earn the few pennies that started him on his career. Yesterday afternoon the same A.E. Lefcourt, now a real estate operator and builder of skyscrapers, took title to the entire corner property where still stands the Hotel Normandie. ‘In all my life I have never received the thrill that I got in taking title to this corner,’ said Mr. Lefcourt” (NYT 1/5/26 p.1)

“The Lefcourt-Normandie Building...ranks as the finest in the history of the A.E. Lefcourt realty holdings. It is Mr. Lefcourt’s twenty-first structure in New York, and his fourth on Broadway between Thirty-fourth and Forty-second Streets.” It was built under the personal supervision of Louis Haas, Mr. Lefcourt’s associate in charge of construction.”

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The 23-story building has a four-story stone-faced base with a tall brick-faced shaft. On both facades, above the refaced first story, the second through fourth stories are organized into wide window bays – set in an ornamental metal frame – by wide piers with ornamental capitals. Those piers support an architrave in the frieze of which, on either façade, the words “LEFCOURT NORMANDIE BUILDING” have been inscribed. Above, the brick-faced shaft rises to a shallow setback and a corner octagonal tower. Ornament is limited to simple patterned brick spandrels, and patterned brickwork at the setbacks and on the tower.

BROADWAY, west side from West 37th to West 38th streets

1375 (1375-1383) Broadway
(aka 121-133 West 37th Street)

Original name: Lefcourt-State Building

Architect: Buchman & Kahn

Built: 1927-28

Source: NB 190-1926. NYT 8/29/26 p. RE 1

Contributing resource

Major alterations: New storefronts, new windows, new entrance; first story refaced.

“Another Broadway corner has been added to the holdings of A.E. Lefcourt, operator and builder, who signed contracts yesterday for the purchase of the northwest corner of Broadway and Thirty-seventh Street. The buyer, who is the creator of the garment and millinery centres, will improve the site with a tall building to accommodate these trades. ... The new building will go up twenty-three stories along the lines of the Lefcourt-Marlboro Building at Broadway and Thirty-sixth Street. ... Commenting on his latest purchase, Mr. Lefcourt said: ‘I have already received numerous requests from some of the most prominent leaders in the garment industry applying for space in this new building. A great many requests have also been received from the leaders in the children’s and infants’ wear trades, as well as from the leaders in the negligee and house-kimono trades...now located on Madison Avenue, and...anxious to move over to the garment section” (NYT 3/26/26 p.37).

This 23-story building rises to four shallow setbacks at the top. Its four-story base includes storefronts at the first story; its second through fourth stories are defined by triple-height stone-faced rounded pilasters forming bays with large show-windows set in an ornamental metal framing. The pilasters support an entablature inscribed “LEFCOURT-STATE BUILDING” on each of the two facades. The brick-faced shaft rising above the base includes cast-stone ornament at the setbacks. Windows are organized in vertical bays by narrow and wide uninterrupted brick piers. Ornament includes a Greek fret design below the pilasters at the second story, abstract cast-stone detail above the fifth story, and patterned brick diamonds in the spandrels at either end of each of the building’s two facades. The building has a very narrow chamfered corner at Broadway and West 37th Street.

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1385 (1385-1391) Broadway
(aka 132-142 West 38th Street)

Original name: Bricken-Broadway Building

Architect: William F. Doyle

Built: 1925-26

Source: NB 694-1924; NYT 1/12/26 p. 38, 1/31/26 p.W18

Contributing resource

Major alterations: New entrance, new storefronts; some new windows

"The newest structure to house members of the garment industry, located in the heart of the women's ready-to-wear manufacturing centre, was formally opened last week.... The Bricken Broadway Building on this side... was fully ninety-eight per cent. leased when the structure was formally opened. Housed in this building are some of the leading jobbers in the needle industry.... A modern, thoroughly equipped fireproof structure especially adapted for the use of members of the needle industry" (NYT 1/31/26 p.W18).

This 23-story building has a three-story stone-faced base and a brick-faced shaft rising to four shallow setbacks at the top. The second and third stories are defined by double-height stone-faced piers creating bays of wide show windows set in metal frames; the spandrels between the second- and third-story windows are adorned with elaborate high reliefs of grape vines. The upper brick-faced stories are divided into vertically-oriented three-window-wide bays by wide uninterrupted brick piers - five bays on Broadway, nine on West 38th Street. These stories are largely devoid of ornament up to the first setback, where the brick piers rise to cast-stone ornamental caps, connected by ornamental tiled-roof sections. On the Broadway façade, the center bay continues for an extra story before being set back, and is organized as a double-height arcade of four stone columns; on West 38th Street, the center bay is organized as two such arcades, with a similar arcade rising above them. The upper setbacks are marked by large-scale brick patterning.

BROADWAY, east side from West 38th to West 39th streets

1400 (1392-1400) Broadway
(aka 111-123 West 38th Street, 114-118 West 39th Street)

Architect: Buchman & Kahn

Built: 1930-31

Source: NB 596-1929; NYT 1/21/30 p. 40

Contributing resource

Major alterations: New windows, new storefronts, new entrance; first story refaced

This 35-story building by Ely Jacques Kahn, directly south of another building (see 1410 Broadway) built to his design in the same year, has a four-story stone-faced base above which a brick tower rises to four shallow setbacks at the top. The building's third and fourth stories are divided into bays - four bays on Broadway, nine

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on West 38th Street – by double-height stone-faced piers, each bay with large show windows at the third story and smaller windows at the fourth story, set in metal frames with abstract geometric Art Deco patterns. The bay division continues in the white-brick shaft rising above the base, where the bays are defined by wide, uninterrupted brick piers, each bay having four simple rectangular windows. The windows in the two uppermost stories below the first setback have ornamental cast-stone spandrels, which are then repeated in the stories above the setbacks. On the West 38th Street façade, the setbacks are organized to create a tower-like section towards the eastern end of the facade.

1410 (1402-1410) Broadway
(aka 120-126 West 39th Street)

Original name: Bricken Casino Building

Architect: Ely Jacques Kahn

Built: 1930-31

Source: NB 27-1930; NYT 5/12/30 p.43

Contributing resource

Major alterations: New storefronts, new windows, new entrance. Two narrow tower stories at the very top of the tower, visible in a 1931 photograph, appear to have been removed.

“Regarding the thirty-five-story building to be built by the Bricken Construction Company on the Casino site, adjoining the old Knickerbocker...it will be designed to meet the needs of the large dress good manufacturers” (NYT 1/19/30 p.150).

This 35-story building by Ely Jacques Kahn, directly north of another building (see 1400 Broadway) built to his design in the same year, has a four-story base faced in polished black stone above which a white brick tower rises to a series of shallow setbacks beginning at the 20th story, culminating in a narrow tower with angled fins at the corners. The setbacks are staggered in such a way as to suggest a faceted facade. In the base, the building's second, third and fourth stories are divided into bays – five bays on Broadway, seven on West 39th Street – by triple-height stone-faced piers, each bay with large show windows at the second and third stories and smaller windows at the fourth story, the windows all set in metal frames with abstract geometric Art Deco patterns. The bay division continues in the white-brick shaft rising above the base, where the bays are defined by wide, uninterrupted brick piers, each bay having three simple rectangular windows. The white brick contrasts with black brick window spandrels set in abstract geometric patterns.

BROADWAY, west side from West 38th to West 39th streets

1407 (1393-1409) Broadway
(aka 127-139 West 38th Street, 130-148 West 39th Street, 529-535 Seventh Avenue)

Architect: Kahn & Jacobs

Built: 1948-50

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Source: NB 50-1944; NYT 7/6/48 p.38, 12/5/48 p. R1, 5/12/50 p. 54

Contributing resource

Major alterations: New entrances, first floor refaced in part

“Construction of the new building...has long been delayed by litigation with various groups of the tenants” (NYT 7/6/48 p.38).

“Many unusual features in architectural design and equipment [will] be utilized in the forty-two-story office, loft and showroom building now under construction.... [It is a] big building – the first major addition to the textile and apparel district in many years... A marked departure from the usual treatment of skyscraper façades has been planned for the Broadway frontage by Kahn & Jacobs, architects. Instead of carrying the façade straight up as far as possible along the building line, three distinct setbacks are provided so that all space will be built square. Thus, obtuse, space-wasting angles will be eliminated... The building will rise twenty-two stories in the shape of an ‘L,’ and twenty additional floors will be built in a tower on the Broadway side.... The main entrance to the building will be at 1407 Broadway. A passageway 20 feet in width will extend from the main lobby 200 feet through the long arm of the ‘L’ to the other entrance on Seventh Avenue. The skyscraper will give the appearance of a vast expanse of glass, with no heavy columns or blank walls between the window units. Wind bracing will be accomplished by large inner steel columns instead of by the small columns on the outside perimeter. These fourteen-inch light columns on the perimeter not only will permit maximum window space, but will permit wide flexibility in the arrangement of interior space without blank walls, the architects explained. After two lower floors of granite, the exterior trim will be in brick” (NYT 12/5/48 p.R1).

The above paragraph describes the building as it appears today, with the exception of the last sentence about “two lower floors of granite” – only parts of those stories are faced in granite, the bulk being faced in brick.

BROADWAY, east side from West 39th to West 40th streets

1412 (1412-1416) Broadway
(aka 121-127 West 39th Street)

Original name: Lefcourt-Manhattan Building

Architect: George & Edward Blum

Built: 1927

Source: NB 416-1925; NYT 6/15/26 p.34, 1/11/27 p.56, 1/30/27 p. E19

Contributing resource

Major alterations: First four stories on the Broadway façade, as well as the first four stories of the corner bay on the 39th Street façade, have been refaced. New storefronts, entrance.

“Despite the talk of overbuilding and a surplus of loft and office space in the midtown section of Manhattan, the new Lefcourt-Manhattan Building...will be formally opened today with every square foot leased” (NYT 1/11/27 p.56).

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1420 (1420-1422) Broadway

Architect: Hill & Stout

Built: 1902

Source: NB 152-1902, ALT 2033-1970

Non-Contributing resource

Major alterations: Completely refaced in 1970 (ALT 2033-1970), stone veneer covered with aluminum (by Horace Ginsbern & Associates). All but windows and aluminum panels at either side obscured by enormous red signs recently installed.

A three-story commercial building with a rebuilt façade.

1430 (1424-1432) Broadway
(aka 116-132 West 40th Street)

Original name: Lowenstein Building

Architect: Emery Roth & Sons

Built: 1953-55

Source: NB 58-1953; NYT 2/2/55 p.43, 6/8/55 p.48

Contributing resource

Major alterations: New storefronts

Replaced the Empire Theater formerly on the site; built by M. Lowenstein & Sons, Inc., a textile company (NYT 6/8/55 p.48).

The 22-story office block, with two shallow setbacks at the very top, is organized as a series of horizontal window bands separated by horizontal bands of white brick. Stone-faced slabs at each of the building's three corners frame the facades.

BROADWAY, west side from West 39th to West 40th streets

1411 (1411-1429) Broadway
(aka 131-151 West 39th Street, 136-150 West 40th Street, 555 (545-559) Seventh Avenue)

Architect: Irwin Chanin

Built: 1967-1970

Source: NB 65-1964; NYT 1/20/68 p. 31, 1/13/70 p. 1, 10/4/70 p. 293

Non-Contributing resource

Major alterations: None apparent.

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This is the building that replaced the former Metropolitan Opera House. It is a 41-story tall office building, with vertical window bays separated by projecting concrete fins, organized as a boxy tower with lower wings to the side.

BROADWAY, east side from West 40th to West 41st streets

1440 (1434-1444) Broadway

(aka 121-133 West 40th Street, 124-128 West 41st Street)

Architect: Starrett & Van Vleck

Built: 1923-25

Source: NB 424-1923, C of O 9478-1925

Contributing resource

Major alterations: New storefronts, new entrances, first story refaced completely on Broadway, partially on West 40th Street

A 24-story block rising to two shallow setbacks in its uppermost stories. Its four-story stone-faced base includes a first story of storefronts and entrances, and triple-height pilasters running from the 2^d to the 4th stories, above which rises the brick-faced shaft. Alternating wide and narrow uninterrupted brick piers divide the shaft into bays of two windows each. The windows at the top of the shaft are round-arched; above them is a stone-faced attic story organized as an arcade topped by a balustrade. Above the balustrade the next section is organized by triple-height pilasters. Ornamental detail includes patterned brickwork in the spandrels.

1450 (1446-1450) Broadway

(aka 130-138 West 41st Street)

Original name: Continental Building

Architect: Ely Jacques Kahn

Built: 1930-31

Source: NB 82-1930; NYT 3/9/30 p.169, 11/16/1930 p. RE1

Contributing resource

Major alterations: First through fifth stories on the Broadway façade have been refaced; new entrance.

"The Continental Building, 1450 Broadway, a Forty-four-Story High-Class Office Building to Be Erected by Louis Adler on the Site of the Continental Hotel... From Plans by the Firm of Ely Jacques Kahn, Architect." The Continental was "one of the last of the famous old hostelries that flourished in the vicinity before the [First World] war. ... Plans drawn by the firm of Ely Jacques Kahn, architects, call for the finest type of an office building of unusual architectural beauty that will tower 600 feet and be a credit to the Times Square section. There will be stores on the ground floor and directly above them will be spacious banking quarters with a mezzanine fronting on Broadway... while the upper floors will be devoted to offices in suites of various sizes. Many of the corner suites will have balconies, made possible by the setbacks and light courts of the structure...."

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The height of the building practically insures light on all four sides and especially in the tower, which will have an illuminated crown and be surmounted by a 150-foot steel flag pole. ... When completed it will be the tallest high-class office building in the immediate Times Square area...." (NYT 3/9/30 p.169).

This is one of three buildings designed by Ely Jacques Kahn for Louis Adler in the historic district (see also 530 and 550 Seventh Avenue). It has a six-story stone-faced base (refaced on the Broadway façade) above which the bulk of the building, faced in brick, rises half-way up – without setbacks, but with a central recess on the 41st Street side – and then, through a series of shallow setbacks, to its relatively slender tower. The topmost setback has an angular shift, so that the tower is parallel not to Broadway but rather to the standard street grid. Windows are organized vertically between slightly projecting uninterrupted brick piers. Ornament is primarily supplied by geometric patterning in the stone-faced base, including a scalloped effect common to Kahn's designs. The design as a whole, however, depends mostly on the effect of vertical windows, setbacks, tower, and the sharp angles created by walls parallel to Broadway and 39th Street.

BROADWAY, west side from West 40th to West 41st streets

1431 (1431-1433) Broadway
(aka 137-141 West 40th Street)

Original name: Emerson Building

Architect: F.B. and A. Ware

Built: 1922-23

Source: NB 339-1922, C of O 7617-1924; NYT 10/26/23 p. 37

Contributing resource

Major alterations: New storefronts, refaced first and second stories

Emerson Shoe Stores Company owned the building and had a shoe store on the ground floor (NYT 10/16/23 p. 37). Twelve-stories tall, it rises straight up from the property line with no setbacks. Its two-story-tall stone-faced base is taken up mostly by storefronts and second-story windows. The 10-story brick-faced shaft rising above is divided by wide, angled-brick piers into bays of three narrow windows each, each window within each bay separated from its neighbor by a narrow brick pier; there are three such bays on the narrower Broadway façade, and five on the wider West 40th Street facade. At the top floor, each bay ends in a segmental cast-stone arch, and the parapet is adorned with neo-Gothic cast-stone tracery and pinnacles.

1435 (1435-1439) Broadway

Architect: Max Siegel Associates

Built: 1963-65

Source: NB 68-1963, C of O 60960-1965

Non-Contributing resource

Major alterations: Undetermined.

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At present, completely under scaffolding.

1441 (1441-1449) Broadway
(aka 154-160 West 41st Street, 569-577 Seventh Avenue)

Original name: Bricken Textile Building

Architect: Buchman & Kahn

Built: 1929-30

Source: NB 28-1929; NYT 3/3/29 p. RE9, 1/19/30 p.150

Contributing resource

Major alterations: New storefronts, new entrance

"The latest addition to the group of skyscrapers in and adjacent to Times Square will be a thirty-three-story commercial structure on the site of the famous old Broadway Theatre...[b]uilt over forty years ago, by James Bailey, partner of P.T. Barnum.... The building will be thirty-three stories, with set-backs...." (NYT 3/3/29 p. RE 9).

"The Bricken Textile Building...will be opened tomorrow with the first twenty-five stories entirely leased.... The stories above the twenty-fifth floor will be utilized for general office purposes. The building will be largely occupied by leading members of the textile industry" (NYT 1/19/30 p.150).

The Bricken Textile Building is a ziggurat-like Art Deco loft building rising to a series of shallow setbacks. It has a five-story base – one story of storefronts, three stories of triple-height metal-framed window bays set between triple-height stone-faced piers, and a fifth, stone-faced attic story – above rises a brick shaft. The shaft is divided into bays, of three windows each, by projecting twelve-story-tall angled brick piers, whose verticality contrasts with horizontal patterned brick bands at the corners. The ornamental treatment depends primarily on the shallow setbacks, the angled piers and patterned brick work.

SIXTH AVENUE, west side from West 35th to West 36th streets

961-969 and 971-977 Sixth Avenue

Rear elevation of 1350 (1332-1336 and 1350) Broadway (aka 101 West 35th Street and 100-110 West 36th Street). See 1350 (1332-1336 and 1350) Broadway.

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SEVENTH AVENUE, west side from West 34th to West 35th streets

442 Seventh Avenue

Side elevation of 201 West 34th Street. See 201 West 34th Street

450 (446-456) Seventh Avenue

(aka 203-209 West 34th Street, 208 West 35th Street)

Original name: Nelson Tower

Architect: H. Craig Severance

Built: 1929-30

Source: NB 584-1929; NYT 1/18/30 p.32, 11/9/30 p. RE1

Contributing resource

Major alterations: New windows, storefronts; partially altered entrance on Seventh Avenue

"45-Story Building to Rise in 7th Av. - 34th Street Skyscraper Will Dominate Skyline in the Pennsylvania Area. - Designed for Conversion - Owner Provides for Possible Change to Office Use of Structure Intended for Garment Trade. ..." The building bears the name of its developer, "Julius Nelson, dress manufacturer and builder.... While the structure is being prepared for rental to the garment industry for workrooms, showrooms and offices, Mr. Nelson believes that within ten years the character of the district will become more diversified and is having the building designed for conversion into general office space.... The structure as planned by [architect] Mr. Severance...has setbacks at various levels to the twenty-ninth floor, from which a fifteen-story tower rises.... The design is modernized Greek, according to Mr. Severance. The major portion of the façade will be of white brick, with the lower five stories of limestone. There will be an arcade from Thirty-fourth Street to Seventh Avenue.... In addition to assembling the site Mr. Nelson has leased air rights over the adjoining properties, assuring light protection to the proposed structure" (NYT 1/18/30 p.32). The building "is 560 feet in height, making it one of the dominant structures of the westerly midtown district" (NYT 11/9/30 p.RE 1).

This 45-story skyscraper, at the corner of Seventh Avenue and West 34th Street, rises through a series of setbacks to a slender tower. Its four-story limestone-faced base has a first story of storefronts; its second, third and fourth stories are flanked by three-story-tall "modern Greek" piers, with a fifth, attic, story above. The piers divide the base into seven wide bays on Seventh Avenue and three on West 34th Street. There is a very narrow wing of the building, just three window-bays wide, on West 35th Street. The main entrance is in the second 7th-Avenue bay from the southern edge. The brick shaft rising above the base is organized as vertical window bays separated by narrow uninterrupted brick piers. Ornament includes ornamental spandrels in the base, modest geometric patterned-brick spandrels in the shaft, and limestone ornament in geometric patterns at the setbacks and roofline.

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458 Seventh Avenue

Architect: Undetermined

Built: Prior to 1920 (possibly prior to 1875)

Source: ALT 1143-1875, ALT 2267-1920; NYT 1/11/72 p.41

Non-Contributing resource

Major alterations: Some time after a fire in 1972 (NYT 1/11/72 p.41), this formerly four-story commercial building dating back at least to 1920 (ALT 2267-1920), and possibly to 1875 (ALT 1143-1875, issued for neighboring 460 Seventh Avenue, refers to a "four-story brick building" next door) was reduced to two stories.

Two-story commercial building with modern storefronts.

460 Seventh Avenue

(aka 200-206 West 35th Street)

Architect: Undetermined

Built: Prior to 1923 (possibly prior to 1871)

Source: ALT 837-1871, ALT 2235-1923, Job No. 102438676 10/28/1999; NYT 11/30/32 p.35

Non-Contributing resource

Major alterations: Originally a three-story building raised to four stories in 1871 (ALT 837-1871), it was altered for use as a factory in 1923 (ALT 2235-1923, architects Schwartz & Gross). Sometime after 1965 (BN 1673-1965 still refers to a four-story building), it was reduced to three stories. Its two facades were removed and reconstructed in 1999 (Job No. 102438676 10/28/1999).

A three-story commercial building with two brick-faced facades, largely obscured by billboards; modern storefronts.

SEVENTH AVENUE, east side from West 35th to West 36th streets

463 (463-467) Seventh Avenue

(aka 153-165 West 35th Street)

Original name: Arsenal Building

Architect: Buchman & Kahn

Built: 1924-25

Source: NB 562-1923; NYT 3/13/23 p.23, 11/10/26 p.47

Contributing resource

Major alterations: New windows, entrances and storefronts (including 2d story area above the storefronts).

Named for the former State arsenal on the site (NYT 3/13/23 p.23). This 20-story-tall building with medieval-inspired ornament rises to two shallow setbacks at its top. Its four-story base is defined by patterned-brick four-

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story tall piers with stone capitals adorned with floral patterns; there are five wide bays on the Seventh Avenue façade and 11 on the West 35th Street facade. Cast-stone spandrels also have elaborate floral ornament. A fifth, attic, story is defined by pairs of squat piers separating the windows, each pair alternately framing an ornamental geometric pattern and a human figure. The plain brick shaft above the base rises to a brick-faced Romanesque windowed arcade at the first setback; there is additional Romanesque-inspired ornament at the remaining setback and the roofline. According to an article in *Architecture and Building*, "its exterior design with a battlemented cornice at the sixteenth story is reminiscent of the old usage of the site" (*Architecture and Building*, April 1925, p.32).

469 (469-479) Seventh Avenue
(aka 160 [158-166] West 36th Street)

Original name: Armion Building

Architect: Buchman & Kahn

Built: 1919-21

Source: NB 253-1919, C of O 3084-1921; NYT 2/19/21 p.21, 8/27/21 p.18

Contributing resource

Major alterations: New entrances, new windows, new storefronts.

"The New York Furniture Exchange...has leased five entire floors and taken an option on three additional floors in the new Armion Building.... The Armion Building is a sixteen-story [sic] modern commercial structure which has just been completed.... It is located opposite the new Garment Centre buildings now in course of construction on the west side of Seventh Avenue" (NYT 2/19/21 p.21).

This 15-story building rises straight up with no setbacks. It has a three-story stone-faced base, five wide bays on Seventh Avenue and seven wide bays on West 36th Street. The first and second stories are separated by stone-faced piers; the third, attic, story includes ornamental paneled blocks above the piers of the first and second stories. The plain brick shaft rises to a two stone-faced top stories, with modest geometric ornament, and an overhanging cornice.

SEVENTH AVENUE, west side from West 35th to West 36th streets

462 (462-468) Seventh Avenue
(aka 209 [201-211] West 35th Street)

Architect: Charles B. Meyers

Built: 1925-26

Source: NB 644-1924

Contributing resource

Major alterations: First story refaced and joined to No. 470; new storefronts, new windows, new entrance.

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This building rises 23 stories to three shallow setbacks at the top. Its three-story stone-faced base includes wide show windows set in metal frames at the second and third stories, including sills below the second-story windows and a projecting ornamental cornice with animal heads above the third-story windows. The brick shaft rising above the base is divided by uninterrupted brick piers into four window bays on Seventh Avenue and five on West 35th Street. Ornament includes patterned brick spandrels. At the fifth story, narrow blind arches are set within the wide piers, and there is an ornamental cast-stone band. There is additional cast-stone ornament at the 17th-story setback, including window surrounds. Each of the shallow setbacks above is marked with modest geometrically patterned ornament.

470 (470-472) Seventh Avenue
(aka 202-204 West 36th Street)

Original name: Kaufman Building

Architect: Charles B. Meyers

Built: 1924

Source: NB 571-1923; NYT 8/27/22 p.99

Contributing resource

Major alterations: First story refaced and joined to No. 462; new storefronts, new windows, new entrance.

This 12-story tower at the corner of Seventh Avenue and West 36th Street, one of several designed by Charles B. Meyers for Samuel Kaufman (see also 561 Seventh Avenue and 237 West 35th Street), rises straight up with no setbacks. It is divided into five narrow window bays, defined as one bay at either edge and three bays in the center by wide and narrow brick piers. Ornament includes paneled brick spandrels, and a medieval-inspired stone faced roofline.

474 (474-476) Seventh Avenue

Architect: J.C. Hankinson

Built: 1924-25

Source: NB 344-1924

Non-Contributing resource

Major alterations: Refaced in 1950 (ALT 826-1950, "resurfacing of front exterior wall"), architect Herman B. Epstein.

This six-story building has been entirely refaced, mainly in glass.

478 Seventh Avenue

Original name: Lerner Shops

Architect: Chas. N. Winston & Brother

Built: 1927

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Source: NB 121-1927; NYT 1/26/27 p.37

Contributing resource

Major alterations: New first story and storefront.

"The Lerner Stores Corporation have leased for twenty-one years the four-story building at 478 Seventh Avenue. Plans are being drawn to remodel the entire structure" (NYT 1/26/27 p.37).

Rather than remodeling the structure that stood here, Lerner constructed a new, narrow, three-story stone-faced building with fanciful medieval-inspired ornament. The second and third stories are framed by spiral colonettes, and separated from each other by a blind arcade. Above the arched third-story are five panels with slender spiral colonettes above which are five ornamental shields, flanked on either side by polychromatic ornamental shields bearing the inscription "Lerner Stores," and four stone heads rising just above the roofline.

480 Seventh Avenue

(aka 200 West 36th Street)

Original name: Hotel Paris (as of 1921)

Architect: Archibald Cook (1924 facades)

Built: 1880; new facades 1924

Source: NYT 10/21/21 p.14; NB 467-1880, ALT 2015-1924, DEMO 263-1924

Non-Contributing resource

Major alterations: New facades added 1924 (Alt 2015-1924); modern storefronts.

Built in 1880 as a four-story-and-basement "dwelling", faced in brownstone on 8th Avenue and brick on West 36th Street, by 1921 it was known as the Hotel Paris, with a saloon on the ground floor: "On information that betting on the Belmont Park and Latonia races was in progress there, Police Lieut. Dan Costigan yesterday afternoon raided two alleged poolrooms and arrested seven men on 'John Doe' warrants issued by Chief Magistrate McAdoo. One of the rooms was on the third floor of 480 Seventh Avenue, over a saloon...." (NYT 6/7/14 p.8). In 1924, it was converted from a "lodging house" to stores and offices for the 480 Seventh Avenue Realty Corp, Maurice Cross, president, at which time its facades were demolished and rebuilt (ALT 2015-1924).

Currently, it is a four-story commercial building, faced in brick in its upper stories, above modern storefronts, with large rectangular window openings. The sole ornament is provided by long shallow panels above the fourth story windows, and modest parapets on either facade.

SEVENTH AVENUE, east side from West 36th to West 37th streets

485 (481-489) Seventh Avenue

(aka 155-163 West 36th Street)

Original name: Mills Hotel No. 3

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Architect: Copeland & Dole

Built: 1906-07

Source: NB 1643-1905; NYT 10/18/07 p.10

Contributing resource

Major alterations: First and second stories refaced, with new storefronts, entirely on Seventh Avenue but only partially on West 36th Street.

This was the third in a series of modestly priced hotels "for the use of men of limited means," built by D.O. Mills. "D.O. Mills, the owner and originator of the hotels, was congratulated by hundreds of prominent people who visited and admired the structure yesterday. ... 'It should be understood,' said Mr. Mills... 'that this is in no sense a charitable concern. It would be affectation on my part to deny a strong desire to benefit my fellow-men. But I seek to do this in a strictly business way, without offending the praiseworthy independence of those whom I am trying to benefit.... No patron of the Mills Hotels will receive more than he pays for, unless it be my hearty good-will and best wishes'" (NYT 10/18/07 p.10).

The 16-story Mills Hotel, though its address is Seventh Avenue, has its main entrance on West 36th Street. Faced in brick, with cast-stone trim, the building is organized as two large blocks on 36th Street with a deeply recessed central entrance court. The Seventh Avenue front is the side elevation of the westernmost of these two blocks. Despite its new facing, the rusticated stone three-story base is still visible in part. Rising above it is a plain brick shaft with small, simple rectangular windows with simple stone lintels. Principal ornamentation, classically-inspired, is found in the upper stories, including stone cartouches at the top story and a projecting dentilled cornice. The entrance on West 36th Street is flanked by rusticated stone piers each bearing the letter "M" in its capital.

499 (491-499) Seventh Avenue

(Originally two buildings: 491-495 and 497-499 which is aka 154 West 37th Street)

Architect/Date:

491-495 Seventh Avenue: George & Edward Blum, 1925-26

497-499 Seventh Avenue: Schwartz & Gross, 1930-31

Source: NB 102-1925, NB 134-1930

Contributing resource

Major alterations: Joined together, first through third stories reclad; new storefronts, new windows, entrance partially altered.

"A syndicate headed by Hyman Cohn is the buyer of the two old buildings on the southeast corner of Seventh Avenue and thirty-seventh Street reputed sold last week by the estate of George W. Ellis, who died last month. Joseph E. Gilbert, builder, has been engaged by the syndicate to erect a tall loft on the site [497-499 Seventh Avenue]" (NYT 3/19/30 p.53).

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No. 491-495 Seventh Avenue is a 26-story building with a three-story stone-faced base above which rises a brick shaft. The base has simple square-headed windows and little ornament. The shaft is organized as three bays of three windows each, defined by uninterrupted wide and narrow brick piers. The piers themselves are built up of several levels of brick. The shaft rises to four setbacks; the setbacks begin two stories higher in the center than at the sides, creating the visual effect of a central tower. Ornament includes floral patterns in the spandrels and at the roofline.

No. 497-499 Seventh Avenue is 24-story building with a three-story stone-faced base; a portion of metal ornament survives in the 7th-Avenue entranceway. The brick-faced shaft rises above the base to three setbacks at the roof. On Seventh Avenue, the shaft is divided into three bays of two, three, and two windows respectively, defined by uninterrupted narrow and wide brick piers; on West 37th Street it is similarly divided, unevenly, into four bays. Ornament includes geometric brick patterns in the window spandrels.

SEVENTH AVENUE, west side from West 36th to West 37th streets

488 (482-490) Seventh Avenue
(aka 201-203 West 36th Street)

Original name: Hotel York

Architect: Harry B. Mulliken

Built: 1902-04

Source: NB 612-1902; NYT 8/14/08 p.12

Contributing resource

Major alterations: First story completely refaced on Seventh Avenue, partially on West 36th Street; new windows; new entrance (first story only).

This is a 12-story Beaux-Arts style hotel. It has a two-story stone-faced base with striations suggesting rustication, with a third, attic, story also faced in stone. Projecting out from these three stories on the Seventh Avenue facade, in the center, is a grand entrance comprising four broad double-height piers supporting a grand balustraded balcony, above which rise four large stone pineapples (traditional symbols of hospitality) on elaborate bases. Segmental arches at the second story windows within the grand entrance have elaborate Beaux-Arts stone ornament; the four piers are adorned with ornamental stone fantasy heads just below the balustrade. The grand entrance is flanked by narrow oval windows outlined in wreaths and sporting additional fantasy heads. The upper brick-faced stories are divided into three bays by stone-faced wall surfaces. Ornament includes geometric stone lintels above all the windows; elaborate stone balconies in the central bay below the fourth, sixth and eighth stories; and additional stone ornament in the upper three stories which are, in turn, crowned by a dentilled cornice. The West 36th Street facade is similar to the Seventh Avenue facade, but narrower and with no central entrance.

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498 (492-498) Seventh Avenue
(aka 205-221 West 36th Street, 200-216 West 37th Street)

Original name: Garment Center Capitol, South Building (see also 500 [500-506] Seventh Avenue)

Architect: Walter M. Mason

Built: 1919-20

Source: NB 366-1919; NYT 5/29/21 p. 82, 6/19/21 p.32, 2/21/22 p.8

Contributing resource

Major alterations: New storefronts, new windows, new entrance

This is one of two Garment Center Capitol buildings, one of the very first construction ventures in the newly created Garment District. "For the first time, a group of brokers specializing in properties in a particular neighborhood had successfully combined their activities under a co-operative arrangement. . . . They formed in July, 1919, a working combination which directed its efforts to the establishment of the Seventh Avenue district as the new centre for the garment trades. . . . and it was through the efforts of the syndicate that the present site of the huge new Garment Centre Capitol buildings was obtained." The syndicate assembled two properties, on the northwest and southwest corners of Seventh Avenue and West 37th Street (NYT 5/29/21 p. 82).

"The two buildings . . . were erected at a cost of \$20,000,000 and provide a total floor space of 1,500,000 square feet. Besides the factories, the building will house a club, occupying two floors, a modern gymnasium with four handball and two squash courts, an Italian roof garden and completely equipped restaurants and bakeries. The Garment Centre was designed as a central buying market for retail buyers of high-grade women's apparel and to keep the central manufacturing district apart from the retail section of the city. Ideal working conditions are furnished for employees. . . . Offices will be maintained in the building by all the express companies, and four spiral chutes, fourteen feet wide, for carrying packages will convey shipments to the first floor and to the express offices" (NYT 6/19/21 p.32).

"The general architectural treatment of the buildings is in the Italian Renaissance style. The first three stories are of limestone, with granite pier bases. . . . Fifty-eight distinct manufacturing concerns, with upward of 20,000 employees, will make their home in the two buildings. . . ." (NYT 6/19/21 p.32).

This 22-story building (identical to No. 500 across the street, see below) rises 16 stories on Seventh Avenue to a sharply recessed upper section. On West 37th Street, it has a western wing which rises only nine stories before two major setbacks. The two facades are otherwise largely identical. They each have a three-story stone-faced base and brick shaft, each organized as three-window-wide bays with almost no ornament other than simple stone sills and patterned brick window surrounds. Narrow stone belt courses divide the shaft into sets of two stories. The major ornamental element is an elaborate cornice at the 16th story.

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SEVENTH AVENUE, east side from West 37th to West 38th streets

501 (501-511) Seventh Avenue
(aka 135-153 West 37th Street)

Original name: Millinery Center Building / Rubin Building

Architect: Buchman & Kahn

Built: 1922-23

Source: NB 651-1922; NYT 1/7/23 p. RE 1, 3/27/23 p.38, 9/16/23 p. RE 1

Contributing resource

Major alterations: New storefronts, new windows, new entrance

On the model of the recently built Garment Centre Capitol buildings (see above, 498 Seventh Avenue, and below, 500 Seventh Avenue): "New Millinery Centre Building To Be Erected on Seventh Ave. - The Save New York Committee Scores Another Success in Its Great Work of Establishing Industrial Centres in Manhattan. - The erection of a monumental building in the northeast corner of Thirty-seventh Street and Seventh Avenue to house the millinery trade of New York was announced yesterday by the Save New York Committee.... The structure... will be located directly opposite the Garment Centre Capitol buildings.... [and is planned as] a seventeen-story building designed especially to meet the demands and requirements of the millinery trade from plans by Buchman & Kahn. The building, in addition to handsome suites of showrooms and offices, will contain a club for the millinery trade, similar to that established in the Garment Centre Capitol buildings" (NYT 1/7/23 p. RE 1).

This 17-story building has an elaborate stone-faced three-story base divided into five bays on its Seventh Avenue façade and 13 bays on its West 37th Street façade. The first story has storefronts set within enormous round arched rusticated stone frames. The second story has square-headed show windows arranged in tripartite form with narrow sections on either side flanking a wide central section, all set off from each other by slender colonnettes and ornamental stonework. The brick-faced third, attic, story, has a pair of square-headed windows in each bay, with an ornamental geometric band course above. Above the base, on the Seventh Avenue façade, a simple two-color brick-faced shaft rises to a shallow setback; on the West 37th Street façade, the eastern end has deeper setbacks.

515 (513-519) Seventh Avenue
(aka 144-158 West 38th Street)

Original name: Kinney garage

Architect: Kelly & Gruzen

Built: 1949-51

Source: NB 14-1949, C of O 39104-1951; NYT 1/7/51 p.187

Non-Contributing resource

Major alterations: Completely refaced c.2000.

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"Private builders have started foundation work on a 400-car parking garage at the southeast corner of Seventh Avenue and Thirty-eighth Street in the heart of the garment center that will give Manhattan's West Side its first privately-financed auto storage center since construction of the Radio City garage. ... [it] will contain a ramp system to reach parking levels instead of the conventional elevators. It will have a modernistic façade of marble with continuous fenestration stressing modular space planning. The entire building will be framed with aluminum mullions and trim." The building also housed Dubrow's cafeteria — long a cultural landmark in the Garment Center until its closing — and a bank. "Modernistic banking quarters have been designed by Felheimer & Wagner" (NYT 1/7/51 p.187).

A three-story commercial building, including a garage, completely refaced with glass, masonry and a metal grille.

SEVENTH AVENUE, west side from West 37th to West 38th streets

500 (500-506) Seventh Avenue

(aka 201-219 West 37th Street, 214-226 West 38th Street)

Original name: Garment Center Capitol, North Building (see also 498 [492-488] Seventh Avenue]

Architect: Walter M. Mason

Built: 1919-20

Source: NB 367-1919; NYT 5/29/21 p. 82, 6/19/21 p.32, 2/21/22 p.8

Contributing resource

Major alterations: New storefronts, new windows, new entrance

(See 498 Seventh Avenue for NYT citations.) This 22-story building (identical to No. 498 across the street, see above) rises 16 stories on Seventh Avenue to a sharply recessed upper section. On West 37th Street, it has a western wing which rises only nine stories before two major setbacks. The two facades are otherwise largely identical. They each have a three-story stone-faced base and brick shaft, each organized as three-window-wide bays with almost no ornament other than simple stone sills and patterned brick window surrounds. Narrow stone belt courses divide the shaft into sets of two stories. The major ornamental element is an elaborate cornice at the 16th story.

512 (508-518) Seventh Avenue

(210 [200-212] West 38th Street)

Original name: Navarre Building

Architect: Sugarman & Berger

Built: 1928-30

Source: NB 259-1928; NYT 4/11/28 p.1, 4/22/28 p.159

Contributing resource

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Major alterations: New storefronts, new windows, new entrance

Named for the Hotel Navarre formerly on the site, "one of the landmarks of the Times Square section", and built by "the Garment Centre Capitol Company, of which Saul Singer is the President. The structure will be a monumental design of forty-three stories high, of the office and showroom type, and designed to house the textile trade and kindred interests catering to the garment industry" (NYT 4/11/28 p.1).

This 43-story-tall tower -- directly adjacent to the northern Garment Centre Capitol building -- has a five-story Moderne-style stone-faced base with eight bays on the Seventh Avenue façade and five on the West 38th Street façade. The bays are separated by stone-faced piers with incised vertical lines, rising to tapering ornamental tops. The window spandrels also have abstract Moderne ornament. At the first story on Seventh Avenue there are two entrances, including an elaborate pair of bronze doors with an ornamental panel with eagles above it; and, to the south, the main entrance, which retains some of its original ornament. The plain brick-faced shaft is irregularly organized in bays of one, two and four windows, in a pattern relating to the tower portion above the 16th story. That tower portion has almost no ornament.

SEVENTH AVENUE, east side from West 38th to West 39th streets

525 (521-527) Seventh Avenue
(aka 141-151 West 38th Street)

Original name: Fashion Centre Building

Architect: Henry Ives Cobb, and Henry I. Oser (consulting engineer)

Built: 1925-26

Source: NB 606-1924; NYT 1/6/26 p. 29, 1/20/26 p.40

Contributing resource

Major alterations: First and second stories refaced; new storefronts; some new windows.

"Housing Fashion's Leaders: The Fashion Center Building --- the selected business home of the largest single group of recognized fashion authorities that has ever been assembled in one building" (advertisement, NYT 1/6/26 p.29).

This 22-story building rises to several shallow setbacks and a corner tower. The two-story base includes, on its Seventh Avenue façade, an elaborate round-arched, heavy ornamental stone entrance with Romanesque-inspired detail including colonnettes, moldings and a wrought-iron screen across the arch. Ornament on the third, attic, story includes octagonal colonnettes topped by sculpted grotesques. The plain brick-faced shaft above the base rises, at the corner, to an unusual set of paired ornamental piers leaning out beyond the property line and supporting an ornamental band course. The stories above have modest corbelling.

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529-535 Seventh Avenue

Rear elevation of 1407 (1393-1409) Broadway (aka 127-139 West 38th Street, 130-148 West 39th Street). See 1407 (1393-1409) Broadway

SEVENTH AVENUE, west side from West 38th to West 39th streets

526 (520-526) Seventh Avenue

(aka 201 West 38th Street)

Architect: Gronenberg & Leuchtag

Built: 1924

Source: NB 98-1924

Contributing resource

Major alterations: New storefronts, new windows, new entrance (at the first story, but not the second)

This narrow 10-story building has a two-story stone-faced base above which a brick-faced shaft rises without setbacks. The two-story stone-faced base on the Seventh Avenue façade includes such medieval-inspired ornament as Gothic paneling, and an elaborate two-story entrance with a large pointed arch enclosing two smaller pointed arches flanked by trefoils, all set between two paneled piers topped by sculpted squatting human figures. The brick shaft above is divided into wide and narrow window bays by wide and narrow uninterrupted angled brick piers. Other ornament includes projecting geometric brick patterns in the window spandrels, and the elaborate stone and brick cornice and parapet. The West 38th Street façade is similar to, but much narrower than, the Seventh Avenue façade.

530 (528-536) Seventh Avenue

(aka 200-212 West 39th Street)

Architect: Buchman & Kahn

Built: 1929

Source: NB 524-1928; NYT 9/16/28 p.169, 1/20/29 p. RE 1, 6/9/29 p. RE1

Contributing resource

Major alterations: New storefronts, new windows

530 Seventh Avenue replaced the former main Pictorial Review Building (Renwick, Aspinwall & Guard), just nine years old at the time, and, according to the *Times*, "considered one of the finest and most beautiful twelve-story buildings on Seventh Avenue... to be replaced with a thirty-two story skyscraper by Louis Adler.... This costly building is no longer suited to the needs of the section in which it is located. ... There has been considerable criticism and many questions as to why such a beautiful modern structure should be torn down. ... Mr. Adler said yesterday: ... 'The Pictorial Review Building was erected as a model printing plant, and its eighteen and twenty foot ceilings and special style of heavy construction condemn it for any other purpose. To remodel it would have been a costly and unprofitable operation. ... The number of textile firms catering to the

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women's apparel lines who are coming to the west side is increasing daily. It is evident that a building such as is planned will fill a definite need" (NYT 9/16/28 p.169). Two remaining Pictorial Review buildings survive adjoining 530 Seventh Avenue on West 39th Street; see below, No. 214 (214-226) West 39th Street.

Development of 530 Seventh Avenue is "[t]ypical of the growth and development of Seventh Avenue in the vicinity of Times Square.... The building, designed especially for the textile apparel trades...is predicted to be one of the most important that has yet been made in the garment centre district. The first two floors...will be constructed into a banking concourse especially for the Chatham and Phoenix National Bank and Trust Company...." (NYT 1/20/29 p. RE 1).

"The structure...towers 450 feet above the street level and is about eight stories taller than any other manufacturing building ever erected" (NYT 6/9/29 p. RE 1).

This is one of three buildings designed by Ely Jacques Kahn for Louis Adler in the historic district (see also 550 Seventh Avenue and 1450 Broadway). The 32-story tower rises to a series of shallow setbacks. The three-story stone-faced base is plain, with some Moderne metal ornament surviving at the main entrance. The plain brick-faced shaft has modest ornament at the first setback. The setbacks are unusually massed, including chamfered corners in the top five stories.

SEVENTH AVENUE, east side from West 39th to West 40th streets

555 (545-559) Seventh Avenue

Rear elevation of 1411 (1411-1429) Broadway. See 1411 (1411-1429) Broadway

SEVENTH AVENUE, west side from West 39th to West 40th streets

550 (538-550) Seventh Avenue

(aka 201 [201-203] West 39th Street)

Architect: Buchman & Kahn

Built: 1924-25

Source: NB 30-1924; NYT 4/5/25 p. RE1

Contributing resource

Major alterations: New storefronts, new windows, new entrance

Built for Louis Adler, on the site of the former St. Chrysostom's Chapel of Trinity Church; "Mr. Adler, one of the city's largest dress manufacturers, has his quarters in the building...." (NYT 4/5/25 p. RE1).

This is one of three buildings designed by Ely Jacques Kahn for Louis Adler in the historic district (see also 530 Seventh Avenue and 1450 Broadway). The 23-story building has a three-story stone-faced base with a stone-faced fourth, attic, story. The second and third story are defined by wide piers with imaginative capitals; the

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piers create bays of three windows each – five bays on the Seventh Avenue façade and five bays on the West 39th Street façade. The fourth story has elaborate cast-stone ornament with floral patterns. Above, the plain brick-faced shaft rises to an elaborate arcade, supported by paired angled stone columns, at the first setback. Brick corbelling marks the series of shallow setbacks above.

552 (552-554) Seventh Avenue

Architect: Sam Levingson

Built: 1922

Source: NB 247-1921; NYT 4/26/21 p. 35

Contributing resource

Major alterations: New storefronts, new windows, new entrance

“The site, which is directly opposite the Metropolitan Opera House and which adjoins the St. Chrysostom P.E. Church, is to be re-improved with a modern business structure” (NYT 4/26/21 p. 35).

A six-story plain brick-faced building, with no setbacks, and modest stone trim. Over the entrance is inscribed the name “Rialto Building.” The upper stories are defined by shallow flat brick piers rising to plain stone capitals supporting a plain entablature.

556 Seventh Avenue

Architect: Samuel Levingson

Built: 1919

Source: NB 133-1919, Job No. 103180889 06/06/2002

Non-Contributing resource

Major alterations: New storefront, 2002

Built as a three-story restaurant. In 1930 it was leased by Bickford's luncheonette chain (NYT 6/21/30 p.32). Now a McDonald's with a façade added in 2002.

558 Seventh Avenue

Side elevation of 200 West 40th Street. See 200 West 40th Street.

SEVENTH AVENUE, east side from West 40th to West 41st streets

561 (561-565) Seventh Avenue

(aka 151 [149-151] West 40th Street)

Architect: Meyers, Charles B.

Built: 1926

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Source: NB 398-1925

Contributing resource

Major alterations: First and second stories completely refaced; new storefronts, new entrance, new windows

This 21-story tower at the corner of Seventh Avenue and West 40th Street, one of several designed by Charles B. Meyers for Samuel Kaufman (see also 470 Seventh Avenue and 237 West 35th Street), rises to a series of shallow setbacks. Its re-clad two-story rusticated base has double-story arches with oversize keystones. An original third, attic story faced in cast-stone, is defined by squat stone piers with incised lines and elaborate cast-stone ornament. The brick-faced shaft in the fourth and fifth stories has ornamental brick patterning in its piers and spandrels. The plain brick shaft rising above is divided into three bays defined by wide and narrow uninterrupted brick piers, and includes patterned brick spandrels. Setbacks at the top create the effect of a corner tower.

567 Seventh Avenue

Architect: Frank E. Vitolo, C.W. Schlusing

Built: 1926

Source: ALT 1088-1926, C of O 11709-1926

Contributing resource

Major alterations: A dwelling of undetermined date was converted in 1926 to a store and loft, with a new limestone front. New storefront, new windows.

"A syndicate recently formed by Warren L. Marks, Daniel Brener, Inc., has acquired the three-story building at 567 Seventh Avenue...adjoining the Bricken Textile Building. ... The new owners also are said to be contemplating adding several stories to the building" (NYT 3/31/37 p. 41).

A four-story limestone-fronted commercial building with recessed spandrel panels.

569-577 Seventh Avenue

Rear elevation of 1441 (1441-1449) Broadway (aka 154-160 West 41st Street). See 1441 (1441-1449) Broadway.

SEVENTH AVENUE, west side from West 40th to West 41st streets

560 (560-564) Seventh Avenue

(aka 201-207 West 40th Street)

Original name: Brotherhood House

Architect: William Lescaze

Built: 1962-64

Source: NB 142-1960, C of O 60169 of 1964; NYT 4/12/62 p. 58

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Non-Contributing resource Non-contributing due to age only (worthy of consideration for individual listing when it reaches 50 years of age)

Major alterations: Marquee over entrance. The major difference from the published sketch (NYT 4/12/62 p. 58) appears to be an additional story in height, and glass fronted areas at the ground floor on 40th Street instead of polished stone.

"Excavation has started for Brotherhood House, a three-story and penthouse synagogue and cultural center for the garment district.... The synagogue will be on the first floor and will seat 300. The second floor will have a meeting room for 400 persons.... The exterior will be of limestone, glass and bronze. William Lescaze is the architect.... The sponsor of the project is Brotherhood-in-Action, Inc." (NYT 4/12/62 p.58).

On the West 40th Street façade, five blind stone-faced panels in the upper stories of this six-story building are separated by metal framing. The first story includes an entrance under a marquee at the west end. To its east are four blind bays of polished stone. The Seventh Avenue façade is set back behind an areaway; of its three wide bays, the center bay is filled with fixed pane windows; the bays to the north and south are obscured by huge banners stretching from the second to sixth stories.

566 (566-568) Seventh Avenue

Original name: Metro Building

Architect: William I. Hohaus

Built: 1922-23

Source: NB 484-1922; C of O 7406-1923; NYT 9/16/23 p. RE 1

Contributing resource

Major alterations: All new storefronts and entrance.

An eight-story building with no setbacks, it has a two-story stone-faced base (completely removed at the first story) with a brick shaft above. Each of its three window bays at each story is filled largely with glass. The top story is the most ornamental; the bays there are defined by pairs of slender stone colonnettes each rising to a crown; each bay sits beneath a segmental arch. The parapet is of crenellated brick with stone shields.

570 (570-576) Seventh Avenue
(aka 200-204 West 41st Street)

Original name: By 1935, the Cowan Building

Architect: Sugarman & Berger

Built: 1925-26

Source: NB 319-1925; NYT 7/19/25 p.RE1, 4/16/35 p.41.

Contributing resource

Major alterations: Completely refaced first story on both facades, with new storefronts and entrances.

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"Work on...570 Seventh Avenue...is progressing rapidly. ... The structure will be of modern design. From Broadway the building will have the appearance of a tower extending 256 feet above the sidewalk line. It will have uninterrupted light on all four sides above the eighth floor. There is to be but one setback, which will take in the upper three floors. ... The architects are Sugarman & Berger" (NYT 7/19/25 p. RE 1).

A 20-story building with a shallow setback above the 17th story. On its Seventh Avenue façade, a three-story base divided into three window-bays with elaborate stone columns that suggest the influence of the Viennese "Sezession," with piers rising to an ornamental stone tongue and angled spires above; beneath the windows are panels with arrows that have leaves projecting out at right angles on either side. The stories above in the shaft are faced in plain brick. The 16th and 17th stories are framed in stone ornament that forms a series of blind niches; similar ornament frames the stories in the uppermost stories. The 41st Street façade has a similar design, but with five bays wide instead of three; a small partial portion of one original first-story bay survives at the far western end.

EIGHTH AVENUE, east side from West 34th to West 35th streets

488 Eighth Avenue

Original name: Bickford's

Architect: Stuckert & Co.

Built: 1929

Source: NB 15-1929; NYT 1/9/1929, p. 49

Contributing resource

Major alterations: New storefront, new windows and window infill.

"The Bickford Lunch System, Samuel L. Bickford, president, leased for sixty-three years the entire building at 488 Eighth Avenue. ... The lessee plans to erect on the site a new building from plans by Stuckert & Co., architects. The entire ground floor is to be occupied by a branch of the Bickford chain of restaurants" (NYT 1/9/1929, p. 49).

A three-story Art Deco luncheonette. The two stories above the altered storefront are faced in cast-stone blocks, and organized as three window bays, one wide central bay flanked by a narrower bay on either side. Modernist geometric ornament includes a series of triple triangles at the third story over the window bay, and a stepped parapet. An inset panel below the parapet is inscribed "Bickford's" in cursive lettering.

490-492 Eighth Avenue

Architect: undetermined

Built: undetermined

Source: Job No. 100493217 10/27/1992

Non-Contributing resource

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Major alterations: New façade 1992 for McDonald's

One-story building for McDonald's.

494 (494-498) Eighth Avenue
(aka 266 West 35th Street)

Architect: Gronenberg & Leuchtag

Built: 1928

Source: NB 539-1927

Contributing resource

Major alterations: First story largely refaced; new storefronts; entrance altered; some new windows.

This 23-story building, with its main façade on West 35th Street, has a three-story stone-faced base (completely obscured at the first story) in a simple classically-inspired design with modest ornament. Plain piers rise through the second and third stories, supporting a plain architrave, creating three window bays on Eighth Avenue and seven bays on West 35th Street; these bays at these stories have wide show windows set in metal frames. Above the third story, the bay division continues in a simple brick shaft, each bay having a pair of square-headed windows; the bays are defined by narrow and wide uninterrupted brick piers. The building rises to a set of shallow setbacks, each setback marked with classically-inspired cast-stone ornament.

EIGHTH AVENUE, west side from West 34th to West 35th streets

481 (481-497) Eighth Avenue
(aka 301-307 West 34th Street, 300-320 West 35th Street, 16 Penn Plaza)

Original name: New Yorker Hotel

Architect: Sugarman & Berger

Built: 1928-29

Source: NB 146-1928; NYT 2/16/28 p.10, 10/26/28 p.49, 9/1/29 p. RE 1, 12/29/29 p.21, 1/3/1930 p.41

Contributing resource

Major alterations: Some new storefronts, new entrance and marquee, new windows.

"In selecting the Eighth Avenue and Thirty-fourth Street locality for the New Yorker Hotel, which is now nearing completion, Mack Kanner said yesterday that the site was chosen with the belief that Thirty-fourth is destined to be the most important crosstown thoroughfare in the city" citing the transit facilities in the district (NYT 9/1/29 p. RE 1).

"Mack Kanner...drove yesterday at noon a gold rivet into the structural steel work where it rises above the foundations. The hotel will have 2,600 rooms and baths, with forty-five stories above ground and five beneath...." (NYT 10/26/28 p.49).

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"The New Yorker, the largest hotel in the city, was host to 500 guests at a pre-opening inspection, dinner and dance last night. The invited guests included Senator Copeland, Lieutenant Governor Lehman, Mayor Walker...and Mack Kanner, who erected the building. ... Modern to the last degree... [it] elicited exclamations from nearly every one who made the tour" (NYT 12/29/29 p.21).

"Hotel New Yorker Open. 800 Register in First Day and the Lobby is Thronged. - The New Yorker, largest hotel in the city...was set into operation yesterday as a staff of 2,100 employees busied themselves in caring for almost 1,000 registered guests and hundreds of others who visited the forty-three story structure to promenade through its modernistic lobby...." (NYT 1/3/30 p.41).

The 43-story hotel occupies almost the entire block front of Eighth Avenue between West 34th and West 35th streets, with wings on either of those streets. A four-story stone-faced base wraps around all three facades. At the first story, many storefronts have been altered, but several original entrances survive, notably a polished metal entrance with Art Deco abstract geometric ornament on the West 34th Street façade, along with several original store windows, and an entrance, now unused, with a four-panel door with abstract geometric patterns, female figures, and the inscription "Manufacturers Trust Company" on the Eighth Avenue façade. At the second and third stories, double-height window openings enclose large show windows set in metal frames. Groups of windows at the fourth story are framed by modernistic vertical elements functioning as piers supporting balconies beneath fifth-story windows; those fifth-story windows are set within cast-stone surrounds including stylized floral arrays. Above the base, the building rises as a simple brick-faced shaft. Deep recesses for light courts, beginning at the fifth story, divide the Eighth Avenue façade into two blocks, and the West 34th and West 35th Street facades into three blocks. A set of shallow setbacks, beginning half-way up the tower at the 20th story, creates a series of tapered stacked masses typical of the Art Deco skyscrapers of the 1920s. Each setback is marked by an abstract geometric pattern in cast stone.

EIGHTH AVENUE, east side from West 35th to West 36th streets

500 (500-514) Eighth Avenue

(aka 269-271 West 35th Street, 268 West 36th Street)

Original name: Ludwig Baumann & Company

Architect: Buchman & Kahn

Built: 1922

Source: NB 538-1921; NYT 10/23/27 p. RE1, 2/6/36 p.19

Contributing resource

Major alterations:

"The tall building of the Ludwig Baumann Company occupies the greater part of the block front on the east side [of Eighth Avenue], between Thirty-fifth and Thirty-sixth Streets, the pioneer structure of its kind in that locality" (NYT 10/23/27 p. RE1). "Ludwig Baumann, one of the oldest furniture houses in New York...has

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developed tremendously in recent years and now embraces nine stores in Greater New York and one in Newark" (NYT 2/6/36 p.19).

This is a 12-story classically-inspired building rising straight up with no setbacks. It is organized with a three-story stone-faced base, a seven-story brick-faced shaft, a transitional 11th story and a stone-faced 12th story, in which the windows bays are defined by paired pilasters. The Eighth Avenue façade is organized as nine bays (the central bay, a little wider than the others, contains the entrance), and the West 35th Street façade as four bays. In the base, the second-story bays have wide show windows with ornamental panels beneath them.

516 Eighth Avenue
(aka 270-274 West 36th Street)

Architect: Zipkes, Maximilar

Built: 1931

Source: NB 49-1931

Contributing resource

Major alterations: New storefronts, new windows, new entrance.

A three-story commercial brick-faced building with modest brick detailing showing Moderne influence, in particular a ziggurat brick pattern in the third-story windows and geometrically patterned spandrels between the second- and third-story windows.

EIGHTH AVENUE, west side from West 35th to West 36th streets

505 (501-507) Eighth Avenue
(aka 301-309 West 35th Street)

Original name: Hoover Building

Architect: Chester James Storm

Built: 1929-30

Source: NB 60-1929; NYT 4/21/29 p.206

Contributing resource

Major alterations: Completely refaced first story, new storefronts, new entrance, some new windows.

"New York's newest structure for the garment trades... will be known as the Hoover Building, and will be twenty-five stories in height.... Chester J. Storm is the architect" (NYT 4/21/29 p. 206).

This is a 25-story brick-faced tower with cast-stone ornament. In its elaborate four-story base, the first story has been completely refaced. The second through fourth stories are organized as three bays on the Eighth Avenue façade and six bays on the West 35th Street façade, defined by elaborately ornamental three-story-tall cast-stone piers; each of these bays contains wide tripartite show windows set in metal frames. The unusually lush cast-

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stone ornament includes a series of panels at the fourth story with elaborate floral patterns. The tower's brick-faced shaft rises above the base to a series of shallow setbacks. The shaft's bays are defined by narrow and wide uninterrupted brick piers; ornament includes geometrically patterned brick spandrels. The center bays of each façade begin their setbacks two stories above the bays to either side, creating a projecting central section. Each setback is marked with additional stone and brick ornament.

519 (509-519) Eighth Avenue
(aka 300-306 West 36th Street)

Architect: George & Edward Blum

Built: 1926-27

Source: NB 350-1925; NYT 4/17/27 p. E. 18

Contributing resource

Major alterations: The first and second stories have been completely refaced; new storefronts, new entrances, some new windows.

"On the westerly side [of Eighth Avenue]...the twenty-story building known as 519 Eighth Avenue is almost completed and ready for occupancy. This is one of the largest of the latest operations, having a half-block frontage on the avenue" (NYT 4/17/27 p. E. 18).

This 25-story building rises to shallow setbacks and a corner tower. The first two stories of its four-story stone-faced base have been refaced. The third and fourth stories have large show windows in six bays on either façade. The third-story windows are separated by modernistic ornamental pylons. At the fourth story, the base is crowned by a narrow ornamental cornice. The brick shaft rising above continues the bay division of the base, with three square-headed windows in each bay, the bays defined by narrow and wide uninterrupted piers. Ornament includes brick patterning in the window spandrels, round-arched windows at the first setback, and cast-stone ornament at each successive setback.

EIGHTH AVENUE, east side from West 36th to West 37th streets

520 (520-530) Eighth Avenue

(aka 267-277 West 36th Street, 260-264 West 37th Street; now shares lot with and is joined to 532 [532-534] Eighth Avenue aka 266-270 West 37th Street; also shares lot with 261 [261-265] West 36th Street)

Original name: Thirty-Sixth-Thirty-Seventh Street Arcade

Architect: Schwartz & Gross

Built: 1926

Source: NB 549-1925; NYT 1/12/26 p.55

Contributing resource

Major alterations: New storefronts, new windows, new entrance (including refacing of the two stories directly above the entrance).

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“...the new Thirty-sixth-Thirty-seventh Street Arcade being erected by Frank & Frank” (NYT 1/12/26 p.55).

This 26-story building rises to a series of shallow setbacks. It has a classically inspired three-story stone-faced base with a stone-faced fourth, attic, story. Three-story fluted pilasters – some wider than others – on high plinths rise to elaborate capitals, and support an entablature. The pilasters divide the second and third stories of the base into seven bays on either façade; each bay is occupied by a wide show window. At the fourth, attic, story each bay has three square-headed windows separated by plain piers; the bays are separated by alternating wide and narrow stone piers with elaborate classical reliefs including floral patterns. The brick shaft rising above the base maintains the bay division defined by narrow and wide uninterrupted brick piers; there are three square-headed windows per bay, unified at the fifth story by molded stone sills. Window spandrels have simple patterned brick panels. The uppermost stories are arranged as a series of shallow setbacks, but the setbacks begin further up in the central bays than on either side, creating the effect of central projecting cascading setbacks. The windows below each setback are separated by angled cast-stone piers, alternating single and paired. The top story is capped by a stone-faced course of small arches under a cornice.

532 (532-534) Eighth Avenue

(aka 266-270 West 37th Street) [now shares lot with, is joined to and is entered from 520 (520-530) Eighth Avenue aka 260-264 West 37th Street]

Architect: Schwartz & Gross

Built: 1927

Source: NB 433-1926

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 21-story building has a three-story plain stone-faced base, two bays wide on the Eighth Avenue façade, five on the West 37th Street façade. The second and third stories in the base have wide tripartite show windows. The same bay division continues in the brick-faced shaft, each with three square-headed windows per bay unified by a single stone sill. Ornament is limited to simple brick patterning. The shaft rises to a series of shallow setbacks, and a two-story set back penthouse, with modest cast-stone ornament at each setback.

EIGHTH AVENUE, west side from West 36th to West 37th streets

521 Eighth Avenue

Side elevation of 305 (301-305) West 36th Street. See 305 (301-305) West 36th Street.

523-529 Eighth Avenue

Architect: Undetermined

Built: 1996

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Source: Demolition, Job No. 101268922 of 1996

Non-Contributing resource

Major alterations: Originally a six-story building designed by Eisendrath & Horowitz in 1905 (NB 932-1905); five upper stories demolished in 1996.

One-story commercial building.

535 (531-535) Eighth Avenue

Architect: Schwartz & Gross

Built: 1927

Source: NB 535-1925; NYT 9/6/25 p. RE 1

Contributing resource

Major alterations:

"Twenty-Story Loft and Office Building to Be Erected at 531-535 Eighth Avenue for the Siljour Realty Corporation, Jourmire Silverman, President. Schwartz & Gross, Architects" (NYT 9/6/25 p. RE 1).

This 20-story building has a three-story stone-faced base, including an entrance through a round-arched entryway with a large console bracket as a keystone. The second and third stories are organized as three bays, faced in plain stone blocks, with wide show windows set in metal frames. The brick shaft rising above continues the arrangement in three bays; the bays at either side have three square-headed windows separated by narrow uninterrupted brick piers; the central bay has one wide window opening and is set off from the other bays by wide uninterrupted brick piers. The shaft rises to a series of shallow setbacks. The central bay's setbacks begin two stories above the setbacks at either side, creating the effect of central cascading setbacks; the central bay at these stories connects to the bays on either side by wall surfaces set on a diagonal. Each setback is marked by cast-stone ornamental panels with floral forms.

537 Eighth Avenue

(aka 302 [300-302] West 37th Street)

Architect: Schwartz & Gross

Built: 1927-28

Source: NB 65-1927

Contributing resource

Major alterations: New storefronts, new windows.

A six-story commercial building next door to 535 (531-535) Eighth Avenue, designed by the same architects, and erected by the owner of No. 535 to protect its access to sunlight (NYT 11/17/25 p.44). Its simple brick-faced façade is similar in design to that of No. 535; on the West 37th Street façade, there is a round-arched entrance with a console bracket as keystone similar to the Eighth Avenue entrance of No. 535.

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EIGHTH AVENUE, east side from West 37th to West 38th streets

550 (540-552) Eighth Avenue

Side elevation of (265-269) West 37th Street. See 265 (265-269) West 37th Street.

554-568 Eighth Avenue

Side elevation of 270 (270-278) West 38th Street. See 270 (270-278) West 38th Street.

EIGHTH AVENUE, west side from West 37th to West 38th streets

541 (539-541) Eighth Avenue

(aka 301 [301-305] West 37th Street)

Architect: John W. Friend

Built: 1889

Source: NB 168-1889

Contributing resource

Major alterations: New storefronts, new windows, new entrance, much of façade obscured by huge four-story-tall signs.

This is a six-story brick-faced tenement. Windows are square-headed on the second, third and fifth stories, round arched on the fourth story, and segmental-arched on the sixth story. The windows on the third and fourth stories are united by double height arches with ornamental keystones. Other ornament includes stone panels with floral patterns and human heads below the sixth-story windows, and an elaborate pressed-metal cornice.

543 Eighth Avenue

Architect: M. Louis Ungrich

Built: 1885-86

Source: NB 979-1885

Contributing resource

Major alterations: New storefront.

A four-story plain brick-faced commercial building, with a stepped parapet and large metal-framed windows, and brick patterning.

545 (545-551) Eighth Avenue

Architect: George & Edward Blum

Built: 1926-27

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Source: NB 613-1926, C of O 13451-1927; NYT 9/16/26 p.44

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows.

"The Bricken Construction company, Inc., has been commissioned to erect on the site a twenty-three-story loft building" (NYT 9/16/26 p.44)

This 25-story building has a four-story stone-faced base of which the first story has been refaced. The second and third stories are plain, while the fourth has geometrically patterned abstract stone ornament. The brick-faced shaft is divided by two projecting bays with single square-headed windows into three sections: a two-window bay at either side and a four-window bay in the center; the bays are defined by wide and narrow uninterrupted brick piers. A series of shallow setbacks lead to an upper tower with abstract brick and stone ornament.

555 (553-555) Eighth Avenue
(aka 304 West 38th Street)

Original name: Shampan Eighth Avenue Building

Architect: Shampan & Shampan

Built: 1926

Source: NB 362-1925; NYT 6/4/25 p.32, 3/12/26 p.33, 1/29/27 p. 26

Contributing resource

Major alterations:

"Shampan & Shampan, architects, and Morris Bienenstock leased...for a period of eighty-four years...553-555 Eighth Avenue, together with 304 West Thirty-eighth Street... Shampan & Shampan, architects, are drawing plans for a twenty-three-story loft, showroom and store building to be erected for the garment trade" (NYT 6/4/25 p.32). "The building is being designed expressly for the garment trade" (NYT 3/12/26 p.33).

This 23-story building has a three-story base, the first story of which is stone-faced with striations suggesting rustication, and a pointed-arched entrance with a relief of floral patterns. The second and third stories are brick faced; double-height cast-stone fluted pilasters divide these stories into three bays, a narrow bay on either side flanking a wide central bay with a wide show window. The window spandrels in this section have geometric patterned brick ornament. The double-height pilasters support a cast-stone entablature with a frieze of female heads and floral patterns. The fourth, attic, story is divided into three bays, with two square-headed windows in the bays at either side and three in the central bay. The brick shaft rising above continues that bay pattern, organized with narrow and wide uninterrupted brick piers; simple ornament includes geometric patterned brick in the window spandrels. The top two stories just below the first setback are organized by double-height flat stone-faced piers. The set of shallow setbacks above includes geometric patterned brick ornament. A narrow wing on West 38th Street has just three window bays; the design is similar to that of the Eighth Avenue façade. Above the entrance on each façade is an inscription reading "Shampan-Eighth Avenue Building."

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557 Eighth Avenue
(aka 300 [300-302] West 38th Street)

Architect: Stein, Cohen & Roth

Built: 1903

Source: NB 282-1902

Contributing resource

Major alterations: First story refaced in part, new storefronts, parts of cornice replace, storm windows added.

Designed by Emery Roth, this is a three-story building faced in Roman brick, with two window bays on Eighth Avenue, eight bays on West 38th Street, and a chamfered corner bay. The first story is now largely occupied by storefronts; the main entrance is at the western end of the West 38th Street façade, set between two incised piers that slope outwards, with a carved lion's head over the doorway. Beaux-Arts ornament includes elaborate window surrounds, sculpted narrow brick piers at the second story supporting sculpted heads at the third story, double-height bay windows at either end of the West 38th Street façade, and an elaborate pressed metal cornice supported on brackets.

EIGHTH AVENUE, east side from West 38th to West 39th streets

570-574 Eighth Avenue
(277 West 38th Street)

Original name: Franklin Savings Bank

Architect: Albert Homer Swanice

Built: 1970

Source: NB 28-1970

Non-Contributing resource

Major alterations:

One-story brick-faced modern bank.

580 (576-582) Eighth Avenue

Architect: Schwartz & Gross

Built: 1928

Source: NB 29-1928, C of O 14686-1928

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance.

This is a narrow, 21-story brick-faced building, organized asymmetrically as three window bays with an entrance bay at the side. The second and third story bays of the three-story base are framed by double-height

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brick piers, and each bay has a wide show window set in a metal frame, with ornamental window spandrels. Pairs of double-height brick piers set off the bays above the entrance – each bay has a narrow opening for an interior shaft. All these brick piers rise to a wide stone bands. Above the base, the brick shaft rises uninterrupted to a series of shallow setbacks. Each of the three main bays has a pair of square-headed windows, and plain brick-faced spandrels, while the narrower shaft openings in the entrance bay are similar to those in the second and third stories and the spandrels are somewhat more ornamental. The shallow setbacks begin two stories higher over the entrance/shaft bay than over the window bays, creating the effect of a corner tower. Each setback is marked by cast stone ornament.

584 (584-590) Eighth Avenue

Architect: John B. Snook & Sons

Built: 1926-27

Source: NB 453-1926

Contributing resource

Major alterations: New storefronts, new entrance.

This 12-story building has a three-story stone-faced base and a brick-faced shaft that rises with no setbacks. Its second and third stories are organized into three bays by plain double-height piers; each bay has a wide show window set in a metal frame, with window spandrels adorned with panels of shields set within quatrefoils. The shaft, maintaining the three bays of the base, is defined by uninterrupted brick piers; the bays at either side of the façade have two square-headed windows, while the central bay has one wide window opening. At the top story, the two central brick piers rise to cast-stone Gothic caps, with small shields above, and a cast-stone ornamental parapet.

592 Eighth Avenue

Architect: Undetermined

Built: 1999

Source: ALT 1696-1926, Job No. 102660960 10/25/1999; NYT 9/7/1894 p.1, 8/14/26 p.20

Non-Contributing resource

Major alterations: In 1894, it was a three-story tenement with a butcher shop (NYT 9/7/1894 p.1). In 1926 it was converted to commercial use and given a new façade (ALT 1696-1926, NYT 8/14/26 p.20). In 1999, it was given a new storefront and new façade of marble tiles (102660960 10/25/1999).

Narrow three-story commercial building with new (1999) façade and storefront of unadorned marble tiles.

594-598 Eighth Avenue

Side elevation of 270 (270-276) West 39th Street. See 270 (270-276) West 39th Street.

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EIGHTH AVENUE, west side from West 38th to West 39th streets

575 (571-583) Eighth Avenue
(aka 301-305 West 38th Street)

Architect: Gronenberg & Leuchtag

Built: 1925

Source: NB 146-1925

Contributing resource

Major alterations: New storefronts, new entrance, some new windows.

This is a 20-story building that rises to a set of shallow setbacks. The four-story base includes a plain stone-faced first story, and three stories above organized into bays – four on Eighth Avenue, five on West 38th Street – by three-story-tall brick piers on stone-faced bases and with stone capitals. Within each bay at these stories is a wide show window set in a metal frame. The bays on Eighth Avenue, and the first bay on West 38th Street, are divided into three parts by slender stone colonnettes. The brick-faced shaft rising above the base maintains the bay division, with groups of square-headed windows, but is otherwise plain. Several shallow setbacks at the top of the building are organized so as to create the effect of a slightly recessed corner tower with a wide chamfered corner. Modest ornament on these upper stories includes patterned brick work and geometric patterns in the window spandrels.

585-587 Eighth Avenue
(aka West 39th Street, 306)

Original name: Woolworth's

Architect: Woolworth's

Built: 1927

Source: NB 290-1927

Non-Contributing resource

Major alterations: Partially demolished.

A three-story commercial building with three wide show-window bays; the second and third stories are faced in cast-stone and brick.

589 (589-593) Eighth Avenue
(aka 300-304 West 39th Street)

Architect: Charles B. Meyers

Built: 1927

Source: NB 506-1926

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Name of Property

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Contributing resource

Major alterations: New storefronts, new entrance doors, new windows.

This 22-story building has a plain, three-story stone-faced base with three irregular bays on the Eighth Avenue façade and five irregular bays on the West 39th Street façade. The bays on the second and third stories are organized by double-height piers, creating wide show windows. In the brick shaft rising above the base, the bay divisions are maintained, with bays alternating between three and four square-headed windows; the bays are defined by uninterrupted brick piers. Ornament is limited to geometric brick panels in the window spandrels. The shaft rises to a series of shallow setbacks, marked by angled brick and cast-stone ornament and by patterned brickwork.

EIGHTH AVENUE, east side from West 39th to West 40th streets

600 (600-604) Eighth Avenue

Side elevation of 275 (273-275) West 39th Street. See 275 (273-275) West 39th Street.

NINTH AVENUE, east side from West 34th to West 35th streets

440 (440-448) Ninth Avenue

(aka West 35th Street, 370 [366-380])

Original name: Harding Building

Architect: Chester James Storm

Built: 1926-27

Source: NB 49-1926; NYT 4/27/28 p.45

Contributing resource

Major alterations: New storefronts, new entrance doors, new windows.

This is a 17-story building that rises to a series of shallow setbacks. It has a three-story brick-faced base with terra-cotta ornament. Triple-height brick piers with terra-cotta trim divide the Ninth Avenue façade into five bays, and the West 35th Street into nine bays. Elaborate terra-cotta ornament includes capitals with birds and lion's heads, and window spandrels with grotesque masks set between spiral columns. The West 35th Street entrance is through a round stone arch with similar elaborate terra-cotta ornament. Above the base rises a plain brick shaft maintaining the bay organization, each bay here with three square-headed windows, with simple patterned brick spandrels. The tower's setbacks begin two stories higher in the central bay than in the others, creating the effect of a central projection. Each setback is marked by brick corbelling.

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Garment Center Historic District
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PENN PLAZA

14 Penn Plaza

Alternate name for 225 (225-251) West 34th Street (aka 234-238 West 35th Street). See 225 (225-251) West 34th Street.

16 Penn Plaza

Alternate name for 481 (481-497) Eighth Avenue (aka 301-307 West 34th Street, 300-320 West 35th Street). See 481 (481-497) Eighth Avenue.

WEST 34TH STREET, north side from Seventh to Eighth Avenues

201 West 34th Street

(aka 442 [442-444] Seventh Avenue)

Original name: National City Bank

Architect: Walker & Gillette

Built: 1929-30

Source: NB 498-1929, C of O 16199; NYT 6/11/29 p.57, 2/17/30 p.40

Contributing resource

Major alterations: New signage, new windows, new entrances.

The bank initially intended to build a 12- or 16-story building on this corner (NYT 6/11/29 p.57). The 3-story branch opened in February 1930 (NYT 2/17/30 p.40). It is a five-story Moderne structure, with a narrow curving corner, faced in cast-stone with metal trim above the second-story windows and between the fourth- and fifth-story windows. On either façade, near the curving corner, there are ribbed piers at the windows. The main entrance on West 34th Street is framed together with a second- and third-story window; at the top of the frame, two eagles surround a medallion of "The National City Bank of New York." There is a secondary entrance on Seventh Avenue.

203-209 West 34th Street

Side elevation of 450 (446-456) Seventh Avenue (aka 208 West 35th Street). See 450 (446-456) Seventh Avenue.

225 (225-241) West 34th Street

(aka 234-238 West 35th Street, 14 Penn Plaza)

Original name: Pennsylvania Building

Architect: Schwartz & Gross

Built: 1924-25

Source: NB 244-1924; NYT 12/7/24 p.RE 1

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Contributing resource

Major alterations: New storefronts, new entrances, new windows.

"One of the largest buildings in the midtown loft zone adjacent to the Pennsylvania Railroad Station rapidly nearing completion is the Pennsylvania Building... directly opposite the Thirty-fourth Street entrance to the Pennsylvania Railroad Station. ... The style of architecture will be of the Byzantine period with its characteristic elaborately carved stone panels and arches, its mixture of varied colors of face brick, its red Spanish tile mansard roofs, all harmoniously blended to achieve the beauty of this type of architecture. ... 'Great interest in space in the Pennsylvania Building has already been indicated,' said Mr. Fenimore C. Goode... 'I am not surprised that this should be the case as the Pennsylvania Building offers more advantages, conveniences and desirable features for large and small users of space at a comparatively low rental than any other office building in New York' (NYT 12/7/24 p. RE 1).

On its West 34th Street façade, this wide 22-story building has a three-story stone faced base with elaborate Byzantine-inspired ornamental panels in the window spandrels and a two-story-tall round-arched entrance with elaborate Byzantine-inspired ornament. The second and third stories are divided into a wide central bay and a narrower bay on either side, each with large show windows; there is a single-window bay at either end of the façade. The bay organization is continued in the brick shaft rising above, with window bays defined by uninterrupted brick piers and deeply recessed windows with plain brick spandrels. The building rises to a series of shallow setbacks, which begin several stories higher up in the central bay than on either side. At the first setback on either side, the two uppermost stories are framed by double-height columns supporting Byzantine-style arches; a similar arrangement frames the windows higher up at the first setback in the center stories. The setbacks are also marked by additional brick ornament and Spanish tiles. The much narrower wing on West 35th Street has a simple three-story stone-faced base with show-windows at the second and third stories, a plain brick shaft, and a series of shallow setbacks beginning half-way up the façade, with a small amount of Byzantine-inspired ornament.

WEST 34TH STREET, north side from Eighth to Ninth Avenues

301-307 West 34th Street.

Side elevation of 481 (481-497) Eighth Avenue (aka 300-320 West 35th Street, 16 Penn Plaza). See 481 (481-497) Eighth Avenue.

WEST 35TH STREET, north side from Sixth Avenue to Broadway

101 West 35th Street

Side elevation of 1350 (1332-1336 and 1350) Broadway (aka 100-110 West 36th Street, 961-969 and 971-977 Sixth Avenue). See 1350 (1332-1336 and 1350) Broadway.

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WEST 35TH STREET, north side from Broadway to Seventh Avenue

109-129 West 35th Street

Side elevation of 1333 (1331-1349) Broadway (aka 112-122 West 36th Street). See 1333 (1331-1349) Broadway.

131 (131-137) West 35th Street

Architect: Neville & Bagge

Built: 1913-14

Source: NB 57-1913; NYT 5/9/15 p. XX2

Contributing resource

Major alterations: New storefronts, new windows, new entrance.

This is a 13-story building with a recessed one-story penthouse. It has a three-story stone-faced base with a narrow window bay on either side of a very wide central bay of show windows set in a metal frame. Ornament is a stylized version of neo-Classical that suggests Edwardian influence. The brick shaft rising above continues the bay organization, with a central band of five windows at each story flanked by two single window bays on either side. Windows have simple patterned brick spandrels. The top two stories are set off from the lower stories by an ornamental band of geometrically patterned brick. The single window bays at either end are framed by double-height brick piers supporting an ornamental stone pediment adorned with a shield.

139-145 West 35th Street

Rear elevation of 132 (132-138) West 36th Street. See 132 (132-138) West 36th Street.

147 (147-149) West 35th Street

Architect: Gronenberg & Leuchtag

Built: 1927

Source: NB 10-1927; NYT 2/22/27 p. 34

Contributing resource

Major alterations: New storefronts, new entrance (2007), some new windows.

This 18-story tower rises to a series of shallow setbacks. Its three-story stone-faced base includes a much altered first story with storefronts. The second and third stories, devoted to wide show windows, are set within a stone-faced frame divided into three bays by plain piers with slender spiral colonnettes and decorative metal window spandrels. The brick-faced shaft continues the bay organization, with three square-headed windows in each bay. Medieval-inspired ornament in the upper stories and setbacks includes a central arcade of double-height spiral columns and brick corbelling.

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153-165 West 35th Street

Side elevation of 463 (463-467) Seventh Avenue. See 463 (463-467) Seventh Avenue.

WEST 35TH STREET, south side from Seventh to Eighth avenues

200-20 West 35th Street

Side elevation of 460 Seventh Avenue. See 460 Seventh Avenue.

208 West 35th Street

Side elevation of 450 (446-456) Seventh Avenue (aka 203-209 West 34th Street). See 450 (446-456) Seventh Avenue.

210 West 35th Street

Architect: Charles N. Whinston & Brother

Built: 1925

Source: NYT 6/5/1924 p.36; NB 1580-1887, ALT 193-1925

Contributing resource

Major alterations: Built originally in 1887 as a four-story stable and storeroom (owner and architect William Nelson, NB 1580-1887), it was converted for the Davidkay Corporation to a factory and store in 1925 (ALT 193-1925), at which time its façade was replaced.

Four-stories, two bays wide, brick-faced commercial building with a storefront and fire-escape. Geometrically patterned brickwork in the spandrels.

212 (212-216) West 35th Street

Architect: Charles B. Meyers

Built: 1923-24

Source: NB 331-1923

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 17-story building rises to a series of shallow setbacks. In its three-story rusticated stone-faced base, the second- and third-stories, with wide show windows, are divided into three bays, a narrow bay at either side flanking a wide central bay. The brick-faced shaft continues the bay organization, with paired square-headed windows in the side bays and three pairs of square-headed windows in the central bay, the bays defined by narrow and wide uninterrupted brick piers. Window spandrels have simple geometric brick patterns. Each setback is marked with cast-stone band courses and roundels.

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218 (218-222) West 35th Street

Original name: Penn Newsreel Theatre

Architect: Roche & Roche

Built: 1938

Source: ALT 534-1938, ALT 751-1939

Non-Contributing resource

Major alterations: Originally entered through the Coburg Hotel at 215-221 West 34th Street (NYT 2/19/38 p. 28). New storefronts.

"A newsreel theatre...is nearing completion on West Thirty-fourth Street, opposite the Pennsylvania Station, where it will be the first of its kind to serve the busy shopping district" (NYT 2/19/38 p. 28).

A two-story tall brick-faced utilitarian structure.

224 (224-232) West 35th Street

Original name: Kauffman Building

Architect: Charles B. Meyers

Built: 1923

Source: NB 216-1923; NYT 9/16/23 p. RE 1

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 17-story building rises to a series of shallow setbacks. Within its three-story stone-faced base, the second and third stories, with wide show windows, are divided into seven bays, with a single wide bay at either side; the central five bays – unified by a continuous projecting lintel – are arranged as two narrower bays flanking a wider central bay, all defined by flat stone piers. Ornament includes window spandrels with incised lines flanking a central square with an inscribed circle. The bay organization is continued in the brick-faced shaft above, with each bay containing groups of two, three or four windows. The first, third, fifth and seventh bays are plain, while the intervening bays have geometrically patterned spandrels. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Setbacks are marked by stone band courses and stone roundels.

234-238 West 35th Street

Rear elevation of 225 (225-241) West 34th Street (aka 14 Penn Plaza). See 225 (225-241) West 34th Street.

240 (240-246) West 35th Street

Original name: Art Craft Building (first NYT mention in 1935)

Architect: Charles B. Meyers

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Built: 1925

Source: NB 360-1923; NYT 6/21/35 p.39, 6/28/35 p.40

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 17-story building rises to a series of shallow setbacks. Its three-story stone-faced base has storefronts at the first story and wide show windows at the second and third stories, defined by double-height plain piers and paneled window spandrels. The base is divided into five bays – a narrow bay at either end flanking three wide bays. The bay organization is continued in the brick-faced shaft, with groups of two and four square-headed windows, with geometrically patterned brick spandrels. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Setbacks are marked by stone band courses.

248 (248-252) West 35th Street

Architect: Charles B. Meyers

Built: 1926

Source: NB 681-1924

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 18-story building rises to a series of shallow setbacks. Its ornamental three-story stone-faced base has storefronts at the first story and three bays with wide show windows at the second and third stories. Bays are defined by rusticated piers; ornamental spandrels have elaborate geometric patterns; the piers support an elaborately ornamental architrave. The bay organization is continued in the brick-faced shaft, with four square-headed windows in each bay, and geometrically patterned window spandrels. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Setbacks are marked by brick corbelling.

254 (254-258) West 35th Street

Architect: Sugarman, Hess & Berger

Built: 1924-25

Source: NB 59-1924

Contributing resource

Major alterations: New storefronts, new entrance, some new windows.

This 16-story building rises to a series of shallow setbacks. Its two-story stone-faced base has storefronts at the first story, as well as a round-arched entrance (on the east; the western entrance has been refaced), and wide show windows at the second and third stories defined by double-height plain piers. The windows have ornamental metal window spandrels. The base is divided into five bays – two narrower bays at either end – including one at either end over an entrance – flanking a wide central bay. The brick shaft rising above the base

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is organized as three bays of three, four and three square-headed windows each, with geometrically patterned window spandrels. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Setbacks are marked by patterned brick and simple cast-stone ornament.

260 (260-262) West 35th Street

Architect: Sommerfeld & Steckler

Built: 1924-25

Source: NB 63-1924

Contributing resource

Major alterations: New storefronts, new entrance, some new windows.

This 14-story building rises to a series of shallow setbacks. Its three-story stone-faced base has storefronts at the first story and three bays with wide show windows at the second and third stories. Bays – one narrow at either side and a very wide one in the center – are defined by plain piers supporting an architrave. The bay organization is continued in the brick-faced shaft, with two square-headed windows in either side bay and five windows in the central bay; windows have simple, geometrically patterned spandrels. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower. Setbacks are marked by cast-stone courses or simple brick paneling.

266 West 35th Street

Side elevation of 494 (494-498) Eighth Avenue. See 494 (494-498) Eighth Avenue.)

268 West 35th Street

Side elevation of 500 Eighth Avenue. See 500 Eighth Avenue.

WEST 35TH STREET, north side from Seventh to Eighth avenues

209 (201-211) West 35th Street

Side elevation of 462 (462-468) Seventh Avenue. See 462 (462-468) Seventh Avenue.

213 (213-223) West 35th Street

Architect: George & Edward Blum

Built: 1920-21

Source: NB 105-1920; NYT 11/14/1920 p. RE 6.

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

"Work is under way on the excavation for a fourteen-story manufacturing loft and showroom building at 213 to 223 West 35th street that when completed will be a notable addition to the group of new structures in the

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garment district..... The site of this operation is ideal from a business and transportation standpoint. It is in close proximity to the General Post Office, Pennsylvania and Long Island railroad terminals, the 33d street station of the Interborough and B.R.T. subways, the Sixth avenue elevated line and the Hudson Tubes. Large hotels located in the immediate neighborhood include the Waldorf-Astoria, Pennsylvania, Imperial, McAlpin, etc..... The façade has been designed in the English Gothic style of architecture...." (Real Estate Record and Guide, November 20, 1920 p.717).

This 13-story building rises to one shallow setback. Its two-story rusticated stone-faced base has storefronts at the first story and seven bays at the second and third stories, including a narrow bay at either side flanking five wide show-window bays. The bays are defined by rusticated piers. The bay organization is continued in the brick-faced shaft, with one bay with a square-headed window at either end flanking five central bays, each with three square-headed windows. These bays are defined by narrow and wide uninterrupted brick piers. Windows have simple, geometrically patterned spandrels. There is one shallow setback at the top for all bays except for the single bay at either side – which continue to rise straight up, creating the effect of corner towers.

225 (225-231) West 35th Street

Original name: Lawrence Building

Architect: George & Edward Blum

Built: 1923-24

Source: NB 502-1923; NYT 12/16/23 p. RE 1

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

"While the steel is only being erected the owners have received applications for one-half of the floors in the building from manufacturers of women's dresses, coats and suits who are still located in the Madison Square district and whose leases will carry them through until July, when the Lawrence Building will be ready" (NYT 12-16-23 p.RE1).

This 16-story building rises to a series of shallow setbacks. Its three-story stone-faced base has storefronts and entrances at the first story and four bays with wide show windows – flanked by a narrow window at either side – at the second and third stories. Bays – one narrow at either side and four wide ones in the center – are defined by plain piers. Above the base, the brick-faced shaft is organized simply as vertical window bays with geometrically patterned spandrels. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower. Setbacks are marked by blind cast-stone pointed-arch arcades.

235 (233-235) West 35th Street

Original name: Wingate Inn

Architect: Peter F. Poon

Built: 2005-07

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Source: Buildings Department, Job No. 104255048 10/17/2005; *Hotel & Motel Management*, March 7, 2005
Non-Contributing resource
Major alterations: None.

This is a brand-new 18-story hotel set back from the lot line.

237 (237-245) West 35th Street

Architect: Charles B. Meyers
Built: 1924
Source: NB 359-1923
Contributing resource
Major alterations: New storefronts, new entrance, new windows.

This 17-story building, one of several designed by Charles B. Meyers for Samuel Kaufman (see also 470 and 561 Seventh Avenue), rises to a series of shallow setbacks. Its three-story stone-faced base has storefronts and entrances at the first story and irregularly spaced bays with wide show windows at the second and third stories. Bays are defined by rusticated piers. Above the base, the brick-faced shaft continues the irregular bay organization, with geometrically patterned spandrels. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower. Setbacks are marked by stone coping.

247 (247-251) West 35th Street

Architect: Buchman & Kahn
Built: 1926
Source: NB 92-1926
Contributing resource
Major alterations: New storefronts, new entrances, new windows, as well as the side of a van placed at the second story as an advertisement, with metal panels to either side.

This 15-story building rises to a series of shallow setbacks. Its unusually elaborate three-story stone-faced base has storefronts and entrances at the first story and three bays with three windows each at the second and third stories. Bays are defined by narrow, ornamental, geometrically patterned stone piers; windows have geometrically patterned stone spandrels. Above the base, the brick-faced shaft is organized as a wide central band of five square-headed windows, with projecting patterned brick spandrels, flanked by a pair of windows on either side with no spandrels at all. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower. Setbacks are marked by elaborate projecting stone panels above the windows, or by patterned brick panels above the windows.

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253 (253-259) West 35th Street

Architect: Buchman & Kahn

Built: 1924-25

Source: NB 19-1924

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 16-story building rises to a series of shallow setbacks. Its three-story stone-faced base has storefronts and entrances at the first story, and bays with wide show windows at the second and third stories. The four central bays are wider than the single bay at either end; there is an ornamental cornice marking the top of the base. Above the base, the brick-faced shaft rises as a set of vertical window bays divided by uninterrupted brick piers rising to ornamental capitals and cornice one story below the first setback. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower. Setbacks are marked by stone coping and brick corbelling.

261 (261-267) West 35th Street

Architect: George & Edward Blum

Built: 1924-25

Source: NB 89-1924

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 16-story building rises to a series of shallow setbacks. Its two-story stone-faced base has storefronts and entrances at the first story and wide tripartite windows at the second and third stories. The base is divided into four bays set within a stone enframingent. Above the base, the brick-faced shaft continues the bay organization, each bay having three square-headed windows, with simple geometrically patterned spandrels. Setbacks begin higher up in the westernmost bay than elsewhere, creating the effect of a projecting side tower. Setbacks are marked by simple stone coping.

269-271 West 35th Street

Side elevation of 500 (500-514) Eighth Avenue (aka 268 West 36th Street). See 500 (500-514) Eighth Avenue.

WEST 35TH STREET, south side from Eighth to Ninth avenues

300-320 West 35th Street

Side elevation of 481 (481-497) Eighth Avenue (aka 301-307 West 34th Street, 16 Penn Plaza). See 481 (481-497) Eighth Avenue.

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370 (366-380) West 35th Street

Side elevation of 440 (440-448) Ninth Avenue. See 440 (440-448) Ninth Avenue.

WEST 35TH STREET, north side from Eighth to Ninth avenues

311 West 35th Street

Original name: Con Edison power house

Architect: William Whitehall

Built: 1928-29

Source: NB 485-1927; NYT 11/8/27 p.48

Contributing resource

Major alterations: First story partially refaced.

This narrow six-story powerhouse retains the upper portion of its original stone-faced first story. Above rises a plain brick-faced shaft with three square-headed windows at each story. The top story, with a triple window arcade, is set off from those below by a simple stone cornice. This building backs onto the Con Edison power house at 308-312 West 36th Street, built three years earlier to designs by the same architect (see below).

315 (313-315) West 35th Street

Architect: Ellis, Aaronson & Heidrich

Built: 1926-27

Source: NB 127-1926

Contributing resource

Major alterations: New storefronts, new doors.

This 13-story building rises to a series of shallow setbacks. Its three-story stone-faced base has storefronts and entrances at the first story and wide show windows at the second and third stories. The base is divided into three bays – a very wide central bay flanked by somewhat narrower side bays – set within a stone enframingent. Above the base, the brick-faced shaft continues the bay organization, each side bay having two single square-headed windows, while the central bay has a wide opening with four windows. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower; at the very top, however, there are two small penthouse towers at either side rising above the rest of the building. Setbacks are marked by simple brick corbelling.

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317 West 35th Street

Architect: John J. Burchell

Built: 1871

Source: NB 324-1871

Contributing resource

Major alterations: New storefront, fire escape added.

A five-story tall brick-faced tenement with Italianate details including ornamental segmental lintels and footed sills, and an overhanging dentilled cornice supported on console brackets.

319 West 35th Street

Architect: John M. Forster

Built: 1869-70

Source: NB 1117-1869

Contributing resource

Major alterations: New storefront, fire escape added.

Built as a "third class tenement" housing eight families (NB 1117-1869). Five-story tall, brick-faced tenement with Italianate details including ornamental segmental lintels and footed sills, and an overhanging dentilled cornice supported on console brackets.

321-323 West 35th Street

Architect: Irving Margon

Built: 1950

Source: NB 156-1950

Non-Contributing resource

Major alterations: None apparent.

A one-story garage building with a plain brick front.

325 West 35th Street

Architect: Irving Margon

Built: 1955

Source: ALT 1065-1955, C of O 45740 - 1955

Non-Contributing resource

Major alterations: None apparent.

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A one-story garage building with a plain brick front, adjoining and designed by the same architect as No. 321-323.

327, 329 and 331 West 35th Street

Architect: Martin V.B. Ferdon

Built: 1891-92

Source: NB 802-1891, ALT 655-1937

Contributing resource

Major alterations: 1937, stoops removed and fronts "redressed" (ALT 655-1937). Cornice removed.

Built as a group of three "french flats" in 1891-92, these five-story buildings were altered as a group in 1937. Faced in brownstone, they are Italian Renaissance-inspired. The first story of each has two round-arched windows and a square-headed entrance way, but Nos. 329 and 331 are organized as an entrance flanked on either side by an arched window, while No. 327 is organized as an entrance on one side with two adjoining narrower and slightly taller arched windows. In the second through fourth stories, windows on all three buildings appear largely identical, with slightly projecting ornamental lintels, while at the fifth story the windows are round-arched.

335 (335-343) West 35th Street

Architect: Margon & Glaser

Built: 1926-27

Source: NB 255-1926; NYT 2/13/26 p.24, 3/28/26 p.E.19.

Contributing resource

Major alterations: Storefronts altered, with new entrances. Large entrance at eastern end has been blocked up.

Originally to be called the Rosenthal Building, and designed by "S. Walter Katz, for George and Edward Blum, Architects," but sold to a new owner before construction could begin (NYT 2/13/26 p.24, 3/28/26 p.E.19).

This 12-story building rises to a series of shallow setbacks. Its one-story stone-faced base has a shallow pointed-arched entrance at either side. Above the base, the brick-faced shaft is organized into four bays, each with three square-headed windows, with plain brick spandrels. Bays are defined by narrow and wide uninterrupted brick piers. Setbacks begin higher up in the central bay than at the sides, creating the effect of a projecting central tower. Setbacks are marked by simple stone coping.

345-351 West 35th Street

Architect: Hess, Arthur Paul

Built: 1925-27

Source: NB 406-1925; NYT 5/30/25 p. 20, 7/26/25 p.RE 1

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Contributing resource

Major alterations: Some new windows, new doors.

"The purchaser will immediately demolish the present buildings and erect on the plot a fourteen-story loft building suitable for the garment trade" (NYT 5/30/25 p.20).

This 14-story building rises to a series of shallow setbacks. Its two-story stone-faced base has a central entrance flanked by large storefronts with metal frames at the first story, and wide tripartite windows at the second story. An inscription above the entrance reads "ROSE BUILDING." The base is organized as five bays by plain stone-faced piers supporting a tall entablature. Above the base, the brick-faced shaft continues the bay organization, each bay having three single square-headed windows with simple geometrically patterned brick spandrels; the bays are defined by narrow and wide uninterrupted brick piers. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Setbacks are marked by cast-stone ornament and simple stone coping.

357 (353-365) West 35th Street
(aka 350-354 West 36th Street)

Architect: Frederick G. Frost Jr. & Associates

Built: 1963

Source: NB 23-1963

Non-Contributing resource

Major alterations: None apparent.

A three-story police station house faced in brick and concrete; it replaced an earlier police station built 1885-86 (D.J. Stagg, architect). The West 36th Street portion is a one-story garage structure, separated from the station house by an interior courtyard.

WEST 36TH STREET, south side from Sixth Avenue to Broadway

West 36th Street, 100-110

Side elevation of 1350 (1332-1336 and 1350) Broadway (aka 961-969 and 971-977 Sixth Avenue, 101 West 35th Street). See 1350 (1332-1336 and 1350) Broadway.

WEST 36TH STREET, south side from Broadway to Seventh Avenue

112-122 West 36th Street

Side elevation of 1333 (1331-1349) Broadway (aka 109-129 West 35th Street). See 1333 (1331-1349) Broadway.

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124 (124-126) West 36th Street

Architect: Charles H. Gillespie

Built: 1922

Source: NB 477-1921

Contributing resource

Major alterations: New storefronts, new entrance, new second-story windows

A seven-story brick-faced building with no setbacks.

128 (128-130) West 36th Street

Architect: Undetermined

Built: Undetermined

Source: ALT 1266-1926, ALT 232-1947, Job No. 100038834 05/01/1990; NYT 5/6/09 p.14,

Non-Contributing resource

Major alterations: Originally two houses, in commercial use as early as 1909 (NYT 5/6/09 p.14). In 1926-27, the buildings were joined by the removal of a wall that had separated them (ALT 1266-1926). A new storefront was added in 1948 (ALT 232-1947). The current façade appears to date from an alteration in 1990 (Job No. 100038834 05/01/1990). Window openings remain the same size and shape, but there are new windows and new projecting sills and lintels (as compared with a 1930s New York City Department of Finance photo). All original ornamental patterned brick work has been removed, and new ornamental brick squares have been added just below the roof line, along with a large vertical sign at one side.

A four-story, brick-faced commercial building with steel and glass storefronts, and heavily projecting stone sills and lintels.

132 (132-138) West 36th Street

(aka 139-145 West 35th Street)

Original name: Arcade Building

Architect: Robert T. Lyons

Built: 1922

Source: NB 602-1921; NYT 4/16/22 p.108, 1/10/23 p.40

Contributing resource

Major alterations: New storefronts, some new windows.

"A unique feature will be an arcade running through from Thirty-sixth to Thirty-fifth Street, thus bringing the building into close touch with the Seventh Avenue subway, Hudson Tubes, Elevated lines and various surface lines at Thirty-fourth Street" (NYT 4/16/22 p.108).

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This 12-story building rises to a shallow setback at its top two stories. On West 36th Street, its two-story stone-faced base has a pointed-arch entrance at the west and three adjoining storefronts at the first story, and wide show windows at the second story. The base is organized as three bays (the entrance and first storefront share a bay) by plain stone-faced piers supporting an entablature, the entrance bay being slightly wider than the others. Above the base, the brick-faced third story continues the bay organization with wide show windows. In the simple, brick-faced upper stories, the three bays have four square-headed windows in the entrance bay and three in the other two bays, the bays defined by narrow and wide uninterrupted brick piers. Setbacks begin higher up in the western bay than in the others, creating the effect of a projecting tower at the western end, directly above the entrance bay. Setbacks are marked by cast-stone ornament and simple stone coping. The West 35th Street is similarly designed; the most notable difference is the placement of the pointed-arch entrance – in the center of the bay flanked by narrower storefronts.

140 West 36th Street

Architect: Jean Jeume

Built: 1917-18

Source: NB 240-1917

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows.

A five-story brick-faced building divided into a wide central bay flanked by a narrower bay on either side, the bays defined by plain uninterrupted brick piers. Windows have plain recessed brick paneled spandrels, and stone sills and lintels. There is an ornamental overhanging cornice at the roofline.

142 (142-148) West 36th Street

Original name: Tishman Building

Architect: Schwartz & Gross

Built: 1922

Source: NB 62-1922; NYT 2/9/23 p. 26, 8/27/22 p.99

Contributing resource

Major alterations: New storefronts, new entrances, new windows.

This 16-story building rises to a series of shallow setbacks. Its three-story base, set within a stone enframingent, has entrances and storefronts at the first story, and wide, five-part show windows at the second and third stories. The base is organized as three bays by narrow piers supporting an entablature. Above the base, the brick-faced shaft continues the bay organization with wide four-part windows. The otherwise plain brick façade is adorned with decorative terra-cotta panels – placed vertically at the fourth and top stories, and horizontally (adorned with swags and cartouches) in the other stories, alternating one and two per story. Setbacks begin higher up in the

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central bay than in the others, creating the effect of a projecting central tower. The first setbacks are marked by additional terra-cotta bands; higher setbacks are marked by simple terra-cotta coping.

150 West 36th Street

Architect: Gronenberg & Leuchtag

Built: 1924-26

Source: NB 488-1895, ALT 2820-1923

Contributing resource

Major alterations: Originally a tenement, built 1895-96 to designs by Neville & Bagge. Converted to commercial use with new façade by Gronenberg & Leuchtag. Recent storefront.

Five story commercial building faced in brick in 2d through 5th stories; modern storefront. Simple design based on expansive windows occupying most of each story of the façade; simple roofline design.

152 (152-156) West 36th Street

Original name: Park & Tilford warehouse

Architect: Francis H. Kimball

Built: 1899-1900

Source: NB 558-1899

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

Built as a warehouse for Park & Tilford, a large company with interests in groceries, restaurants and liquor. This eight-story stone-faced building rises straight up with no setbacks. Its two-story base is organized as three bays. The first story has an entrance and storefronts separated by wide piers; the second story has tripartite windows with short columns. In the upper stories, the bay organization continues, with a pair of square-headed windows in the bay at either side and three such windows in the central bay. The building is capped with a dentilled cornice.

160 (158-166) West 36th Street

Side elevation of 469 (469-479) Seventh Avenue. See 469 (469-479) Seventh Avenue.

WEST 36TH STREET, north side from Broadway to Seventh Avenue

121-133 West 36th Street

Side elevation of 1359 (1355-1365) Broadway. See 1359 (1355-1365) Broadway.

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135 (135-139) West 36th Street

Original name: Fashion Tower

Architect: Emery Roth

Built: 1925

Source: NB 183-1924; NYT 12-18-24 p.38, 10/4/25 p RE 2, 4/22/26 p.42

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

Built on land purchased from the R.C. Church of the Holy Innocents on W.37th Street, which it abuts on the rear. "The feature of this garment building is that no posts or columns are used in the interior of the structure" (NYT 10/4/25 p RE 2). It is also one of the more interesting buildings in the district in terms of its ornamental treatment.

This 20-story building rises to shallow setbacks. Its three-story stone-faced base has entrances and storefronts at the first story, three wide show windows at the second story – one very wide one in the center, flanked by a narrower one on either side – at the second story, and five show windows at the third stories. The base is organized as five bays, but the three central bays are joined into one bay in the first and second stories. Ornament includes elaborate stone reliefs of peacocks over the freight entrance on the east end, ornamental stone panels below the wide central show window at the second story, and a central stone band below the third story with reliefs of winged angels holding a curtain inscribed "FASHION TOWER." The stone-faced fourth story is organized as a group of ten narrow round-arched windows with spiral surrounds and other ornament. The fifth- and sixth-story windows continue the five-bay division, with tripartite windows with ornamental spandrels set in double-height bays defined by double-height stone piers, and topped by segmental arches with elaborate reliefs. In the upper stories, the brick-faced shaft continues the five-bay organization, each bay having a pair of single square-headed windows with ornamental spandrels. Setbacks begin higher up in the side bays than in the others, creating the effect of projecting towers at either side.

141 (141-145) West 36th Street

Original name: Herald Square Building

Architect: Buchman & Fox

Built: 1911-12

Source: NB 758-1910; NYT 12/11/1910 p. RE 1, 4/18/29 p.57

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

At 22 stories tall this "will be the tallest store and loft building in the city" (NYT 12/11/1910 p. RE 1). Since the building predates the 1916 zoning resolution, those 22 stories, faced in cast-stone, rise straight up, with no setbacks. The façade is divided into three bays, each one a projecting angled bay window with a wide central section flanked by a narrow section on either side. The four-story base – with entrance and storefronts at the

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first story – is set off from the upper stories by unusually elaborate ornamental piers, set in diamond patterns with floral designs, rising to capitals with ornamental shields. In the upper stories, the bay windows have two windows, rather than one, in the wide central section, the windows separated by slender spiral colonnettes. The three bays in the upper stories are defined by piers with simpler ornament than those in the base. The top three stories are set off from those below by the use of angled piers rising to an elaborately ornamental roof-line.

147 West 36th Street

Architect: Mulliken & Moeller

Built: 1913

Source: NB 238-1913

Non-Contributing resource

Major alterations: First story refaced, new windows, parapet rebuilt

A three-story plain brick-faced commercial building.

149 (149-151) West 36th Street

Architect: Mulliken & Moeller

Built: 1908-09

Source: NB 238-1908; NYT 6/16/08 p.14

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows.

A 12-story building rising straight up with no setbacks. Its two-story base, currently obscured by scaffolding, includes a wide bay of windows at the second floor topped by a stone entablature. The upper stories are organized as three bays by uninterrupted angled brick piers with stone bases, rising to a stone dentilled cornice with ornamental cartouches. Each bay has a pair of square-headed windows with an ornamental wrought-iron railing and a simple paneled spandrel. In the top two stone-faced stories, the bays are divided by elaborate stone piers with ornamental capitals, elaborate stone architraves separating the top story from the one below; there is a stone parapet.

153 West 36th Street

Architect: Fred M. Whittemore

Built: 1917

Source: NB 502-1916

Contributing resource

Major alterations: New storefront.

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Built as a warehouse by the Mills Hotel Trust, directly next door to the Mills Hotel No. 3 at 485 (481-489) Seventh Avenue and 155-163 West 36th Street. A five-story brick faced building; each story has one large metal-enframed set of windows with simple brick paneled spandrels. There is a simple stone cornice at the roofline.

155-163 West 36th Street

Side elevation of 485 (481-489) Seventh Avenue. See 485 (481-489) Seventh Avenue.

WEST 36TH STREET, south side from Seventh to Eighth avenues

200 West 36th Street

Side elevation of 480 Seventh Avenue. See 480 Seventh Avenue.

202-204 West 36th Street

Side elevation of 470 (470-472) Seventh Avenue. See 470 (470-472) Seventh Avenue.

230 (206-240) West 36th Street

Original name: New York Telephone Company

Architect: McKenzie, Voorhees & Gmelin

Built: 1922-25

Source: NB 110-1917; NB 356-1922; NYT 5/10/22 p.9

Contributing resource

Major alterations: New doors, new windows.

The current building is the result of several campaigns, as described in the *New York Times* (May 10, 1922, p.9):

Owing to the business growth and the constantly increasing demand for telephone service in the Times Square and Pennsylvania sections, the New York Telephone Company has decided to more than double the size of its West Thirty-sixth Street central office, making it one of the largest central office buildings in the city.

The present building, which is a nine-story structure, on the south side of Thirty-sixth Street, near Seventh Avenue, has a frontage of 171 feet and a depth of 98 feet. This structure has been enlarged by several additions and floors and is nearing completion. Adjoining it a twelve-story addition will be erected with a depth of 92 feet. This will increase the frontage of the telephone company buildings in the block to 343 feet, almost half the block between Seventh and Eighth avenues.

The addition will be of steel, brick and limestone fireproof construction, and will match the adjoining telephone building in architecture and design. On the Thirty-sixth Street frontage the building will rise

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seven stories on the building line, with the remaining five floors set back, according to the requirements of the zoning code. Excavation work will begin June 1.

The combined buildings will have an area of about 400,000 square feet. New machine switching central office apparatus, to serve the Pennsylvania central office district, is being installed. The new building is designed to accommodate one toll central office and two local central offices, all of the machine switching method of operation. ... McKenzie, Voorhees & Gmelin are the architects.

As it stands today, this massive building stretching half-way down the block is eight stories tall but rises an extra two stories in the center. The building is faced in brick, with cast-stone trim. The eight main stories are arranged as a one-story base with two major stone-faced entrances modeled on Roman triumphal arches, each with a round-arched entry flanked by long narrow rectangular windows; a simple second story; then a three-story section set off by cast-stone courses; a two-story section, including simple stone panels as spandrels in some areas, capped by a cornice; and a top story. Windows are simple rectangular openings with simple stone sills and patterned brick lintels. The roofline rises to a triangular pediment at either end. The additional upper stories in the central section, brick-faced with simple rectangular windows, also rise to a triangular pediment at either end.

242 (242-252) West 36th Street

Original name: Aronson Building

Architect: Schwartz & Gross

Built: 1922

Source: NB 551-1921; NYT 2/19/22 p.106

Contributing resource

Major alterations: New storefronts, new windows, new doors.

A third garment-trade building designed by Schwartz & Gross for Max Aronson, architects and owner of Nos. 241 and 229 across the street. This 13-story building rises to a series of shallow setbacks. Its two-story stone-faced base has entrances and storefronts at the first story, and wide and narrow windows at the second story. The base is organized as seven bays by narrow paneled piers supporting an entablature — a narrow bay at either end, two storefront bays each with a wide show-window above it, and a central entrance bay with four narrow windows above it. Above the base, the plain brick-faced shaft continues the bay organization, with a single square-headed window in the narrow bay at either end, four such windows in the central bay above the entrance, and three such windows in the remaining bays. Setbacks begin higher up in the central bay than in the others, creating the effect of a projecting central tower. Setbacks are marked by simple cast-stone coping and ornamental cast-stone shields.

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256 (256-258) West 36th Street

Original name: Times Square Auto Garage

Architect: A. Wallace McCrea

Built: 1916-17

Source: NB 424-1916, ALT 917-1945; NYT 8/15/16 p.15, 10/28/22 p. 25

Contributing resource

Major alterations: 1945 (ALT 917-1945), garage altered to factory and storage, architect Herbert Lillien. First story refaced, new storefronts, new entrance.

A six-story simple brick-faced building. The one-story base – now refaced – still has its simple stone entablature. The brick-faced shaft is organized irregularly, with double-wide square-headed windows at the east, two single square-headed windows in the center and a single square-headed casement window at the west. Ornament is limited to brick patterned panels beneath the windows at each story, with ornamental diamond-shaped stone ornaments in the first and third bays only.

260 (260-266) West 36th Street

Architect: Albert Wagner

Built: 1896-97

Source: NB 414-1896

Contributing resource

Major alterations: New storefronts, new entrance; cornice removed.

This 10-story building was constructed for Ludwig Bauman of the Ludwig Baumann & Co. furniture company (see 500 Eighth Avenue above), and designed by Albert Wagner, architect a decade earlier of the Puck Building (295 Lafayette Street).

Built before the adoption of the 1916 zoning resolution, the building rises straight up with no setbacks. Its two-story base is divided into three bays by double-height rusticated stone piers, supporting an entablature, with an entrance at the west and two storefronts at the east. The second story has three wide show windows. Above the base, the division into three bays continues. The third through seventh stories are organized as a five-story-tall arcade. Each of the three bays in this arcade, from the third through sixth stories, contains a tripartite angled bay window, each with an ornamental sculpted panel above its central sash. At the eighth through tenth stories, each of the three bays is itself divided into three narrow window bays, defined by plain three-story-tall piers supporting round arches. The parapet at the top has been stripped of ornament.

268 West 36th Street

Side elevation of 500 (500-514) Eighth Avenue (aka 269-271 West 35th Street). See 500 (500-514) Eighth Avenue.

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270-274 West 36th Street

Side elevation of 516 Eighth Avenue. See 516 Eighth Avenue.

WEST 36TH STREET, north side from Seventh to Eighth avenues

201-203 West 36th Street

Side elevation of 488 (482-490) Seventh Avenue. See 488 (482-490) Seventh Avenue.

205-221 West 36th Street

Side elevation of 498 (492-498) Seventh Avenue (aka 200-216 West 37th Street)

223 West 36th Street

Architect: Gronenberg & Leuchtag

Built: 1922

Source: NB 325-1921

Contributing resource

Major alterations: New storefront, new entrance, new windows.

A three-story building faced in brick. The second and third stories each have one wide window opening, with a stone sill and patterned brick lintel, and a simple brick parapet above.

225 (225-227) West 36th Street

Original name: Gorham warehouse

Architect: Harry E. Donnell

Built: 1904

Source: NB 848-1903; NYT 10/25/03 p.24, 11/1/03 p.27

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

Built by the Gorham Manufacturing Company, a block and a half west of their Stanford White-designed main store at Fifth Avenue and West 36th Street. According to the *New York Times*, in the original plan the "lower floor will be used for the storage of automobiles and the upper part for manufacturing purposes" (NYT 11/1/03 p.27).

This seven-story building rises straight up with no setbacks. Faced in brick above the first story, it is organized in three bays, with wide show windows at either end and a wider show window in the center. Windows have simple stone lintels.

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229 (229-239) West 36th Street

Original name: Aronson Building

Architect: Schwartz & Gross

Built: 1920

Source: NB 33-1920; NYT 8/27/22 p.99

Contributing resource

Major alterations: First and second stories completely refaced, new windows, new parapet.

This 12-story building rises to a series of shallow setbacks. Its refaced two-story base has an entrance and storefronts at the first story, and wide show windows at the second story. The base is organized as five bays. Above the base, the plain brick-faced shaft continues the bay organization, with a wide tripartite window in each bay, and simple geometrically patterned brick spandrels each including a centrally placed stone-faced diamond-shaped ornament. Setbacks begin higher up in the central bay than in the others, creating the effect of a projecting central tower. Setbacks are marked by simple cast-stone coping and ornament.

241 (241-245) West 36th Street

Architect: Schwartz & Gross

Built: 1925

Source: NB 129-1925; NYT 12/12/23 p.37

Contributing resource

Major alterations: New storefronts, some new windows, new door.

Built by the owner, and designed by the architects, of the adjoining Aronson Building (229 [229-239] West 36th Street). "The light and air of the present Aronson Building will be protected by a twenty-foot court between the two buildings" (NYT 12/12/23 p.37).

The 16-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance – in a classically-inspired stone enframingent – and storefronts at the first story, and wide show windows in metal frames at the second and third stories. The base is organized as three bays, defined by stone piers. Above the base, the plain brick-faced shaft continues the bay organization, the bays defined by narrow and wide uninterrupted brick piers, with three square-headed windows in each bay, and simple geometrically patterned brick spandrels. Setbacks begin higher up in the central bay than in the others, creating the effect of a projecting central tower. The first setback is marked by ornamental stonework; the higher setbacks are marked by simple cast-stone coping.

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247 (247-249) West 36th Street

Architect: Charles E. Birge

Built: 1908

Source: NB 779-1907; NYT 2/19/22 p.106

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

A seven-story, simple brick-faced building, with no setbacks. The first story, with entrance and storefronts, is set off from the upper stories by a dentilled stone course. The upper stories each have six square-headed windows, separated by brick piers and set in a simple brick surround. The brick parapet has simple cast-stone ornament.

255 (251-259) West 36th Street

Architect: Sugarman, Hess & Berger

Built: 1924

Source: NB 248-1923; NYT 6/3/23 p. RE1.

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 14-story building rises to a series of shallow setbacks. Its two-story stone-faced base has a round-arched entrance and storefronts at the first story, and wide show windows flanked by narrower windows at the second story. The base is organized as five bays – three wide central bays flanked on either side by one narrow bay – defined by wide stone-faced piers. Above the base, the brick-faced third, attic, story repeats the bay organization, with wide show windows. The plain brick-faced shaft above continues the bay organization, but with three square-headed windows with simple stone sills in each wide bay. A course of small arches sets off the tenth story from those below it. Setbacks begin higher up in the central bay than in the others, creating the effect of a projecting central tower. The central bay in that apparent tower has three double-height bays with windows set between slender stone-faced columns supporting stone-faced arches. Setbacks are marked by simple cast-stone coping and ornament.

261 (261-265) West 36th Street
(shares lot with 520 (520-530) Eighth Avenue and 266-270 West 37th Street)

Architect: Neville & Bagge

Built: 1910-11

Source: NB 214-1910

Contributing resource

Major alterations: New storefronts, new doors, new windows.

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This 12-story building rises straight up with no setbacks. Its two-story stone-faced base, currently obscured by scaffolding, has a segmental-arched entrance in rusticated stone, with an ornamental keystone, and storefronts at the first story. At the second story there is a square-headed window at either side, each with an ornamental pediment supported on console brackets; between these two windows stretches a very wide show window. The brick-and-stone-faced third, attic, story is organized as five bays, three wider tripartite show windows in the central bays flanked by a narrow bay with a single square-headed window at either side. Above a dentilled cornice, the brick-faced shaft continues the bay organization, with elaborate ornamental cast-stone window spandrels. The top two stories are set off from the rest by a projecting cast-stone course. In those top stories, each of the three central bays has a pair of square-headed windows at the 11th story and a pair of round-arched windows at the 12th story; the bays are defined by brick- and stone-faced piers with ornamental stone capitals.

267-277 West 36th Street

Side elevation of 520 (520-530) Eighth Avenue (aka 260-264 West 37th Street). See 520 (520-530) Eighth Avenue.

WEST 36TH STREET, south side from Eighth to Ninth avenues

300-306 West 36th Street

Side elevation of 519 (509-519) Eighth Avenue. See 519 (509-519) Eighth Avenue.

308-312 West 36th Street

Original name: Con Edison

Architect: William Whitehall

Built: 1925

Source: NB 674-1924

Contributing resource

Major alterations: Portions of the first story appear to have been refaced or rebuilt. New entrance doors.

This building backs onto the Con Edison power house at 311 West 35th Street, built three years later to designs by the same architect (see above). The five-story building is divided into two portions: a lower, two-story brick-faced section with an enormous central classically-inspired cast-stone arched entrance, flanked by a much shorter arched entrance on either side; and an upper, three-story brick-faced section with a double-height triple-arched window bay in the center, topped by a single-story triple-arched window bay at the fifth story, capped by a cast-stone cornice.

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314, 316 and 318 West 36th Street

These are three five-story houses, designed by different architects at different dates, that were combined and refaced together in 1939.

Architect/Date/Source:

314 West 36th Street: Thom & Wilson, 1877; NB 124-1877, ALT 1190-1939, Job No. 102061705 09/09/1998

316 West 36th Street: Martin V.B. Ferdon, 1890; NB 508-1890, ALT 1190-1939

318 West 36th Street: Martin V.B. Ferdon, 1890; NB 705-1890, ALT 1190-1939

Non-Contributing resource

Major alterations: In 1939, the three adjacent buildings at Nos. 314, 316 and 318 West 36th Street had their "first tier of floor joists lowered to sidewalk level and stores provided for" (ALT 1190-1939). No. 314 West 36th Street was given a new storefront in 1998 (Job No. 102061705 09/09/1998), and has new windows. Nos. 316 and 318 also have new storefronts and new windows.

Today, the three buildings share a plain façade with no ornament, other than ornamental fire-escapes at Nos. 316 and 318. The windows of No. 314 are at a slightly different level than those of the other two buildings, reflecting the difference in architect and date of No. 314.

320-328 West 36th Street

Architect: Proskauer & Prober

Built: 1956-57

Source: NB 187-1956, C of O 48419-1957

Contributing resource

Major alterations: None apparent.

A two-story parking garage, in a modest version of the International Style, faced in white brick. It has a narrow, horizontal band of "ribbon windows" at the second story.

330 (330-332) West 36th Street

Original name: Barbour Dormitory

Architect: Hill & Stout

Built: 1916-17

Source: NB 384-1915; NYT - 11/21/15 p. 14, 3/26/16 p.XX5

Contributing resource

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Name of Property
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Major alterations: New windows, new doors.

“As a memorial to the late William D. Barbour, who was connected with the Brick Presbyterian Church for nearly half a century, a seven-story settlement house will be erected on a plot fronting...330 and 332 West Thirty-sixth Street..... It will adjoin the large Christ Presbyterian memorial house, maintained for the chapel and institutional work of the Brick Church....” (NYT - 11/21/15 p. 14). It was “solely for working girls” (NYT 3/26/16 p.XX5).

A seven-story tall, neo-Tudor brick-faced building with cast-stone trim. The first story is organized as three bays; the central bay has a pointed-arch entrance, while the bay to either side has a wide tripartite window. Above the entrance, stone ornament imitating a ribbon has a shield with the number “330.” The second story, faced in plain brick, continues the three-bay organization, each bay with a pair of simple square-headed windows. At the third through sixth stories, the three bays are defined by wide, flat brick wall surfaces forming piers which support a cast-stone band course and cornice. Each bay has a window pair with cast-stone surrounds and an elaborately ornamental Tudor-style cast-stone spandrel. The seventh story, set off from those below by the cast-stone band course and cornice, has still more cast-stone ornament, and is topped by a central triangular pediment.

344 (334-344) West 36th Street

Original name: Christ Church Memorial

Architect: Parish & Schroeder

Built: 1904-06

Source: NB 308-1904; NYT 10/27/04 p.2, 1/21/15 p. 14

Contributing resource

Major alterations: None apparent.

Built by the Brick Presbyterian Church and “maintained for the chapel and institutional work of the Brick Church” (NYT 11/21/15 p. 14). It “commemorates [the Rev. Dr. Henry Van Dyke’s] ministry...from 1883 to 1900” (NYT 10/27/04 p.2).

This is a two- and four-story tall neo-Tudor structure, faced in brick with cast-stone trim. The first story of the two-story section, to the east, has a Tudor-arched ribbed stone entrance and five window bays each with a triple-Tudor-arched window under a label lintel. The second story has a small arched window above the entrance, and tall Tudor-arched windows with stone tracery above the first-story windows. The four-story section on the west has another Tudor-arched entrance, above which rises an elaborately ornamental two-story oriel; to the east of both the entrance and the oriel are large square-headed windows with label lintels. Atop the oriel, at the fourth story, stands a statue of an angel; the roofline is crenellated.

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346 West 36th Street

Architect: Martin V.B. Ferdon

Built: 1889

Source: NB 469-1889

Contributing resource

Major alterations: New windows, new door, fire escape added.

This five-story tenement has a stone-faced first story with a central entrance that has an elaborate neo-Grec surround, flanked by a square-headed window on either side with a decorative stone panel forming an arch above it. Each of the four brick-faced stories above has four square-headed windows with stone sills and lintels; there is a cornice supported on console brackets at the roofline.

348 West 36th Street

Architect: Parker & Shaffer

Built: 1925-26

Source: NB 565-1925

Contributing resource

Major alterations: New storefront, new entrance, new windows.

This is a narrow, twelve-story commercial building rising to a series of shallow setbacks. Above the stone-faced first story rise six brick-faced stories each with a single wide tripartite window. Each setback is marked by an ornamental stone parapet.

350-354 West 36th Street

Rear elevation of 357 (353-365) West 35th Street. See 357 (353-365) West 35th Street.

360 (356-360) West 36th Street

Architect: Parker & Shaffer

Built: 1925-26

Source: NB 342-1925

Contributing resource

Major alterations: New storefronts, new doors, new windows.

This 12-story building rises to a series of shallow setbacks. Its one-story stone-faced base has a square-headed entrance at either end, and a long central storefront. Above the base, the plain brick-faced shaft above is organized as four bays, each with a wide window and a simple geometrically patterned brick spandrel. Setbacks are marked by cast-stone blind arcades. The design is similar, though not identical, to No. 361 across the street, designed in the same year by the same architects.

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WEST 36TH STREET, north side from Eighth to Ninth avenues

305 (301-305) West 36th Street
(aka 521 Eighth Avenue)

Architect: John H. Knubel

Built: 1938

Source: ALT 137-1938, C of O 23965-1938

Non-Contributing resource

Major alterations: Originally a four-story brownstone built 1880 (George W. Da Cunha, architect; NB 48-1880); in 1938, the upper three stories were removed and the building became a one-story "taxpayer for stores."

A one-story taxpayer.

307 (307-313) West 36th Street
(aka 306 [304-308] West 37th Street)

Original name: Garment Wear Arcade

Architect: Emery Roth

Built: 1925-26

Source: NB 493-1925; NYT 6/19/27 p. RE 18

Contributing resource

Major alterations: New storefronts, new doors, some new windows.

This 18-story building rises to a series of shallow setbacks.

West 36th Street façade:

Its four-story stone-faced base has two square-headed entrances – the one on the east inscribed "GARMENT WEAR ARCADE" – flanking storefronts at the first story, and three wide show windows in ornamental metal frames flanked by narrower windows at the second and third stories. The base is organized as five bays – three wide central bays flanked on either side by one narrow bay – defined by wide stone-faced piers. The fourth, attic, story continues the bay organization, but the windows are set within ornamental cast-stone piers and topped by ornamental cast-stone panels. The plain brick-faced shaft above continues the bay organization, but with three square-headed windows with simple stone sills in each wide bay, and a single such window in the narrow end bays. Setbacks begin higher up in the end bays than in the others, creating the effect of projecting end towers. Setbacks are marked by ornamental cast-stone panels with circles inscribed within squares, and simple cast-stone coping.

West 37th Street façade:

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Almost identical to the West 36th Street façade. Slightly different window design and ornament above the entrances.

315 (315-325) West 36th Street

Original name: Herogel Building

Architect: George & Edward Blum

Built: 1925-26

Source: NB 65-1926

Contributing resource

Major alterations: New storefronts, new windows, new doors.

This 16-story building rises to a series of shallow setbacks. The three-story base includes a stone-faced central triple-arched entrance with wide show windows at the second and third stories, flanked on either side by wide show windows in a metal frame with decorative metal spandrels with abstract floral patterns. Directly above the arched entry there are Art Deco style stone reliefs – including both the sills and spandrels of the upper windows, and stone rosettes above the arches. The base is divided into three bays – three wide bays in the center flanked by a narrower bay at either end. The brick-faced shaft above the base continues the bay arrangement, with three square-headed windows in the narrower end bays and five in the three wide central bays, with geometrically patterned brick spandrels. Bays are defined by narrow and wide uninterrupted brick piers. Setbacks begin higher up in the central and end bays than in the others, creating the effect of a projecting central tower with end pavilions. Setbacks are marked by elaborate geometrically patterned brick panels, and abstract cast-stone coping. Other ornament includes decorative stone panels with an eight-pointed star superimposed over a diamond form, with abstract floral forms; rectangular stone panels with carefully carved swags of fruit and floral forms; and other panels with circular forms set within decorative surrounds.

327 (327-335) West 36th Street

Original name: Frank & Frank Building

Architect: Schwartz & Gross

Built: 1924

Source: NB 172-1924; NYT 3/1/25 p. RE 1

Contributing resource

Major alterations: New storefronts, new doors.

“The thirteen-story Frank & Frank building at 327-335 West Thirty-sixth Street...was the pioneer of what will soon be a long line of structures designed for the garment and needle manufacturing industries. The success of that building and its sale last month, netting the operators a substantial profit, aroused keen interest in the future possibilities of the locality” (NYT 3/1/25 p. RE 1).

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This 13-story building rises to a series of shallow setbacks. Its one-story rusticated stone-faced base has a square-headed entrance with a cast-stone triangular pediment at either end, with storefronts in between. The plain brick-faced shaft above is organized as five bays – three wide central bays flanked by a narrower bay at either end. The bays are defined by wide uninterrupted brick piers. The three central bays each have four windows set in a rectangular frame, while the end bays two such windows, all with simple geometrically-patterned brick spandrels. Setbacks begin higher up in the central bay than in the others, creating the effect of a projecting central tower, but setbacks above the first setback also create the effect of projecting end towers. Setbacks are marked by ornamental cast-stone panels with swags and cartouches, and by simple cast-stone coping.

337 West 36th Street

Original name: Saks stable

Architect: Lafayette Goldstone

Built: 1905

Source: NB 414-1905

Contributing resource

Major alterations: New storefront and entrance.

This first story of this four-story former stable, with an entrance and storefront, has a rusticated stone pier at either end. Above, the building is faced in brick with three square-headed windows at each story, each with a neo-Federal splayed stone lintel. The parapet is adorned with simple stone panels.

339-345 West 36th Street

Architect: Peter Poon

Built: 2007

Source: Job No: 104528307

Non-contributing resource

Major alterations: None.

This is a new hotel building.

347 (347-353) West 36th Street

Architect: George & Edward Blum

Built: 1928

Source: NB 519-1927

Contributing resource

Major alterations: New storefronts, some new windows, new doors.

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This 16-story building rises to a series of shallow setbacks. Its two-story stone-faced base has two round-arched entrances and storefronts at the first story, and wide and narrow show windows at the second story. The base is organized as five bays – two wide central bays set between three narrow bays – all set within a stone enframing. Above the base, the plain brick-faced shaft continues the bay organization, but with three square-headed windows with simple stone sills in each bay, and ornamental geometrically-patterned brick spandrels in the three central bays. Setbacks begin higher up in the end bays than in the others, creating the effect of projecting end towers. Setbacks are marked by geometrically patterned brick panels similar to the window spandrels, and simple cast-stone coping.

355-357 West 36th Street

Architect: Charles E. Birge

Built: 1911-12

Source: NB 430-1911

Contributing resource

Major alterations: New storefront, new entrances, new windows.

This seven-story brick-faced commercial building has a central storefront flanked by an entrance on either side in the first story, and upper stories each with four square-headed windows with simple brick surrounds, all topped by a simple projecting stone course.

361 (359-363) West 36th Street

Architect: Parker & Shaffer

Built: 1925-26

Source: NB 321-1925

Contributing resource

Major alterations: New storefronts, new windows, new doors.

This 12-story building rises to a series of shallow setbacks. Its one-story stone-faced base, arranged as three bays, has three rectangular openings, an entrance at the west end and two storefronts. Above the base, the plain brick-faced shaft continues the bay organization, each bay having one wide window, with simple patterned brick spandrels. Setbacks are marked by cast-stone blind arcades. The design is similar, though not identical, to No. 360 across the street, designed in the same year by the same architects.

WEST 37TH STREET, south side from Sixth Avenue to Broadway

West 37th Street, 102-108

Side elevation of 1370 (1364-1370) Broadway. See 1370 (1364-1370) Broadway.

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WEST 37TH STREET, north side from Sixth Avenue to Broadway

West 37th Street, 107-119

Side elevation of 1372 (1372-1382) Broadway. See 1372 (1372-1382) Broadway.

WEST 37TH STREET, south side from Broadway to Seventh Avenue

120 West 37th Street

Side elevation of 1369 (1367-1369) Broadway). See 1369 (1367-1369) Broadway).

126 West 37th Street

Original name: Holy Innocents R.C. Church

Architect: Patrick C. Keely

Built: 1868-70

Source: NB 78-1868, church web site (<http://www.innocents.com>)

Contributing resource ALT 2652-1923

Major alterations: 1923, "steps of three front entrances...moved back to building line and new steps constructed from street level to basement floor" (ALT 2652-1923, architect Robert J. Reiley)

This is a Gothic Revival church by Patrick C. Keely, architect for hundreds of Roman Catholic churches throughout North America. It was designed at the same time that Keely was working on the Cathedral of the Holy Cross in Boston, as well as the Cathedral of the Immaculate Conception in Brooklyn which, had it been completed, would have been larger than St. Patrick's Cathedral in Manhattan.

The church façade is divided by tall projecting piers into three sections, reflecting the internal division of a tall, wide nave and shorter, narrower side aisles. At the first story, the central section has a grand pointed-arch entrance approached by a flight of steps, flanked by lancets with polychrome leaded glass windows. The entrances to either side mirror the form of the central entrance. Above the central entrance are four small pointed-arch windows; at either side, above each side entrance, there is a wider pointed-arch window with ornamental stone tracery. A much larger pointed-arch window, with stone tracery, rises above the central four windows above the central entrance; above that window, three arches hold three statues of religious figures.

128 West 37th Street

Original name: (Since 1925) Holy Innocents R.C. Church Rectory

Architect: Robert J. Reiley (1925 alteration)

Built: Late 19th-century school building altered for use as a rectory in 1925

Source: ALT 222-1925; building inscription ("1925")

Contributing resource

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Major alterations: Originally a school building, later used "for club rooms," in 1925 it was converted into a rectory; the façade appears to date from that year.

A four-story brick-faced structure, connected at the first story to the adjoining Church of the Holy Innocents. Major ornamental detail is the neo-Tudor detailing at the first story. The main entrance, on the west, has an elaborate cast-stone pointed-arch surround; the door itself is segmentally arched, set beneath a leaded-glass quatrefoil in a cast-stone frame. To its east is a tripartite cast-stone window under a label lintel; the three-leaded glass sections rise to a partial quatrefoil. A smaller, secondary entrance at the east of the façade, adjoining the church, is set within a simpler cast-stone pointed arch, above which is a plaque with a cross and the inscribed dates "1868" (date of the founding of the church) and "1925" (date of the alteration of this building into a rectory).

130 West 37th Street

Architect: John J. Kouhn (1910 renovation)

Built: Late 19th century; refaced in 1910

Source: NYT 9/30/10 p.16, 10/5/11 p.15; ALT 2389-1910, ALT 205-1924, Job No. 101367165 08/27/1996

Contributing resource

Major alterations: 1924, front stairs that had projected beyond the building line were removed (ALT 205-1924). New storefront, 1996, including a projecting metal band below the second story.

Originally a school building for the Holy Innocents R.C. Church, converted to loft use for lessee Philip Levey in 1910 (NYT 9/30/10 p.16, ALT 2389-1910), at which time the current façade appears to have been created. By 1924 the building was back in use for "church clubs" (ALT 205-1924).

This four-story commercial building is mostly window and storefront. The windows on the three upper stories are set in tripartite angled metal frames, with a large central plate of glass flanked by a narrower, angled window with transom at either side. The windows are framed at either edge by brick piers supported on stone bases at the base of the second story, rising uninterrupted to simple capitals at the top of the fourth story, where they support a dentilled cornice with console brackets and a decorative cartouche at either end.

142 (134-142) West 37th Street

Original name: Lefcourt Building

Architect: George & Edward Blum

Built: 1914-15

Source: NB 178-1914; NYT 5/22/14 p.21, 5/24/23 p. 31, 11/20/32 p. RE 1

Contributing resource

Major alterations: New storefronts, one new entrance, new windows.

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A.E. Lefcourt's first building in the garment district (NYT 11/20/32 p. RE 1). The 12-story building rises straight up with no setbacks. Its three-story stone-faced base has two entrances, one with an ornamental cast-stone surround and projecting short stone canopy, and storefronts at the first story; it has wide show windows at the second and third stories. The base is organized as five bays by triple-height rusticated stone-faced piers with elaborate ornamental sections at their top. Above the base, the plain brick-faced shaft continues the bay organization, each bay having three square-headed windows, and an ornamental geometrically-patterned brick spandrel. Bays are defined by uninterrupted wide brick piers that rise to ornamental caps and a projecting cast-stone course at the 11th story; above, a 12th, attic, story is capped by an ornamental band course and simple cast-stone coping.

144 (144-146) West 37th Street

Architect: John E. Scharsmith

Built: 1902-03

Source: NB 481-1902, ALT 1967-1921, ALT 2651-1923, ALT 212-1928; NYT 5/15/02 p.14

Contributing resource

Major alterations: 1921, "setting back of ornamental columns of main entrance." (ALT 1967-1921). 1923, "new entrance to first story" (ALT 2651-1923), 1928, "remove piers at front of second floor...install new lintel and frame and sash" (ALT 212-1928). Recent store front.

Six-story commercial structure, brick with stone trim. Classically-inspired ornament includes brick set to imitate stone rustication from the second through sixth stories; splayed stone lintels with a central console bracket keystone and projecting stone sills at the third through fifth stories; and a sill-course below the sixth-story windows. The more elaborate second story includes three windows with molded stone surrounds, topped by an architrave including an ornamental broken pediment over the center window, supported on slender console brackets. The first story is completely obscured by a replacement store-front.

148 (148-152) West 37th Street

Original name: Lefcourt Central Building

Architect: Blum, George & Edward

Built: 1923

Source: NB 81-1923; NYT 11/20/32 p. RE 1

Contributing resource

Major alterations: First story almost completely refaced, with new storefronts and one new entrance; new windows.

This 14-story building rises straight up with no setbacks. Its three-story stone-faced base has two entrances and storefronts at the first story, and wide and narrow show windows at the second and third stories. The base is organized as five bays, three wide central bays flanked by a narrow bay at either side. The base is capped by a projecting stone course. Above the base, the plain brick-faced shaft is organized as one wide bay with six single

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square-headed windows with plain brick spandrels – corresponding in width to the central three bays of the base – flanked by a single bay at either end – corresponding to the narrow end bays of the base. The bays are defined by narrow uninterrupted brick piers. The building is capped by ornamental brickwork and simple stone coping.

154 West 37th Street

Side elevation of 499 (491-499) Seventh Avenue. See 499 (491-499) Seventh Avenue.

WEST 37TH STREET, north side from Broadway to Seventh Avenue

121-133 West 37th Street

Side elevation of 1375 (1375-1383) Broadway. See 1375 (1375-1383) Broadway.

135-153 West 37th Street

Side elevation of 501 (501-511) Seventh Avenue. See 501 (501-511) Seventh Avenue.

WEST 37TH STREET, south side from Seventh to Eighth avenues

200-216 West 37th Street

Side elevation of 498 (492-498) Seventh Avenue (aka 205-221 West 36th Street). See 498 (492-498) Seventh Avenue.

218 West 37th Street

Architect: George F. Pelham

Built: 1922-23

Source: NB 259-1922, C of O 5737-1923

Contributing resource

Major alterations: New storefront, new entrance, new windows.

This seven-story building faced in cast-stone has an entrance and storefront at the first story, and one wide tripartite show window in the second through sixth stories. The seventh story has, instead, three square-headed windows, and is capped by a cast-stone parapet.

220 West 37th Street

Original name: Engine Company 26 (as of 1865)

Architect: Undetermined

Built: 1857-58

Source: New York City Liber Deeds, Liber 720 Page 514; New York City Tax Records, Ward 20, 1858; ALT 999-1881, ALT 1291-1893

Contributing resource

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Major alterations: Cast-iron first-story added no earlier than 1893 (ALT 1291-1893, which describes façade prior to alteration as “brick” only, but doesn’t specifically reference a new cast-iron front), possibly cornice as well.

The City of New York acquired this property on December 31st, 1856; tax records show the firehouse in place as of 1858. Though built by the City, the building would have originally housed a volunteer fire company – the paid Metropolitan Fire Department wasn’t created until 1865. That year, Engine Company 26 came into being – the company still using the firehouse. Though its façade was altered after 1893, it remains one of the oldest surviving firehouses in New York City.

The three story firehouse has a cast-iron ground floor with a doorway at the east and a fire-truck garage door in the center. The second and third stories are faced in plain brick, with three simple rectangular windows with stone sills and lintels, and an overhanging cornice at the roofline.

222 (222-224) West 37th Street

Original name: Dorcoe Building.

Architect: Sommerfeld & Steckler

Built: 1924

Source: NB 232-1923; NYT 6/24/23 p. REA 16, 7/1/23 p RE1

Contributing resource

Major alterations: New storefronts, new entrance, some new windows.

“Sommerfeld & Steckler, the architects, have designed a particularly practical and at the same time attractive looking building, and there are numerous features which are new in loft building construction” (NYT 6/24/23 p. REA 16).

This 14-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance and storefront at the first story, and wide and narrow show windows at the second and third stories. The base is organized as three bays – one wide central bays set between two narrow bays – all set within a stone enframement. Above the base, the plain brick-faced shaft has six window bays, each with a square-headed window with a simple stone sill and a simple geometrically-patterned brick spandrel. Bays are defined by narrow and wide uninterrupted brick piers. Setbacks begin higher up in the center bays than in the others, creating the effect of a projecting central tower. Setbacks are marked by cast-stone entablatures, and simple cast-stone coping at the roofline.

226 (226-228) West 37th Street

Original name: Knickerbocker Dress Building

Architect: Schwartz & Gross

Built: 1923-24

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Source: NB 478-1923, C of O 8175-1924; NYT 4/17/24 p.32, 12/1/24 p.37

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

While under construction, No. 226 was known as "Bricken Building Number 3" (NYT 4/17/24 p.32), but on completion, with a new tenant, it became the "Knickerbocker Dress Building" (NYT 12/1/24 p.37).

This 15-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance and two storefronts at the first story, and wide show windows in metal frames at the second and third stories. The base is organized as three bays defined by plain stone piers supporting a simple entablature. Above the base, the plain brick-faced shaft continues the bay organization, but each bay has three square-headed window bays, each with a square-headed window with a simple stone sill and a simple geometrically-patterned brick spandrel – except the fourth story, which has four windows joined together mimicking a show window. Bays are defined by wide uninterrupted brick piers. Setbacks begin higher up in the center bays than in the others, creating the effect of a projecting central tower. Setbacks are marked by cast-stone ornament in geometric patterns, and simple cast-stone coping at the roofline.

232-234 West 37th Street

Architect: Rudolf C.P. Boehler

Built: 1924-25, new façade added to older residence

Source: ALT 1505-1920, ALT 2123-1924, ALT 632-1959; NYT 1/1/31 p.21

Contributing resource

Major alterations: Windows replaced; new storefronts; main entrance relocated (ALT 632-1959)

Originally two three-story-and-basement residential buildings, converted to business use for McCall's magazine (ALT 1505-1920). In 1924, McCall's added an additional story and a new façade, "flush with building line" (ALT 2123-1924), suggesting that the original houses were set back from the lot line. A "speakeasy" called Mandelbaum's Restaurant later operated here and was raided on New Year's Eve, January 1931 (NYT 1/1/31 p.21). The simple façade is faced in brick, organized by four projecting three-story-tall plain brick piers which divide the façade into three bays with large factory-style window openings. Patterned brickwork creates ornamental rectangular recesses in the spandrels. The top, attic, story is plain.

240 (236-250) West 37th Street

Original name: McCall Pattern Building

Architect: Radcliffe & Kelley

Built: 1904-06

Source: NB 733-1904; NYT 4/28/04 p.13, 1/8/05 p.21, 5/26/14 p.8

Contributing resource

Major alterations: New storefronts, new doors, some new windows.

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Built by James H. Ottley, "President of the McCall Company, publishers of McCall's Magazine and Patterns" (NYT 4/28/04 p.13), who leased it to the McCall Company. "The structure...will be assured of permanent light and air through Mr. Ottley's ownership of adjoining lots on either side and two lots at the rear, on Thirty-sixth Street" (NYT 1/8/05 p.21).

This 10-story building rises straight up with no setbacks. Its three-story stone-faced base has an entrance and storefronts at the first story, and wide show windows at the second and third stories. The base is organized as seven bays, defined by double-height piers supporting a simple entablature. The two bays at the western end support only one story above, leaving a light well to supply light to the building's upper story. Above the base, the plain brick-faced shaft continues the bay organization, but above the fourth story is only five bays wide, each bay with three single square-headed windows each with a plain stone sill. The eighth story is set off from the lower stories by a stone course; each of its bays has three windows under a single arch with a tall projecting keystone; the bays here are marked by cast-stone ornamental projections. At the ninth and tenth stories, the three windows in each bay are set in a stone surround. The building is capped by a projecting dentilled cornice.

252 (252-258) West 37th Street

Original name: Shampan Building

Architect: Shampan & Shampan

Built: 1924

Source: NB 569-1923; NYT 4/26/24 p.25

Contributing resource

Major alterations: New storefronts, new windows, new doors.

The firm of Shampan & Shampan both owned and designed this building. The 16-story building rises to a series of shallow setbacks. Its three-story stone-faced base has two entrances and three storefronts at the first story, and wide and narrow show windows in metal frames at the second and third stories, the narrower windows over the entrances, the wider windows over the storefronts. The base is organized as five bays. The wide bay at either end is defined by a large label lintel supported on slender colonnettes. The two entrances are set within ornamental Tudor-arched porches, within which each entrance is topped by a blind arcade. At the top of the base are four ornamental cast-stone shields. Above the base, the plain brick-faced shaft is divided into three bays – a narrow bay at either end corresponding to the first-story storefronts at either end, and a wide central bay corresponding to the two first-story entrances and the storefront they flank. The bays are defined by wide, uninterrupted brick piers articulated with projecting courses of patterned brick. Within each bay are three square-headed windows, separated by narrow uninterrupted brick piers, each window with a simple geometrically-patterned brick spandrel. Setbacks begin higher up in the center bay than in the others, creating the effect of a projecting central tower. Just below the first setback, the windows are segmentally arched, and topped by blind arcades. Above, setbacks are marked by ornamental geometric brick panels and simple cast-stone coping.

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260-264 West 37th Street

Side elevation of 520 (520-530) Eighth Avenue (aka 267-277 West 36th Street). See 520 (520-530) Eighth Avenue.

266-270 West 37th Street

Side elevation of 532 Eighth Avenue. See 532 Eighth Avenue.

WEST 37TH STREET, north side from Seventh to Eighth avenues

201-219 West 37th Street

Side elevation of 500 (500-506) Seventh Avenue (aka 214-226 West 38th Street). See 500 (500-506) Seventh Avenue.

221 (221-223) West 37th Street

Original name: Co-Ed Building (as of 1923)

Architect: John C. Watson

Built: 1908

Source: NB 70-1908; NYT 7/19/1923 p.25.

Contributing resource

Major alterations: New storefronts, new entrance, some new windows.

Built in 1908 as a six-story stable and carriage house. It was named in 1923 for the "Co-Ed Dressmakers, Inc., Leo Finkenberg, President" which leased the building that year "for the exclusive use of the cloak, suit and dress trade. He will also use part of the building to house his own dress business. The building will be known as the Co-Ed Building" (NYT 7/19/1923 p.25).

The six-story brick-faced building has a two-story brick-faced base with an entrance and storefront at the first story, and one wide show window at the second story. The four stories above are divided into three bays, a wide bay in the center flanked by a narrower bay on either side; the bays are defined by four-story tall brick piers with stone bases and capitals; the piers support a brick entablature. Ornament includes patterned brick window spandrels, patterned brick panels in the entablature, and a strip of cast-stone in the entablature inscribed "CO-ED BVILDING."

225 (225-235) West 37th Street

Original name: Bricken Arcade Building

Architect: Schwartz & Gross

Built: 1923

Source: NB 160-1923, NT 9/16/23 p. RE1

Contributing resource

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Major alterations: New storefronts, new doors.

Connects via an arcade to 230 (230-238) West 38th Street, built for Bricken the following year but designed by a different architect.

This 16-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance at either side flanking storefronts at the first story, and wide show windows in metal frames at the second and third stories. The base is organized as five bays defined by plain stone piers supporting a simple entablature. Above the base, the plain brick-faced shaft continues the bay organization, but each bay has four windows set in a metal frame, all sharing a simple stone sill. Bays are defined by wide uninterrupted brick piers with stone bases. Setbacks begin higher up in the center bays than in the others, creating the effect of a projecting central tower. Setbacks are marked by cast-stone ornament, including cartouches, and simple cast-stone coping at the roofline.

237 (237-239) West 37th Street

Original name: Lefcourt Building No. 5

Architect: George & Edward Blum

Built: 1922

Source: NB 5-1922; NYT 3/26/22 p.106

Contributing resource

Major alterations: New storefront, new doors, new windows.

"To cater to the women's garment industry, work has been started on two fourteen-story buildings, which are to be known as Lefcourt Building No. 5 and No. 6.... Both buildings are in the new garment district, west of Seventh Avenue" (NYT 3/26/22 p.106). No. 6 is at No. 246 (246-250) West 38th Street. George and Edward Blum were architects for both buildings.

This 14-story building rises to a series of shallow setbacks. Its two-story stone-faced base has a round-arched entrance at either side flanking a storefront at the first story, and a wide show window in a metal frame flanked by a single window at either side at the second story. Above the base, the plain brick-faced shaft continues the bay organization, each story having a single square-headed window at either end set between wide areas of brick-faced wall, those windows thereby being set off from the central area with five closely-set such windows. Each window has a simple stone still. Setbacks began at different levels in the upper stories, creating the effect of short side towers at the first setback, and a central tower higher up. The setback areas are more ornamental than the lower stories, including double-height arched windows, moldings, cornices, and patterned-brick spandrels. Setbacks are marked by cast-stone ornament and simple cast-stone coping at the roofline.

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241 (241-245) West 37th Street

Architect: Browne & Almiroty

Built: 1912-13

Source: NB 240-1912; NYT 7/23/14 p.16.

Contributing resource

Major alterations: New storefronts, new windows, new doors.

Within a year of its completion, the building was "fully rented to publishers and printers, among the tenants being E.P. Dutton & Co., the Pictorial Review, G. Shirmer, and Gibbs & Van Vleck" (NYT 7/23/14 p.16).

This 12-story building rises straight up with no setbacks. Its three-story stone-faced base has an entrance at either end flanking storefronts at the first story. The second and third stories are organized as a wide central bay subdivided into three sections, within which there is a narrow section at either side and a wide central section with four windows, all under a shallow segmental arch; the narrow section at either side of the wide central bay has a window at each story. Above the base, the brick-faced shaft with cast-stone trim continues the bay organization, with a single brick-faced bay at either end, and a wide stone-faced area subdivided into a narrow section at either end flanking a wide central section. The wide and narrow stone piers organizing the bays are adorned with Tudor-style motifs, including shields in various patterns; the window spandrels are adorned with blind Tudor arcades. The top two stories are set off from those below by a wide band course; the bays at either end have a window with a projecting stone balcony; above each window is a recessed stone panel. A cornice and stone coping mark the roofline.

247 (247-263) West 37th Street

Original name: Bricken Centre Building

Architect: Gronenberg & Leuchtag

Built: 1924

Source: NB 110-1924; NYT 5/23/23 p.35, 2/26/25 p.36.

Contributing resource

Major alterations: New storefronts, new doors, some new windows.

The property was initially assembled by A.E. Lefcourt (NYT 5/23/23 p.35), at which time it was "the largest plot controlled in the new garment section by one individual owner" (NYT 5/23/23 p.35). It was finally built by the Bricken Construction Company.

This 17-story building rises to a series of shallow setbacks. Its three-story stone-faced base has a segmentally-arched entrance in the center flanked by storefronts at the first story, and wide show windows set in metal frames within stone surrounds at the second and third stories, flanked by narrow windows set in a stone enframingent at either end. The base is divided into five wide bays, with a narrow bay at either end, and topped by an ornamental cast-stone course of roundels set within a continuous molded ribbing and topped by a narrow

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band course. Above the base, the plain brick-faced shaft continues the bay organization, each wide bay having two square-headed sets of paired windows, and each narrow end bay having one square-headed window. Spandrels are plain in the lower stories, but take on varied ornamental geometric brick patterns in the upper stories. The bays are defined by uninterrupted brick piers. Setbacks began at different levels in the upper stories, creating the effect of a projecting central tower. The setback areas are more ornamental than the lower stories. The first setbacks are marked by cast-stone cornices. Higher up, the setbacks have cast-stone ornament and, at the top center, a triangular pediment with five round-arched openings, with simple cast-stone coping at the roofline.

265 (265-269) West 37th Street
(aka 550 [540-552] Eighth Avenue)

Original name: American Union Bank Building

Architect: Schwartz & Gross

Built: 1925

Source: NB 24-1925; NYT 9/29/25 p.45

Contributing resource

Major alterations: New storefronts, new entrance, new windows, and glassed in roof.

Built by Abraham Bricken, and named by him for the bank which took a 21-year-long lease on the ground floor; the "twenty-two lofts above the bank have been leased to...firms in the needle industry..." (NYT 9/29/25 p.45).

This 23-story building rises to a series of shallow setbacks on each of its two facades. Its three-story stone-faced base has an entrance and storefronts at the first story, and wide show windows set in metal frames at the second and third stories, with ornamental spandrels. The base is divided into five wide bays on each facade, and topped by an ornamental cast-stone course with ornamental roundels. Above the base, the plain brick-faced shaft continues the bay organization, each wide bay having three square-headed windows with a simple stone sill and a plain brick spandrel. Setbacks began at different levels in the upper stories, creating the effect of a projecting central tower on either facade. The setback areas are more ornamental than the lower stories. The first setbacks at either end of each facade are marked by double-height round columns, supporting a portion of a Spanish tile roof. Elsewhere, the setbacks are marked by blind arcades. The facades in these upper levels are much more elaborate than in the lower stories, including wide brick piers with inventive cast-stone capitals and geometric brick patterning. A glassed-in roof shaped like a mansard rises at the very top.

WEST 37TH STREET, south side from Eighth to Ninth avenues

302 (300-302) West 37th Street

Side elevation of 537 Eighth Avenue. See 537 Eighth Avenue.

306 (304-308) West 37th Street

Rear elevation of 307 (307-313) West 36th Street. See 307 (307-313) West 36th Street.

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318 (312-318) West 37th Street

Empty lot, currently used for parking.

320 (320-324) West 37th Street

Architect: Henry I. Oser

Built: 1927

Source: NB 95-1927; NYT 5/4/27 p.43

Contributing resource

Major alterations: New storefronts; new doors, new windows.

"There will be erected by the new owners on the plot a sixteen-story loft building, especially adapted to the needs of the textile and needle trades... Henry I. Oser, architect" (NYT 5/4/27 p.43).

This 14-story building rises to a series of shallow setbacks. Its three-story stone-faced base has a central round-arched entrance set within a neo-Tudor cast-stone porch, a service entrance at the eastern end, and storefronts at the first story; and wide show windows set in metal frames at the second and third stories. The second and third stories are divided into five wide bays defined by cast-stone piers rising to inventive cast-stone ornamental tops. Above the base, the plain brick-faced shaft continues the bay organization, but the bays are irregularly designed: the three easternmost bays each have two square-headed windows with simple brick spandrels, while the two westernmost bays each have one three-window-wide bay with a different spandrel pattern; the bays are defined by narrow and wide uninterrupted brick piers rising to cast-stone capitals. Setbacks began at different levels in the upper stories, creating the effect of a projecting tower towards the eastern edge of the facade. Setbacks are marked by simple cast-stone coping.

326-330 West 37th Street

Empty lot, currently used for parking.

332 West 37th Street

Architect: Ralph Samuel Townsend

Built: 1885-86

Source: NB 599-1885

Contributing resource

Major alterations: Fire escape added; brick and stone trim painted; new windows and door.

A five-story-and-basement, brick-faced tenement with stone trim, Italianate in style with neo-Grec detailing, including the first-story window surrounds with slender piers, sill supported on console brackets and projecting

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lintel; pilasters flanking the entrance (approached by a short flight of steps), and elaborate projecting cornice with sunbursts and other neo-Grec motifs.

334 West 37th Street

Architect: Julius Boeckell

Built: 1874

Source: NB 820-1873

Contributing resource

Major alterations: New storefronts, new doors, new windows, new stairs.

A five-story brick-faced tenement with stone trim, Italianate in style with neo-Grec detailing, including the first-story cast-iron piers, window lintels, footed sills, and elaborate projecting dentilled cornice supported on console brackets.

336 (336-342) West 37th Street

Architect: Gronenberg & Leuchtag

Built: 1927

Source: NB 22-1927

Contributing resource

Major alterations: New storefronts, new windows, new doors.

This 14-story building rises to a series of shallow setbacks. Its one-story brick-faced base has a central round-arched stone-faced entrance flanked by storefronts. Above the base, the plain brick-faced shaft is organized as five bays – one bay at either end with a pair of square-headed windows, a central bay of four such windows, and intermediate bays with three such windows. Spandrels are simple geometric patterned brick in either end bay, and plain elsewhere. The bays are defined in part by uninterrupted brick piers. Setbacks begin higher up at either end, creating the effect of projecting end towers. Additional ornament in the upper stories includes round-arched windows and modest cast-stone roundels. Setbacks are marked by brick corbelling and cast-stone coping.

WEST 37TH STREET, north side from Eighth to Ninth avenues

301 (301-305) West 37th Street

Side elevation of 541 (539-541) Eighth Avenue. See 541 (539-541) Eighth Avenue.

311 (307-311) West 37th Street

Architect: David Kraus

Built: 1961-62

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Source: ALT 260-1961

Non-Contributing resource

Major alterations: Three brick tenements built in 1893 (No. 307, NB 674-1893) and 1899 (Nos. 309 and 311, NB 799-1899), were converted for use as a garage and truck terminal in 1961-62, at which time they were combined and their upper three stories demolished.

A plain, brick-faced, three-story garage.

313 (313-321) West 37th Street

Original name: Kymson Building

Architect: Schwartz & Gross

Built: 1921-22

Source: NB 412-1920, C of O 4840-1922; NYT 9/8/20 p.29, 3/1/25 p. RE1

Contributing resource

Major alterations: New storefronts, new doors, some new windows.

"A tall building devoted to the printing trade...by Jacob Monsky, who controls the Herald Square Press...His concern will occupy a part of the building and the remainder will be sublet" (NYT 9/8/20 p.29).

This eight-story building rises straight up with no setbacks. Its one-story brick-faced base has an entrance at either end flanking storefronts, and is topped by a stone entablature. Above the base, the brick-faced shaft has six bays each with a wide tripartite window with a simple brick spandrel. The bays are defined by plain brick piers supporting an architrave at the seventh story; only the two center bays extend into the eighth story, capped with a triangular pediment, with simple cast-stone coping at the roofline.

325 (323-325) West 37th Street

Architect: Maximilian Zipkes

Built: 1926-27

Source: NB 740-1925

Contributing resource

Major alterations: New storefronts, new doors.

This 12-story building rises to a series of shallow setbacks. Its ornamentally unusual two-story stone-faced base has an entrance at either end flanking storefronts at the first story, and wide and narrow windows at the second story. The entrances are set within unusual bays; above either entrance is a large blind bulls-eye window with a molded surround; above the bulls-eye is a window with an elaborate tall molded sill. Above the second story, the plain brick-faced shaft has six square-headed windows at each story. Setbacks begin higher up in the center of the façade, creating the effect of a projecting central tower. Setbacks are marked by cast-stone courses and coping.

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327-329 West 37th Street

Rear elevation of 310-328 West 38th Street. See 310-328 West 38th Street.

WEST 38TH STREET, south side from Sixth Avenue to Broadway

West 38th Street, 116-122

Side elevation of 1384 (1384-1390) Broadway. See 1384 (1384-1390) Broadway.

WEST 38TH STREET, north side from Sixth Avenue to Broadway

109 (107-109) West 38th Street

Architect: George & Edward Blum

Built: 1923-24

Source: NB 277-1923; NYT 4/14/23 p.22

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, some new windows.

"I. Goldberg, manufacturer of millinery, is the buyer.... Within a few weeks he will remove the two old buildings...and erect a tall building which undoubtedly will be occupied by men engaged in the millinery business" (NYT 4/14/23 p.22).

This 12-story building rises to a series of shallow setbacks. Its two-story stone-faced base has an entrance and storefront at the first story, and wide show windows at the second story, all set within a stone enframingent. The base is organized as two irregular bays, the western bay narrower than the eastern bay. Above the base, the plain brick-faced shaft continues the irregular bay organization. Over the narrower bay of the base, there are two still narrower bays each with a single square-headed window, with a geometrically patterned brick spandrel. These narrower bays are defined by uninterrupted angled brick piers which rise to simple stone caps at the first setback. Above the wider bay of the base, three narrower bays each have a single square-headed window with a simpler geometrically patterned spandrel; these narrower bays are separated by flat uninterrupted brick piers rising to stone caps at the first setback. Setbacks begin higher up over the narrower western bay, creating the effect of a projecting end tower. Setbacks are marked by cast-stone coping.

111-123 West 38th Street

Side elevation of 1400 (1392-1400) Broadway (aka 114-118 West 39th Street). See 1400 (1392-1400) Broadway.

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WEST 38TH STREET, south side from Broadway to Seventh Avenue

132-142 West 38th Street

Side elevation of 1385 (1385-1391) Broadway. See 1385 (1385-1391) Broadway.

144-158 West 38th Street

Side elevation of 515 (513-519) Seventh Avenue. See 515 (513-519) Seventh Avenue.

WEST 38TH STREET, north side from Broadway to Seventh Avenue

127-139 West 38th Street

Side elevation of 1407 (1393-1409) Broadway (aka 529-535 Seventh Avenue, 130-148 West 39th Street). See 1407 (1393-1409) Broadway.

141-151 West 38th Street

Side elevation of 525 (521-527) Seventh Avenue. See 525 (521-527) Seventh Avenue.

WEST 38TH STREET, south side from Seventh to Eighth avenues

210 (200-212) West 38th Street

Side elevation of 512 (508-518) Seventh Avenue. See 512 (508-518) Seventh Avenue.

214-226 West 38th Street

Side elevation of 500 (500-506) Seventh Avenue (aka 201-219 West 37th Street). See 500 (500-506) Seventh Avenue.

228 West 38th Street

Architect: Walter M. Mason

Built: 1924

Source: NB 281-1924; NYT 1/9/57 p.49

Contributing resource

Major alterations: First story refaced, new storefront, new windows, new door.

Erected by the "Garment Center Capitol," directly adjacent to the Garment Center Capitol North building at 500 (500-50) Seventh Avenue, and designed by the same architect, this narrow, five-story tall building was considered a "light protector" for its neighbor (NYT 1/9/57 p.49).

A five-story brick- and stone-faced building with an entrance and storefront at the first story, and single wide show windows in metal frames at the second through fourth stories. The fifth story has three windows with stone surrounds, topped by a small cornice and stone parapet.

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Garment Center Historic District
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230 (230-238) West 38th Street

Original name: Bricken Arcade Building

Architect: Gronenberg & Leuchtag

Built: 1924

Source: NB 343-1923, NT 9/16/23 p. RE1

Contributing resource

Major alterations: New storefronts, new entrance infill, some new windows.

Connects via the arcade to 225 (225-235) West 37th Street, built for Bricken the year before, but designed by a different architect.

This 17-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance at either end flanking storefronts at the first story, and wide show windows set in metal frames, with simple geometrically patterned spandrels, at the second and third stories. The entrances are set within classically-inspired stone surrounds. The base is organized as four bays by double-height stone piers; the central two bays are slightly wider than the end bays. Above the base, the plain brick-faced shaft continues the bay organization; the narrower end bays have three windows in a single opening, while the wider central bays have four such windows; each window has a simple cast-stone sill. The bays are defined by uninterrupted brick piers rising to stone caps. Setbacks begin higher up in the center of the façade than at the ends, creating the effect of a projecting central tower. Setbacks are marked by cast-stone cartouches, cast-stone courses and cast-stone coping.

240 West 38th Street

Architect: Benjamin Whinston

Built: 1924

Source: ALT 2519-1924; NYT 9/17/24 p. 38

Contributing resource

Major alterations: The original three-story-and-basement dwelling was converted to a four-story building with offices, showroom and factory, at which time its front and rear walls were removed and new front and rear extensions added (ALT 2519-1924). More recently, a new storefront added; new windows.

A narrow, four-story, brick-faced commercial building with one large, rectangular, factory-style window opening on each of the three upper floors. Neo-Tudor detailing includes the battlemented parapet, and a long, slender colonnette at either side extending from the second to the fourth stories.

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242 (242-244) West 38th Street

Architect: Schwartz & Gross

Built: 1924

Source: NB 435-1923

Contributing resource

Major alterations: New storefronts, new windows, new doors.

This 17-story building rises to a series of shallow setbacks. Its three-story stone-faced base has a central round-arched entrance under a pointed-arch molding, flanked by storefronts, at the first story, and wide show windows set in metal frames, with simple geometrically patterned spandrels, at the second and third stories. The base is organized as three bays, a wide central bay flanked by a narrow bay on either side; these bays are defined by double-height stone piers supporting a simple entablature. Above the base, the plain brick-faced shaft continues the bay organization; the narrower end bays have a single square-headed window, while the wider central bays have three windows in a single opening; each of these windows has a simple cast-stone sill and simple geometrically patterned brick spandrel. The bays are defined by uninterrupted brick piers on simple stone bases. Setbacks begin higher up in the center of the façade than at the ends, creating the effect of a projecting central tower. The first setback has elaborate, geometrically patterned cast-stone trim; the remaining setbacks are marked by cast-stone coping.

246 (246-250) West 38th Street

Original name: Lefcourt Building No. 6

Architect: George & Edward Blum

Built: 1922

Source: NB 12-1922; NYT 3/26/22 p.106

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows.

"To cater to the women's garment industry, work has been started on two fourteen-story buildings, which are to be known as Lefcourt Building No. 5 and No. 6.... Both buildings are in the new garment district, west of Seventh Avenue" (NYT 3/26/22 p.106). No. 5 is at No. 237 (237-239) West 37th Street. George and Edward Blum were architects for both buildings.

This 14-story building rises to a shallow setback. Its two-story stone-faced base has an entrance and storefronts at the first story, and three wide show windows flanked by a narrow window at either side at the second story. The base is organized as three wide bays flanked by a narrow bay at either end. Above the base, the plain brick-faced shaft has eleven square-headed windows at each story. The setback begins higher up at either end than in the center of the façade, creating the effect of projecting end towers. The setbacks are marked by cast-stone ornament and cast-stone coping.

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Garment Center Historic District

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252 (252-254) West 38th Street

Architect: Henry I. Oser

Built: 1924-25

Source: NB 71-1924

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

This 14-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance at either end flanking storefronts at the first story, and wide show windows set in metal frames, with simple paneled spandrels, at the second and third stories. The base is organized as five bays by metal piers. Above the base, the plain brick-faced shaft is organized as a narrow bay at either end with one square-headed window, and three bays in the central section each with a pair of such windows; each window has a simple cast-stone sill and geometrically patterned spandrel. The bays are defined by narrow and wide uninterrupted brick piers. Setbacks begin higher up at the ends of the façade than at the center, creating the effect of projecting end towers. The first setback is marked by elaborate cast-ornament, the others by cast-stone coping.

256 (256-260) West 38th Street

Architect: Emery Roth

Built: 1924

Source: NB 449-1923, 8/20/22 p.RE1

Contributing resource

Major alterations: New storefront, new doors, some new windows; entrance currently under scaffolding.

This 14-story building rises to a shallow setback. Its two-story stone-faced base has an entrance and storefronts at the first story, and three wide show windows flanked by a narrower pair of windows on either side at the second story; the three wide windows have elaborate ornamental metal panels at their base. The base is organized as five bays set within a stone enframingent; the central three bays are slightly wider than the end bays. Above the base, a third, attic, story continues the bay organization; the narrow bay at either end has two square-headed windows, the wide central bays each have three such windows; the bays here are separated by recessed brick panels. The plain brick-faced shaft above this story continues the bay organization, with the narrower end bays having two square-headed windows and the wider central bays having three such windows. The bays are defined by narrow and wide uninterrupted brick piers rising to stone caps. The setback begins higher up at either end of the façade than in the center, creating the effect of projecting end towers. The setbacks are marked by ornamental cast-stone panels above the windows, and cast-stone coping.

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262 (262-268) West 38th Street

Architect: Schwartz & Gross

Built: 1924

Source: NB 460-1923

Contributing resource

Major alterations: New storefronts, new entrances, new windows.

This 16-story building rises to a series of shallow setbacks. Its three-story rusticated stone-faced base has an entrance at either end flanking storefronts at the first story, and wide show windows set in metal frames, with stone spandrels, at the second and third stories. Each entrance is set within a segmentally arched opening with a console bracket as a keystone. The base is organized as three bays by rusticated stone piers; the central bay is significantly wider than the end bays. Above the base, the plain brick-faced shaft continues the bay organization; the narrower end bays have three windows in a single opening, while the wider central bay has three sets of paired windows; each window has a simple cast-stone sill and geometrically patterned brick spandrel. The bays are defined by uninterrupted brick piers. Setbacks begin higher up in the center of the façade than at the ends, creating the effect of a projecting central tower, which is capped by a cast-stone triangular pediment supported by four square piers. Setbacks are marked by cast-stone courses and cast-stone coping.

270 (270-278) West 38th Street

(aka 554-568 Eighth Avenue)

Original name: Lebros Building

Architect: George & Edward Blum

Built: 1924-25

Source: NB 264-1924; NYT 4/21/25 p.36

Contributing resource

Major alterations: New storefronts, new doors.

This 20-story building has a longer façade on West 38th Street and a shorter façade on Eighth Avenue; the two facades meet in a chamfered one-bay-wide corner. The building rises to a series of shallow setbacks. Its three-story stone-faced base has a wide, round-arched entrance on West 38th Street, and storefronts on both facades, at the first story; it has wide show windows set in metal frames at the second and third stories. The base is organized as seven bays on West 38th Street and five bays on Eighth Avenue by triple-height stone piers supporting an entablature. Above the base, the plain brick-faced shaft continues the bay organization, each bay having three square-headed windows; each window has a simple cast-stone sill and a geometrically patterned brick spandrel. The bays are defined by uninterrupted wide and narrow brick piers rising to stone caps. Setbacks begin higher up at the building's corner than elsewhere, creating the effect of a projecting corner tower. Setbacks are marked by cast-stone ornament and cast-stone coping.

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WEST 38TH STREET, north side from Seventh to Eighth avenues

201 West 38th Street

Side elevation of 526 (520-526) Seventh Avenue. See 526 (520-526) Seventh Avenue.

203 West 38th Street

Architect: Deutsch & Schneider

Built: 1926-27

Source: ALT 1478-1898, ALT 1587-1926; NYT 11/24/98 p.10

Contributing resource

Major alterations: A 19th-century building was converted in 1898 to a four-story-and-basement dwelling (architect S.B. Ogden & Co., for Louis N. Henriquiz; ALT 1478-1898, and NYT 11/24/98 p.10). In 1926-27, it was converted to a five-story commercial building with new front and rear extensions (ALT 1587-1926), suggesting the original dwelling was set back from the lot line. Since that time, new windows, entrance, storefront and canopy.

Five-story-tall, brick-fronted commercial building with three windows at each story. Modest detailing includes patterned brickwork in the spandrels and below the stepped parapet.

205 West 38th Street

Architect: William I. Hohaus

Built: Late 19th-century; new façade 1920

Source: ALT 3258-1920

Contributing resource

Major alterations: "New front extension for entire height," 1920 (ALT 3258-1920).

New storefront.

Originally a residence, this building was converted to office use in 1920, at which time it was extended out from its original building line and given a new façade (ALT 3258-1920).

Five-story-tall, brick-fronted commercial building, with one large rectangular window opening at each story. Modest detailing includes patterned brickwork in the spandrels.

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207 West 38th Street

Architect: Undetermined

Built: Undetermined

Source: C of O 36376-1949 and C of O 46944-1957, C of O 80620-198

Non-Contributing resource

Major alterations: A building originally four stories tall (C of O 36376-1949 and C of O 46944-1957) was reduced to two stories by 1980 (C of O 80620-1980).

A two-story refaced store-front.

209 (209-219) West 38th Street

Original name: Bien Building, Art Color Building

Architect: Frank J. Helmle

Built: 1910-11

Source: NB 475-1910; NYT 11/6/10 p.RE1, 7/27/12 p. 12, 10/25/24 p. 25)

Contributing resource

Major alterations: New storefronts, with a large projecting marquee, new entrance, some new windows.

Known initially as the Bien Building (NYT 11/6/10 p.RE1), but almost immediately on completion became the Art Color Building (NYT 7/27/12 p. 12) after the Art Color Printing Company, a major tenant until 1924 (NYT 10/25/24 p. 25).

This 12-story building rises straight up with no setbacks. Its three-story stone-faced base has an entrance at either end flanking storefronts at the first story, wide show windows at the second story, and paired windows at the third story. The base is organized as eight bays; in the first and second stories the bays are defined by double-height angled piers with ornamental capitals, supporting an entablature. In the third story, the bays are organized by much narrower angled piers, also supporting an entablature. Above the base, the brick-faced shaft continues the bay organization, but each bay has a pair of square-headed windows with simple stone sills and lintels, and cast-stone squares in the brick spandrels. The bays are defined by wide and narrow uninterrupted brick piers supporting an architrave at the ninth story; that architrave is adorned with a blind arcade. Above this story, the piers become angled, and rise to a full arcade at the top, with cast-stone ornament and coping at the roofline.

221 West 38th Street

Architect: Undetermined

Built: Undetermined (c.1870s)

Source: ALT 807-1929; NYT 3/4/1894 p.10, 3/8/1898 p.7

Contributing resource

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Major alterations: New storefront, awnings over stoop and first-story windows. In 1929, the original stoop was removed and replaced with an iron stoop, no enclosed in a metal cage supporting large canvas awning

In 1894, this building was described as a "four-story high-stoop brownstone dwelling" (NYT 3/4/1894 p.10). By the late 1890s it had been converted to a boarding house, "patronized mostly by theatrical people" (NYT 3/8/1898 p.7) at a time when the Broadway theater district was concentrated in the blocks between 34th and 40th streets.

Four-story-and-basement tenement, retaining a stoop entrance, with a store in the basement. Italianate details include segmental-arched windows topped by projecting lintels, and a projecting dentilled cornice supported on console brackets. The façade appears to have been parged and scored to resemble stone rustication. In

223-241 West 38th Street

Original name: Times Square Post Office Station

Architect: John T. Dunn

Built: 1920-22

Source: NB 409-1920, C of O 4157-1922; NYT 8/8/20 p.90

Contributing resource

Major alterations:

Built by A.E. Lefcourt on land he initially meant to build "a twenty-story structure to house A.E. Lefcourt & Co., cloak and suit manufacturers," and rented to the Post Office. "The growth of the Pennsylvania and Times Square zones within the last two years and the great improvements now under way induced the postal authorities to take this action" (NYT 8/8/20 p.90).

This is a long, two-story-tall building clad in terra-cotta. The main portion has storefronts and garage entrances in the first story, and wide windows in metal frames in the second story. The main section is divided into six wide bays by double-height fluted pilasters, supporting an entablature. This section is flanked at either side by a plainer section with no pilasters or entablature; the eastern section has three square-headed windows at the first and second stories, while the western end has such windows at the second story and a garage entrance at the first story.

243 (243-245) West 38th Street

Architect: Gronenberg & Leuchtag

Built: 1922-23

Source: ALT 1615-1922; NYT 6/15/21 p.31

Contributing resource

Major alterations: Two four-story dwellings of undetermined date were altered to a factory and store in 1922-23; new storefronts, entrance, windows.

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A four-story brick-faced building with entrance and storefront at the first story. Each of the other three stories has two wide show-windows with patterned brick lintels and simple stone sills. At the top is a brick band course topped by an ornamental brick and cast-stone parapet with a cast-stone cartouche in its center.

247 (247-255) West 38th Street

Original name: Nelson Building
Architect: George & Edward Blum
Built: 1924-25
Source: NB 617-1923; NYT 1/29/25 p.32
Contributing resource
Major alterations: New storefronts, new entrance, some new windows.

This 15-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance in the center flanked by storefronts at the first story, and double-height wide show windows set in metal frames within stone surrounds at the second and third stories. The base is divided into five bays, within a stone enframing, with a stone course at the top. Above the base, the plain brick-faced shaft has ten narrow bays, each with a single square-headed window and simple geometrically patterned brick spandrel. The bays are defined by uninterrupted plain brick piers. Setbacks began at different levels in the upper stories, creating the effect of a tower near the eastern side of the façade, as well as a tower set further back on the western side. The setback areas are more ornamental than the lower stories, including cast-stone arcades. The setbacks have cast-stone ornament and simple cast-stone coping at the roofline.

257 (257-261) West 38th Street

Architect: George & Edward Blum
Built: 1926-27
Source: NB 270-1926; NYT 4/27/26 p.43
Contributing resource
Major alterations: First story refaced, new storefronts, new entrance, new spandrels at the second through fourth stories, some new windows.

This 15-story building rises to a series of shallow setbacks. Its four-story stone-faced base has entrances and storefronts at the first story, and wide and narrow show windows at the second, third and fourth stories. The base is divided into five bays, a very wide central bay, and slightly narrower bays at either end, with a narrow bay in between on either side, all set within a stone enframing, with a blind cast-stone arcade at the top. Above the base, the brick-faced shaft has nine narrow bays each with a square-headed window. The sixth-story windows have elaborately ornamental stone spandrels, but the windows above have simple geometrically paneled brick spandrels. The bays are defined by uninterrupted brick piers with brick patterning at the fifth and sixth stories, and plainer brick piers in the upper stories, rising to cast-stone caps. Setbacks begin higher up in

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the central bays than at the sides, creating the effect of a projecting central tower. Ornament in the setback areas includes cast-stone and patterned brick ornament, and cast-stone coping at the roofline.

263 (263-271) West 38th Street

Architect: George F. Pelham

Built: 1925

Source: NB 260-1924

Contributing resource

Major alterations: First through third stories refaced, new storefronts, new entrances, new windows.

This 17-story building rises to a series of shallow setbacks. Its three-story stone-faced base has entrances and storefronts at the first story, and wide show windows at the second and third stories. The base is divided into six bays. Above the base, the brick-faced shaft continues the bay organization; each bay has three windows set in a single opening, with a simple stone sill and patterned brick lintel. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Ornament in the setback areas includes blind cast-iron arcades and cast-stone coping at the roofline.

273 (273-275) West 38th Street

Original name: Later known as Hotel Evans

Architect: Thom & Wilson

Built: 1885-86; NYT 8/6/46 p. 44

Source: NB 831-1885

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows, cornice removed.

A five-story brick-faced building with cast-stone trim. The first story has an entrance and storefront. The second, third and fourth stories are organized with a central projecting bay with a window in a cast-stone surround including a triangular pediment; that bay is flanked at either side by two square-headed windows under an ornamental cast-stone lintel; at the second story, the lintel is rectangular; at the third story, the lintel includes a small segmentally arched area; and at the fourth story the lintel is a simple cast-stone molding. At the fifth story, the central section is no longer projecting. At the third, fourth and fifth stories, the stone lintels are supported on slightly projecting brick panels.

277 West 38th Street

Side elevation of 570-574 Eighth Avenue. See 570-574 Eighth Avenue.

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WEST 38TH STREET, south side from Eighth to Ninth avenues

300 (300-302) West 38th Street

Side elevation of 557 Eighth Avenue. See 557 Eighth Avenue.

304 West 38th Street

Side elevation of 555 (553-555) Eighth Avenue. See 555 (553-555) Eighth Avenue.

306 (306-308) West 38th Street

Original name: Rohegal Building

Architect: William I. Hohaus

Built: 1927

Source: NB 551-1925, NB 153-1927, C of O 13361-1927; NYT 6/19/27 p. RE 17, 8/16/27 p.44

Contributing resource

Major alterations: New storefront, new doors.

This building began in 1925 as a project for A.E. Lefcourt, to be designed by Buchman & Kahn (NB 551-1925), but in 1927 was concluded as a project by the Rohegal Building Corporation, designed by William I. Hohaus.

This 16-story building rises to a series of shallow setbacks. Its one-story stone-faced base has a pointed-arch entrance porch with recessed doors, and an adjacent storefront. Above the base, the brick-faced shaft is organized as three bays, a wider central bay with a narrower flanking bay at either side. The narrow bays have three windows in a single opening; the wide bay has four such windows, all with simple geometrically patterned spandrels. The second and third stories are linked by double-height brick piers with stone bases, supporting a course of brick corbelling. The fourth story is set off by itself, its bays defined by angled brick piers. The remaining stories continue the three-bay organization, the bays defined by uninterrupted plain brick piers. The westernmost bay does not have setbacks at the top, while the eastern bays do, creating the effect of a projecting end tower. Ornament in the setback areas includes geometrical brick patterns, and cast-stone coping at the roofline.

310-328 West 38th Street

(aka 327-329 West 37th Street)

Empty lot.

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330 (330-342) West 38th Street

Architect: Henry I. Oser

Built: 1928

Source: NB 13-1928; NYT 1/26/28 p.40, 4/21/28 p.31

Contributing resource

Major alterations: New storefront, new doors.

The builders bought 342 West 38th Street, adjoining the main plot at 330-340, "...a lot 25 by 98 feet, which will be improved with a two-story building to protect the light of the twenty-story building" (NYT 4/21/28 p.31).

This 16-story building rises to a series of shallow setbacks. Its two-story rusticated-stone-faced base has a central cast-stone entrance set within a surround with a geometric zigzag pattern; above the entrance is cast-stone area adorned with ornamental roundels flanking a panel with a floral motif. The entrance is flanked with storefronts on either side. The second story has wide show windows. Above the base, the brick-faced shaft is organized as six bays, a wider bay at either end with four narrower bays in between. Bays are defined by uninterrupted projecting brick piers rising to ornamental cast-stone caps. The narrow bays have three windows in a single opening; the wide bays have five such windows, all with simple stone sills. The bay organization is similar in the base, except that the base extends one additional wide bay to the west; this portion rises just two stories, and was intended to protect the light of the rest of the building. Setbacks begin higher up in the central bays than at the sides, creating the effect of a projecting central tower. Setback areas are marked by additional cast-stone ornament and cast-stone coping.

348 (344-348) West 38th Street

Architect: Edward I. Larkin

Built: 1914-16

Source: NB 186-1914; NYT 1/30/16 p.S5, 3/16/16 p.12

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

"At 344 to 348 West Thirty-eighth Street George Kern, a local manufacturer, erected a thirteen-story building for the printing trades" (NYT 1/30/16 p.S5). An early tenant was the American Institute of Graphic Arts (NYT 3/16/16 p.12).

This 12-story building rises straight up with no setbacks. Its two-story brick-faced base has an entrance and storefronts at the first story, and wide show windows at the second story. The base is organized as five bays, the bays defined by double-height brick piers supporting a brick entablature with an ornamental cast-stone frieze. Above the base, the brick-faced shaft continues the bay organization, but each bay has a pair of square-headed windows with simple stone sills and lintels. The top two stories are united by a pair of fluted cast-stone piers flanking the bay at either end of the façade. The piers rest on a cast-stone base supported by cast-stone shields

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atop console brackets; they support a cast-stone entablature. There is ornamental cast-stone coping at the roofline.

WEST 38TH STREET, north side from Eighth to Ninth avenues

301-305 West 38th Street

Side elevation of 575 (571-583) Eighth Avenue. See 575 (571-583) Eighth Avenue.

307 (307-317) West 38th Street

(aka 308 West 39th Street)

Architect: Henry I. Oser

Built: 1926-27

Source: NB 751-1925; NYT 3/17/25 p.37, 5/20/26 p.42, 6/7/26 p.44

Contributing resource

Major alterations: New storefronts, new windows.

The *Times* described the plot in 1926 as "one of the largest plots in the section under a single ownership....a twenty-story loft building from plans by Henry I. Oser, architect. The structure will go up sixteen stories on the Thirty-eighth Street side without any setbacks" (NYT 5/20/26 p.42). Even while 307 West 38th Street was under construction, the owners acquired the property directly behind it at 308 West 39th Street: "It will be improved with a four-story building to connect with a twenty-story building now being erected in the rear at 307-317 West Thirty-eighth Street... It will serve as an arcade, running through the block from Thirty-eighth to Thirty-ninth Street" (NYT 6/7/26 p.44).

No. 307 West 38th Street is a 20-story building that rises to a series of shallow setbacks. Its two-story stone-faced base has a central, classically-inspired cast-stone entrance porch with a classical surround, and is topped by a paneled frieze. The entrance is flanked by storefronts on either side. The second story has alternating narrow and wide show windows. Above the base, the brick-faced shaft is organized as nine bays; some bays have two square-headed windows; some three, and some four, all with simple stone sills. Bays are defined by uninterrupted projecting wide and narrow brick piers rising to cast-stone caps. Setbacks begin higher up in the end bays than at the center, creating the effect of projecting end towers. The tower on the east side rises 16 stories before its first setback, creating the effect of a separate building mass. Setbacks are marked by cast-stone including small blind arches, and cast-stone coping.

No. 308 West 39th Street is a narrow, four-story brick faced commercial building. The first story is occupied by a garage door and a storefront. The second through fourth stories are simply framed with brick; within the frame at each story is one large rectangular window opening with four windows. The spandrels separating the second story from the third and the third story from the fourth are paneled, with a diamond-shaped stone ornament in the center of each. Above the fourth story is an oval cast-stone ornamental shield. The roofline is a stepped parapet.

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319 West 38th Street

Architect: A. Phund

Built: 1867

Source: NB 520-1867

Contributing resource

Major alterations: First story refaced, new storefront and entrance, some new windows, fire-escape added.

A four-story brick-faced tenement with windows with molded stone lintels and footed sills, and a projecting cornice supported on console brackets.

321 West 38th Street

Architect: M. Louis Ungrich

Built: 1885

Source: NB 408-1885

Contributing resource

Major alterations: First story refaced, new storefront and entrance, new windows, cornice removed, fire-escape added.

A four-story brick-faced tenement with windows with molded stone lintels and sills.

325 (323-327) West 38th Street

Architect: Henry I. Oser

Built: 1929

Source: NB 115-1929

Contributing resource

Major alterations: First and second stories refaced, new storefronts, new entrance, new windows.

This 16-story building rises to a series of shallow setbacks. Its two-story refaced base has an entrance and storefront at the first story and narrow windows at the second story now covered with a metal frame; a stone entablature is visible just above the metal frame. Above the base, the brick-faced shaft is organized as five bays, each with three windows set in a single frame; windows have simple stone sills. Bays are defined by uninterrupted projecting wide brick piers rising to cast-stone caps. Setbacks begin higher up at the western end than at the center, creating the effect of a projecting end tower. Setbacks are marked by cast-stone coping.

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329 West 38th Street

Rear of 328-336 West 39th Street. See 328-336 West 39th Street.

331 West 38th Street

Architect: M. Louis Ungrich

Built: 1885

Source: NB 1057-1885

Contributing resource

Major alterations: New storefront, new entrance, new windows, fire-escape added.

A five-story brick-faced tenement. Ornament includes patterned brick panels below the windows, horizontal cast-stone bands, and a neo-Grec cornice.

333 West 38th Street

Architect: George Holzeit

Built: 1871-72

Source: NB 1233-1871, ALT 1478-1885

Contributing resource

Major alterations: In 1885, the original four-story tenement was raised to five stories by architect Martin Louis Ungrich (ALT 1478-1885). New storefront, new entrance, new windows.

A five-story brick-faced tenement with Italian-inspired ornament. Each of the four windows at each of the three upper stories has a footed sill, and the windows on the four upper stories all have a shallow segmental-arched lintel. At the roofline is a neo-Grec cornice.

335 (335-337) West 38th Street

See below, 341 (341-343) West 38th Street

339 West 38th Street

Architect: S. Walter Katz

Built: 1941

Source: NB 161-1940

Non-contributing resource

Major alterations: Pull-down gates.

A one-story brick structure.

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341 (341-343) West 38th Street
and 335 (335-337) West 38th Street

Architect: Parker & Shaffer

Built: 1925

Source: NB 438-1925 (for No. 341) and NB 437-1925 (for No. 335); NYT 5/15/25 p.1

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

These two mirror-image but non-contiguous buildings are two of nine properties acquired by Mack Kanner for development with buildings "designed especially to meet the demands of the garment trades" (NYT 5/15/25 p.1).

Each building is 12 stories tall, with two shallow setbacks and a tall corner penthouse. Each has a one-story stone-faced base with an entrance and a storefront, topped by a simple entablature. Above, each has a brick-faced shaft organized as three bays, a narrower bay to either side flanking a wider central bay. Bays are defined by wide uninterrupted brick piers, with cast-stone bases, rising to cast-stone capitals. The narrow bays have three windows in a single opening, the central bay has four such windows; all window groups share a simple stone sill, and have simple geometrically patterned brick spandrels. Setbacks are marked by cast-stone blind arcades and cast-stone coping. The tall corner penthouse is faced in brick, and articulated with tall recessed brick panels.

WEST 39TH STREET, south side from Sixth Avenue to Broadway

108 (108-112) West 39th Street

Architect: Schwartz & Gross

Built: 1926-27

Source: NB 198-1926

Contributing resource

Major alterations: Refaced first story, new storefronts, new entrance, new windows.

"An important lease was closed in the millinery centre yesterday...in the new sixteen-story building at 108-112 West Thirty-ninth Street...." (NYT 3/30/27 p.44).

This 16-story building rises to a series of shallow setbacks. Its three-story base has an entrance and storefronts at the first story and wide show windows set in metal frames at the second and third stories. The base is organized as three bays, the central bay slightly wider than those to either side, by stone piers supporting a simple entablature. Above the base, the brick-faced shaft continues the bay organization. The central bay is itself divided into three sections, with a central opening with three windows and a single window to either side;

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the side bays have a single opening with three windows. Each group of windows shares a simple stone sill. The bays are defined by uninterrupted projecting wide and narrow brick piers with stone bases. Setbacks begin higher up over the center bay than at the sides, creating the effect of a projecting central tower. The first setback is marked by a series of double-height projecting cast-stone piers flanking the central bay, and shorter versions of those piers in the outer bays; the other setbacks are marked by cast-stone coping.

114-118 West 39th Street

Side elevation of 1400 (1392-1400) Broadway (aka 111-123 West 38th Street). See 1400 (1392-1400) Broadway.

120-126 West 39th Street

Side elevation of 1410 (1402-1410) Broadway. See 1410 (1402-1410) Broadway.

WEST 39TH STREET, north side from Sixth Avenue to Broadway

121-127 West 39th Street

Side elevation of 1412 (1412-1416) Broadway. See 1412 (1412-1416) Broadway.

WEST 39TH STREET, south side from Broadway to Seventh Avenue

130-148 West 39th Street

Side elevation of 1407 (1393-1409) Broadway (aka 127-139 West 38th Street, 529-535 Seventh Avenue). See 1407 (1393-1409) Broadway.

WEST 39TH STREET, north side from Broadway to Seventh Avenue

131-151 West 39th Street

Side elevation of 1411 (1411-1429) Broadway (aka 136-150 West 40th Street). See 1411 (1411-1429) Broadway.

WEST 39TH STREET, south side from Seventh to Eighth avenues

200-212 West 39th Street

Side elevation of 530 (528-536) Seventh Avenue. See 530 (528-536) Seventh Avenue.

214 (214-226) West 39th Street

Original name: Pictorial Review building

Architect: Original section, No. 222-226, Frederick C. Brown; addition to west, No. 216-220, Renwick, Aspinwall & Tucker; addition to east, No. 214, Renwick, Aspinwall & Tucker

Built: Original section, 1909-1910; addition to west, 1914-15; addition to east, 1919-20

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Source: NB 608-1909, ALT 3174-1914, NB 47-1919; NYT 3/18/10 p.16, 11/24/1910 p.14, 6/26/15 p.16, 8/25/15 p.17, 4/21/19 p.24 (image of complex), 2/8/20 p.W18

Contributing resource

Major alterations: Renwick, Aspinwall & Tucker's western addition of 1914-15 (ALT 3174-1914) matches the 1909-10 original (NB 608-1909) by Frederick C. Brown. In 1919, the firm did a much grander, and stylistically distinct, addition to the east, occupying the corner of Seventh Avenue (NB 47-1919); when that building was replaced just ten years later in 1929 (see 530 Seventh Avenue), its loss was decried in the press. A 12-story, 20-foot-wide connecting wing at what was originally 214 West 39th Street – on the site of a four-story residence at that address, acquired by the Pictorial Review in 1915 “to protect light and air” at its recently constructed addition at No. 216-220 (NYT 6/26/15 p.16) – still survives. The entire complex today uses the address of 214 West 39th Street, and shares one block and lot number with 228 West 39th Street (see below). New storefronts, new entrances, new windows; 13th story added.

This 12-story building rises straight up without setbacks. The main portion of the façade (excluding the 1915 narrow addition at the original 214 West 39th Street site) has a three-story stone-faced base; the first two stories include a double-height round-arched entrance set within a triumphal arch – two projecting plain piers supporting an entablature (with the words “THE PICTORIAL REVIEW COMPANY”) – flanked by storefronts on either side and, at either end, a one-story secondary entrance set between two-story-tall flat piers on tall bases supporting a frieze and cornice and, above, a window flanked by those flat piers. At the second story, between the central entrance and the windows above the secondary entrances, on either side, is a wide show window. The third, attic, story, also stone-faced, is a series of single square-headed windows deeply recessed behind a set of short flat stone piers supporting a cornice; the windows above the entrances are framed in wider piers than the other windows. The brick-faced stories rising above the base mirror the organization of the three-story base. From the fourth through the ninth stories, a lighter colored brick is used in the single bay above either end entrance and the two bays above the central entrance, as well as in every bay in the fourth story. This lighter-colored brick is arranged to resemble rusticated stone; these areas project slightly from the rest of the façade, and windows are simple, deeply recessed, rectangular openings. The two sections in the intervening bays are faced in darker brick; each section is divided into five window openings, each one outlined in patterned brick; spandrels have brick diamond-shaped ornament. A simple entablature above the ninth story and another above the tenth story creates a transitional tenth story with square-headed windows separated by plain brick piers. The 11th and 12th stories reflect the organization of the base; the bays are defined by double-height brick piers with stone bases and capitals, supporting a simple entablature with ornamental cast-stone roundels. A plain 13th story, added later, has no ornamental detail at all.

The additional narrow section at the eastern end of the building (the original 214 West 39th Street site), has a three-story stone-faced base, with a two-story section including a storefront at the first story and a pointed-arch window at the second story; the third story is one very large opening filled with windows. Each story above is a single opening filled with windows, each opening having a projecting cast-stone sill and projecting cast-stone label lintel. Treatment of the upper stories becomes progressively more ornamental, with cast-stone detailing. The top two stories have three windows set in a very shallow arch.

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228 West 39th Street

Original name: (in its altered state) Pictorial Review building

Architect: John B. Mooney

Built: 1939-40

Source: ALT 4354-1914, ALT 1782-1915, ALT 3270-1938

Non-Contributing resource

Major alterations: New storefront. Originally a four-story building with a store and dwelling (ALT 4354-1914), later converted to use as a boarding house and restaurant (ALT 1782-1915). By 1930 it was owned by the Pictorial Review Company, owner of the large office building next door at 216-226 West 39th Street. In 1938, the building was reduced to its current height of two stories by John B. Mooney (ALT 3270-1938).

Two-story commercial building, older second story faced in brick, set in simple ornamental patterns, with a large show window; first floor is a modern storefront.

230 (230-232) West 39th Street

Architect: Bertram N. Marcus

Built: 1926

Source: NB 7-1926; NYT 3/14/26 p. RE1,

Contributing resource

Major alterations: First and second stories refaced, new storefronts, new entrance, new windows.

This narrow 16-story building rises to a series of shallow setbacks. Its two-story base, now completely refaced, has an entrance and storefront at the first story and windows at the second story. The base is organized as two bays, a narrow bay at the west with the entrance, and a wide bay at the east with the storefront. A simple brick entablature, with cast-stone detail, sets off the base from the upper stories. Above the base, the brick-faced shaft continues the bay organization – a narrow bay on the west, a wide bay on the east. Each bay has a single opening, the wide bay with four windows and the narrow bay with two; the windows in each group share a simple stone sill. The bays are defined by uninterrupted projecting wide brick piers. Setbacks begin higher up over the narrow western bay than over the wide eastern bay, creating the effect of a projecting end tower. The setbacks are marked by cast-stone ornament and cast-stone coping.

234 (234-242) West 39th Street

Architect: Fred T. Ley & Co.

Built: 1920-21

Source: NB 63-1920

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows.

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This 10-story building rises straight up with no setbacks. Its two-story base has an entrance and storefronts at its completely refaced first story, and wide show windows and two narrow windows at its stone-faced second story. The base is organized irregularly as four bays, the bays defined by stone piers supporting a simple entablature. Above the base, the brick-faced shaft continues the bay organization. Each of the three bays to the west has a single opening filled with window; the easternmost bay – rising over the building's entrance – has, instead, two single square-headed windows; all windows have simple stone sills. There is a simple stone cornice at the roofline, and one additional partial story over the easternmost – entrance – bay.

244 (244-246) West 39th Street

Architect: Sugarman & Berger

Built: 1927

Source: NB 62-1927

Contributing resource

Major alterations: New entrance, new storefront.

This narrow 14-story building rises to a shallow setback. Its two-story stone-faced base has an entrance and storefront at the first story and three square-headed windows at the second story. A simple stone entablature sets off the base from the upper stories. Above the base, the brick-faced shaft is organized as three bays, each bay with two single square-headed windows with simple stone sills and simple geometrically patterned brick spandrels. Bays are defined by wide and narrow uninterrupted brick piers. The setback begins higher up over the westernmost bay – directly above the building's entrance – than over the other two bays, creating the effect of a projecting end tower. The setbacks are marked by simple cast-stone coping.

250 (248-256) West 39th Street

Architect: Schwartz & Gross

Built: 1925-26

Source: NB 581-1925; NYT 10/23/25 p.40

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

“William Medine sold for Julius Nelson one of the largest unimproved available plots in the garment centre, at 248 to 256 West Thirty-ninth Street...to the Five County Realty Company, Edward P. Sobel and Abraham Sachs... The purchasers will erect a seventeen-story loft building with all modern improvements for the garment industry” (NYT 10/23/25 p.40).

This 16-story building rises to a series of shallow setbacks. Its three-story stone-faced base has a central entrance flanked by storefronts at the first story, and wide show windows at the second and third stories. The base is organized as seven bays set within a stone enframingent. Above the base, the brick-faced shaft continues the bay organization, each bay having two single square-headed windows with a simple stone sill and

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geometrically patterned brick spandrel. The bays are defined by uninterrupted projecting wide brick piers. Extra-wide piers set off the two bays at either end from a central group of three bays; the central bays are also marked by more elaborately ornamental spandrels. Setbacks begin higher up over the center three bays than over the others, creating the effect of a projecting central tower. Cast-stone ornament proliferates in the upper stories. Each of the two extra-wide bays rises to a cast-stone classically-inspired niche; each of the other piers at the first setback becomes an angled cast-stone pier, supporting an ornamental cast-stone band course. Each of the successively receding setbacks has similar angled cast-stone piers and band courses. The groups of bays on either side end in simple cast-stone coping.

260 (258-268) West 39th Street

Architect: Margon & Glaser

Built: 1926

Source: NB 524-1925

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, some new windows.

This 18-story building rises to a series of shallow setbacks. Its two-story stone-faced base has a central entrance flanked by storefronts at its completely refaced first story, and wide and narrow show windows at the second story. The base is organized as seven bays – two wide, one narrow, one wide, one narrow, two wide – set within a stone enframingent that survives only at the second story. Above the base, the brick-faced shaft continues the bay organization, the wide bays having three single square-headed windows, each with a simple stone sill, the narrow bays having just one such window. The bays are defined by uninterrupted projecting wide and narrow brick piers rising to simple stone caps. Setbacks begin higher up over the central bays than over the others, creating the effect of a projecting central tower. The first setback is marked by blind brick arches over each window; all setbacks are marked by simple cast-stone coping.

270 (270-276) West 39th Street
(aka 594-598 Eighth Avenue)

Architect: Parker & Shaffer

Built: 1925-26

Source: NB 424-1925

Contributing resource

Major alterations: New storefronts, new doors, new windows.

This 20-story building rises to a shallow setback. Its three-story stone-faced base has a recessed entrance on West 39th Street flanked by storefronts at the first story; additional storefronts, only, on Eighth Avenue; and wide show windows at the second and third stories on both facades. The base is organized as five bays on West 39th Street and two bays on Eighth Avenue, all set within a stone enframingent. Above the base, the brick-faced shaft continues the bay organization, each bay having a single wide opening filled with windows with simple

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stone sills. The bays here are defined by uninterrupted projecting brick piers. On the West 39th Street façade, setbacks begin higher up at the eastern end than elsewhere, creating the effect of a projecting corner tower. The uppermost stories are faced in cast-stone, with angled cast-stone piers, blind arches and other ornament.

WEST 39TH STREET, north side from Seventh to Eighth avenues

201 (201-203) West 39th Street
Side elevation of 550 (538-550) Seventh Avenue

205 (205-223) West 39th Street
(aka 206 [206-216] West 40th Street)

Original name: Gilbert Building

Architect: George & Edward Blum

Built: 1922-23

Source: NB 506-1921; NYT 9/16/1923 p. RE1

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

West 39th Street façade:

This 16-story building rises to a shallow setback. Its three-story stone-faced base is irregularly organized, with four wide equal bays on the west and a three-bay entrance section on the east, in which there is a wide central bay flanked by a narrow bay on either side. The three-bay entrance section on the east has two entrances – one altered, but the other an original pointed-arched entrance – flanking a storefront at the first story; a window with a large panel of Gothic tracery above the storefront, flanked by a single square-headed window on either side, at the second story; and a wide show window flanked by a single square-headed window at either side at the third story. The four-bay western section has another pointed-arch entrance at the far end and three adjoining storefronts on the first story; wide show windows at the second story, each with a large panel of Gothic tracery above a storefront; and wide show windows at the third story. The entire base is set within a stone enframing. Above the base, the brick-faced shaft continues the irregular bay organization, with four bays on the west and one wide bay on the east, corresponding to the entrance bay in the base. The four bays on the west each have three square-headed windows with simple stone sills and geometrically patterned brick spandrels; the wide bay on the east has five such windows. The bays are defined by uninterrupted projecting wide and narrow brick piers. Setbacks are organized in such a way as to suggest projecting end towers. Setbacks are marked by cast-stone ornament including shields, roundels and diamond shapes, and cast-stone coping.

West 40th Street façade:

This is a two-story stone-faced wing with three wide bays and one narrow bay at the east. At the first story, there is a pointed-arched entrance at the east with new doors, and three new storefronts. At the second story,

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there is a single square-headed window above the entrance, and three wide show-windows set within molded rectangular openings with metal frames including a large panel of Gothic tracery similar to those on the 39th Street façade.

“Adjoining the latter [205 West 39th Street], at 206 to 216, is the low two-story building erected a year ago in conjunction with the tall Gilbert building in the rear, having a large frontage on Thirty-ninth Street as a protection to the rear light of that structure. This low Fortieth Street structure was recently leased on a twenty-year term by the wholesale and importing cigar firm of Faber, Coe & Gregg...” (NYT 9/16/23 p. RE1).

225 (225-229) West 39th Street

Original name: American Press Association Building

Architect: Mulliken & Moeller

Built: 1910

Source: NB 77-1910; NYT 1/4/10 p.18

Contributing resource

Major alterations: New storefronts, new entrance, new windows.

Built on the site of the Second Reformed Presbyterian Church, the entire building was leased “from the plans” to the American Press Association. “This lease marks the moving of another large publishing house to this block on Thirty-ninth Street. The new building will stand next to the McGraw Building...and opposite a building now in the course of construction which is to be occupied by the Pictorial Review Company.... The American Press Association...is moving to the uptown section to associate with other publishers in this section and to secure the extraordinary shipping facilities afforded by the new Pennsylvania and Grand Central terminals” (NYT 1/4/10 p.18).

This 12-story building rises straight up with no setbacks. Its two-story stone-faced base has two entrances and storefronts at the first story, and wide show windows at the second story. The base is organized as three bays, one wide central bay flanked by a narrower bay on either side. The bays are defined by stone piers supporting a simple entablature, which has the lettering “AMERICAN PRESS ASSOCIATION.” Above the base, the brick-faced shaft continues the bay organization, but replaces the wide central bay of the base with two bays. Each of these four bays has a single opening with three windows; all windows have simple stone sills and paneled brick spandrels. These bays are defined by uninterrupted projecting brick piers with stone bases. The piers rise to an ornamental top story faced in cast-stone, including ornamental cast-stone panels across the top – with a brick-faced triangular pediment at either end – supported on cast-stone piers. There is simple cast-stone coping at the roofline.

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231 (231-249) West 39th Street

Original name: McGraw Building, later The United Publishers' Building

Architect: Radcliffe & Kelley; extension, Jackson & Rosencrans

Built: 1906-08, extension 1910.

Source: NB 796-1906; NYT 12/23/06 p. SM16, 5/18/10 p.17, 10/6/17 p.20

Contributing resource

Major alterations: New storefronts, new doors, new windows.

The McGraw Publishing Company's building was described as a "concrete building operation" being "watched with interest not only by local constructors, but also by advocates of the new structural material throughout the country" (NYT 12/23/06 p. SM16). The original building was at 243-249 West 39th Street; in 1910, it was extended to No. 231, architects Jackson & Rosencrans (NYT 5/18/10 p.17). In 1917, the building was bought by the United Publishers Corporation (NYT 10/6/17 p.20).

This 11-story building rises straight up with no setbacks. Its three-story stone-faced base has entrances and storefronts at the first story, and wide show windows at the second and third stories. The base is organized as 11 bays. The first, fifth and 11th bays (from the west) are slightly wider than the other bays, reflecting the original building's ends (first and fifth bays) and the expanded building's ends (first and 11th bays). The bays are defined by double-height stone piers supporting an entablature with a frieze including triglyphs. The main entrance, in the easternmost bay, is a wide opening flanked by round columns adjoining a pair of flat piers. Many of the storefronts are approached by a short flight of steps. A third, attic, story reflects the bay organization of the first two stories but has no piers. Above the base, the stone-faced shaft continues the bay organization. The first, fifth and 11th bays project slightly, and have deeply recessed square-headed windows with stone sills (two windows in the first bay, three each in the fifth and 11th bays). The areas in between those bays have tripartite windows in metal frames, with elaborately ornamental metal spandrels; those bays (unlike the first, fifth and 11th bays) are defined by wide uninterrupted stone piers rising to a shallow cornice above the ninth story. The top two stories continue the bay organization; the double-height piers rise to geometric stone capitals, above which is projecting cornice marks the roofline.

251 (251-255) West 39th Street

Architect: Springsteen & Goldhammer

Built: 1925

Source: NB 128-1925; NYT 2/8/25 p.W15

Contributing resource

Major alterations: New storefronts, new entrance.

This 17-story building rises to a series of shallow setbacks. Its two-story stone-faced base has an (altered) square-headed entrance at the west and a round-arched entrance at the east at the first story, each with a square-headed window directly above in the second story. Between the entrances are storefronts at the first story, and

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one very wide single opening, with windows set in a metal frame, at the second story. Above the base, the brick-faced shaft is organized as seven bays, each with two square-headed windows with simple stone sills and geometrically patterned spandrels. The bays are defined by uninterrupted projecting wide and narrow brick piers, rising to pointed cast-stone caps. Setbacks are organized in such a way as to suggest short projecting end towers, and a tall projecting central tower. Setbacks are marked by pointed cast-stone caps on all piers, and ornamental cast-stone panels.

257 (257-267) West 39th Street

Original name: Kermacoe Building

Architect: George F. Pelham

Built: 1925-26

Source: NB 131-1925; NYT 11/22/23 p.33, 5/14/25 p.32, 3/11/27 p. 37

Contributing resource

Major alterations: New storefronts, new entrance.

"The plot...will be improved at once by Mr. [George] Kern with a sixteen-story structure devoted to the needs of the needle industry" (NYT 11/22/23 p.33). Built by the Kermacoe Realty Corporation (NYT 5/14/25 p.32).

This 16-story building rises to a shallow setback. Its two-story rusticated-stone-faced base has two central bays, each with a two-story tall round-arched area with an entrance at the first story and semi-circular window at the second story. These two bays are defined by double-height cast-stone fluted Corinthian columns on tall bases carrying impost blocks topped by a shallow cornice above which, over each column, is an ornamental globe. At the apex of each of these two arches is a sculpted ram's head. The two bays to either side of these entrance bays are much wider than the central bays, at the first story they each have a storefront, at the second story a wide show window. An entablature marks the top of the base. Above the base, the brick-faced shaft continues the bay organization of the base – two narrower central bays flanked on either side by two wider bays. Each bay has a single opening, the wide bays with five windows, the narrow bays with three windows; each group of windows shares a simple stone sill and patterned brick lintel. Bays are defined by uninterrupted projecting brick piers. The setback begins higher up in the central two bays than at the sides, creating the effect of a projecting central tower. Setback areas are marked by blind brick arcades and patterned brick parapets with cast-stone coping.

269-271 West 39th Street

Architect: Undetermined

Built: Undetermined

Source: Job No. 104521652 08/16/2006, Job No. 104591899 11/08/2006

Non-Contributing resource

Major alterations: 2007, building enlarged and given new façade.

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The six-story facade is divided into two bays; in the upper stories, each bay is a large rectangular window opening; on the first story, each bay is taken up by a storefront. There is a recessed penthouse on the roof.

275 (273-275) West 39th Street
(aka 600-604 Eighth Avenue)

Architect: Henry I. Oser

Built: 1927

Source: NB 114-1927

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, some new windows.

This 12-story building rises straight up with no setbacks. Its one-story base has been completely refaced with new storefronts and a new entrance on West 39th Street. The brick shaft rising above the base is organized as four bays on Eighth Avenue, and four irregular bays on West 39th Street. On the Eighth Avenue facade, each bay has a wide window opening at the second and third stories (slightly arched at the third story), with geometrically patterned metal spandrels; and two single square-headed windows in each of the upper stories, with simple stone sills and geometrically patterned brick spandrels. Three of the four bays on the West 39th Street facade are arranged similarly, but with three single square-headed windows instead of two; the fourth bay, at the eastern end of the facade – corresponding to the bay with the building's entrance – has a single-square-headed window at all stories above the first. The bays are defined by wide and narrow uninterrupted brick piers, rising to a brick parapet with ornamental brickwork and simple stone coping.

WEST 39TH STREET, south side from Eighth to Ninth avenues

300-304 West 39th Street

Side elevation of 589 (589-593) Eighth Avenue. See 589 (589-593) Eighth Avenue.

306 West 39th Street

Side elevation of 585-587 Eighth Avenue. See 585-587 Eighth Avenue.

308 West 39th Street

Rear extension to 307 (307-317) West 38th Street. See 307 (307-317) West 38th Street.

310-312 West 39th Street

Architect: Joseph Wolf

Built: 1908-09

Source: NB 452-1908

Contributing resource

Major alterations: New garage doors.

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This six-story red-brick-faced loft building is currently in use as a parking garage. The much-altered first story now has a garage entrance. The upper stories are divided into two bays, each with four square-headed windows with simple stone sills and one long lintel over all four windows. The sixth story is set off from those below by a band of brick corbelling at the sill level, and another such band above the lintels. This story is topped by a brick parapet with simple cast-stone coping. There is an additional brick-faced story above the westernmost bay, with four square-headed windows.

314 and 316 West 39th Street

Architect: Julius Boekell

Built: 1868

Source: NB 599-1868

Contributing resource

Major alterations: Fire-escapes and signage; new square-headed windows at No. 314 (not matching the segmentally-arched window openings); new doors.

Nos. 314 and 316 West 39th Street are identical five-story brick-faced tenements with Italian-inspired ornament and cast-iron storefronts. Each of the four windows at each of the upper stories has a footed sill and a shallow segmental-arched lintel. At the roofline of each building is a projecting dentilled cornice supported on console brackets. The entrance to 314 is framed by ornamental cast-iron columns with an ornamental shield bearing the number "314," the entrance to 316 is similar.

318 (318-326) West 39th Street

Original name: Finck Building

Architect: Crow, Lewis & Wickenhaefer

Built: 1915-16

Source: NB 320-1915; NYT 6/2/17 p.15

Contributing resource

Major alterations: New doors, new roll-down gate at the western entrance.

Built on the site of the Finck Brewery (NYT 6/2/17 p.15), for which it was named. This 12-story building rises straight up with no setbacks. Its three-story stone-faced base has a classically-inspired entrance at either end of the first story, each entrance set in an elaborate molded surround, with the inscription "FINCK BUILDING" on a frieze beneath a dentilled cornice. Above each entrance, at the second story, is an aedicular window, with curving stone ornament at either side. The rest of the first story has storefronts; the rest of the second story has wide show-windows. The third, attic, story has similar wide show-windows above the storefront bays, with a slightly narrower window above either entrance bay; this story is capped by a frieze with a wave motif. The base is organized as eight bays, and set within a stone enframement. The two entrance bays are narrower than the other bays, and project slightly from the rest of the base. The brick-faced shaft rising above the base

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continues the bay organization of the base. Each bay has a single wide opening with a casement window; each window has a simple stone sill and a simple paneled brick spandrel. Bays are defined by wide uninterrupted brick piers, rising to an entablature at the 11th story with elaborate cast-stone shell motifs. The bays defining the end – entrance – bays are wider than the others. At the 12th story, each bay has two windows, separated by a narrow brick pier with a simple stone capital, and an ornamental blind fanlight under a brick arch; there is simple stone coping at the roofline.

328-336 West 39th Street
(aka 329 West 38th Street)

Empty lot, currently used for parking.

338-340 West 39th Street

Architect: Parker & Shaffer

Built: 1926

Source: NB 566-1925

Contributing resource

Major alterations: New storefronts, new windows, new door.

Built for Mack Kanner. This 12-story building rises to a series of shallow setbacks. Its one-story stone-faced base has one wide bay with two storefronts, and one narrow bay at the west end with a deeply recessed entrance. The base has a simple entablature. Above the base, the brick-faced shaft is organized as three bays, the central bay slightly wider than those to either side. Each bay has a single opening, the wide central bay with four windows, the narrow bays with three windows; each group of windows shares a simple stone sill and patterned brick lintel. Bays are defined by uninterrupted projecting brick piers. The first and second setbacks begin at the same level for all bays. Above the second setback, a separate brick-faced tower rises over the westernmost – entrance – bay. The first and second setbacks are marked by blind cast-stone arcades; there is cast-stone ornament and coping at the roofline. The western tower has three narrow blind vertical openings, and cast-stone ornament at the roofline.

WEST 39TH STREET, north side from Eighth to Ninth avenues

315 (315-321) West 39th Street

Architect: Henry I. Oser

Built: 1927

Source: NB 617-1926

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, some new windows.

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This 15-story building rises to a series of shallow setbacks. Its two-story stone-faced base has an almost completely refaced first story with an entrance set in a stone enframingent, and storefronts; the second story has wide show-windows. The base is organized as seven bays, the bays defined by double-story stone piers rising to a stone entablature above the second story. At the third story, the piers become a linked pair of narrow brick piers with stone bases and caps. Above the base, the brick-faced shaft continues the bay organization, each bay with a single wide tripartite window with a stone sill. Bays are defined by uninterrupted projecting brick piers continuing the line of the piers in the lower stories. Setbacks begin higher up at the western end than elsewhere, creating the effect of a projecting end tower. Setbacks are marked by simple stone coping. At the roofline, over the end bay and the central bays; there is cast-stone ornament including volutes.

323 (323-327) West 39th Street

Architect: Parker & Shaffer

Built: 1925-26

Source: NB 297-1925; NYT 1/3/26 p. RE8

Contributing resource

Major alterations: New storefronts, new windows, new doors.

"Women's Wear Manufacturers & Contractors – Also Knitwear, Novelty, House Dress Makers, Underwear and Kindred Houses! Ready – Cheapest Lofts in Garment Center – In the New Building at 323 W. 39 St. Just Completed" (NYT 1/3/26 p. RE8).

Another project by Mack Kanner. This 12-story building rises to a series of shallow setbacks. Its one-story stone-faced base has an entrance at either end, and two storefronts in the center, both entrances and storefronts with curving corners. Security gates obscure the storefronts. There is an ornamental stone panel with Gothic tracery above each entrance. Above the base, the brick-faced shaft is organized as four bays, each with a single wide show-window with a stone sill and simple paneled brick spandrel. Bays are defined by wide uninterrupted brick piers rising to ornamental cast stone caps. Setbacks begin higher up over the two center bays than on either side, creating the effect of a projecting central tower. Setbacks are marked by cast-stone blind arcades and cast-stone coping.

333 (329-333) West 39th Street

Architect: Shampan & Shampan

Built: 1929

Source: NB 625-1928; NYT 9/8/28 p.34

Contributing resource

Major alterations: New storefronts, new doors, new windows.

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“The 333 West Thirty-ninth Street Corporation, just formed by Hyman Shapiro for the purpose of erecting a loft in the Garment Centre..... A fourteen-story loft building...will be erected from plans by Shampan & Shampan” (NYT 9/8/28 p.34).

This 12-story building rises to a series of shallow setbacks. Its two-story stone-faced base has storefronts; the entrance is under a shallow arch flanked by piers, both arch and piers adorned with typically Art Deco geometric and stylized floral motifs. Similar piers flank the storefronts. The second story has two wide show-windows flanking two narrower show-windows. The base is set in a stone enframingent. Above the base, the brick-faced shaft is organized as ten narrow bays. Each bay has a single square-headed window with a simple stone sill and patterned brick lintel. Bays are defined by uninterrupted projecting brick piers rising to stone caps. The setbacks begin higher up over the central bays than at the sides, creating the effect of a projecting central tower. Setbacks are marked by geometrically patterned cast-stone panels and simple cast-stone coping.

335 West 39th Street

Architect: Abraham Farber

Built: 1946-47

Source: ALT 1434-1946; NYT 4/1/1887 p.8, 5/4/46 p.25

Non-Contributing resource

Major alterations:

This was originally a 19th-century building, residential with a saloon on the main floor (NYT 4/1/1887 p.8); it was purchased by the Braff Sheet Metal Works in 1946 (NYT 5/4/46 p.25), and converted to a loft building, at which time it was given a new façade (ALT 1434-1946). Four stories tall, it has a plain brick façade and no ornamental detail. There is an entrance and storefront at the first story.

337-345 West 39th Street

Architect: Gene Kaufman

Built: 2006-2007

Source: Job No: 104422992

Non-contributing resource

Major alterations: None.

A 32-story hotel is currently under construction.

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347 (347-353) West 39th Street

Architect: Frank S. Parker

Built: 1928

Source: NB 136-1928

Contributing resource

Major alterations: New storefronts, new windows.

This 14-story building rises to a series of shallow setbacks. Its one-story stone-faced base has storefronts and a round-arched entrance with a molded surround including a rope molding, and a keystone at the top center of the arch. A simple entablature separates the base from the upper stories. Above the base, the brick-faced shaft is organized as four narrow bays. Each bay has three square-headed windows, each with a simple stone sill and a paneled brick lintel. Bays are defined by uninterrupted projecting narrow and wide brick piers rising to stone caps. The setbacks begin higher up over the western bay than elsewhere, creating the effect of a projecting corner tower. Setbacks are marked by simple cast-stone coping.

WEST 40TH STREET, south side from Sixth Avenue to Broadway

116-132 West 40th Street

Side elevation of 1430 (1424-1432) Broadway. See 1430 (1424-1432) Broadway.

WEST 40TH STREET, north side from Sixth Avenue to Broadway

119 (113-119) West 40th Street

(aka 114-118 West 41st Street)

Original name: Philip Lewisohn Building

Architect: Maynicke & Franke

Built: 1912-13

Source: NB 275-1912; NYT 5/26/11 p.18, 4/3/12 p.19, 7/20/13 p.XX1, 10/15/15 p. 20

Contributing resource

Major alterations: First story refaced, new entrance, new storefronts, on both facades.

Built on the site of Mendelssohn Hall, to be "replaced by a twelve-story loft similar to the new Tilden building on the east" (NYT 5/26/11 p.18). The project grew into a "twenty-two-story building [Philip Lewisohn] is about to erect on the site of the Mendelssohn Hall.... In addition to the old hall site the building will cover a sixty-foot frontage on Forty-first Street in the rear...." (NYT 4/3/12 p.19). Lewisohn later bought 120-122 West Forty-first Street (see below), "for the purpose of protecting the light and air of his building" (NYT 7/20/13 p.XX1).

This 22-story building, which predates the 1916 zoning resolution, rises straight up with no setbacks, except for a recessed penthouse story on the roof.

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West 40th Street façade:

Its four-story cast-stone-faced base has an entrance and storefronts on its refaced first story. Above a narrow projecting stone course, the second and third stories are organized as three wide bays with a narrow flanking bay at either end of the façade. The three wide bays have double-height deeply recessed windows under shallow arches, with six windows - three at each story - set in a decorative metal frame, including spandrels with blind arcades and slender piers with abstract ornamental patterns. The narrow flanking bays each have a deeply recessed simple square-headed window at each story. The fourth, attic, story has two square-headed windows in each large bay, and one in each narrow bay. The bays in this story are defined by wide and narrow piers. Each of the wide piers is adorned with a large sculpted figure on a throne - six figures in all; above each figure, rising into the fifth story, is an ornamental cast-stone blind arch. The brick shaft rising above continues the bay organization, with two square-headed windows in each wide bay and one in each narrow bay. Spandrels are plain brick in the narrow bays, but have elaborate cast-stone panels with shields and floral forms in the wide bays. Bays are defined by narrow and wide uninterrupted brick piers rising to cast-stone arches above the 18th story; each narrow window bay is also arched at this level. Cast-stone blind arcades run across the top of the arches. From here, angled projecting cast-stone piers define the bays over the next three stories, rising to cast-stone capitals. Each wide bay has a triple-height window set in a nine-part metal frame similar in design to the metal frames at the second and third stories. Above this story is one final story with simple square-headed windows and cast-stone coping.

West 41st Street façade:

The West 41st Street façade is almost identical to the West 40th façade, except that it is narrower - it has three wide bays designed like the three wide bays on West 40th street, but without the flanking narrow bay on either side. As a result, it has only four sculpted figures on thrones. Its altered first story has an entrance, a storefront, and a blind storefront.

121-133 West 40th Street

Side elevation of 1440 (1434-1444) Broadway (aka 124-128 West 41st Street). See 1440 (1434-1444) Broadway.

WEST 40TH STREET, south side from Broadway to Seventh Avenue

136-150 West 40th Street

Side elevation of 1411 (1411-1429) Broadway (aka 131-151 West 39th Street). See 1411 (1411-1429) Broadway.

WEST 40TH STREET, north side from Broadway to Seventh Avenue

137-141 West 40th Street

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Side elevation of 1431 (1431-1433) Broadway. See 1431 (1431-1433) Broadway.

143-145 West 40th Street

Architect: Max Siegel Associates

Built: 1963

Source: NB 68-1963

Non-Contributing resource

Major alterations: Covered with enormous sign.

Nine-story parking garage.

147 West 40th Street

Architect: Undetermined

Built: c. 1900

Source: C of O 17991-1931

Non-Contributing resource

Major alterations: 1st and 2nd stories refaced with storefronts, cornice removed.

A four-story commercial building, in use as a restaurant since at least 1931 (C of O 17991-1931). First and second stories rebuilt for storefronts, third and fourth stories brick with simple stone sills and lintels; cornice removed.

151 (149-151) West 40th Street

Side elevation of 561 (561-565) Seventh Avenue. See 561 (561-565) Seventh Avenue.

WEST 40TH STREET, south side from Seventh to Eighth avenues

200 West 40th Street

(aka 558 Seventh Avenue)

Architect: Robert A. Fash

Built: 1934-36

Source: ALT 850-1934

Non-Contributing resource

Major alterations: Originally two tenements, four- and five-stories tall (NB 237-1867); upper stories demolished and new stories added in alteration (ALT 850-1934). New entrances, new storefronts, new windows.

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A three-story commercial building with entrance and storefronts at the first story and wide show windows in the second and third stories.

202 (202-204) West 40th Street

Architect: Schwartz & Gross

Built: 1927-28

Source: NB 212-1927

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, some new windows.

This 15-story building rises to a series of shallow setbacks. Its three-story stone-faced base has an entrance and storefront at the refaced first story, and a wide show window flanked by a narrow window at either side in both the second and the third stories. The third-story wide window has a metal framework; the second-story window has one large pane of glass. Above the narrow windows on either side of the third story is an ornamental stone roundel inscribed with a trefoil. A simple entablature separates the base from the upper stories. Above the base, the brick-faced shaft is organized as five narrow bays. Each bay has one square-headed window with a simple stone sill; three spandrels have ornamental stone panels, the other two have a simple brick panel. Bays are defined by uninterrupted projecting brick piers rising to become arches over the windows at the ninth story; each arch has a semi-circular stone panel with an ornamental shield. The setbacks begin higher up over the east bays than elsewhere, creating the effect of a projecting corner tower. Setbacks are marked by simple cast-stone coping.

206 [206-216] West 40th Street

Rear elevation of 205 (205-223) West 39th Street; see 205 (205-223) West 39th Street.

232 (218-232) West 40th Street

Original name: Frank & Frank Building

Architect: Schwartz & Gross

Built: 1923

Source: NB 57-1923, C of O 7439-1923; NYT 6/3/23 p. RE9

Contributing resource

Major alterations: New storefronts, new doors, new windows.

"New Printing Trades Building.... The Frank & Frank Building is designed for printing and allied crafts and manufacturing Jewelers. Heavy construction accommodates weighty machinery; high ceilings allow ample headroom; sprinkler system provides minimum insurance premiums.... Upper floors contain offices for advertising agencies and artists" (NYT 6/3/23 p. RE9).

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This 12-story building rises to a series of shallow setbacks. Its one-story stone-faced base has an entrance at either end, in a classically-inspired frame with an ornamental cartouche, and storefronts in between; the storefronts are separated by stone piers with ornamental metal panels with female figures in place of capitals. The base is capped by a simple entablature with stone roundels. The brick-faced shaft rising above is organized as seven bays, with end bays above the entrances slightly wider than the rest. Each bay has a single opening with three windows (except for the openings in the second story above the entrances, which have four windows), each group of windows sharing a simple stone sill and patterned brick lintel. Bays are defined by uninterrupted projecting brick piers rising to cast-stone shields in place of capitals. The central bay has no setback; setbacks in the bays to the side begin lower down, creating the effect of a projecting central tower. The central bay ends in a cast-stone pediment; elsewhere, setbacks are marked by simple cast-stone coping.

236 (234-238) West 40th Street

Architect: Welch, Smith & Provot

Built: 1902

Source: NB 105-1902

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows.

This three-story building, faced in brick with stone trim, was erected as a "dwelling and store" (NB 105-1902) for Jules Weber. Its entirely refaced first story has an entrance and storefronts. The second story has three round-arched windows with Gibbs surrounds, and the third story has six square headed windows with cast-stone footed sills and lintels, above which is a dentilled cornice supported on console brackets, with a brick parapet and simple cast-stone coping above that.

240 (240-248) West 40th Street

Original name: Freshman Building (as of 1925)

Architect: Schwartz & Gross

Built: 1923

Source: NB 95-1923; NYT 1/14/25 p.36

Contributing resource

Major alterations: First story mostly refaced, new storefronts, new entrance, new windows.

"The fourth, tenth, eleventh and twelfth floors of the building at 240 West Fortieth Street were leased to Charles Freshman, Inc...." (NYT 1/14/25 p.36).

This 12-story building rises to a series of shallow setbacks. Its three-story brick-faced base has an entrance at either end – a new round-arched entrance at the east, an original classically-inspired entrance at the west – and storefronts in between. The base is capped by a simple stone entablature. The brick-faced shaft rising above is organized as seven bays. Each bay has a single opening with a single new window, with a simple stone sill and

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patterned brick lintel. Bays are defined by uninterrupted projecting brick piers rising to cast-stone shields in place of capitals. The central bay has no setback; setbacks in the bays to the side begin lower down, creating the effect of a projecting central tower. The central bay ends in a brick pediment; elsewhere, setbacks are marked by ornamental cast-stone coping (at the first setback) or simple stone coping (at the higher setbacks).

250 West 40th Street

Architect: Schwartz & Gross

Built: 1924-25

Source: NB 153-1924

Contributing resource

Major alterations: First story refaced, new storefronts, new entrance, new windows, modern glass enclosure at the top.

This narrow 15-story building rises to a series of shallow setbacks. Its three-story brick-faced base has an entrance and storefronts in its refaced first story. Its second and third stories are organized as three bays – a wide central bay and a narrower bay at either side. Each bay has a multi-part show window in a metal frame; spandrels between the second and third stories are in geometrically patterned brick. The base is topped by a simple stone course. The brick-faced shaft rising above continues the bay organization. Each narrow bay has a single square-headed window; the wide central bay has a single opening with three windows. Each window group shares a simple stone sill and patterned brick lintel, and a simple paneled brick spandrel. Bays are separated by uninterrupted projecting brick piers rising to geometrically-patterned cast-stone ornament in place of capitals. The central setback begins higher up than the others, creating the effect of a projecting central tower. The central bay above the setback ends in a segmentally-arched opening, above which sits a modern glass enclosure. In general, setbacks end in simple cast-stone coping.

252 (252-262) West 40th Street

Original name: New York Cab Company Garage

Architect: Radcliffe & Kelley

Built: 1907-08

Source: NB 57-1907; NYT 6/11/10 p.6

Contributing resource

Major alterations: Vertical signs projecting out from the upper stories, new storefront.

Planned as an eight-story garage, but built as a four-story garage. The New York Cab Company at the time was "one of the largest livery concerns not only in New York but in the world, and has held front place for about twenty years. About eighteen months ago the New York Cab Company moved from its old quarters at 118 West Thirty-second Street, and took a large stable and garage at 252 West Fortieth Street." (NYT 6/11/10 p.6).

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The long brick-faced façade – mildly Edwardian in style – has garage entrances and storefronts at the first story, and windows above. Each story is divided into five bays. The first-story bays are separated by wide brick piers supporting an ornamental, projecting stone architrave. The third and fourth stories are divided into bays by slightly projecting, two-story-tall pilasters rising to simple capitals and supporting a simplified cornice. On the second-story, the bays are separated only by wide areas of brick, which read as continuations of the double-height pilasters above them. The windows at the second and third stories are set in a tripartite arrangement; the three parts of each window are of equal width in the second, third and fourth bays, but the proportions change in the bay at either end, with a slightly wider central window. The third-story window bays are capped by shallow stone pediments. The fourth-story window bays are large rectangular openings entirely filled with metal window frames.

264 (264-268) West 40th Street

Architect: Springsteen & Goldhammer

Built: 1927

Source: NB 230-1926

Contributing resource

Major alterations: First story refaced, new storefronts, new doors

This 20-story building rises to a series of shallow setbacks. Its two-story stone-faced base, organized as three bays, has an entrance and storefronts at the first story and wide show-windows at the second story, all within a stone enframement. The third, attic, story, faced in brick, continues the bay organization, but has stone piers rising to pyramidal caps. Each bay has one wide show window. The brick-faced shaft rising above continues the bay organization, with three square-headed windows in each bay with geometrically patterned brick spandrels. Bays are defined by narrow and wide uninterrupted brick piers rising to ornamental brick projections in place of capitals. Setbacks begin higher up over the central bay than over the sides, creating the effect of a projecting central tower. Setbacks are marked by simple cast-stone coping and geometric brick ornament.

WEST 40TH STREET, north side from Seventh to Eighth avenues

201-207 West 40th Street

Side elevation of 560 (560-564) Seventh Avenue. See 560 (560-564) Seventh Avenue.

209-211 West 40th Street

Architect: J.B. McElpatrick & Son

Built: 1901-02

Source: NB-1007-1901

Non-Contributing resource

Major alterations: Refaced, story added 1969-72 (ALT 1790-1969, C of O 72625-1972); new entrances.

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The façade has been completely refaced in rectangular panels of mirror glass, with a plain brick added story rising above it.

213 West 40th Street

Architect: Buchman & Deisler, Buchman & Fox

Built: 1899, altered 1907, and again before 1917.

Source: NB 289-1899, ALT 439-1907, ALT 3041-1917; NYT 5/22/07 p.15, 5/23/15 p. XX6, 9/30/48 p.29

Contributing resource

Major alterations: Originally a three-story building designed by Buchman & Deisler and built in 1899, it was altered, apparently with a fourth story added, to designs by Buchman & Fox (the successor firm to the original architects) in 1907, in which year the *New York Times* described it as a "new building" (NYT 5/22/07 p.15). By 1917, it had become a six-story building (precise date and architect undetermined). Now has a large sign above storefront.

Located near various publishing buildings, No. 213 had at least one publishing tenant, the Tri-Daily Sporting Bulletin (NYT 5/23/15 p. XX6). Later, the building's ground floor was occupied by the Artists and Writers Restaurant, "a Times Square café popular with newspaper men for more than twenty years" (NYT 9/30/48 p.29).

A six-story brick-faced commercial building, located in the former publishing district near the New York Times building. The four stories above the first are each comprised of a large rectangular window opening divided by slender piers into three parts: a wide central part with two windows, and a narrow part to either side each with one such window. A band course separates the sixth story, with four deeply recessed windows separated by simple brick piers, topped by an overhanging cornice.

215 (215-217) West 40th Street

Architect: Rouse & Goldstone

Built: 1924

Source: NB 32-1924

Contributing resource

Major alterations: New entrance and storefronts.

The 14-story building has a two-story plain stone base, and upper stories of plain brick, with varied setbacks at the 10th story and above. It is seven bays wide, with the westernmost bay an open shaft while the others have rectangular window openings. Ornament is limited to swags and roundels marking the setbacks.

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219-229 West 40th Street

Side elevation of 230 (228-232) West 41st Street. See 230 (228-232) West 41st Street.

WEST 41ST STREET, south side from Sixth Avenue to Broadway

114-118 West 41st Street

Rear elevation of 119 (113-119) West 40th Street. See 119 (113-119) West 40th Street.

120 (120-122) West 41st Street

Architect: Maynicke & Franke

Built: 1914-15

Source: NB 296-1914; NYT 7/20/13 p.XX1

Contributing resource

Major alterations: First and second stories refaced, new storefront, new entrance, some new windows.

Built by Philip Lewisohn, "for the purpose of protecting the light and air of his building" (NYT 7/20/13 p.XX1) – see above, No. 119 (113-119) West 40th Street. Designed by the same architects as that building, but two years later.

The first two stories of this five-story building, entirely refaced, have an entrance and storefront at the first story and one large window at the second story. Though produced by the same architects for the same client as the adjoining building, the building's design is not related to that of its neighbor. The upper three stories, clad in terra-cotta, are organized as five bays – three wide bays in the center, flanked by a narrow bay on either side. The wide bays are separated from the narrow bays by wall areas; the narrow bays are defined by piers with geometrically patterned capitals at the third and fourth stories, and round columns with modest capitals at the fifth story. A projecting cornice runs the width of the three central bays, and is flanked at either side – over the narrow windows – by what appears to be a ram's head over a shield. A parapet and coping top the cornice, and a simple pediment tops either ram's head ornament.

124-128 West 41st Street

Side elevation of 1440 (1434-1444) Broadway (aka 121-133 West 40th Street). See 1440 (1434-1444) Broadway.

130-138 West 41st Street

Side elevation of 1450 (1446-1450) Broadway. See 1450 (1446-1450) Broadway.

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WEST 41ST STREET, south side from Broadway to Seventh Avenue

154-160 West 41st Street

Side elevation of 1441 (1441-1449) Broadway (aka 569-577 Seventh Avenue). See 1441 (1441-1449) Broadway.

WEST 41ST STREET, south side from Seventh to Eighth avenues

200-204 West 41st Street

Side elevation of 570 (570-576) Seventh Avenue. See 570 (570-576) Seventh Avenue.

230 (228-232) West 41st Street

(aka 219-229 West 40th Street)

Original name: 219-229 West 40th Street: New York Tribune Building; 230 West 41st Street: New York Herald Tribune Building

Architect/date: 219-229 West 40th Street: Schwartz & Gross, 1923; 230 West 41st Street: Lockwood, Greene & Co., 1929

Source: NB 57-1923, C of O 7439-1923; NYT 4-22-23 p. RE 1, 3/18/24 p.1, 2/24/29 p.12

Contributing resource

Major alterations: West 40th Street: new storefronts and windows. West 41st Street: new storefronts, awnings, light fixtures, windows; parapets at each setback appear to have been stripped of ornament or rebuilt.

"The New York Tribune has bought The New York Herald. The deal – the most sensational newspaper transaction in New York in decades – was concluded yesterday and announced last night.... The two newspapers will be combined...and published as one newspaper from The New York Tribune's new plant at 225 West Fortieth Street" (NYT 3/18/24 p.1). "Herald Tribune Annex Ready Next November – Excavation for 20-Story Building Behind Present Plant to Begin Tomorrow... As the proposed structure will be in the rear of the westerly part of the present building, the first seven floors will be arranged so as to be on a level with those of the older building.... With the completion of the annex, the main entrance to the newspaper offices will be in Forty-first Street" (NYT 2/24/29 p.12).

40th Street façade: The original seven-story tall building has a two-story base and a five-story shaft with no setbacks, divided into five window bays. Faced in ashlar, its main ornament is found in the heavy stone arches and detailing of the base, including stone shields between the first- and second-story windows, reflecting an English Gothic or Tudor inspiration.

41st Street façade: The 19-story addition rises to five shallow setbacks above the eighth story. A three-story base mimics the forms of the original 40th Street façade, with arches at the third rather than the second story. The ashlar facing is used only in the base, while the shaft above is faced in plain brick, and divided into bays by

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plain brick piers. A narrow bay at the eastern edge of the façade rises above the eighth story as a narrow projecting tower.

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Name of Property

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

- Community Planning and Development
- Architecture
- Industry, Commerce
- Social History, Ethnic Heritage

Period of Significance:

1858-1958

Significant Dates:

1916

Significant Person:

n/a

Cultural Affiliation:

n/a

Architect/Builder:

See continuation sheet at end of Section 8

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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STATEMENT OF SIGNIFICANCE

SUMMARY²

*"Seventh Avenue in the city of New York, between 35th and 40th Streets, is not merely a geographic location. It's a legend. It's the birthplace of miracles. It's the fast-beating heart of an industry whose bloodstreams course through America."*³

The Garment Center historic district is significant under both criteria A and C. It is significant under criterion A for its industrial and commercial history, and its social and immigrant history. It is significant under criterion C for its role in community planning and development, and also for its architectural history, in particular the development of the modern loft building, including the impact of New York City's 1916 zoning resolution which led to the creation of the typical "setback" building. The district's period of significance is from 1858 (the date of the earliest surviving building in the district, Engine Company 26) to 1958. That range of dates encompasses both the early developmental history of the district (tenement district, publishing and printing district, theater and hotel district) and its redevelopment in the early 20th century as the city's garment center.

New York City's Garment Center (or Garment District), broadly located in the blocks between Sixth and Ninth Avenues, from West 30th to 41st streets, has been the heart of the city's, and also the nation's, garment industry since the years immediately following World War I. The Garment District has played a key role in the city's economy, and been a major focus for the social, labor and union history of both the city and the nation.

Largely built up in just two decades -- 1916 to 1935 -- the Garment District was shaped less by architects than by general urban forces: national markets, transportation routes, reform movements, the economics of density and commercial concentration, the set-back requirements of New York City's 1916 zoning ordinance, and the long narrow blocks of the city's street grid laid out in the Commissioners' Plan of 1811. At the same time, it was created specifically as part of an organized effort to halt the historic movement of commercial districts into the newly fashionable retail district along Fifth Avenue. The result is a remarkably uniform cityscape: side by side, dozens of tall buildings share standard profiles and setback heights, differentiated one from the next only by varying ornamental detail. The Garment District is an urban landscape unlike that of any other commercial

² I have drawn much of the information in this section from a variety of designation reports prepared by the New York City Landmarks Preservation Commission's research department (more specific citations follow below). A great deal of information has been drawn from the *New York Times*, which provided extensive contemporary coverage of the development of the garment district, as, to a lesser extent, did the *Real Estate Record and Guide*. There is now much interest in the history of the garment district. I am particularly grateful to Gabriel Montero for kindly sharing with me the draft of his study, "*City Within A City: The Ironies And Life Of New York's Garment District*" (unpublished manuscript, 2007), and to Professor Andrew S. Dolkart of Columbia University for insights from his ongoing study of the history of the garment district.

³ Murray Sices, *Seventh Avenue* (New York: Fairchild Publications, 1953), p.3.

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district in the city: a series of steep, narrow canyons lined with setback buildings, and asphalt, brick and concrete vistas.

At the same time, the garment district represents an overlay of several different epochs in the city's development, including an early tenement district later infamous as the city's "Tenderloin," an earlier incarnation of the Broadway theater district (the "Rialto"), and a publishing and printing district south and west of the new New York Times tower in Times Square. Elements from these earlier periods survive side-by-side with the garment industry lofts and showrooms.

I. THE GARMENT INDUSTRY BEFORE THE GARMENT DISTRICT⁴

Early history

The New York City garment industry – particularly women's clothing – can be traced back to the middle of the 19th century, during which period clothing was produced by individual tailors and dressmakers.⁵ The evolution of ready-to-wear women's clothing was spurred by a variety of factors, including the invention of the sewing machine in 1846, and the development of the department store – New York's first, the A.T. Stewart store (NR listed) at Broadway and Chambers Street, was established that same year.

The garment industry had existed in other cities besides New York, notably Boston and Philadelphia, but beginning in the 1880s New York's garment industry rose to prominence. That rise was spurred by technological innovations that made possible the large-scale manufacture of ready-made clothing; by the continuing growth of department stores where that clothing could be sold; by the city's role as a dry-goods distribution center, with warehouses and showrooms for mills, importers and manufacturers; and by the city's prominence as a cultural and media center, including the publication of fashion magazines. Also important was New York's massive population of newly arriving immigrants – especially but not exclusively Eastern European Jews – providing a cheap source of labor.

⁴ Much of the information that follows is based on New York City Landmarks Preservation Commission, *Brown Building (originally Asch Building) Designation Report*, prepared by Gale Harris (New York: City of New York, 2003). The Asch Building was the site of the infamous Triangle fire. This section also draws on a history of the industry in a recent dissertation by Norma Matuk Rantisi, *Unpacking the Garment District's Innovation System: How the New York City Women's Wear Industry Stays in Fashion* (a thesis submitted in conformity with the requirements for the degree of Doctor of Philosophy, Graduate Department of Geography, University of Toronto, 2002). Harris's report cites the following sources: Roger D. Waldinger, *Through the Eye of the Needle: Immigrants and Enterprise in New York's Garment Trades* (New York: New York University Press, 1986), 50-54; Florence S. Richards, *The Ready-to-Wear Industry: 1900-1950* (New York: Fairchild Publications, 1951), 7-13; Nancy L. Green, "Sweatshop Migrations: The Garment Industry Between Home and Shop," in *The Landscape of Modernity: Essays on New York City 1900-1940*, eds. David Ward and Olivier Zunz (New York: Russell Sage Foundation, 1992), 213-215, 220-221; Stein, 159-162; Robert D. Parmet, "Garments," *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995); Elizabeth Ewen, *Immigrant Women in the Land of Dollars: Life and Culture on the Lower East Side, 1890-1925* (New York: Monthly Review Press, 1985), 242-248; Frances B. Jensen, *The Triangle Fire and the Limits of Progressivism*, (Ph. D. diss., Univ. of Mass., Amherst, 1996), (UM I, 9638974), 14-37.

⁵ Rantisi cites the 1860 census.

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Eastern European Jewish immigration

From about 1880 up until World War I, some two million Jews – roughly one third of all the Jews in Europe – arrived in the United States.⁶ The vast majority first settled in New York City, mostly on the Lower East Side. Nathan Glazer and Daniel P. Moynihan have described the Lower East Side's Jewish community as "the greatest that has existed in thousands of years of Jewish history."⁷ In its day, it was the largest Jewish community in the world. The Jewish immigrants created an enormous Yiddish-speaking community. A statistical portrait of Jewish New York published in 1918 calculated that the area of the Lower East Side around Delancey Street had a density of more than 300,000 Jewish residents per square mile, or 2,150 per block.⁸ In this city within a city, Jewish immigrants were able to find kosher food, Yiddish-language newspapers, and mutual aid societies. Major Jewish immigration to the Lower East Side stopped only with the passage in 1924 of new immigration laws.

Dangerous conditions lead to reform movements

The concentration of immigrants on the Lower East Side – especially Eastern European Jewish immigrants who had traditionally worked in the tailoring trades – helped make that neighborhood an early center of the garment industry. The immigrant population fueled the explosive growth of the industry: from 39,000 workers in 1889, the women's wear industry grew to more than 165,000 by 1919.

In the late 19th century, the industry relied heavily on a contracting system, in which small contractors hired new immigrants and put them to work making piece goods. In what came to be known as "sweatshops," wages were low, hours were long, and conditions were unsanitary and often dangerous. Jacob Riis devoted a chapter in his book *How the Other Half Lives* to a description of such sweatshops housed in tenement apartments:

Up two flights of dark stairs, three, four, with new smells of cabbage, of onions, of frying fish, on every landing, whirring sewing machines behind closed doors betraying what goes on within, to the door that opens to admit the bundle and the man... Five men and a woman, two young girls, not fifteen, and a boy who says unasked that he is fifteen, and lies in saying it, are at the machines sewing knickerbockers, "knee-pants" in the Ludlow Street dialect. The floor is littered ankle-deep with half-sewn garments. In the alcove, on a couch of many dozens of "pants" ready for the finisher, a bare-legged baby with pinched face is asleep. A fence of piled-up clothing keeps him from rolling off on the floor. The faces, hands,

⁶ Moses Rischin, *The Promised Land: New York's Jews, 1870-1914* (New York, 1970), p.20, cited in Andrew S. Dolkart, *National Register Nomination: Lower East Side Historic District* (New York: 1999).

⁷ Nathan Glazer and Daniel P. Moynihan, *Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians, and Irish of New York City*, 2nd edition (Cambridge: Harvard University Press, 1970), p. 138, cited in Dolkart.

⁸ *The Jewish Communal Register of New York City 1917-1918* (New York: Kehillah [Jewish Community], 1918), "Map of New York City Showing Density of Jewish Population by District and Neighborhoods."

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and arms to the elbows of everyone in the room are black with the color of the cloth on which they are working.⁹

Such conditions led to the founding of the International Ladies' Garment Workers' Union in 1900 -- its earliest members were Jewish immigrants, who were soon joined by Italian immigrants who also played a major role in the garment industry.¹⁰ A series of strikes in 1909 and 1910 led to a so-called "Protocol of Peace" and a variety of worker protections (for more on unions, see below).¹¹ The union's activities also led to the founding in 1910 of the *Women's Wear Daily*, whose initial mission was to cover the industry's strikes.¹²

The dangerous and degrading sweatshop working conditions and abuses also inspired a series of government reforms. The New York State Factory Act of 1892 required a minimum of 250 cubic feet of air for each worker, while the 1901 Tenement House Act helped push garment production out of the cramped tenement quarters where many workers had done so-called "home work." Those two reforms helped create a garment industry housed in commercial loft buildings.

Garment manufacturers began moving into loft buildings in what today is called NoHo, in the blocks north of Houston Street, and the newly developed shopping area of Ladies Mile in the blocks between 5th and 6th Avenues from 14th to 23rd streets. The high ceilings and large windows of the loft buildings greatly improved the light and air conditions for garment workers. These buildings also had electricity, making possible the transition to electric sewing machines and other equipment. Conditions were still unsafe, however, as exemplified in the tragic Triangle Fire of 1911 at the Asch Building (NHL). In the aftermath of that fire, increased union militancy led to collective agreements that included improved conditions. New laws set up strict requirements for fire escapes, exits, and fireproof partitions, fire alarms, and fire drills, as well as ventilation, lighting, and sanitation. New York City and State became national models for such reforms.¹³

⁹ Jacob A. Riis, *How the Other Half Lives: Studies Among the Tenements of New York* (reprint: Dover Publications, 1971; originally published 1901) p. 100.

¹⁰ Generally speaking, Italian immigrants tended to be concentrated in the men's wear industry, while Eastern European Jewish immigrants concentrated in the women's wear industry -- the industry concentrated within the Garment Center historic district.

¹¹ For a brief summary, see "International Ladies' Garment Workers' Union [ILGWU]" in the *Encyclopedia of New York City*, edited by Kenneth T. Jackson (New Haven: Yale University Press, 1995), p. 194.

¹² Rantisi, p. 28.

¹³ Information on legislative reforms is summarized from Harris, who cites: Jensen, 186-228; US Dept. of Labor, Office of the Assistant Secretary for Policy, History, 7, "The New York Factory Investigating Commission," www.dol.gov/asp/programs/history; New York State Archives, Research Room, Business and Labor Record, Working Lives, "A History of the Factory Investigating Commission," www.Archives.nysed.gov/a/researchroom/IT.

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II. THE GROWING CITY AND CITY-PLANNING RESPONSES

Manhattan moves uptown

Manhattan's geography – a long narrow island, with no major bridges or tunnels until the late 19th century – played a significant role in the city's development.¹⁴ Unlike other cities which radiated growth outward from a central point of original settlement, New York's settlement – at the southern tip of Manhattan Island – could grow in only one direction: northward, up the island. As a result, the city's various districts – residential, commercial, industrial, entertainment – once all located in this small area, gradually moved northward, leaving only finance, government and shipping in the downtown district. This northern movement continued right through the end of the 19th century. Midtown Manhattan as it exists today didn't emerge as the city's second major business district (the first being Wall Street) until after 1900.

The city's initial commercial dry goods district was located on Pearl Street.¹⁵ Starting in the 1850s, the dry goods trade moved north and west, first to Dey and Courtlandt Streets, then to neighboring Park Place, Vesey Street and Church Street – not far from where A.T. Stewart had opened the city's first department store in 1846, at Broadway and Chambers Street. Department stores and specialty stores expanded into commercial shopping districts, and they tended to follow the growth of residential neighborhoods moving up the island. In the 1860s, such stores could be found all along Broadway between Canal and 14th Street. In the 1880s, huge department stores were built along Sixth Avenue between 14th and 23rd Street, while smaller specialty stores clustered along Broadway in the same streets,¹⁶ an area that became known as "the Ladies' Mile." These stores, in turn, were followed by commercial loft buildings for manufacturing purposes, located along the narrow side streets. In the first decade of the 20th century, many of these department stores and specialty stores moved again, this time to the area north of 34th Street between Fifth and Sixth Avenues, including the Herald Square area.

Almost immediately, Manhattan's commercial loft districts expanded northward, following the city's major department stores – which had moved up along Fifth Avenue north of 34th Street in part to avoid proximity to the lofts that had invaded the shopping precinct of Ladies Mile. The blocks closer to 34th Street offered easy access to the new Pennsylvania Station, completed in 1910, which attracted large hotels catering to out-of-town buyers, and access also to the major department stores around Herald Square at Sixth Avenue, including Macy's (NHL), Gimbel's and Saks. The growth pattern seemed irrevocable: residential districts moved north to be away from commercial districts, department and specialty stores moved north to catch up with them and to move away from manufacturing activity in commercial loft buildings, and the loft buildings eagerly followed, starting the cycle all over again. Various institutions and industries followed suit, including churches relocating to be near the new residential districts, and theaters migrating up Broadway from Union Square to Madison

¹⁴ For a book-length study of this phenomenon, see Charles Lockwood, *Manhattan Moves Uptown: An Illustrated History* (Boston: Houghton Mifflin, 1976).

¹⁵ This account is based on *New York City Tribeca South Historic District Designation Report* (New York: City of New York, 1992), pp. 8 ff, which cites Lockwood, 91-105.

¹⁶ New York City Landmarks Preservation Commission, *Lord and Taylor Building Designation Report*, prepared by Marianne Percival (New York: City of New York, 2007), p. 3.

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Square to Herald Square and finally to Times Square. The pattern was broken only in the years following World War I, and one major reason was the introduction, for the first time in the city, state or nation, of a comprehensive zoning law – the Zoning Resolution of 1916.

The Fifth Avenue Association and the 1916 Zoning Resolution

The most fashionable – and expensive – residential district in Manhattan at the turn of the last century was Fifth Avenue. Unlike other residential districts, Fifth Avenue had emerged as the principal artery of the metropolis, replacing lower Broadway which had formerly held that distinction. In the words of historian Max Page:

What makes Fifth Avenue so fascinating is its hold over the imaginations of New Yorkers and Americans more generally. It has been called the “Via Maxima of the Metropolis,” the equivalent of Paris’s Rue De la Paix and London’s Bond Street.¹⁷

Fifth Avenue, at the beginning of the 20th century, became the city’s first residential district to spawn a major influential civic association devoted to its protection: the Fifth Avenue Association (FAA), founded in 1907. The Association tackled many issues, from installing traffic lights to promoting architectural quality. But, in the words of its own publication, the Association’s

...main purpose was to oppose the wrong kind of commercialism and to safeguard the standards which are the heritage of Fifth Avenue.... The first menace it was called upon to remove was the invasion of the garment industries, in 1911, into manufacturing loft buildings, where sweatshops were hatched.... The disastrous Asch Building fire [the Triangle fire], on the outskirts of lower Fifth Avenue, in 1911, presented the first opportunity to start a reform along legislative lines. In working for the State Factory Investigating Commission, the Association stood upon the sound reasoning that any restriction which would tend to keep factories out of Fifth Avenue would not only conserve property values, but would tend also to conserve the health of the workers by having them employed under better conditions. The proposal was favorably acted upon and legislation was enacted restricting factories and factory structures, making it impossible in some cases for manufacturing establishments to exist in Fifth Avenue.”¹⁸

From 1907 to 1910, the Association quickly grew from 37 to 500 members, many of whom did not actually own property on Fifth Avenue.¹⁹

...[T]he FAA articulated a crisis narrative in which they portrayed themselves as the saviors of a Fifth Avenue threatened with physical and social destruction. The danger was the future: ominous trends –

¹⁷ See Max Page, *The Creative Destruction of Manhattan, 1900-1940* (Chicago: University of Chicago Press, 1999), Chapter 2, “Fifth Avenue’s ‘Restless Renewals’” pp 22 ff.

¹⁸ Henry Collins Brown, *Fifth Avenue Old and New 1824-1924; official publication of The Fifth Avenue Association*, New York: Fifth Avenue Association, 1924, p.111.

¹⁹ Page, 53.

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especially the "invasion" of manufacturing lofts and their immigrant workers, increased traffic, beggars and peddlers – portended a downward spiral in the prestige and allure of Fifth Avenue.²⁰

The city already had many proponents of some kind of active municipal planning – including various citizen groups, city planning advocates, and Manhattan's borough president George McAneny. But it was the FAA that effectively pushed for the creation of a governmental "Fifth Avenue Commission." Meeting in 1912 and 1913, the Commission proposed limiting building heights. Their proposals met with little success, but the City then created a "Heights of Buildings Commission" in 1913, as well as a Commission on Building Districts and Restrictions, and in 1914 a Committee on the City Plan.²¹

Though much of the focus of these various commissions and committees was the impact of ever increasing building size and height, the FAA's prime cause remained the construction of manufacturing loft buildings on Fifth Avenue. The FAA's lawyer, Bruce Falconer, testified at the Fifth Avenue Commission in 1913 that such lofts had already "ruined" the avenue from 14th to 23rd streets, and

...utterly changed its former high-class character, and...had a derogatory effect upon the entire neighborhood....

Falconer minced no words in his description of the problem as seen by the FAA:

These buildings are crowded with their hundreds and thousands of garment workers and operators who swarm down upon the Avenue for the lunch hour between twelve and one o'clock. They stand upon or move slowly along the sidewalks and choke them up. Pedestrians thread their way through the crowds as best they may.²²

The issue, in other words, was the immigrant workforce employed in the loft buildings. As described by historian Page:

At first the FAA used the tactics it had used with beggars - forcibly removing them. With the encouragement of the FAA, police arrested lunching garment workers for loitering on the Avenue. When that provoked outrage from the mayor, the FAA resorted to an education campaign: placards in several languages explained to the workers the detriment to all of loitering and spitting tobacco juice.

In 1911, the FAA's loitering committee actually met with the Cloak and Suit Workers Union, on the labor side, and with the Cloak and Suit Manufacturers Association on the ownership side.

The result of all this activity was the adoption in 1916 of the city's Zoning Resolution. The new law – called "zoning" because it divided the city into different zones, e.g. residential vs. industrial – famously addressed two

²⁰ Page, 56

²¹ Page, 62-63.

²² Cited in Page, 63.

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major issues: the constant changes resulting from industrial uses encroaching on residential districts, and the height and bulk of new buildings. There is no question that the FAA played a major role in advancing the cause of city planning in general and zoning in particular. There is also no question, however, that the FAA's chief concern was the issue of lofts and factories and factory workers. And they were not alone.

"Shall We Save New York?"

A few months before the adoption of the Zoning Resolution, the FAA and others helped form a new group, known as the Save New York Committee. New Yorkers first heard from the committee on Sunday, March 5th, 1916, when a full-page advertisement appeared in the *New York Times* and other papers, with the heading, "Shall We Save New York?"

The advertisement continued:

A Vital Question to Every One Who Has Pride In This Great City

Shall we save New York from what? Shall we save it from unnatural and unnecessary crowding, from depopulated sections, from being a city unbeautiful, from high rents, from excessive and illy distributed taxation? We can save it from all of these, so far at least as they are caused by one specified industrial evil - the erection of factories in the residential and famous retail section.

The following paragraphs were headed: "The Factory Invasion of the Shopping District," "The Trail of Vacant Buildings," "How it Affects the City and its Citizens," "How it Affects the Tax-payer," and "The Need of Co-operative Action."

The case made in the ad was simple:

The factories making clothing, cloaks, suits, furs, petticoats, etc., have forced the large stores from one section and followed them to a new one, depleting it of its normal residents and filling it with big loft buildings displacing homes. The fate of the sections down town now threatens the fine residential and shopping district of Fifth Avenue, Broadway, upper Sixth and Madison Avenues and the cross streets. It requires concentrated co-operative actions to stem this invading tide. The evil is constantly increasing: it is growing more serious and more difficult to handle. It needs instant action.

The effect on the city was phrased in "City Beautiful" language:

It is impossible to have a city beautiful, comfortable or safe under such conditions. The unnatural congestion sacrifices fine residence blocks for factories, which remain for a time and then move on to devastate or depreciate another section, leaving ugly scars of blocks of empty buildings unused by business and unadapted for residence: thus unsettling real estate values.

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The ad clearly was responding to the traditional pattern of high-end retail moving to a new district, only to be followed by factories in loft buildings, in the never-ending march up Manhattan Island.

In this initial incarnation, the proposed solution to the problem was not to create a new zone in midtown for garment manufacturing. Rather, it was to force the factories to stay put, and for new factories to locate in the former manufacturing districts to the south:

The lower wholesale and retail districts are deserted, and there is now enough vacant space to accommodate many times over the manufacturing plants of the city. *If new modern factory buildings are required, why not encourage the erection of such structures in that section instead of erecting factory buildings in the midst of our homes and fine retail sections.* [italics in original]

It was this desertion of the older districts that was said to affect taxpayers:

Every man in the city pays taxes either as owner or tenant. The wide area of vacant or depreciated property in the lower middle part of town means reduced taxes, leaving a deficit made up by extra assessment on other sections.

The means proposed to solve the problem – perhaps because the zoning resolution had not yet been secured – was an economic boycott:

In view of the facts herein set forth we wish to give publicity to the following notice: – We, the undersigned merchants and such others as may later join with us, will give the preference in our purchases of suits, cloaks, furs, clothing, petticoats, etc., to firms whose manufacturing plants are located outside of a zone bounded by the upper side of Thirty-third Street, Fifty-ninth Street, Third and Seventh Avenues, also including thirty-second and third-third Streets, from Sixth to Seventh Avenue.... Consideration will be given to those firms that remove their plants from this zone.

It was suggested that manufacturers too would benefit from this movement:

...as among other reasons they will have the benefit of lower rentals.

The chief signers (with names in bold capitals) included many of the city's most prominent department stores, quite a few of which had only recently left their older buildings in the Ladies Mile district to relocate in the Herald Square/Fifth and Sixth avenue section: **B. Altman & Co.** (recently relocated from Ladies Mile to 34th Street and Fifth Avenue), **Arnold, Constable & Co.** (recently relocated from Ladies Mile to Fifth Avenue at 40th Street), **Bonwit Teller & Co.** (recently relocated from Ladies Mile to Fifth Avenue and 38th Street), **Gimbel Brothers** (at Herald Square), **Lord & Taylor** (recently relocated from Ladies Mile to Fifth Avenue at 38th Street), **R.H. Macy & Co.** (recently relocated from Ladies Mile to Herald Square), **Saks & Co.** (then at Herald Square), and **Stern Brothers** (recently relocated from Ladies Mile to West 42nd Street between 5th and 6th avenues).

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Other signers who "endorse this movement for the benefit of the City of New York" included a number of area hotels (the Waldorf-Astoria, St. Regis, Gotham, Belmont, Manhattan, Netherland, Lorraine), banks (Fifth Avenue Bank, Harriman National Bank), and upscale specialty stores (Tiffany & Co., Gorham Co., Charles Scribners' Sons).

The ad closed by asking...

Citizens, Merchants and Civic bodies to co-operate and send letters endorsing this plan to the committee....

A week later, the committee met at the Hotel Belmont

...to discuss ways and means of carrying on the campaign. J.H. Burton of Burton Brothers, Chairman of the committee, announced that the response to the appeal, "Shall we Save New York?" printed in last Sunday's newspapers, had been remarkable, and that he had no doubt but what the plans of the committee to rid the restricted area of factories by Feb. 1, 1917, would be carried successfully. It was suggested that the Commission on Heights of Buildings and Zones be urged to act in restricting the district at the earliest possible moment.... "Judging from the responses to our appeal" [said Burton,] "the public is unanimously in favor of a restricted retail zone, and indications are that no opposition will develop in any quarter."²³

The Committee's (and presumably the FAA's) campaign, coupled with outreach efforts to the manufacturing sector (not to mention the threatened boycott), quickly achieved public support from the manufacturers themselves. On April 2nd, another "Shall We Save New York?" ad appeared in the *Times*:

The public has put itself squarely behind this great civic movement. One of the most significant evidences of the general acceptance of the plan is illustrated by the unselfish and public-spirited attitude of the cloak and suit manufacturers. The following is a petition of the Cloak, Suit and Skirt Manufacturers' Association, signed by the leading firms of the city.

The petition read:

We, the undersigned, do hereby express our unqualified endorsement of a movement...having for its purpose the protection and preservation of the section of this City located above 33rd Street, and pledge ourselves to lend our personal co-operation to maintain this section for residential and shopping purposes and to restrict the erection of manufacturing plants in that district. ... As a matter of civic pride and a spirit of public duty, we therefore request that all citizens, irrespective of private interest, join with us in giving their moral support to this movement.

²³ "Press Restriction Plans," *New York Times*, March 8, 1916, p. 19.

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There followed dozens of signatures, and a further note from the Committee:

Their co-operation is of supreme importance and guarantees the rapid success of this plan for a finer and better City. To many of them their removal from the uptown section to the downtown location means temporary inconvenience, but they will secure lower rents, save time for and add to the convenience of their workers, centralize their industry and permanently benefit the entire city.²⁴

The same day, Mayor John Purroy Mitchel expressed his support of the plan:

Mayor Mitchel sent a letter to J.H. Burton...in which he said he was in thorough accord with the committee's purpose to preserve upper Fifth Avenue as a high-class shopping centre... "The Save New York movement is most opportune. It serves to emphasize and supplement the comprehensive plan for controlling city growth.... The Fifth Avenue section is the heart of the city and its preservation is of supreme importance."²⁵

In the following weeks, Burton continued his publicity campaign. A week after the appearance of the latest ad, the *Times* published a letter from Burton quoting an out-of-town garment-industry buyer "who has been going [to New York] the past fifteen years or more." The buyer declared that "the general layout of the city's several districts has so far given each section its individuality," and that the "cloak district should remain between Fourteenth and Twenty-seventh Streets as in past years." The buyer saw the situation as one in which manufacturers moved into the hotel and department store district only "to land the buyers as they come from their hotels and make it convenient for them." But this, in the buyer's view, led inevitably to higher rents for the manufacturers, which in turn were passed on to the buyers:

For example, when in your city in February we called on one of the firms with whom we have done business the past several seasons and who have just recently moved to the new section: its prices had gone up so high, after making allowance for the rise in the price of materials, that we were obliged to pass it up. The only reason we can see for this tremendous advance is the exorbitant rent they are obliged to pay in this section.... (Signed, H. Salinsky, Secretary-Treasurer, The Fair Savings Bank Dept. Store, Escanaba, Michigan).²⁶

A month later, in a round-up of real-estate transactions, the *Times* noted:

The following letter is typical of many which are being received daily by the "Save New York Committee," of which John Howes Burton is Chairman:
"We wish to assure you that we are in thorough sympathy with your 'Shall We Save New York' movement. We have a lease on our premises until Feb. 1, 1918, when we shall positively move out of

²⁴ "Shall We Save New York?" *New York Times*, April 2, 1916, p. B5.

²⁵ "To Save Fifth Avenue," *New York Times*, April 3, 1916, p. 15.

²⁶ "The New York Zone Plan," letter to the editor, *New York Times*, April 11, 1916, p. 12.

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the district. If we can sublet our loft to good advantage we shall gladly move sooner. Yours very truly,
Charles Isaacs & Scheer.²⁷

Shortly thereafter, Burton announced that another company, E.J. Wile & Co., had agreed to cancel its new five-year midtown lease, at a substantial financial loss (the lease had been for \$38,000 a year). This was not just any company: Wile was the President of the Cloak and Suit Manufacturers' Association. The article quoted at length Wile's letter to Burton, in which Wile urged the city's banks to

"...see the importance of keeping in restricted areas certain manufacturing plants, and stop loaning money to builders who look only to financial gains and build high and lofty manufacturing buildings in areas where the same should not be constructed.... We have abandoned all our plans to enter into the area under consideration and feel that our effort will be but one of many which will bring about the result sought. We feel, therefore, natural pride and a civic duty to cancel our lease with the attendant financial loss, which you know is great, and will remain where we at the present time are located."²⁸

By July – shortly after passage of the Zoning Resolution by the City's Board of Estimate – the *Times* could report: "Ninety-five Per Cent. Of Manufacturers in Retail Zone Willing to Move," referring to 126 manufacturers who had signed an agreement to move out of the district.

When the movement was started last February by a number of property owners and large department store representatives, it was looked upon as almost a hopeless task...as it entailed too much of a sacrifice on the part of those clothing manufacturers holding lease of lofts and buildings within the zone.... However, working against tremendous odds...[the] Committee made a house to house canvass of the district, interviewed manufacturers, and explained its objects. This work, just finished, has proved far more successful than the majority of the member [sic] ever hoped for, as the figures show that 95 per cent. of the manufacturers in the zone will contract to, and will, move to other districts of the city when their present leases expire. In several instances owners of factories employing a large number of hands have even agreed to move at once if anybody could be found to take their leases off their hands.

Possibly the Committee's success was facilitated by the fact that Burton, the guiding force behind the Save New York movement, was himself not a retailer, but rather a manufacturer, head of the Burton Brothers textile firm.²⁹

The Save New York Committee's work continued over the following years, despite the adoption of the Zoning Resolution, because the new zoning applied only to new construction, and was not retroactive. Existing uses were effectively "grandfathered." Burton and his committee did not want to wait for the gradual effects of the zoning – they wanted to change the existing situation. And as they continued their work, many factories agreed to move back to the lower sections of Manhattan.

²⁷ "The Real Estate Field," *New York Times*, May 12, 1916, p. 20.

²⁸ "Cancels Lease in Retail Centre," *New York Times*, May 21, 1916, p. XX2.

²⁹ "John H. Burton, 77, Made Civic Gains" (obituary), *New York Times*, August 2, 1946, p. 13.

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A new concern, however, emerged: that there might not be enough room in the older sections to accommodate all the factories. The *Times* quoted Burton:

“There are now enough vacant lofts to take care of the firms who will move out in 1917, but additional proper fireproof buildings will have to be erected to take care of the firms moving out in 1918 and succeeding years, and lenders of money should encourage the erection of new buildings to meet the requirements.”³⁰

In subsequent articles written for the *Times* by Burton himself, he noted with great satisfaction that the Committee's predictions for the older districts were coming to pass:

Already the loft buildings between Fourteenth and Twenty-third Streets, which were being emptied as a result of the movement north, are again filling up; and owners of real estate in this section will receive a fair return on their investments instead of being in danger of losing them by foreclosure.³¹

But he also recognized that those older areas simply would not be sufficient to accommodate the garment industry:

And now, as we enter the new year, there is another problem before the Save New York Committee, namely, Where shall the manufacturers who have agreed to move out of the zone move to if there is no vacant space for them in suitable modern buildings?³²

He outlined the industry's real-estate needs:

They want to move in a body, if possible. For, if enough of them locate in any one section of the city, no matter where, so long as it is convenient to the buyers, they can carry on their business satisfactorily. They want modern factory buildings, with ample light, space, and air, and they want them at a fair rental, so that New York can compete with the growing cities of the West.³³

Now that the Save New York Zone was off-limits, and with not enough space available in the older districts, some new area had to be identified. Various possibilities were floated, including Long Island City. But in 1917, Burton announced:

We have found such a section, and all manufacturers consulted have agreed it is the best location for their purpose, and although many other parts of Greater New York have been suggested...none have met

³⁰ “Restricted Shopping Zone,” *New York Times*, October 1, 1916, p. XX6.

³¹ J.H. Burton, “The Save New York Movement and its Future Effect on Real Estate,” *New York Times*, December 31, 1916, p. XX5.

³² *Ibid.*

³³ *Ibid.*

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with the approval of all parties concerned except the district from Sixth to Ninth Avenue from twenty-third Street north to the block below the Pennsylvania Station.³⁴

This district seemed appropriate for many reasons: large "unimproved areas," the new Seventh Avenue IRT which would facilitate commuting by workers, the new Pennsylvania Hotel at Herald Square available to house buyers, and low real estate values. A number of garment-industry buildings did eventually get built there. But World War I intervened, and when the war was over, the garment industry's relocation took a different path: instead of moving south from the Save New York Zone, it moved west, into the blocks around Seventh Avenue between 34th and 41st streets, the location of the historic district.

III. THE HISTORIC DISTRICT BEFORE THE GARMENT INDUSTRY

The district in the mid- to late-19th century: the "Tenderloin"

The constant 19th century growth northward along Manhattan Island brought a typical pattern of development and redevelopment to the area occupied by today's garment district. The area was still farmland when it was platted in 1811 with the numbered streets and avenues of the Manhattan street grid. By the mid-19th century, many of the streets had been developed with brownstone-fronted row houses, soon followed by tenements.

By the latter part of the 19th century, the eastern portion of the district was part of a significantly larger area known as the "Tenderloin," famous for the prevalence of vice and crime to be found within its borders. Those borders took in the area roughly between 23rd and 42nd streets and Fifth and Seventh avenues. By one estimate, in 1885, "at least half of the buildings in the district were devoted to some sort of wickedness," including prostitution, gambling, and saloons.³⁵ The name "Tenderloin" was said to originate in a remark by a local – and famously corrupt – police precinct captain, Alexander S. Williams, on his appointment in 1876. According to Williams's obituary in the *New York Times*:

A friend met the new Captain walking up Broadway, and asked him how he liked the change from an obscure precinct to the most important command in the city. "Well," said Williams, "I like it fine. I have had chuck for a long time, and now I am going to eat tenderloin."³⁶

The Tenderloin was more than just a center of crime. Like Times Square in the Depression and post-World War II years, it encompassed both vice and high-life. In 1885, the same year the Tenderloin was being described as devoted to "wickedness," another contemporary wrote:

³⁴ John Howes Burton, "The Save New York Movement a Success," *New York Times*, April 15, 1917, p. XX2.

³⁵ Herbert Asbury, *The Gangs of New York* (1928), cited in New York City Landmarks Preservation Commission, *23rd Police Precinct ("Tenderloin") Station House Designation Report*, prepared by Jay Shockley (New York: City of New York, 1998). See this report for more on the Tenderloin's history, including further bibliographic citations.

³⁶ "Williams, 'Ex-Czar' of Tenderloin, Dies," *New York Times*, March 26, 1917, p. 11.

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What the First [Police] Precinct is, commercially and financially, the Twenty-ninth or "Tenderloin Precinct" is socially.... No other command approaches it in importance as the centre of civilization and all that makes the Nineteenth Century city life agreeable. It embraces nearly all the great caravansaries, parks, clubs, theatres and stores. Within it are the most frequented streets and avenues, and at night city life for the "upper ten [percent]" alone exists within its boundaries.... Its population is, mainly, the "upper ten," and those who serve them.³⁷

Surviving from this period within the district are a pre-Civil War fire house, Engine Company No. 26, at 220 West 37th Street (1857-58, architect undetermined); the Holy Innocents R.C. Church at 126 West 37th Street (Patrick C. Keely, 1868-70); and not quite two dozen tenements in the blocks between 7th and 8th avenues.

Late 19th-early 20th century: the Broadway "Rialto" and the 7th Avenue hotels

During the last decades of the 19th century, the blocks on either side of Broadway from Union Square at 14th Street to just south of Times Square and 42nd Street became home to New York's theater district.³⁸ In the eastern half of the historic district were some of the city's best known legitimate-stage theaters, including the Herald Square Theatre at the northeast corner of Broadway and West 35th Street, Abbey's Theatre on the northeast corner of West 38th Street and Broadway, the Casino Theatre on the southeast corner of Broadway and West 39th Street, the Metropolitan Opera House on the west side of Broadway from West 39th to 40th streets, the Broadway Theatre on the southwest corner of Broadway and West 41st street, and the Empire Theatre on the east side of Broadway just south of West 41st Street.

According to theater critic Brooks Atkinson:

The section of Broadway between 37th Street and 42nd Street was known as the Rialto. Theater people gathered there or promenaded there. Producers could sometimes cast a play by looking over the actors loitering on the Rialto; and out-of-town managers, gazing out of office windows, could book tours by seeing who was available.³⁹

Oscar Hammerstein, Sr.'s building of the Olympia Theatre in 1895 on the then Long Acre Square (now Times Square) began the theater district's move to the streets north of West 42nd Street. Many of the earlier theaters survived into the 1930s, but eventually all succumbed to the redevelopment of the Rialto as part of the garment district, the last survivor being the Metropolitan Opera House, demolished in 1967.

³⁷ Augustine E. Costello, *Our Police Protectors: History of the New York Police from the Earliest Period to the Present Time* (N.Y.: A.E. Costello, 1885), 367-368, cited in Shockley, *op. cit.*

³⁸ For a history of the Broadway theater district before it moved to Times Square, see Mary C. Henderson, *The City and the Theatre* (Clifton, N.J., James T. White and Co., 1973), Chapter IV, "Union Square and Beyond (18700-1899) pp.125 ff.

³⁹ Brooks Atkinson, *Broadway*, rev. ed. (New York: Macmillan, 1974), p. 11.

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Hotel development in the district began somewhat later than theater development, largely in response to the planning of the new Pennsylvania Station at West 33rd Street between Seventh and Eighth Avenues. According to the *New York Times* in 1905:

There has hardly been any piece of future real estate development more clearly marked out than that Seventh Avenue, from Thirty-fourth to Forty-second Street, is destined to be rebuilt with fine hotels, with probably a few business houses and places of amusement. Between these limits it is but a short block from Broadway and real estate opinion has been unanimous that, upon the completion of the Pennsylvania tunnel, Seventh Avenue would become a second Broadway.

The article quoted Richard H. Stearns, proprietor of the Hotel Navarre, at Seventh Avenue and West 38th street:

"I think I have good claim to the distinction of being 'the original Seventh Avenue man.' When the Navarre was projected the thoroughfare had neither asphalt pavement nor trolley cars, and so far as buildings were concerned the rear of the Metropolitan Opera House constituted its only right to prominence. That it is destined to become a great artery of travel nobody has questioned, particularly since the Pennsylvania Railroad made public its terminal project at Thirty-third Street."⁴⁰

Though the Navarre Hotel was demolished, the Hotel York (Harry Mulliken, 1902-04) at 488 Seventh Avenue still stands, now converted to office use. Among the many guests who stayed at the hotel, in 1911, were a number of...

...members of the Metropolitan Opera Company.... For the last two seasons MM. Didur, Gilly, Pini-Corsi, and Rossi, singers; Rommel, the chorus master, and Podesti, the Italian conductor, have lived at the Hotel York....⁴¹

Not all theater people lived in luxury hotels. A number could be found in rooming houses in the area. A late-19th century five-story walk-up, still standing at 221 West 38th Street, was described in 1898 as "a boarding house patronized mostly by theatrical people."⁴²

The Mills Hotel No. 3, still standing at 485 Seventh Avenue directly across the street from the Hotel York, served a different clientele. Beginning with his first venture in 1897, D.O. Mills built a series of hotels for "the accommodation of worthy men of limited means."

"It should be understood," said Mr. Mills [on the opening of Mills Hotel No. 3] "that this is in no sense a charitable concern. It would be affectation on my part to deny a strong desire to benefit my fellow-men. But I seek to do this in a strictly business way, without offending the praiseworthy independence of those whom I am trying to benefit. The Mills Hotel will differ from the ordinary hotel for men most of all in

⁴⁰ "Mills Hotel Project Causes Many Protests," *New York Times*, December 17, 1905, p. BS17.

⁴¹ "Asked Opera Stars to Leave Hotel," *New York Times*, April 25, 1911, p. 8.

⁴² *New York Times*, March 8, 1898, p. 7.

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the effort to give the patron what he pays for – the very fullest possible equivalent for his money. No patron of the Mills Hotels will receive more than he pays for, unless it be my hearty good-will and best wishes.”⁴³

When Mills first announced his hotel plans in 1905, owners of more up-scale hotels, including the Hotel York and the Navarre, protested.⁴⁴ When the hotel (architects Copeland & Dole) opened in 1907, however, Mills was “congratulated by hundreds of prominent people who visited and admired the structure.” This latest venture was “said to be the finest for the use of men of limited means in the world.”⁴⁵

In some cases the names of vanished theaters and hotels in the district live on in the names of the buildings which replaced them. These include the Bricken-Casino Building (1410 Broadway) on the site of the Casino Theatre; the Navarre Building (512 Seventh Avenue) on the site of the Navarre Hotel; the Continental Building (1450 Broadway) on the site of the Continental Hotel; the Lefcourt-Normandie Building (1384 Broadway) on the site of the Hotel Normandie; and the Lefcourt-Marlboro Building (1359 Broadway) on the site of the Marlborough Hotel.

Turn-of-the-century to WWI: Publishing and printing district

In the years immediately following the relocation of the *New York Times* to the new Times Tower at Times Square in 1905, the northern portion of the district, in the blocks between Seventh and Eighth avenues south from West 42nd Street, developed into a publishing and printing district.

Among the publishing buildings still standing in the district are No. 236-250 West 37th Street, the “McCall Pattern Building” (Radcliffe & Kelley, 1904-06). It was built for James H. Ottley, “President of the McCall Company, publishers of McCall’s Magazine and Patterns.”⁴⁶ McCall’s later took over the adjoining building at No. 232-234 West 37th. Nearby is the McGraw Publishing Company building, No. 231-249 West 39th Street (Radcliffe & Kelley, 1906-08; extension by Jackson & Rosencrans, 1910).

The printing trade in general also found quarters in the district. In 1916, the *New York Times* noted that the construction of Penn Station and the opening of the Seventh Avenue subway were spurring growth in the area, and many printers had begun to erect buildings.⁴⁷ Though the printing district eventually extended as far west as Tenth Avenue, a number of buildings in the historic district were developed for that trade. The Art Color Building at 209-219 West 38th Street (Frank J. Helmle, 1910-11) was already home to the Art Color Printing Company, and the American Press Association had built its headquarters at 225-229 West 39th Street (Mulliken & Moeller, 1910). No. 241-245 West 37th Street (Browne & Almiroty, 1912-13) was initially “fully rented to publishers and printers, among the tenants being E.P. Dutton & Co., the Pictorial Review, G. Shirmer, and

⁴³ “Mills Hotel No. 3 To Open on Monday,” *New York Times*, October 18, 1907, p. 10.

⁴⁴ “Mills Hotel Project Causes Many Protests,” *op. cit.*

⁴⁵ “Mills Hotel No. 3 To Open on Monday,” *op. cit.*

⁴⁶ *New York Times*, April 28, 1904, p. 13.

⁴⁷ “7th Avenue Subway To Be Ready in a Year,” *New York Times*, January 30, 1916, p. S5.

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Gibbs & Van Vleck." No. 344 West 38th Street (Edward I. Larkin, 1914-16) was erected "for the printing trades," including the American Institute of Graphic Arts.⁴⁸ All these buildings predated the arrival of the garment industry, but publishers continued moving into the district even in the 1920s. No. 313-321 West 37th Street (Schwartz & Gross, 1921-22) was erected as a "tall building devoted to the printing trade... by Jacob Monsky, who controls the Herald Square Press."⁴⁹ At 218-232 West 40th Street, in 1923, "a new 12-story loft and office building, specially designed for printing and allied crafts, is being erected by the Frank & Frank Construction Company. Exceptionally heavy construction has been used to accommodate heavy machinery, the floors being capable of sustaining a weight of 250 pounds per square foot."⁵⁰ And that same year the New York Tribune – just as it bought the New York Herald to create the New York Herald-Tribune – built a printing plant at 225 West 40th Street (Schwartz & Gross),⁵¹ and added a 20-story annex facing on West 41st Street in 1929.⁵²

Many of these surviving printing and publishing buildings were handsomely designed by talented architects. By far the grandest publishing building, however, the Pictorial Review Building designed by Renwick, Aspinwall & Guard, stood at its corner of Seventh Avenue and West 39th Street for just nine years. It was replaced in 1927 by 530 Seventh Avenue, built for the garment industry. Other Pictorial Review buildings still stand along West 39th, but the loss of the Seventh Avenue building was seen as a major change in the district. As described that year by the *New York Times*:

This move seals the fate of what is considered one of the finest and most beautiful twelve-story buildings on Seventh Avenue from an architectural standpoint, as it is to be demolished and replaced with a thirty-two-story skyscraper by Louis Adler.... The Pictorial Review Building was erected nine years ago at a cost reported to have been about \$2,000,000. It is a building with floors and walls of great strength. It is a handsome building....

The Seventh Avenue of 1919 bore little resemblance to the Seventh Avenue of today. In that day the Pictorial Review Building stood out as a remarkably fine type of modern structure.... In 1927 the Pictorial Review Company sold the building and moved out. This costly building is no longer suited to the needs of the section in which it is located. It is obsolete. And – although it is but nine years old – it must be razed.... There has been considerable criticism and many questions as to why such a beautiful modern structure should be torn down. Answering the question and discussing the transformation of Seventh Avenue in the Times Square section, Mr. Adler said yesterday:

"...The Pictorial Review building was erected as a model printing plant, and its eighteen and twenty foot ceilings and special style of heavy construction condemn it for any other purpose.... No sooner had I announced my plans for the demolition of the printing plant and the erection of a modern, fireproof mercantile building for the textile-apparel trades, than application for floors came to me from many in

⁴⁸ *New York Times*, March 16, 1916, p. 12.⁴⁹ *New York Times*, September 8, 1920, p. 29.⁵⁰ *New York Times*, April 22, 1923, p. RE 1.⁵¹ *New York Times*, March 18, 1924, p. 1.⁵² *New York Times*, February 24, 1929, p. 12.

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the trades. ... The Pictorial Review building, like others, must fall in obedience to the inexorable law of change."⁵³

IV. THE NEW YORK LOFT BUILDING BEFORE THE GARMENT DISTRICT

Development of the New York loft building

The commercial or industrial loft building is one of New York City's most characteristic building types – equal in significance in the city's built history to the brownstone, the tenement, and the skyscraper. From its beginnings in lower Manhattan in the early 19th century to its culmination in the 1920s in the garment center, the loft building has visually defined the city's commercial precincts.

The early loft buildings

The store and loft building emerged in the early 19th century as a response to the growing commercial economy – especially the dry goods business – of New York City, which, with the construction of the Erie Canal connecting the Hudson River to the Great Lakes, was becoming the country's major port.

The earliest version of this building type would be the three-story-tall Federal-style brick-faced counting house, typified by Schermerhorn Row (built 1811-12) on Fulton Street in the South Street Seaport (NR listed). This type was modeled more or less on the Georgian counting houses of London. Greek Revival counting houses of the 1830s can also be found in the Seaport, typically with granite-faced first stories of post-and-lintel construction and brick upper stories. Similar four- and five-story Greek Revival store-and-loft buildings from the 1840s are still visible on Stone Street.⁵⁴

The commercial loft building emerged in the 1850s – in the area now known as Tribeca – as a five-story stone- or cast-iron fronted building filling most of its lot, with a store in the first story and storage lofts above. Many of these buildings served the textile trades.⁵⁵ During the 1860s, 1870s and 1880s, similar cast-iron-fronted five- and six-story store and loft buildings sprang up along the streets of what today is known as SoHo.

By 1900, with the introduction of steel-frame construction and the acceptance of elevators, loft buildings had risen to 10 and 12 stories and, in some cases, as many as 16. These buildings could be found clustered particularly along Fourth Avenue (now Park Avenue South) from Union Square as far as 30th Street.

An article entitled "The New Architecture," by A.C. David, in *Architectural Record* (Dec. 1910), describes the state that the commercial loft building had reached in the years just before the 1916 Zoning Resolution took

⁵³ "\$2,000,000 Building to Go Next Week," *New York Times*, September 16, 1928, p. 169.

⁵⁴ For more on these early Greek Revival store and loft buildings, see New York City Landmarks Preservation Commission, *Stone Street Historic District Designation Report* (New York: City of New York, 1996).

⁵⁵ For more on the early development of the loft building, see Betsy Bradley's discussion in New York City Landmarks Preservation Commission, *Tribeca West Historic District Designation Report* (New York: City of New York, 1991), pp. 20-23.

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effect.⁵⁶ David specified high standards for these loft and commercial building, which he termed "thoroughly contemporary" and "strictly commercial." Tenants required a maximum amount of clear, preferably square or rectangular, floor space so that large numbers of employees could be supervised by a floor manager. In order to secure the greatest amount of natural light, a corner site, large windows, and high ceilings were imperative. In addition, the planning of building services affected the amount of "clear and available" floor space. These new structures had to meet the specifications of the insurance companies and of the building laws for fireproofing, in order to obtain the lowest insurance rates.⁵⁷ Combining the stairway and fire escape provisions of the building law, and omitting power plants in the building, were additional ways to cut costs. At the same time, the building must be economical to operate. It must be erected with exceptional rapidity,⁵⁸ a goal facilitated by granolithic or concrete floors. The use of metal trim; the omission of ornamental plastering; and the standardization of detail, were all also essential.

In his article, David also suggested that attention to the building's design was necessary because "a structure which presents a good appearance sells better."⁵⁹ The ideal loft and commercial structure would consist of "a frame work, usually about sixteen stories high, of piers and floors, the lines of both of which are separated by fixed distances, and both of which cannot be disguised by much ornamentation."⁶⁰ An ornamental cornice was not merely permitted but encouraged, even if the natural light on the top floor was impaired. Face brick, laid in patterns, and architectural terra cotta were recommended for the cladding of the shaft. In other instances, "white glazed terra cotta decorated with superficial ornamental patterns has been effectively employed."⁶¹ David concluded that these buildings formed a specific and original American type, "the only genuine commercial architecture in the world."⁶²

Impact of the 1916 Zoning Resolution – the setback buildings

How much taller the commercial loft building might have gone with no setbacks is difficult to say. Office buildings had reached much greater size, most famously the Equitable Building (NR listed) at 120 Broadway.⁶³

New York City had a variety of building codes prior to 1916, initially aimed at preventing fires, later extended to insuring the general safety of buildings. Various initiatives to reform tenement construction resulted in laws

⁵⁶ A.C. David, "The New Architecture," *Architectural Record* 28, no. 6 (Dec. 1910), 388-403; this article was reprinted in excerpted form in the *Real Estate Record and Guide*: "The New Architecture: The First American Type of Real Value Represented by the Group of Commercial Buildings on Fourth Avenue," *Real Estate Record and Guide* vol. 86, no. 2232 (Dec. 24, 1910), p. 1085.

⁵⁷ See also "Fireproof in a High Degree," *Real Estate Record and Guide*, vol. 82, no. 2118 (Oct. 17, 1908), 733.

⁵⁸ David, 390; "Loft Buildings as Investment Propositions. The Sort of Building an Investor Might Expect for \$900,000 – Where Such a Building Would Pay – The Nature of the Foundations – Precedents Furnished by a Notable Structure," *Real Estate Record and Guide*, vol. 84, no. 2179 (Dec. 18, 1909), 1093.

⁵⁹ David, 396.

⁶⁰ David, 400.

⁶¹ *Ibid.*

⁶² David, 392, 394.

⁶³ The following discussion of the 1916 Zoning Resolution is taken almost in its entirety from New York City Landmarks Preservation Commission, *Equitable Building Designation Report*, prepared by Anthony W. Robins (author of this nomination) (New York: City of New York, 1996), pp.5-6.

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governing residential buildings. Until 1916, however, no municipal code regulated the height or shape of office buildings, in part because until the late 1800s there had been no compelling reason to do so. But as the new technology of steel-cage construction and elevators combined with rising prices to push office buildings ever higher, demands grew for laws regulating their height and bulk. So at the same time that the City considered proposals to impose zoning, it also considered proposals to limit the size and bulk of buildings.

Discussions and proposals for skyscraper regulations predated the Equitable Building. Ernest Flagg, himself the architect of the Singer Building, holder of the title of "world's tallest building," began to campaign for such regulations in 1908. As chairman of building code committees for both the Society of Beaux-Arts Architects and the New York Chapter of the American Institute of Architects, he testified before the Committee on the Limitation of Height and Area of the Building Code Revision Commission of New York City, proposing regulations that would restrict the area of a plot on which a building could be constructed, but permit unlimited height on 25 percent of the plot – a model which would encourage the design of skyscrapers as towers, more or less like his own Singer Building. A competing proposal put forth by D. Knickerbacker Boyd, the president of the Philadelphia Chapter of the American Institute of Architects, focused on formulas that would mandate a series of set-backs the higher a building went, producing a "stepped facade." As finally adopted in 1916, the Building Zone Resolution combined aspects of both proposals, encouraging the construction of "stepped facade" towers.⁶⁴

The Zoning Resolution confirmed the set-back tower type as the model for future skyscrapers, but also for new loft buildings, and introduced the "zoning envelope." The resolution, through various formulas, required setbacks at various height levels, generally forcing building silhouettes to be stepped back following a diagonal from the middle of the street, until the area of the building mass in the highest floors equaled no more than 25% of the area of the entire lot. The law was in effect from 1916 until 1961, and it resulted in the construction of hundreds, if not thousands, of buildings in the so-called "wedding cake" configuration, gradually stepping up and back from the city's sidewalks. Because the new garment district developed largely after 1916, the entire district, more than most in Manhattan, was affected by the resolution. The new set-back buildings, rising anywhere from 10 to 25 stories, came to dominate the garment district's long, narrow blocks, creating its unmistakable visual character.⁶⁵

⁶⁴ Information on Flagg and zoning is drawn from Mardges Bacon, *Ernest Flagg: Beaux-Arts Architect and Urban Reformer* (New York: Architectural History Foundation and MIT Press, 1986), 220-223. The zoning regulations were codified as New York City Board of Estimate and Apportionment, Building Zone Resolution, 1916, with amendments 1920, revised 1927.

⁶⁵ For a discussion of this phenomenon see Carol Willis, "A 3-D CBD: Or, How the 1916 Zoning Law Shaped Manhattan's Business Districts," in *Planning and Zoning: New York City Yesterday Today and Tomorrow*, New York: The New York City Department of City Planning, the City Planning Commission, and the New York Metropolitan Chapter of the American Planning Association, January 30, 1992, pp. 1 ff.

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The Zoning Resolution created specific areas of the city where new garment industry buildings could go up, and the Save New York Committee encouraged garment companies to move, but somebody had to make the first financial investment in new construction. That happened with an extraordinary co-operative venture that created the Garment Centre Capitol buildings on the west side of Seventh Avenue between West 36th and 38th streets.

These were not the first loft buildings to be constructed in the district, or even the tallest. A number of 12- and 13-story loft buildings had been constructed in the district in the years leading up to the First World War. In 1910, Buchman & Fox – a firm that would become very active in developing the garment district as Buchman & Kahn – had designed 141 West 36th Street, a 22-story-tall terra-cotta clad building, rising straight up with no setbacks, which would be, according to the *New York Times*, “the tallest store and loft building in the city.”⁶⁶ And in 1914, Maynicke & Frank had designed an equally tall loft building at 119 West 40th Street (aka 114-118 West 41st Street) for Philip Lewisohn.

The Garment Centre Capitol was also not the first attempt at major commercial redevelopment of the area. In 1916, a group of six modern loft buildings had been planned for the same site, the west side of Seventh Avenue between West 36th and 37th streets. Though these buildings were never constructed, the plans suggest that various forces were going to bring commercial development to this area with or without the garment industry:

...it is expected that the structures will be completed and ready for occupancy at approximately the same time that the new Seventh Avenue subway is placed in operation.... The erection of such an important group of modern buildings cannot but help to have a great influence for good on the surrounding district. This part of the city has for some time been ripe for development by the construction of structures similar to those now planned. The section possesses many advantages for the manufacturer; it is convenient to a number of lines of transit as well as being close to the shipping centers.... While Seventh Avenue will benefit directly from the subway in that thoroughfare, it must not be lost sight of that the Broadway system, one short block to the east, will also help the section. This line will be operated by the Brooklyn Rapid Transit Company and will form a direct connection with Long Island City, through a tunnel under the East River, connecting with 59th Street.⁶⁷

Nor were the Garment Centre Capitol buildings the first in the area to be erected by the major builders who would dominate the creation of the new garment district. In 1914, A.E. Lefcourt – who would become one of the most important developers in the district – had hired architects George and Edward Blum – who would become one of the major firms working in the district – to design a 12-story building for a “brick store and

⁶⁶ *New York Times*, December 11, 1910, p. RE 1.

⁶⁷ “Six new lofts in seventh Avenue Zone form interesting improvement,” *Real Estate Record and Guide*, Vol. 98, September 2, 1916 p. 355.

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factories" at 142 West 37th Street,⁶⁸ though not specifically for the garment industry (a major first tenant in the building was "Morris, Mann & Reilly of Chicago, fancy and notion goods"⁶⁹).

But the Garment Centre Capitol buildings were indeed a major first: two buildings (or four, depending on how they are counted) specifically designed to house showrooms and factories for the garment industry; erected as part of a specific plan to create the new garment district, in an effort led by Mack Kanner, one of the chief builders in that new district.

As described in the *New York Times*:⁷⁰

The establishment of a new centre for the cloak and suit trade of New York has been definitely decided upon and ground will be broken early next year for the first of a series of sixteen-story manufacturing lofts that will eventually occupy the entire blocks bounded by Thirty-sixth and Thirty-eighth Streets and Seventh and Eighth Avenues. The buildings are to be erected by a co-operative syndicate headed by Mack Kanner, who, with Saul Singer, former President of the Cloak, Suit and Skirt Manufacturers Protective Association, are responsible for organizing the various firms.

...This shift of the cloak and suit trade with its thousands of employes from Madison and Fifth Avenues to west of Seventh Avenue, marks the culmination of the work of the Save New York Committee, which was organized several years ago by J.H. Burton to prevent further encroachments of manufacturing lofts in the new retail shopping zone and save Fifth Avenue from the blight of garment workers who at certain hours of the day crowded the streets....

The lengthy article rehearsed the history of the Committee's work, and noted that

...[v]arious plans were proposed and the Seventh Avenue section was finally agreed upon as the most desirable one to place the trade. Just as the work of building was about to begin the [First World] war upset all plans and the entire matter has been held in abeyance for the last couple of years.

With the war over, the plans for the Garment Centre Capitol were hatched, and,

...on Wednesday evening last J.H. Burton, Chairman of the Save New York Committee, gave a dinner at Delmonico's and the plans of the new building scheme were announced by Mack Kanner and Saul Singer.

Kanner spoke at the meeting, and explained the project as motivated as much for the benefit of the garment industry as for the concerns of the Save New York committee:

⁶⁸ New York City Buildings Department, New Building Application 178-1914; constructed 1914-1915.

⁶⁹ "The Real Estate Field," *New York Times*, December 4, 1914, p. 16.

⁷⁰ "Co-Operation Buildings for Cloak and Suit Manufacturers to be Erected on Seventh Avenue," *New York Times*, December 7, 1919, p. S5.

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"The auction of this group of buildings will establish a permanent home for manufacturers and avoid the constant removal of our plants from one location to another, as well as for civic purposes."

Kanner, as quoted in the *Times*, explained that the project would "serve two purposes of public importance." One was the Save New York concern for Fifth Avenue. But:

"Another very important item is to eliminate one of the elements that enter into the high cost of the production of wearing apparel."

Kanner explained that compared to the current going rental rates of \$2.50 per square foot, the Capitol would cost the manufacturers closer to \$0.50 per square foot – a fifth of the cost.

"This clearly illustrates what this movement is going to accomplish, when only one item of rental mentioned will save nearly \$3,000,000 a year in the cost of production."

Burton added that "the co-operative movement of the leaders of the cloak and suit manufacturers to erect buildings for their own use" in the area west of Seventh Avenue would not just give them permanent, inexpensive housing, but also enable

"...the Save New York Committee to announce that practically all these manufacturers now located in their present centre between Twenty-third and Thirty-third Streets will remove their factories."

To further showcase the mutual effort involved, Burton announced that the Executive Committee of the Save New York Movement would be joined by the presidents of

...the Cloak, Suit, and Skirt Manufacturers' Protective Association, the Dress and Waist Association, the Fur Association, the Associated Dress Industries of America, the United Waist League of America, and the American Cloak and suit Manufacturers' Association...and plans for a permanent development of the Save New York Movement on a much larger and broader scale will be discussed at a banquet which will be given in honor of the manufacturers, who, influenced by their civic pride in this city, have made this Save New York Movement a success.

Burton may have given the plan the imprimatur of his Committee, but the concept apparently was Kanner's. In an interview excerpted in the journal *Architecture and Building* in 1920, Kanner explained:

The landlords started unreasonably to raise the rents in the month of April, 1919. I realized that something should be done or eventually we would find ourselves without a place for our business, or we would have the alternative of taking the landlords into our business as partners. It was then that I conceived the idea of a garment trade centre and began to talk to my friends. Finally a number of prominent men in the trade met at my suggestion..... The proposition was then outlined to about a dozen

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other business associates, who proceeded to make substantial pledges of money and moral support.... On Dec. 11, 1919, a corporation was formed with a thousand shares of capital stock of a total par value of \$100,000. The stock was quickly oversubscribed by fifteen men. One month – almost to a day – from the date of the incorporation plans were filed providing for the erection of two seventeen-story buildings and two twenty-four-story buildings, to cost about \$15,000,000.⁷¹

The Garment Centre Capitol buildings formed a city within a city. The South Building, the taller of the two, included

... space for an extensive and complete employers' club, which has a gymnasium, open-air squash courts, billiard parlor, with shower, steam and locker rooms, lounge rooms, a dining room seating 750, reading room, etc.⁷²

The complex was initially meant to include manufacturing space, and

...especially designed to meet the requirements of the garment trade, but there is no manufacturing done on the premises. This was not the original idea of the project but a later development when it was found that the entire space could be utilized for showrooms and executive purposes.⁷³

The buildings also attracted notice from another architectural journal, the *Architectural Forum*, whose editors praised the project as "commendable as far as it goes" in removing manufacturing from the Fifth Avenue zone, but expressed the opinion that manufacturing should in fact be moved out of Manhattan altogether.⁷⁴

The Capitol buildings did not occupy the entire two block fronts on the west side of 7th Avenue; they were flanked by two hotels, the Hotel York (still standing) at 488 Seventh Avenue at the corner of West 36th Street, and the Hotel Navarre at the corner of West 38th Street. The Garment Centre Capitol had actually acquired the Hotel Navarre, but had to wait before eventually demolishing it and replacing it with the 42-story Navarre Building (Sugarman & Berger, 1928-30).

The garment center building boom: 1920-30

The location of the Garment Centre Capitol north of West 34th Street instead of south of it – contrary to Burton's pre-war plans – caused consternation in some quarters, as described in a 1920 article in the *New York Times*:

Considerable opposition developed this week to the plan whereby the garment workers would move out of the Fifth Avenue zone into the new manufacturing centre to be created along Seventh Avenue, south

⁷¹ Quoted in "Garment Centre Capitol, New York," *Architecture and Building*, December 1921, vol. 53 pp. 93-94.

⁷² *Ibid.*

⁷³ *Ibid.*

⁷⁴ "Save New York Committee," editorial, *Architectural Forum*, vol. 32, February 1920, p.94.

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of Thirty-eighth Street. The principal objection, voiced by Frank J. Cassidy, who owns considerable frontage in the Seventh Avenue section...raises the question as to whether it is a wise move to establish clothing factories in such proximity to Times Square.⁷⁵

The article quoted Cassidy, who pointed out that the proposed location was just two blocks west of Fifth Avenue:

"The distance of two blocks is but a step. As a matter of fact, won't the nuisance be just as great in this vicinity as in the territory it now invades? Who will keep the hordes of workers from the streets between Thirty-fourth and Forty-second Street from Seventh Avenue east?"

Much better, said Cassidy, to recognize the real-estate potential of Seventh Avenue north of 34th Street:

"Seventh Avenue should be developed as a great business thoroughfare, to which it is entitled by its breadth, the subway and its being the arm of traffic between the lower end of the city and Times Square and thus the entire upper west side."

That the Capitol plan represented a change from the garment district as originally conceived was shown by the need for its owners to apply for a variance from the Zoning Resolution so recently adopted, in part, to create a garment district:

The [Garment Centre] company is seeking to have the zone restrictions modified so as to permit the erection of twenty-story buildings in the west side of Seventh Avenue, between Thirty-sixth and Thirty-eighth Streets. Seventh Avenue is 100 feet wide and the side streets 60 feet. The height of a building, under the law, is restricted to two times these widths. The applicants are seeking an amendment to the law which will permit the erection of buildings 250 feet over the entire plot....

The opposition – which met with Manhattan Borough President Henry Curran to protest the zoning amendment – argued

...that Seventh Avenue is to be rebuilt for its whole length, and is not depending upon the needlework trade to make its future; that the only value of the zoning resolution was its permanency; that it is questionable whether it would be wise to build a structure 250 feet high in a sixty-foot street, wherein would be housed thousands of employes [sic]... The danger of congestion at exits was mentioned as an argument against the erection of buildings of this type at these locations.

In the end, the opposition lost, and the Garment Centre Capitol was built between West 36th and 38th streets – guaranteeing that the new garment centre would be north of 34th Street, rather than south of it.

⁷⁵" Strong Opposition to Garment Centre," *New York Times* March 7, 1920, p. W 23.

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With the Capitol buildings in place, a massive construction boom began, lasting through the end of the decade. In 1922, nine garment-industry loft buildings 12 stories tall or taller were erected on the streets of the historic district. In 1923, ten such buildings were begun. The biggest boom years were 1924, with 24 new lofts, and 1925, with 23 – together accounting for almost half the total. From there activity tapered off: 19 garment-center lofts built in 1926, 15 in 1927, eight in 1928, six in 1929, and four in 1930 – after which construction effectively stopped.

There were other types of buildings erected in the district during this period, notably the long, two-story-tall Times Square Post Office (John T. Dunn, 1920-22) at 223-241 West 38th street, the vast New York Telephone Building (McKenzie, Voorhees & Gmelin, 1922-25) stretching from 206 to 240 West 36th Street, a few publishing headquarters like the New York Herald Tribune (Schwartz & Gross, 1923, extended 1929) at 230 West 41st Street, and a few miscellaneous shorter buildings. Most notable was the vast New Yorker Hotel (Sugarman & Berger, 1928-29), at Eighth Avenue and West 34th Street – largest hotel in the city in its day – erected by Mack Kanner. But the vast majority of new construction was intended strictly for the garment industry.

Initially, construction focused on Seventh Avenue in the mid-30s. Newspaper articles in 1921 and 1922 extolled the growth of Seventh Avenue.⁷⁶ During the first years of the 1920s, buildings followed the lead of the Garment Centre Capitol, rising along Seventh Avenue, and in the side streets between Seventh and Eighth avenues. In 1922-23, a "Millinery Centre Building" rose at 501 Seventh Avenue at West 37th Street, directly across the street from the Garment Centre Capitol, and modeled after it:

The erection of a monumental building in the northeast corner of Thirty-seventh Street and Seventh Avenue to house the millinery trade of New York was announced yesterday by the Save New York Committee.... The structure... will be located directly opposite the Garment Centre Capitol buildings.... [and is planned as] a seventeen-story building designed especially to meet the demands and requirements of the millinery trade from plans by Buchman & Kahn. The building, in addition to handsome suites of showrooms and offices, will contain a club for the millinery trade, similar to that established in the Garment Centre Capitol buildings.⁷⁷

By 1926, development had spread to Eighth Avenue:

Eighth Avenue is rapidly undergoing a process of transformation similar to that which within recent years has changed the character of Seventh Avenue from Thirty-fourth Street to Times Square from a row of archaic buildings, many of them frame construction and utilized as old clothes emporiums, to several blocks of towering modern structures which have become the homes of hundreds of firms

⁷⁶ See, for instance, "Seventh Avenue Realty Values Increase," *New York Times*, December 25, 1921, p. 82, and "Many New Buildings for Garment Trades Reveal Seventh Avenue's Business Growth," *New York Times*, August 27, 1922, p. 99.

⁷⁷ "New Millinery Centre Building To Be Erected on Seventh Ave.," *New York Times*, January 7, 1923, p. RE 1.

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engaged in various forms of the textile industry. The garment centre expansion to the west, which set in about three years ago, has already attained very substantial proportions.⁷⁸

One of the first to move west of Eighth Avenue, as early as 1925, was Mack Kanner:

The trend of building operations in the needle industries zone continues to stretch westward of Seventh Avenue. Notable in this evolutionary movement is the group of nine loft buildings planned by the Meridian Securities Corporation, Mack Kanner, President.... All are twelve-story steel and brick fireproof structures.... "Statistics show," said Mr. Kanner, "that more than 20,000 manufacturers in certain women's wear industries, still located in the older sections outside of the garment zone, are fully awake to the need of getting into the zone - the mart for buyers the country over. With 20,000 potential tenants in this one class alone I see no saturation point in building for years to come - if ever."⁷⁹

Growth from Seventh Avenue west towards Eighth and Ninth avenues, and beyond, was very much in line with the initial "Save New York Committee's" ideas. What the Committee did not envisage was that the district would also grow eastward, jumping from the western side of Seventh Avenue to the eastern side, and then beyond to invade the Broadway "Rialto" area. As early as 1923, developer A.E. Lefcourt bought the Marlborough Hotel on the west side of Broadway at West 36th Street, and replaced it with the Lefcourt-Marlboro Building. As reported in the *New York Times*:

The passing of the Marlborough marks the disappearance of one more of Broadway's popular hostelrys in the old-time theatre centre which was well known in the palmy days of the Fifth Avenue, Hoffman, Albemarle, Victoria and Gilsey [hotels], further south [along Broadway], all of which have given way to trade encroachment.... and the appearance and general activity of that part of the city's great thoroughfare are now radically different from those good old days when these comfortable hotels, in addition to Wallack's and Daly's Theatres, the Bijou, Weber and Fields and the Herald Square [theaters] contributed so much to the gayety and hospitality of the metropolis.⁸⁰

The demolition of Broadway theaters between 34th and 42nd streets continued through the end of the decade, until almost none were left:

New York seldom has witnessed an era of destruction comparable to that through which the old metropolitan playhouses now are passing. ...curtains are being rung down for the last time in a dozen theatres closely linked with history.... Already the Broadway Theatre, at Broadway and Forty-first Street, whose walls for many years echoed the applause of brilliant audiences, has gone and in its place is going up the thirty-three-story commercial building of the Bricken Construction Company. The latest to be added to the doomed group is the Knickerbocker Theatre, at the northeast corner of Broadway and

⁷⁸ "The Garment and Fur Trade Centres Continue Their Rapid Expansion," *New York Times*, April 11, 1926, p. RE 2.

⁷⁹ "Big Apartment House Building Boom," *New York Times*, June 7, 1925, p. RE 1.

⁸⁰ "Remarkable Growth of Garment Trade Industry Makes Changes in Old Hotel and Theatre Centre," *New York Times*, February 11, 1923, p. RE 2.

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Thirty-eighth Street, opened by Sir Henry Irving and Ellen Terry thirty-six years ago.... Here Bernhardt, Maude Adams and a score of others were seen frequently. ... Now and then an old resident passes these doomed structures, relics of glamorous days, and pauses to turn back the scroll of years and conjure up fond memories out of the past; but to most of those hurrying by the changes which are imminent are merely work necessary to complete a cycle of New York's building progress.⁸¹

Planning innovations shape the physical character of the garment district

The general physical characteristics of the new garment center grew out of two major pieces of city planning, separated by a century: the 1916 Zoning Resolution, already described, and the Commissioners' Plan of 1811, which laid out the Manhattan grid of regular blocks of numbered streets and avenues at right angles to each other. On the east side of Manhattan, the long blocks between avenues were shortened by the insertion of Lexington Avenue between Third and Fourth (later Park) avenues, and of Madison Avenue between Fourth and Fifth. On the west side, however, the only intermediate avenue was Broadway, running between Sixth and Seventh avenues from 34th to 42nd Streets. The west side street blocks between Seventh and Eighth avenues, and between Eighth and Ninth, were very long, and, by comparison, very narrow.

Whereas the earlier buildings on these side streets had been houses or tenements, as well as churches and civic buildings, none more than six stories tall, the new buildings towered over the narrow streets, rising 12 stories before their first setbacks (excluding the few very tall buildings that predated the Zoning Resolution, and rose as high as 22 stories with no setbacks at all). The result was a brand-new kind of streetscape: bulky set-back buildings rising above narrow streets, and still larger such buildings lining Broadway, Seventh Avenue and Eighth Avenue.

A dramatic aerial photograph appeared in the *New York Times* in 1925 showing the new landscape, and describing it:

The New Garment Centre of the World: Airplane View of the Vast Beehive of Buildings Which Have Sprung Up During the Last Two Years Near the Pennsylvania Station, Under the New Zoning Regulations Which Call for Setbacks to Protect the Light.⁸²

So strict were the requirements of the grid on the one hand and the zoning on the other that the architects hired to design the new buildings had a very limited scope in which to work.

A typical loft building on a side street – whether making use of classically-inspired ornament, Gothic detail, or Art Deco stylishness – as likely as not has a two- or three-story tall stone-faced base, with a central entrance flanked by storefronts, as well as a loading bay or service entrance of some kind. Above that it rises straight up

⁸¹ "Skyscrapers Replace Old Manhattan Theatres," *New York Times*, July 21, 1929, p. 140. The article discusses the demolition of theaters to the north and south of the garment district zone as well, as far south as Union Square and as far north as West 62nd Street. See also "Famous Playhouses in Wreckers' Hands," *New York Times*, January 19, 1930, p. 150.

⁸² *New York Times*, July 19, 1925, p. RP 3.

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to a series of shallow setbacks, generally beginning at the 12th story; the setbacks are so arranged as to suggest a tower, either in the center or at one side. Window openings are wide, to allow as much light as possible into the loft spaces.

The buildings along the avenues are more visible, and generally larger, than those on the side streets, and the architects often made a more visible effort to create an individual design. Architects of buildings on Broadway, the only avenue cutting across the streets at something other than a right angle, often took advantage of that fact by designing a narrow chamfered corner connecting the Broadway and side-street facades.

Arcades and "light protectors"

Sometimes the developers of these buildings were so anxious to procure and protect daylight in their buildings, even beyond the protections offered by the new zoning, that they acquired neighboring short buildings just for that purpose, or alternatively they built a short wing. In 1924, for instance, the Garment Centre Capitol commissioned a five-story building – designed by Walter Mason, architect of the original Capitol buildings – at 228 West 38th Street, directly west of the North Building to protect the main building's light source.⁸³ Philip Lewisohn, who had built the 22-story-tall Lewisohn Building at 119 West 40th Street (Maynicke & Franke, 1912-13), a few years later commissioned the same architects to design a five-story building at 120 West 41st Street, backing up onto the original building, "for the purpose of protecting the light and air of his building."⁸⁴ The builders of the 20-story-tall 535 Eighth Avenue (Schwartz & Gross, 1927) commissioned the same architects, in the same year, to build a six-story neighbor at 537 Eighth Avenue to protect its light.⁸⁵ The builders of the 16-story-tall loft building at 330 West 38th Street extended its two-story base an additional 25 feet to the west, "to protect the light of the twenty-story building."⁸⁶ A.E. Lefcourt erected a seven-story building at 1418 Broadway (Victor Bark, Jr., 1929-30) directly next door to his 24-story Lefcourt-Manhattan Building (George & Edward Blum, 1927) – designed by a different architect but matching the style of the original –

...in order to protect the light on the north side of the Lefcourt-Manhattan.... He said yesterday that the importance of light in manufacturing buildings cannot be overestimated if a building is to enjoy a permanent tenancy....⁸⁷

The most dramatic example would be 206-216 West 40th Street, a two-story building erected at the rear of the 16-story Gilbert Building, 205 West 39th Street (George & Edward Blum, 1922-23) to create "a large frontage on Thirty-ninth Street as a protection to the rear light of that structure."⁸⁸

⁸³ *New York Times*, January 9, 1957 p.49.

⁸⁴ *New York Times*, July 20, 1913, p. XXI.

⁸⁵ *New York Times*, November 17, 1925, p.44.

⁸⁶ *New York Times*, April 21, 1928, p.31.

⁸⁷ *New York Times*, July 17, 1927, p. RE 1.

⁸⁸ *New York Times*, September 16, 1923, p. RE 1.

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A number of the larger garment-center buildings were designed with through-block arcades. The earliest such building was erected in 1922 (Robert T. Lyons) at 132 West 36th Street (aka 139-145 West 35th Street), and named the Arcade Building:

"A unique feature will be an arcade running through from Thirty-sixth to Thirty-fifth Street, thus bringing the building into close touch with the Seventh Avenue subway, Hudson Tubes, Elevated lines and various surface lines at Thirty-fourth Street."⁸⁹

That was the first of half-a-dozen arcade buildings in the garment center. The Bricken Arcade Building (Schwartz & Gross, 1923) at 225 West 37th Street connects via an arcade to 230 West 38th Street (Gronenberg & Leuchtag, 1924), built for Bricken the following year but designed by a different architect. Emery Roth designed the Garment Wear Arcade building (1925-26) at 307 West 36th Street (aka 306 West 37th Street) with a through-block arcade. No. 520 Eighth Avenue (Schwartz & Gross, 1926), with entrances on both West 36th and West 37th Streets, has an arcade connecting the two streets, and was named for it: the "Thirty-Sixth-Thirty-Seventh Street Arcade" building.⁹⁰ No. 317 West 38th Street, aka 308 West 39th Street (Henry I. Oser, 1926-27) is a 20-story building on 38th Street connecting to a narrow four-story building on 39th Street, built to "serve as an arcade, running through the block from Thirty-eighth to Thirty-ninth Street."⁹¹ And Nelson Tower, the 45-story tower at Seventh Avenue and West 34th Street (H. Craig Severance, 1929-30), was designed with an arcade connecting those two major thoroughfares.

Garment Center Builders

Many builders were active in the Garment Center, but half-a-dozen stand out for the level or visibility of their activity. All were either Jewish immigrants or the sons of Jewish immigrants, and most came from impoverished families. A surprising number began their careers in the garment industry itself – Louis Adler as a dress manufacturer, Max Aronson as a women's cloak and suit manufacturer, Abraham Bricken as a tailor and Julius Nelson as a dress manufacturer.⁹² Mack Kanner, in a reverse trajectory, made his career as a builder, only later turning to the manufacturing of women's dresses. Often these builders had relationships primarily with just one architectural firm: Louis Adler with Ely Jacques Kahn, Max Aronson with Schwartz & Gross, and Mack Kanner with Parker & Shaffer. Others worked with several architects: A.E. Lefcourt with Blum & Blum and Buchman & Kahn, and Abraham Bricken with Kahn, Schwartz & Gross, and Gronenberg & Leuchtag.

⁸⁹ *New York Times*, April 16, 1922, p.108.

⁹⁰ *New York Times*, January 12, 1926, p.55.

⁹¹ *New York Times* June 7, 1926, p. 44.

⁹² "Romance in Lives of City Builders: Surprising Diversity of Activity Has Marked Careers of Big Operators," *New York Times*, February 24, 1929, p. 163.

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Louis Adler

Louis Adler (1883/4 – 1959) was a Jewish immigrant from Austria who arrived in the United States in 1895.⁹³ His began his association with the garment industry as a clerk.⁹⁴ Eventually he founded the Louis Adler Dress Company. In 1923, however, he turned his attention from garment district manufacturing to garment industry construction and real estate (though he maintained an interest in the dress company, which he moved into the Garment Centre Capitol Building in 1924).⁹⁵ Adler built just three buildings in the historic district, but they were all major structures. No. 550 Seventh Avenue at West 39th Street (1924-25), his first real-estate venture (in partnership with Abe N. Adelson), was a 26-story building specifically for dress manufacturers like himself.⁹⁶ His second building, No. 530 Seventh Avenue (1929), was the 32-story loft building across the street which replaced the much lamented Pictorial Review Building. And his Continental Building, at 1450 Broadway (1930-31), at 43 stories, was among the very tallest in the district. All three buildings were geared to high-level companies, all three were large and prominent corner buildings, and all three were designed by Ely Jacques Kahn (the first two by the firm of Buchman & Kahn, the last by the firm of Ely Jacques Kahn).⁹⁷

Max Aronson

Max Aronson (1875/76 - 1959), a Russian Jewish immigrant, began work at the age of 10 in a New York City cap factory. He later opened a women's cloak and suit manufacturing company, eventually partnering with his brother Jacob Aronson. Aronson turned from manufacturing to real estate in 1919.⁹⁸ Four years later, the *New York Times* described Aronson as "the largest individual builder in the section."⁹⁹ Aronson built four loft buildings in the district, all designed by the firm of Schwartz & Gross: 229 West 36th Street (1920), 242 West 36th Street (1922), 241 West 36th Street (1925), and 532 Eighth Avenue (1927).

Abraham Bricken

Abraham Bricken (1883/84 - 1947), a Jewish immigrant from Kiev, Ukraine, opened a tailor's shop on the Lower East side. Within a few years he had turned to real estate, and was described by the *New York Times* as "one of the largest builders of Manhattan's modern garment center."¹⁰⁰ Outside the garment district, Bricken built the 45-story tall Transportation Building at Broadway and Barclay Street, said to be, in its day, the third

⁹³ "Builder Sets Up Fund for Charity," *New York Times*, November 7, 1958, p. 29.

⁹⁴ "Louis Adler, 75, Building Official," *New York Times*, March 10, 1959, p. 35.

⁹⁵ "Business Notes," *New York Times*, October 26, 1924, p. E15.

⁹⁶ The *New York Times* initially identified it as a "Millinery Centre Building, "Strong Revival of Activity on the Avenue," April 5, 1925, p. RE 1.

⁹⁷ For more on Kahn's relationship with Adler, see Jewel Stern and John A. Stuart, *Ely Jacques Kahn, Architect: Beaux-Arts to Modernism in New York* (New York and London: W.W. Norton & Co., 2006), pp.80 ff.

⁹⁸ "Max Aronson Dies; Realty Investor, 83," *New York Times*, January 9, 1959, p. 25.

⁹⁹ "Latest dealings in Realty Field," *New York Times*, December 12, 1923, p. 37.

¹⁰⁰ "Abraham Bricken, Builder, 63, Dead: Constructed Leading Offices in the Garment District - Was Penniless Immigrant," *New York Times*, July 8, 1947, p. 24. See also "Abraham Bricken Honored at Dinner: Builder of \$50,000,000 Structures in Six Years Came Here an Immigrant 20 Years Ago," *New York Times*, December 22, 1927, p. 42.

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largest office building in the world. Other projects were on Court Street in Brooklyn, and Park Avenue and West End Avenue in Manhattan. Most of his work, however, was in the garment district. "It was estimated that from 1921 to 1927 he constructed more than \$50,000,000 worth of buildings in the garment center alone."¹⁰¹ Bricken built nine garment center structures, including two by Ely Jacques Kahn (the Bricken Casino Building at 1410 Broadway and the Bricken Textile Building at 1441 Broadway), four by Schwartz & Gross (the Bricken Arcade Building at 225 West 37th Street, the Knickerbocker Dress Building at 226 West 37th Street, the American Union Bank Building at 265 West 37th Street, and the Bricken Building No. 4 at 242 West 38th Street), and two by Gronenberg & Leuchtag (the Bricken Centre Building at 247 West 37th Street and the Bricken Arcade Building at 230 West 38th Street).

Mack Kanner

Mack Kanner (1885/86 - 1979), born in a Lower East Side tenement, built his first building in 1905, and eventually became one of the most important developers in and of the garment district.¹⁰² In a reversal of a more common development, he also became involved in the manufacture of women's dresses. Kanner's first - and most influential - project was the Garment Centre Capitol.¹⁰³ In just two years, 1925 and 1926, he built nine loft buildings in the district (230 West 39th Street, 335 West 38th Street, 341 West 38th Street, 348 West 36th Street, 360 West 36th Street, 361 West 36th Street, 323 West 39th Street, 270 West 39th Street, and 338-340 West 39th Street), all designed by the little-known firm of Parker & Shaffer. His most prominent project in the district, however, was the 43-story New Yorker Hotel (1928-29) at 481 Eighth Avenue and West 34th Street; for this project, he engaged the firm of Sugarman & Berger.

*A.E. Lefcourt*¹⁰⁴

Abraham E. Lefcourt (1877 - 1932), an English-born Jewish immigrant who grew up on the Lower East Side, worked his way up in the garment industry, becoming a major figure who helped settle a 1921 strike. Lefcourt's first real-estate venture was a loft building on West 25th Street, built in 1910. Lefcourt gave up manufacturing in 1923, to concentrate on building and development.¹⁰⁵ On his untimely death, just nine years later, the *New York Times* wrote: "The death of Abraham E. Lefcourt last week cut short the career of a man who had written his name indelibly on the skyline of New York. Twenty tall buildings in twenty years was Lefcourt's record."¹⁰⁶ Lefcourt's tallest effort was the tower at 500 Fifth Avenue (Shreve & Lamb, 1930). Lefcourt built nine buildings in the district, including six by Blum and Blum (the Lefcourt-Marlboro Building at 1359 Broadway, the Lefcourt-Manhattan Building at 1412 Broadway, the Lefcourt Building at 142 West 37th Street, the Lefcourt

¹⁰¹ *Ibid.*

¹⁰² "Mack Kanner, 93, Major Builder Who Developed Garment Center," obituary, *New York Times* April 8, 1979, p.30.

¹⁰³ Kanner was described by the *New York Times* in 1925 as having "'discovered' 7th Av. for the needle trades" in "\$20,000,000 Lofts For Garment Centre," *New York Times* May 15, 1925 p.1.

¹⁰⁴ For more on Lefcourt, see Tom Shachtman, *Skyscraper Dreams: The Great Real Estate Dynasties of New York* (Boston: Little, Brown, c. 1991).

¹⁰⁵ Stern, *op. cit.*, p.114.

¹⁰⁶ "A Builder Who Changed Mid-Manhattan's Skyline: A.E. Lefcourt Erected One Skyscraper Annually for Twenty Years," *New York Times*, obituary, November 20, 1932, p. RE 1.

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Central Building at 148 West 37th Street, Lefcourt Building No. 5 at 237 West 37th Street, and Lefcourt Building No. 6 at 246 West 38th Street), as well as one by Buchman & Kahn (the Lefcourt State Building at 1375 Broadway).

Max Rosenfeld, Paul Herring and Isadore Geller

Max Rosenfeld, Paul Herring and Isadore B. Geller were all Jewish immigrants from Eastern Europe who made their way in New York City in the construction industry. Rosenfeld (c.1885-1943) – generally described as the senior partner – was born in Rovna, in Russia, and immigrated to the United States in 1903.¹⁰⁷ Herring (c.1872-1933) was born in Nimokst, Lithuania, and immigrated to the United States in the late 1880s.¹⁰⁸ Few details are available about Geller (c.1892-1966), other than that he outlived his partners and retired about 1950. Separately and together, all three were active in real estate and construction in the 1920s, especially in the garment district but also on the Upper West Side as well as other sections of the city including the Upper East Side, Harlem and parts of Brooklyn. Depending on the building, their firms were called “Herogel” (Herring, Rosenfeld and Geller), “Hero” (Herring and Rosenfeld), “Roher” (Rosenfeld and Herring) and “Rohegal” (Rosenfeld, Herring and Geller), among other names. In his *New York Times* obituary, Rosenfeld was described both as a “leader in the development of the Central Park West district,” and as helping to “develop the garment district, where in one year, 1928, his firm started to build six twenty-five story buildings.” Herring, in his *New York Times* obituary, was described as taking “a prominent part in the building up of the Central Park West section and the garment center in Manhattan.” The trio bought, sold and operated many buildings in what the Times called “their extensive Garment Centre [sic] holdings.”¹⁰⁹ Their buildings in the historic district include 261 West 35th Street, 494 Eighth Avenue, 315 West 36th Street, 336 West 37th Street, 247 West 38th Street, and 306 West 38th Street. In their private lives, both Rosenfeld and Herring were active in Jewish charitable and educational organizations.

Other builders of note:

*Samuel Friedenber*g (1886/87 – 1957), “who had done extensive construction work in the downtown financial district,” and was a founder of United Jewish Appeal¹¹⁰ (584 Eighth Avenue, 264 West 40th Street).

Samuel Kaufman (1874/75-1950), Polish-born Jewish immigrant, “an early realty developer of the city’s garment center”¹¹¹ (Kaufman Building at 470 Seventh Avenue, 561 Seventh Avenue, 237 West 35th Street).

Julius Nelson (dates undetermined), a dress manufacturer, and builder of the Julius Nelson Building at 147 West 35th Street, and the 45-story Nelson Tower at 450 Seventh Avenue.¹¹²

¹⁰⁷ “M. Rosenfeld dead; realty operator,” *New York Times*, obituary, July 18, 1943, p.35.

¹⁰⁸ “Paul Herring Dies; Real Estate Man,” *New York Times*, obituary, March 14, 1933, p.22.

¹⁰⁹ “West 36th St. Site Resold by Winter,” *New York Times*, December 18, 1926, p.32.

¹¹⁰ “Samuel Friedenberg, Builder Here, Dies; Donated Collection for Jewish Museum,” *New York Times*, May 6, 1957, p. 28.

¹¹¹ “Samuel Kaufman Dies: Early Realty Developer in the Garment District Was 75,” *New York Times*, December 6, 1950, p. 33.

¹¹² “45-story Building to Rise in 7th Av.,” *New York Times*, January 18, 1930, p. 32.

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Alexander Tishman (1891/2 – 1983), “former treasurer of the Tishman Realty and Construction Company and a leader in developing high-rise apartment houses on the Upper West Side in the 1920s.... joined Julius Tishman and Sons, a family real-estate concern founded by his father in 1898....was in charge of its construction activities until he retired in 1962”¹¹³ (Tishman Building at 142 West 36th Street, Pennsylvania Building at 225-241 West 34th Street).

Garment Center Architects

Late 19th- and early 20th-century buildings in the district were designed by architects ranging from little-known firms doing tenement buildings to well-known architects and firms including Thom & Wilson, Ralph Townsend, Albert Wagner, Francis Kimball, J.B. McElpatrick & Son, Hill & Stout, Welch Smith & Provot, Mulliken & Moeller, Lafayette Goldstone, and Patrick C. Keely.

In the post-World War I period, several well-known commercial architects designed one or two buildings in the district, including H. Craig Severance, Starrett & Van Vleck, Clinton & Russell, Henry Ives Cobb, Frank J. Helmle, Francis H. Kimball, Maynicke & Franke, Neville & Bagge, George F. Pelham, Emery Roth, and Rouse & Goldstone.

Almost half the district’s post-World War I buildings, however – not quite 100 – were designed by a handful of architects, each responsible for anywhere from half a dozen to more than two dozen garment industry buildings: Schwartz & Gross (25), Blum & Blum (19), Ely Jacques Kahn (14: 11 as Buchman & Kahn, two as Ely Jacques Kahn, and one as Kahn & Jacobs), Gronenberg & Leuchtag (10), Charles B. Meyers (nine), Parker & Shaffer (eight), Henry I. Oser (seven, plus one in partnership with Henry Ives Cobb), and Sugarman & Berger (six, including two as Sugarman, Hess & Berger).

Many architects active in the Garment Center were also designing middle- and upper-middle income apartment houses in Manhattan, Brooklyn and the Bronx during these years, including the Blums, Pelham, Schwartz & Gross, Shampman & Shampman, Springsteen & Goldhammer, and Sugarman & Berger. The immigrant Jewish presence in the garment industry included not just the people employed in the lofts and factories, but also the developers and architects of the buildings – often the same firms designing the apartment houses in newly emerging middle-class Jewish neighborhoods. The architectural styles adapted to the Garment District’s loft and showroom buildings included the same mix of eclectic historicist and Art Deco that can still be found in those residential neighborhoods.

¹¹³ “Alexander Tishman, 91, Dies; Former Construction Official,” *New York Times*, March 30, 1983 p. A28.

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George and Edward Blum

George M. and Edward Blum, brothers born into a French-Jewish family that immigrated to New York City, built an architectural practice that flourished in the 'teens and 'twenties of the last century.¹¹⁴ George (1870-1928) was born in New York, and in 1904 studied at the Ecole des Beaux-Arts in Paris. Edward (1876-1944), born in a Parisian suburb, studied at Columbia University (BS in architecture 1899), and also at the Ecole des Beaux Arts (1901). The firm of George and Edward Blum first appeared in New York City directories in 1909. During the next 20 years, the Blums designed more than 120 New York City apartment buildings, as well as their loft buildings for the garment industry.

Though the Blums were just two of the many American architects who studied at the Ecole des Beaux-Arts at the turn of the last century, their family connections to French life apparently led them to a different experience of contemporary French architecture. While other American architects returned to the United States with a standard Ecole repertoire, the Blums brought back knowledge of the most up-to-the-minute trends in Parisian architecture, including an emphasis on brick facades with handcrafted ornamental details, and a new interest in avant-garde architectural design in Glasgow and Vienna. Parisian buildings demonstrating these trends used brick laid in elaborate ornamental patterns, interspersed with abstract ornamental detail in terra-cotta, tile or glass mosaic. The Blums' apartment houses brought this approach to New York City, particularly in their work during the 'teens. In the mid- to late-1920s, their facades tended to be clad in clinker (deliberately irregular) brick with ornament in terra-cotta, iron and fieldstone.

The Blums' known buildings in the garment district all date from 1925 to 1929.¹¹⁵ Their garment district buildings tended to be more modest in design than their apartment houses, with a handful of exceptions including 236-238 West 30th Street, 257-261 West 38th Street, and 51-57 West 39th Street.

Gronenberg & Leuchtag

Herman Gronenberg and Albert Leuchtag (dates undetermined) had a lively and prolific architectural partnership in the first decades of the 20th century. Apartment buildings by the firm can be found on the Upper East Side, the Upper West Side, and in Greenwich Village. Much of their residential work makes use of the neo-Renaissance and neo-Romanesque styles. The firm's work in the Garment District includes a stable at 337 West 36th Street built in 1905 for Saks & Co., and eight loft buildings for the garment industry built between 1922 and 1928. These include two buildings for Abraham Bricken – the Bricken Centre Building at 247 West

¹¹⁴ The following account of the Blums is based on Andrew S. Dolkart and Susan Tunick, *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (New York: The Friends of Terra Cotta Press, 1993). The book focuses almost exclusively on the Blums' residential work, but also includes a list of the firm's known commercial buildings.

¹¹⁵ The list of the Blums' commercial buildings in Dolkart and Tunick includes the following: 1925: 144 West 30th Street, 236-238 West 30th Street, 49-57 West 37th Street. 1925-27: 51-57 West 39th Street, 519 Eighth Avenue, 1412 Broadway. 1926: 234 West 30th Street, 315-325 West 36th Street. 1926-27: 247-249 West 30th Street, 251-255 West 30th Street, 257-261 West 38th Street, 545 Eighth Ave. 1927-28: 227-229 West 29th Street, 347-351 West 36th Street. 1928-29: 42-46 West 48th Street.

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37th Street and the Bricken Arcade Building at 230 West 38th Street – as well as one building apiece for Paul Herring and Julius Nelson.¹¹⁶

*Buchman & Kahn (Ely Jacques Kahn, Architects; Kahn & Jacobs)*¹¹⁷

Ely Jacques Kahn (1884-1972) studied architecture at Columbia University and the Ecole des Beaux Arts in Paris. Kahn was the first American student to be awarded the "Prix Laberre" at the Ecole des Beaux Arts, and earned his diploma in 1911. In 1917 he joined the firm of Buchman & Fox, which two years later, on Fox's retirement, was renamed Buchman & Kahn. Buchman retired by 1929, and the firm became Ely Jacques Kahn, Architects. From 1940 until 1966 Kahn worked with another partner, Robert Jacobs, and the firm name became Kahn & Jacobs.

Kahn visited the highly influential 1925 Exposition Internationale des Arts Decoratifs et Industriels Modernes (International Exposition of Decorative and Industrial Modern Art) in Paris. He soon became identified with the "modernists" of the late 1920s, especially Raymond Hood and Ralph Walker, and helped publicize and popularize the new design he had seen in Paris.

Kahn's fifty-year-long career as one of New York's most prominent architect included the designs of more than 100 office and loft buildings, which he preferred to grander public work. He later wrote:

Public buildings unfortunately are the results of efforts to produce work that would satisfy the large mass of people...an important commercial building has the stamp of an individual, an architect, an owner with precise ideas and objectives.¹¹⁸

Kahn's style after his 1925 Paris visit turned to a very particular version of what is now called Art Deco, combining dramatic massing and abstract geometric patterns unlike those used by other architects of the period. Between 1924 and 1931 he designed more than thirty buildings.

Harry Mulliken (Mulliken & Moeller)

Harry B. Mulliken (1871/72-1952) studied at Columbia University and in Paris; later he worked with Daniel H. Burnham in Chicago and Ernest Flag in New York. He formed a partnership in 1902 with Edgar J. Moeller

¹¹⁶ See New York City Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report, Architects Appendix* (New York: City of New York, 1993).

¹¹⁷ This account is condensed from New York City Landmarks Preservation Commission, *2 Park Avenue Building Designation Report*, prepared by Virginia Kurshan (New York: City of New York, 2006). That report cites the following sources: Kahn's unpublished autobiography at Columbia University; Francoise Bollack & Tom Killian, *Ely Jacques Kahn, New York Architect* (New York: Acanthus Press, 1995); "Ely Jacques Kahn, Leading Architect, Dies at 88," *New York Times*, September 6, 1972; Henry H. Saylor, "Ely Jacques Kahn," *Architecture* 64 (August, 1931), 65-70; Robert A. M. Stern et al, *New York 1930: Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli, 1987), "Three Modern Masters," 551-558.

¹¹⁸ *Autobiography*, Chapter I, p. 2.

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(1873-1954), and designed apartment buildings and hotels in New York.¹¹⁹ In the garment district, Mulliken by himself designed the Hotel York (1902-04) at 488 Seventh Avenue. The firm designed the American Press Association Building at 225 West 39th Street, as well as an early loft building (1908-09) at 149-159 West 36th Street.

Henry I. Oser

Born in Kiev, in what is now Ukraine, Oser (1863/4-1935) immigrated to the United States and studied at Columbia University. Oser worked as an engineer for the New York City Department of Buildings from 1911 to 1918. In private practice in the 1920s, he designed commercial structures throughout the city, including seven in the garment district between 1924 and 1929.¹²⁰

Parker & Shaffer

Parker & Shaffer, an otherwise obscure architectural firm, designed eight buildings in the garment center, all for influential developer Mack Kanner.

Walter Mason

Walter Mason (dates undetermined), an otherwise obscure architect, won the commission for the Garment Center Capitol, the first major garment district complex designed specifically for the industry.

Charles B. Meyers

Charles B. Meyers (1875-1958) studied at City College and Pratt Institute. From 1899, when he began practicing as an architect, until his death, he designed thousands of buildings. His work includes the former Tammany Hall on Union Square, the Criminal Court Building (known as the "Tombs") on Foley Square; the Municipal Health Building at 125 Worth Street, and various hospital and university buildings. He won a gold medal for his design of the New York State Building at San Francisco's Panama-Pacific International Exposition.¹²¹ In the garment district, he designed nine loft buildings between 1923 and 1927.

¹¹⁹ New York City Landmarks Preservation Commission, *Ladies Mile Historic District Designation Report* (New York: City of New York, 1989), architects' appendix.

¹²⁰ "Henry Oser Dead; Architect was 70," *New York Times*, March 21, 1935, p. 23.

¹²¹ "Charles Meyers, Architect, Was 83," *New York Times*, October 23, 1958, p. 31.

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Emery Roth (Stein, Cohen & Roth, Emery Roth & Sons)¹²²

Emery Roth was perhaps the city's most prominent designer of apartment buildings and hotels in the first decades of the 20th century. Born in Hungary, he immigrated to this country. With no formal training, he apprenticed in an architectural firm in Bloomington, Illinois, eventually finding work as a draftsman with the firm of Burnham & Root, where he worked on the World's Columbian Exposition in Chicago. Moving to New York, he joined the office of Richard Morris Hunt, opened his own office in 1895, and in 1898 bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen, creating the firm of Stein, Cohen & Roth. Roth soon came to specialize in luxury apartment buildings, working first in styles influenced by the Viennese Sezession and Art Nouveau. By the 1920s his designs turned more to classical sources, and eventually he turned to the Art Deco style. Roth's work in the district includes an elaborately detailed three-story residential building at 557 Eighth Avenue (1903), and three Garment Center lofts at 256 West 38th Street (1924), Fashion Tower at 135 West 36th Street, and the Garment Wear Arcade at 307 West 36th Street – all three, but especially the Fashion Tower, with more elaborate ornamental treatment than many other garment center buildings. The successor firm of Emery Roth & Sons designed 1430 Broadway (1953-55).

Schwartz & Gross

Simon I. Schwartz (1877?-1956) and Arthur Gross (1877-1950) – both graduates of the Hebrew Technical Institute¹²³ – formed their partnership in 1902, and became very active in New York, designing dozens of apartment houses and hotels. Their large luxury buildings can be found all over the city, including Morningside Heights, the Upper East Side, and the Upper West Side. Their early buildings are neo-Classical in inspiration, but in the late 1920s they turned to the Art Deco.¹²⁴ In the garment district, between 1920 and 1931, they designed 25 loft buildings, including four for Abraham Bricken (the Bricken Arcade Building at 225 West 37th Street, No. 226 West 37th Street, Bricken Building No. 4 at 242 West 38th Street, and the American Union Bank Building at 265 West 37th Street), and others for developers including Alexander Tisch and Max Aronson. They also designed two buildings for the publishing industry, No. 313 West 37th Street for the Herald Square Press, and No. 230 West 41st Street for the New York Herald Tribune.

Shampan & Shampan

Brothers Joseph (c.1886-1961) and Louis (dates undetermined) Shampan opened their architectural firm in Brooklyn in 1907, and designed apartment houses in Brooklyn, especially Flatbush; taxpayers in Queens; and lofts in the garment district; as well as the Veterans Temple of Peace at the 1939-40 New York World's Fair.¹²⁵

¹²² This section is based on material in New York City Landmarks Preservation Commission, *Ritz Tower Designation Report*, prepared by Virginia Kurshan (New York: City of New York, 2002). For more on Emery Roth, see Steven Rutenbaum, *Mansions in the Clouds: The Skyscraper Palazzi of Emery Roth* (New York: Balsam Press, 1986). Additional material can be found in the Landmarks Preservation Commission's research files.

¹²³ "Simon I. Schwartz," obituary, *New York Times*, April 25, 1956, p. 35.

¹²⁴ New York City Landmarks Preservation Commission, *Upper West Side-Central Park West Historic District Designation Report* (New York: City of New York, 1990), architects' appendix.

¹²⁵ "Joseph Shampan, 75, an architect here," obituary, *New York Times*, December 16, 1961, p. 25.

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Little is known about the firm. Unlike many other architects, they maintained many of their buildings as investment properties, in particular in the Garment District where they designed and owned two buildings, the Shampan Building at 252 West 37th Street, and the Shampan & Shampan Eighth Avenue Building at 555 Eighth Avenue.¹²⁶

Sugarman & Berger (Sugarman, Hess & Berger)

M. Henry Sugarman (1888-1946), Arthur P. Hess (dates undetermined), and Albert G. Berger (1879-1940) formed a partnership in 1923.¹²⁷ New York-born Sugarman had studied at Columbia University as well as in England and France, and worked with New York architect J.E.R. Carpenter. Berger, born in Hungary, had studied architecture and engineering at the University of Budapest, emigrated to the U.S. in 1904 and worked as a draftsman with Schwartz & Gross and later Starrett & Van Vleck. Little is known about Hess, who left the firm in 1926. The firm, both before and after Hess's departure, specialized in apartment house and hotel design; many such buildings made use of variants of classically-inspired styles, but others relied on medieval sources. In the Garment District, the firm designed six buildings, by far the most prestigious being the 45-story-tall New Yorker Hotel (1928-30), at 481 Eighth Avenue at the intersection of West 34th Street, in its day the city's largest hotel.

Others notable architects active in the district:

Clinton & Russell (1333 Broadway and 1350 Broadway), a major New York partnership which designed early skyscrapers as well as luxury apartment houses and hotels.

Henry Ives Cobb (Fashion Centre Building at 525 Seventh Avenue), prominent designer in Chicago and later New York, his work including the Liberty Tower on Liberty Street in the financial district.

Frank J. Helmle (the Art Color Building at 209-219 West 38th Street), a prominent New York architect who designed the Bush Terminal Sales Building on West 42nd Street, later partner in Corbett & Helmle and then Helmle, Corbett & Harrison.

Patrick C. Keely (Church of the Holy Innocents at 126 West 37th Street), a prominent and prolific designer of Roman Catholic churches.

Maynicke & Franke (the Lewisohn Building at 119 West 40th Street and the adjoining 120 West 41st Street), designers of more than 100 large commercial buildings, many in the Ladies Mile.

¹²⁶ New York City Landmarks Preservation Commission, *Crown Heights North Historic District Designation Report* (New York: City of New York, 2007), architects' appendix.

¹²⁷ New York City Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report* (New York: City of New York, 1993), architects' appendix.

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McKenzie, Voorhees & Gmelin (New York Telephone Company Building at 230 West 36th Street), major New York firm, later known as Voorhees, Gmelin & Walker, which over several decades designed many office towers and other buildings for the Telephone Company.

Neville & Bagge (261 West 36th Street and 131-137 West 35th Street), a prolific firm specializing both in store and loft buildings, many in Ladies Mile, and apartment houses in residential districts.

George F. Pelham (218 West 37th Street, 263 West 38th Street, and 257 West 39th Street), a very prolific Canadian-born architect who designed apartment houses throughout the city in styles including the neo-Renaissance, neo-Gothic, and neo-Federal.

H. Craig Severance (Nelson Tower, 450 Seventh Avenue), designer of major New York skyscrapers including the Bank of the Manhattan Company at 40 Wall Street.

Springsteen & Goldhammer (251 West 39th Street and 264 West 40th Street), partners active in the design of inexpensive apartment houses, including the Amalgamated Cooperative Apartments (1926-27) in the Bronx, and the Amalgamated Dwellings (1930) on the Lower East Side.

Starrett & Van Vleck (1440 Broadway), prominent New York firm whose work includes the American Stock Exchange and additions to two major department stores, Bloomingdale's in Manhattan and Abraham & Strauss in Brooklyn.

Walker & Gillette (National City Bank at 201 West 34th Street), nationally prominent firm whose work includes the First National Bank at 2 Wall Street and the Fuller Building at 41 East 57th Street.

The resulting buildings

The impression made by the extraordinary development of an entirely new district for the garment industry can be gauged from the description of such buildings in a contemporary real-estate publication: C. Parker Chase's *New York: The Wonder City* of 1932.¹²⁸ The book showcases buildings – as well as personalities – from every part of Manhattan. Its tone is one of boosterism, but it gives a good indication of how different parts of the city were seen at the end of the building boom of the 1920s.

Chase describes the garment center's development with appropriate awe:

The Aladdin-like growth of New York's great clothing center has astounded the world. Between 35th and 40th on 7th Ave. and westward, there is an average density of 706 industrial firms to the square block. Six years ago it was less than 55!¹²⁹

¹²⁸ W. Parker Chase, *New York: The Wonder City* (New York: Wonder City Publishing Co., Inc., 1932).

¹²⁹ Chase, p. 217.

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The first page¹³⁰ of the section devoted to this area lists "Eight Enormous Buildings Catering Largely to the Garment Industry" of which seven are in the historic district.¹³¹ The second page is devoted almost entirely to the Nelson Tower (450 Seventh Avenue), "in the midst of the clothing center":

The top 21 tower floors offer view, light, ventilation and comfort, second to no other building in New York. The close proximity of the "Tower" to Hotel New Yorker, the Pennsylvania, Gov. Clinton and Broadway Hotels (only a block or so distant) attracts thousands of out of town buyers, to the beautiful sunlighted showrooms which are unquestionably the most ideal in the city.

The Garment Center Capitol "Twin Buildings" rate half a page:

One must see these twin buildings to gain any conception of their immensity.... This enormous project was conceived and carried through to achievement by a man who, thirty years or so ago, was a poor little Jewish boy who lived in Russia and came to America practically penniless. By sheer grit and the grasping of opportunity, he promoted and carried through to success this gigantic institution. 58 manufacturers of garments operate their business in these twin buildings, employing 22,000 workers.

The Capitol buildings share the page with 519 Eighth Avenue and 501 Seventh Avenue:

Two more GIGANTIC buildings which add prestige to New York's wonderful manufacturing district know as Garment Center. Half a million workers in the garment and allied industries now labor in most sanitary surroundings with good light, good air and all modern conveniences. NO MORE SWEAT SHOPS!

Other buildings listed (each with a photograph and vital statistics) include:

101 West 37th Street: "This beautiful building is not only equipped for manufacturing, but also for offices and show-rooms. Modern throughout."

265 West 37th Street (the American Union Bank Building): "The building is 'Bricken Built,' which is a guarantee of its high class construction and strong appeal to discriminating tenants of the clothing industry."

543 Eighth Avenue: "High class show room and loft building for cloak and dress makers."

These are followed by 545 Eighth Avenue, 553 Eighth Avenue (Shampan Building), 525 Seventh Avenue (Fashion Center Building), 1385 Broadway (Bricken Broadway Building), 1384 Broadway (Lefcourt-Normandy Building), and a dozen more. Of a group of five, Chase writes:

¹³⁰ Chase, pp. 212 to 223.

¹³¹ 494 8th Avenue, 315-325 West 36th Street (Herogel Building), 1350 Broadway (Herald Square Building), 520 Eighth Avenue (36th and 37th Street Arcade Building), 505 Eighth Avenue (Hoover Building), 1351 Broadway (Lefcourt-Marlboro Building), and 1375 Broadway (Lefcourt-State Building).

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The five buildings below are only "samples" of fully a *thousand* similar beautiful and modern new buildings that have been erected in Manhattan the past four or five years. From 15 to 18 stories yet not qualifying as skyscrapers. Many of these buildings cost upward of seven figures and would be "big structures" in any other city than New York.¹³²

Other garment center buildings which rated large photos and write-ups:

512 Seventh Avenue (the Navarre Building):

The Navarre Building is the pride of this garment district – 45 stories high, with every device for safety, comfort and conveniences that money and modern construction makes possible.

530 and 550 Seventh Avenue:

A \$6,000,000 giant – at the north end of garment center. Both of these stupendous structures were erected by Louis Adler who has also recently built the imposing 50-story Continental Tower on Broadway at 41st St. Mr. Adler has invested close to \$15,000,000 in these three splendid buildings.

1400 Broadway:

Largest Dress Building in the World. Headquarters for many of the leaders in the dress business whose aggregate business during 1931 will likely be: \$250,000,000. A recent survey indicates that an average of between 5,500 and 6,000 buyers visit "1400 Broadway" daily.

1410 Broadway (Bricken-Casino Building):

For a long time there has been a definite need in New York for a building where Department Store and Women's Specialty buyers could find under one roof, wholesalers of knit goods, negligees, hand bags, women's suits, infant wear and general accessories, and the Bricken Casino has been designed for such a center.

1441 Broadway (Bricken Textile Building):

This gorgeous new Bricken textile Building was designed to furnish to the textile trades the *best* in buildings. Neither money nor expense has been spared to make 1441 Broadway the most popular building in the textile field.

¹³² Chase, p.220.

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Critical response to the garment district's architecture and urbanism

Several historians have written at length about the architectural trends that resulted from the adoption of the 1916 Zoning Resolution, and the resulting setback buildings so common in the Garment Center.

Historian Carol Willis notes:

After about 1923-24, many designers began to treat the setback as an aesthetic. Buildings were conceived as simple sculptural forms, a diminishing series of stacked boxes with their edges often emphasized with ornamental banding.¹³³

She describes the impact of these buildings in general:

Across New York, the setbacks began to transform the urban landscape from an unruly assortment of flat-topped boxes or needle-thin towers into ranges of mountainous masses and jagged cliffs, all with related proportions.¹³⁴

Early zoning advocates, Willis notes, focused on urban reform.

Beginning in the early 1920s, however, a "second generation" of zoning advocates, mostly architects, found a new formal inspiration in the original reformers' restrictions. In the formula of the zoning envelope, they discerned a concept which they believed could generate a new aesthetic for the skyscraper, and in the unprecedented control that zoning offered to shape both the individual building and the city plan, they perceived a means not only to restrict further urban growth, but to rationalize the city of the future.

And Willis demonstrates, in a thorough review of architects' and critics' writings from the 1920s, that the zoning resolution was understood as a major force in creating a modern American architecture:

For example, in an article in the *New York Times* which was illustrated by a Ferris drawing, the writer George MacAdam observed: "The zoning law, enacted with strictly utilitarian intent, has resulted in an unforeseen revolution in metropolitan architecture." Similarly, the prominent designer Ely Jacques Kahn claimed, "The New York zoning laws protecting property rights, light, and air have encouraged a new art by reason of the very restrictions they contain." Colonel W.A. Starrett a prosperous skyscraper builder, also noted that although the zoning law had been practically and not aesthetically intended, "its effect was to give architectural design in high buildings the greatest impetus it has ever known, and to produce a new and beautiful pyramidal skyline." Indeed, after about 1925, claims that zoning had

¹³³ Willis, "A 3-D CBD," *op. cit.*, p. 9.

¹³⁴ Carol Willis, "Zoning and Zeitgeist: The Skyscraper City in the 1920s," *Journal of the Society of Architectural Historians* (March 1986), pp 47-59, p. 48.

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inspired a new style in skyscraper design and a new conception of the modern city had become so commonplace that only a representative sample can be mentioned here.¹³⁵

Willis concludes:

By the later 1920s, then, most architects and critics believed that the setback formula had evolved into a *style* [italics in original] – one which was both appropriately modern and typically American.... Briefly stated, [the style's] major characteristics were an emphasis on simple, sculptural massing and the subordination of applied ornament, be it historicist or modernistic "Art Deco."¹³⁶

Setback buildings sprang up in many parts of New York, as well as in other cities. In no other part of New York City, however, did this urban transformation take place as quickly or as thoroughly as in the garment center. Historian Robert A.M. Stern, in his encyclopedic work *New York 1930*, describes the newly created garment district as "the most significant concentration of industrial buildings to be developed in New York during the interwar years..."¹³⁷ He characterizes it as:

...from both an architectural and urbanistic point of view, the most significant industrial development of the interwar years – a city of work, with block upon block of massive brick-clad structures. If not completely naked of ornament, the buildings of the Garment District were nonetheless largely free of the elaborate historicist guises still prevalent in high-class office buildings. Here were fairly unself-conscious compositions that explored the ornamental possibilities of bulk, mass, and silhouette, a concentration of densely packed buildings rising to a uniform cornice height determined by the zoning ordinance and then stepping back in striking ziggurat style... It was the Garment District, not the financial or midtown office districts, that offered the first and perhaps most coherent glimpse of zoning's newly mandated urbanism.

Stern also notes that architectural renderer Hugh Ferriss, author of a famous series of studies showing the architectural possibilities under the new zoning regulations,¹³⁸ made a rendering of the Garment Centre Capitol as:

... "Towering Masses" in an illustration prepared for a 1926 advertisement for the Otis Elevator Company. Otis lauded "the new architecture" of "great vigorous masses which climb upward into the sky with a pyramidal profile – gigantic, irregular, arresting. An earlier conventional building on the near

¹³⁵ Willis, JSAH, p. 56, citing: G. MacAdam, "Vision of New York That Might Be," *New York Times*, May 26, 1924, Sec. 4, p. 2; E. J. Kahn, "Our Skyscrapers Take Simple Forms," *New York Times*, May 2, 1926, Sec. 4, p. 11; and Col. W. A. Starrett, *Skyscrapers and the Men Who Build Them* (New York, 1928), p. 100.

¹³⁶ Willis, JSAH, p. 57.

¹³⁷ Robert A.M. Stern, Gregory Gilmartin, Thomas Mellins, *New York 1930: Architecture And Urbanism Between The Two World Wars* (New York: Rizzoli, 1987), p. 517.

¹³⁸ Hugh Ferriss, *The Metropolis of Tomorrow* (New York: Ives Washburn, 1929).

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corner is overshadowed, engulfed in towering masses of the newer building which are prophetic of an architecture of the future which is vividly stimulating to the imagination."¹³⁹

Socio-Economic History of the Garment Industry

The midtown Manhattan garment district has housed the city's garment industry for three-quarters of a century. That industry has been a powerful engine for the city's economy over the decades, as well as a potent image within the urban scene. In 1890, 44% of all the ready-to-wear clothing in the country was made in the city.¹⁴⁰ By 1899, 53.3% of all workers in the U.S. ladies' -garments industry worked in New York; that figure rose to 65% in 1904, declining slightly to 57.3% in 1925.¹⁴¹ According to historian Nancy L. Green, who cites those figures:

New York's position was even more marked in terms of product value: 65 percent of the total value of American-made women's wear came from the city in 1899 and 78 percent in 1925, far exceeding the role played by any other city.¹⁴²

As important as New York City was to the garment industry, the garment industry was important to New York's economy. As early as 1909, the manufacturing of women's and men's clothing were said to be the largest two industries in the city; by 1920 women's clothing alone employed some 165,000 New Yorkers.¹⁴³

In earlier days, immigrants who worked in the garment industry lived on the Lower East Side, not far from the many lofts in which they worked – excluding those who worked at home. After World War I, however, many no longer lived in lower Manhattan, having moved out to neighborhoods in upper Manhattan, Brooklyn and the Bronx. Instead of working at home, or walking to work, garment district workers used the new Seventh Avenue subway line to commute to jobs in the new lofts of the garment district – as did their employers, many of whom lived on the Upper West Side. (The Lower East Side had no subway service until the early 1930s.)¹⁴⁴

The WPA Guidebook to New York City of 1939 recounts the garment district's place in the city's economy in its first two decades:

¹³⁹ Stern, p. 517, citing "Towering Masses" advertisement in *Architecture and Building* 58 (September 1926), p. 23.

¹⁴⁰ Nancy L. Green, "Sweatshop Migrations: The Garment Industry Between Home and Shop," in *The Landscape of Modernity: Essays on New York City 1900-1940*, eds. David Ward and Olivier Zunz (New York: Russell Sage Foundation, 1992), p. 214 (citing New York State Department of Labor, *Annual Report*, 1901, vol. 1 page 119.)

¹⁴¹ Green, p. 214 (citing Mabel A. Magee, *Trends in Location of the Women's Clothing Industry*, Chicago: University of Chicago Press, 1930, p.39).

¹⁴² Green, p. 214.

¹⁴³ Margaret Chin, *Sewing Women: Immigrants and the New York City Garment Industry* (Columbia Comparative Studies on Ethnicity and Race, New York: Columbia University Press, 2005), p.7.

¹⁴⁴ Green, *op. cit.*, pp. 223-226.

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New York's garment center, housing the city's foremost industry, and America's fourth largest, crowds the middle of Manhattan between Sixth and Ninth Avenues.... Here are produced three out of four of the ready-made coats and dresses, and four out of five of the fur garments worn by American women.

It goes on to describe a typical scene:

Sixth, Seventh and Eighth Avenues, main routes for heavy-duty traffic, are packed with trucks and busses. The curbs of side streets are lined with trucks unloading bolts of materials and loading finished garments while other trucks wait for an opening. Through narrow traffic holes along the curbs, "push boys" guide handtrucks with garments swaying from racks made of metal pipes. Into these crowded streets at noon, thousands of workers, East and South European by origin, Italians and Jews mostly, descend for food, fresh air, and sun.... They pour from the buildings, congregate in groups, jam into lunchrooms and cafeterias, and gather around pitchmen.¹⁴⁵

Fourteen years later, Murray Sices – a women's wear manufacturer who wrote a small book, *Seventh Avenue*, describing life in the garment district – observed:

There are other areas in the United States, hundreds of them, that produce women's apparel. The 39,933 firms which manufacture ladies' garments and their countless accessories are scattered through all our cities, but no region, large or small, is comparable to Seventh Avenue. Here, with almost 4000 firms crowded into a few square blocks, you have a concentration of apparel manufacturers such as the world has never seen elsewhere.¹⁴⁶

Sices too described a typical street scene:

For noon in the garment district produces an unforgettable sight. The thousands of people who work in the apparel trades come out not only to eat but to exchange gossip and shop talk. They love to linger on the sidewalks. It's hard to realize how dense those crowds are unless you know that more than 80,000 people – the population of a good-sized city – are employed in these few square blocks. Walk among them – if you can escape being hit by hundreds of carts bearing coats, suits, dresses, furs, and what-not – and you'll pick up chatter in English, Italian, Yiddish, and a score of other languages. More than that, you'll become infected with a sense of throbbing excitement. A United Nations delegate, viewing the mobs for the first time, came away in a daze. "To listen to them," he said, "you'd swear the future of the world depends on what the American apparel manufacturers do this afternoon."¹⁴⁷

About the same, the *New York Times* ran an article describing life inside the garment center showrooms with buyers in town:¹⁴⁸

¹⁴⁵ Works Progress Administration, *American Guide Series: New York City Guide* (Random House: New York, 1939), pp. 160-161.

¹⁴⁶ Sices, *op. cit.*, p. 3.

¹⁴⁷ Sices, *op. cit.*, pp. 3-4.

¹⁴⁸ "It's Fall in the Garment Center," *New York Times*, June 15, 1952, p. SM 52 ff.

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It's Fall in the Garment Center [the article appeared in June]

Now is the time of the year when New York's giant ladies' garment industry reaches the frenzied peak of preparation for the presentation of its fall lines. The stakes are high: some 4,100 firms (dresses, coats and suits, blouses, skirts and separates) are turning out a product whose wholesale value alone will be in the neighborhood of \$1.25 billion [in 1952 dollars]. Retail mark-ups will range from 40 to 100 per cent. The fall lines for 1952 are of crucial importance because of added uncertainty of textile markets. How a manufacturer gets his product ready is shown in these pictures taken at Larry L. Aldrich, Inc.

The photos are captioned:

- Workroom – Designer drapes a new cocktail dress on a model while cutters and other workers rush the fall line (87 models) for showing.
- Dressing Room – Here the models dress for buyers' show, and are outfitted as well with whatever accessories are deemed necessary.
- In the Wings – Manufacturer Larry Aldrich adjusts model's belt (dress is a tucked crepe) before she makes showroom entrance.
- Showroom – In ten days about 1,500 dress buyers will see the line. Aldrich does own commenting.
- Critics – Upon these buyers depends the success of the line on which the Aldrich firm toiled four months.

Another article from the 1950s described the process from the buyers' point of view:

Frenetic Season on Seventh Ave. – The Nation's Buyers Trudge Garment Center Canyons in Hunt for Style Winners

If a merchandise man can be described as a retail executive with brains, a buyer might be characterized as a lesser executive with brains and feet. This week the feet will prove essential in carrying buyers from showroom to showroom in the frantic selection of fall merchandise. The market weeks for selection of fall and spring merchandise are an integral part of the billion-dollar women's garment manufacturing industry in New York. Other apparel centers also have market weeks, but none takes on the scope or hustle and bustle of those in New York....

"Seventh Avenue"...accounts for fully two-thirds of all dress, coat, suit and sportswear sales in the United States. The volume at wholesale of these items throughout the nation amounts to nearly \$4,000,000,000 a year. Add to this another \$1,000,000,000 for so-called intimate apparel....

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The buying periods are not easy ones for store personnel, movie and fictional impressions notwithstanding. A buyer during the course of a day may walk from three to five miles of city streets....¹⁴⁹

Sices, writing with an insider's perspective, described the manufacturing work that happened out of sight of the showrooms and buyers:

Perhaps the greatest of all paradoxes in the manufacture of apparel lies in the methods of the modern factory. Here the latest type of technical equipment operates side by side with the laborious handwork of earlier centuries. There are many processes for which man with all his ingenuity has not yet been able to devise mechanical substitutes....

[Once a design has been approved, and a first model created,] it is subjected to another handwork procedure. This is the laying out and the cutting of the original pattern. Sleeves, front panels, back, collar, skirt – every segment of the garment has to be reproduced and cut on carefully measured cardboard, for from these original patterns, hundreds, perhaps thousands, of copies will be made....

Next comes the laying out of the cloth on long tables – often tables anywhere from 40 to 75 feet in length. Depending on its thickness, cloth is stretched out tautly in scores of plies, each smoothly placed over the other....

Even the matter of marking the top layer of cloth, just before cutting, has to be done not only by hand but with the aid of carefully trained eyes. The cardboard patterns, laid atop the fabric pile, have to be fitted together like pieces of a jigsaw puzzle. Before a knife is touched, the skilled marker has to place those cardboard strips in such perfect juxtaposition to one another that no space is wasted between them. If you think that's easy, try it on a sheet of paper....

The cutting itself brings an extraordinary new tool into play. This is the electric cutting knife, an instrument that smoothly, accurately, and easily slices its way through 300 plies of cloth as if it were cutting through cheese. The hand that manipulates it, though, must be steady and practiced. A single slip when you're cutting 300 plies can do untold damage.

From cutting on, the manufacture of a garment is a combination of manual labor and the work of sewing machines, with manual labor still doing most of the job.¹⁵⁰

Sices also quoted from an ILGWU booklet listing the various positions available in the garment industry:

DESIGNERS create the styles. They usually specialize in one branch of the industry, i.e., designing coats or designing dresses. In their work they are assisted by

¹⁴⁹ "Frenetic Season on Seventh Ave.," *New York Times*, June 9, 1955, p. 42.

¹⁵⁰ Sices, *op. cit.*, pp.121-4.

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SAMPLEMAKERS, who make up the model or trial garments; and by the MODELS who display the new creations to buyers. As soon as the sample is adopted it goes to a PATTERNMAKER who studies the garment and prepares a set of paper patterns for all the parts. From these originals GRADERS produce patterns in a variety of sizes by proportionately increasing and reducing the dimensions of the original. The patterns then are dispatched to the cutting department where MARKERS lay out the pattern on cloth and mark it out with chalk. CUTTERS then cut out the pattern either with shears, handknife, or a machine. The number of layers of cloth cut at one time depends on the weight and quality of fabrics used. As many as 300 "lays" may be cut at one time in the production of cheap cotton garments. Once cutting is completed, ASSORTERS assemble the cut cloth into bundles, either by individual garments or in lots. The bundles are then given to the OPERATORS who sew the garments together. They use the sewing machine with its many adaptations for special work. Operators as a rule make the entire garments except on the cheapest grades where "section work" may be found. Occasionally, two operators may work as partners, each doing a different part of the garment. DRAPERS may be called upon in some shops to prepare the garment for the final operations. Garments are hung on a dummy and drapers make all the necessary adjustments by fastening the various parts of the garment with pins. However, not every shop employs drapers. The garments then go to the FINISHERS who do most of the sewing that has to be done by hand. They sew on hooks and eyes, buttons and belts, baste, and do other hand sewing. Some of their work is also done with the assistance of special machines. Once their work is completed, the garments go to CLEANERS whose task it is to remove loose threads and at times to sponge and remove spots from the finished garment. PRESSERS get the garment next. Ironing is done either by hand or with pressing machines. In the heavier lines of work, pressing has to be done as the work progresses, as the seams and the various parts of the garments have to be ironed.¹⁵¹

Closing out the picture from the early 1950s is a description of a garment district strike:

Pickers March in Garment Area - 3,000 Patrol Streets in Drive on Open Shops

Three thousand pickets patrolled the garment district yesterday as the Cloak Joint Board of the International Ladies' Garment Workers Union, A.F.L., began its "war of extermination" against non-union manufacturers in the women's coat and suit industry.... The pickets bore signed and distributed leaflets, which charged that the nonunion shops were protected by racketeers and that they undermined the stability of the garment industry by paying sub-standard wages and "chiseling" on hours and working conditions.... A union spokesman...said most of the workers were not crossing picket lines and that truck drivers were refusing to make deliveries or pick up merchandise at the "struck" shops.... The signs

¹⁵¹ Sices, pp. 126-9.

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carried...bore such slogans as: Open Shops Breed Monsters; Stop the Rackets; Racketeers Must Go; A Unionized Industry Is A Healthy Industry.¹⁵²

Labor unions in the garment district¹⁵³

The garment industry formed unions in the late 19th century and early 20th century – including the United Garment Workers, for men's wear laborers, in 1891; District Council No. 7, in 1892, including the United Brotherhood of Tailors and several other similar groups; the International Ladies' Garment Workers' Union (ILGWU), founded in 1900; and the Amalgamated Clothing Workers of America (ACWA), founded in 1914.¹⁵⁴

Many of the most important labor battles in the garment industry – notably the ILGWU's major strikes in 1909 and 1910, the so-called "Uprising of the 20,000," which led to the "Protocol of Peace"¹⁵⁵ – took place prior to the creation of the current garment district. The Protocol of Peace included a 50-hour work week, the elimination of "homework" – the kind of work that Riis reported on – a minimum wage, and preferential hiring of union members. The industry quickly became a leader in the establishment of collective bargaining.

By 1918, membership in ILGWU reached a high of 129,000, but during the 1920s, the years in which the industry migrated to the new garment district, it declined drastically, dropping to a low of 28,000 in 1927.¹⁵⁶ It took the Great Depression of the 1930s to bring back the union's size and influence. Its new leader, David Dubinsky – president from 1932 to 1966 – was a major figure in labor politics for decades, with national and international influence.¹⁵⁷ Another major figure in those years was Sidney Hillman, leader of the ACWA, which in the 1920s became to the men's garment industry workers what ILGWU was for women's garment industry workers.¹⁵⁸

By 1934, the ILGWU was the third-largest union within the American Federation of Labor. It provided many benefits to its members, including health insurance, union housing, and unemployment pay, and ran a summer resort for members. ILGWU even produced a Broadway play – *Pins and Needles*, which ran from 1937 to 1940.¹⁵⁹

¹⁵² "Picketers March in Garment Area," *New York Times*, July 30, 1952, p. 12.

¹⁵³ This extremely brief account can only sketch the outlines of the history of the garment industry unions. That history was often tumultuous, and included – besides its successes in promoting the welfare of garment workers – political battles between socialist, communist and anti-communist camps, and the pernicious influence of organized crime. See the sources cited below for additional information.

¹⁵⁴ For an account of this history, see Chin, *op. cit.*, pp. 7-11, and Nancy L. Green, *Ready-to-Wear and Ready-to-Work: A Century of Industry and Immigrants in Paris and New York* (Comparative and International Working-Class History, Durham, North Carolina: Duke University Press, 1997), pp. 52 ff.

¹⁵⁵ For more on the strikes of 1909 and 1910 see Green, *Ibid.*, pp. 53-54.

¹⁵⁶ Green, p.56.

¹⁵⁷ Green, p. 64. See also Robert Parment's new biography, *The Master of Seventh Avenue: David Dubinsky and the American Labor Movement* (New York: NYU Press, 2005).

¹⁵⁸ Green, p. 3.

¹⁵⁹ Green, p.64.

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After World War II, as the fashion industry become more important within the garment industry (see below), the ILGWU continued to grow, reaching more than 540,000 members in the 1960s.¹⁶⁰ Its influence in these years is described by one historian as follows:

In March 1958, the ILGWU organized the first general women's garment industry strike in twenty-five years, the largest in its history. Given the high turnover of workers, membership drives had to remain vigilant, however.... but the union was becoming big business. It ran a training institute for its organizers, owned buildings, and had an impressive number of its own employees. Dubinsky and other leaders were active in state and national politics. And most important, the union handled those welfare functions not covered by any federal or state plan. Fringe benefits became a critical component of the union's functioning and of its appeal. Given the decentralized nature of production, the union's role in collecting employers' payments and employees' deductions, and in disbursing health, vacation, welfare, retirement, and death benefits was particularly important.¹⁶¹

ILGWU, of course, was a national union, but its origins and its base remained in New York's garment district. When its membership in the 1950s reached 430,000, almost half worked in New York City.¹⁶²

In later decades, with the decline of manufacturing in general and the garment industry in particular, ILGWU's membership dropped, slipping below 150,000 in 1993.¹⁶³ In 1995, ILGWU merged with ACTWU (the Amalgamated Clothing & Textile Workers Union) to form UNITE (Union of Needletrades, Industrial and Textile Employees).

Post-World War II: the fashion industry

The garment district as described above existed primarily to serve the ready-to-wear section of the garment industry. In subsequent decades, however, New York City emerged as a world capital of high fashion. During World War II, the fashion industry was curtailed in occupied Paris, and New York City emerged as an alternative. After the war's end, Paris rebounded, but New York's fashion industry continued to grow. According to historian Norma Matuk Rantisi:

Paris' prestige ensured its dominance in the immediate post-war era but New York had succeeded in developing its own design expertise and authentic styles... Fashion magazines, periodicals and newspapers provided increased coverage of the fashion shows held in New York City by department stores, custom houses and wholesale manufacturers, and by 1952, "Fashion of the Times" became a supplement of *The New York Times Magazine*.... As Dorothy Shaver stated in her 1952 address to the Fashion Group, "little more than twenty years ago, the word 'American' and the word 'designer' had not even been introduced to each other. Today they form an accepted and respected phrase in almost every

¹⁶⁰ Robert D. Parmet, *International Ladies' Garment Workers' Union*, entry in the Encyclopedia of New York City, *op. cit.*, p. 194.

¹⁶¹ Green, p. 66.

¹⁶² Green, p. 66.

¹⁶³ Parmet, *Encyclopedia*, p. 194.

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language." The fashion pyramid was leveled and New York's place in the new international constellation was firmly established.¹⁶⁴

Rantisi also traces the changing economics of the garment industry, and the shift from ready-to-wear to high fashion:

In the 1930s and 1940s, improvements in transportation and communication technology enabled manufacturers to move standardized production activities to New Jersey and Pennsylvania to escape the unions and high rents... By the 1950s, as unions were extending their reach to the outlying areas of the metropolitan city, standardized production moved to the South. In this period, even the lower-end segments of fashion sensitive items, such as dresses, were starting to move out of the Garment District. The high-end manufacturers, however, would remain in the District so that they could capitalize on its design talent and marketing services.¹⁶⁵

It was in this period that the Fashion Institute of Design and Technology (later renamed the Fashion Institute of Technology) was chartered, and its campus established on Seventh Avenue in the West 20s, just south of the garment district.

[FIT's] establishment, along with the advances in education at Pratt Institute and the Parsons School of Design, reinforced the growing association between New York City and fashion.¹⁶⁶

The fashion industry also established itself in other cities, but

...none of the other centers had eclipsed New York's dominance. In 1957, garments produced in New York accounted for sixty-four percent of U.S. garment sales... Part of New York's advantage was due to its specialized fashion services and educational establishments. A large part of its advantage however derived from New York's status as cultural center and playground for high society (both national and international), particularly after the [Second World] war. The congregation of style elites in the museums, theatres, cafes and clubs in Manhattan was another indication of the growing association between New York and fashion.¹⁶⁷

The New York fashion industry continued to evolve:

In the 1960s... a new trend emerged. Designers, such as Calvin Klein, Ralph Lauren and Bill Blass, to name a few, started running their own operations with their own labels, and capitalizing on their unique roles as fashion originators to market themselves as well as their products. By the 1970s, it was increasingly common for designers to publicize their lifestyles and image by attending public events and

¹⁶⁴ Rantisi, *op. cit.*, pp. 40-41.

¹⁶⁵ Rantisi, pp 41-42.

¹⁶⁶ Rantisi, pp 42-43.

¹⁶⁷ Rantisi, p. 43.

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providing interviews for magazines. Some, notably Gloria Vanderbilt and Calvin Klein, advanced this strategy by moving their labels from the inside of their jeans to the outside.¹⁶⁸

All of this new activity in the fashion industry was centered in New York City, and, specifically, in

...the few square blocks between Broadway and Eighth Avenue that are known as the Garment Center. If you drew a circle around that area on a map, it would look unbelievably small. You could walk across it in any direction within three or four minutes. In some of its taller buildings it reaches almost as far skyward as from end to end. Yet into this tiny region the women of America pour their millions of dollars every year. This pin-point on the map is the source of most of America's fashion ideas.¹⁶⁹

CONCLUSION

Today – despite some recent new construction – the garment district survives remarkably intact. Its long narrow streets, lined with towering setback loft buildings, remain one of the most instantly recognizable vistas anywhere in the city. Architecturally and urbanistically, the district's streetscapes reflect the new thinking of the 1920s, especially the impact of New York's pioneering 1916 Zoning Resolution. And they demonstrate the final evolution of the commercial loft building – a characteristic New York building type for 150 years.

These streets also bear a significant piece of the city's varied social and economic history. They represent the garment and, later, fashion industries, for more than a century among the most significant segments of New York City's economy. They embody immigrant history, particularly the history of New York's Eastern European Jewish immigrant population, active as garment district employees, owners, and union officials, as well as builders and architects. And they are the physical monuments of a major part of labor history, and the history of industrial reform movements.

The district's streets also bear witness to earlier periods of the city's development – the mid-19th century "Tenderloin," the late 19th and early 20th century hotel and theater district, and the early 20th century publishing and printing district.

The garment center's history, architecture and planning have significance beyond the borders of New York. Taken together, they form one of the most distinctive historic districts in this city.

¹⁶⁸ Rantisi, p. 44.

¹⁶⁹ Sices, pp. 150-151.

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Architect/Builder (cont'd)

The following lists consist of major architects and builders represented in the district. (Also see Building List in Section 7 for annotated entries with all known architects/builders.)

Architects:

Blum & Blum
Gronenberg & Leuchtag
Buchman & Kahn
Mullikan, Harry
Oser, Henry I.
Parker & Shaffer
Mason, Walter
Meyers, Charles B.
Roth, Emery
Schwartz & Gross
Shampan & Shampan
Sugarman & Berger
Clinton & Russell
Cobb, Henry Ives
Helmle, Frank J.
Keely, Patrick C.
Maynicke & Franke
McKenzie, Voorhees & Gmelin
Neville & Begge
Pelham, George F.
Severance, H. Craig
Springsteen & Goldhammer
Starrett & Van Vleck
Walker & Gillette

Builders:

Adler, Louis
Aronson, Max
Bricken, Abraham
Kanner, Mack
Lefcourt, Abraham E.
Rosenfeld, Max
Herring, Paul
Geller, Isadore
Friedenburg, Samuel

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Kaufman, Samuel

Nelson, Julius

Tishman, Alexander

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- *23rd Police Precinct ("Tenderloin") Station House*, prepared by Jay Shockley, 1998.
- *Brown Building (originally Asch Building)*, prepared by Gale Harris, 2003.
- *Crown Heights North Historic District*, 2007.
- *Equitable Building*, prepared by Anthony W. Robins, 1996.
- *Expanded Carnegie Hill Historic District*, 1993.
- *Ladies Mile Historic District*, 1989.
- *Lord and Taylor Building*, prepared by Marianne Percival, 2007.
- *Ritz Tower*, prepared by Virginia Kurshan, 2002.
- *Stone Street Historic District*, 1996.
- *Tribeca South Historic District*, 1992.
- *Tribeca West Historic District*, 1991
- *Upper West Side-Central Park West Historic District*, 1990.

New York Times articles, listed chronologically:

1898

- March 8, 1898, p. 7.

1904

April 28, 1904, p. 13.

1905

- "Mills Hotel Project Causes Many Protests." December 17, 1905, p. BS17.

1907

- "Mills Hotel No. 3 To Open on Monday." October 18, 1907, p. 10.

1910

- December 11, 1910, p. RE 1.

1911

- "Asked Opera Stars to Leave Hotel." April 25, 1911, p. 8.

1913

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- July 20, 1913, p. XXI.

1914

- "The Real Estate Field." December 4, 1914, p. 16.

1916

- "7th Avenue Subway To Be Ready in a Year." January 30, 1916, p. S5.
- "Press Restriction Plans." March 8, 1916, p. 19.
- March 16, 1916, p. 12.
- "Shall We Save New York?" April 2, 1916, p. B5.
- "To Save Fifth Avenue." April 3, 1916, p. 15.
- "The New York Zone Plan." Letter to the editor, April 11, 1916, p. 12.
- "The Real Estate Field." May 12, 1916, p. 20.
- "Cancels Lease in Retail Centre." May 21, 1916, p. XX2.
- "Restricted Shopping Zone. October 1, 1916, p. XX6.
- J.H. Burton. "The Save New York Movement and its Future Effect on Real Estate." December 31, 1916, p. XX5.

1917

- "Williams, 'Ex-Czar' of Tenderloin, Dies." March 26, 1917, p. 11.
- John Howes Burton. "The Save New York Movement a Success." April 15, 1917, p. XX2.

1919

- "Co-Operation Buildings for Cloak and Suit Manufacturers to be Erected on Seventh Avenue." December 7, 1919, p. S5.

1920

- "Strong Opposition to Garment Centre." March 7, 1920, p. W 23.
- September 8, 1920, p. 29.

1921

- "Seventh Avenue Realty Values Increase." December 25, 1921, p. 82.

1922.

- April 16, 1922, p.108.
- "Many New Buildings for Garment Trades Reveal Seventh Avenue's Business Growth." August 27, 1922, p. 99.

1923

- "New Millinery Centre Building To Be Erected on Seventh Ave." January 7, 1923, p. RE 1.

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Name of Property

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- "Remarkable Growth of Garment Trade Industry Makes Changes in Old Hotel and Theatre Centre." February 11, 1923, p. RE 2.
- April 22, 1923, p. RE 1.
- September 16, 1923, p. RE 1.
- "Latest dealings in Realty Field." December 12, 1923, p. 37.

1924

- March 18, 1924, p. 1.
- "Business Notes." October 26, 1924, p. E15.

1925

- "Strong Revival of Activity on the Avenue." April 5, 1925, p. RE 1.
- "\$20,000,000 Lofts For Garment Centre." May 15, 1925 p.1.
- "Big Apartment House Building Boom." June 7, 1925, p. RE 1.
- July 19, 1925, p. RP 3.
- November 17, 1925, p.44.

1926

- January 12, 1926, p.55.
- "The Garment and Fur Trade Centres Continue Their Rapid Expansion." April 11, 1926, p. RE 2.
- New York Times June 7, 1926, p. 44.
- "West 36th St. Site Resold by Winter." December 18, 1926, p.32.

1927

- July 17, 1927, p. RE 1.
- "Abraham Bricken Honored at Dinner: Builder of \$50,000,000 Structures in Six Years Came Here an Immigrant 20 Years Ago." December 22, 1927, p. 42.

1928

- April 21, 1928, p.31.
- "\$2,000,000 Building to Go Next Week." September 16, 1928, p. 169.

1929

- February 24, 1929, p. 12.
- "Romance in Lives of City Builders: Surprising Diversity of Activity Has Marked Careers of Big Operators." February 24, 1929, p. 163.
- "Skyscrapers Replace Old Manhattan Theatres." July 21, 1929, p. 140.

1930

- "45-story Building to Rise in 7th Av." January 18, 1930, p. 32.

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- "Famous Playhouses in Wreckers' Hands." January 19, 1930, p. 150.
- 1932
- "A Builder Who Changed Mid-Manhattan's Skyline: A.E. Lefcourt Erected One Skyscraper Annually for Twenty Years." Obituary. November 20, 1932, p. RE 1.
- 1933
- "Paul Herring Dies; Real Estate Man." Obituary. March 14, 1933, p.22.
- 1935
- "Henry Oser Dead; Architect was 70." March 21, 1935, p. 23.
- 1943
- "M. Rosenfeld dead; realty operator." Obituary. July 18, 1943, p.35.
- 1946
- "John H. Burton, 77, Made Civic Gains." Obituary. August 2, 1946, p. 13.
- 1947
- "Abraham Bricken, Builder, 63, Dead: Constructed Leading Offices in the Garment District - Was Penniless Immigrant." July 8, 1947, p. 24.
- 1950
- "Samuel Kaufman Dies: Early Realty Developer in the Garment District Was 75." December 6, 1950, p. 33.
- 1952
- "It's Fall in the Garment Center." June 15, 1952, p. SM 52 ff.
 - "Picketers March in Garment Area." July 30, 1952, p. 12.
- 1955
- "Frenetic Season on Seventh Ave." June 9, 1955, p. 42.
- 1956
- "Simon I. Schwartz." Obituary. April 25, 1956, p. 35.
- 1957
- January 9, 1957 p.49.
 - "Samuel Friedenber, Builder Here, Dies; Donated Collection for Jewish Museum." Obituary. May 6, 1957, p. 28.

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1958

- "Charles Meyers, Architect, Was 83." Obituary. October 23, 1958, p. 31.
- "Builder Sets Up Fund for Charity." November 7, 1958, p. 29.

1959

- "Max Aronson Dies; Realty Investor, 83." Obituary. January 9, 1959, p. 25.
- "Louis Adler, 75, Building Official." March 10, 1959, p. 35.

1961

- "Joseph Shampian, 75, an architect here." Obituary. December 16, 1961, p. 25.

1979

- "Mack Kanner, 93, Major Builder Who Developed Garment Center." Obituary, New York Times April 8, 1979, p.30.

1983

- "Alexander Tishman, 91, Dies; Former Construction Official." Obituary. March 30, 1983 p. A28.

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By Shirley Idelson, Leon Levy Fellow / Bibliographer Ph.D candidate, Department of History The Graduate Center, City University of New York, August 2007.

Garment Center Historic District
Name of Property

New York County, New York
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10. Geographical Data

Acreage of Property approx. 74 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 118 585641 4511992
Zone Easting Northing

3 118 585203 4511621
Zone Easting Northing

2 118 585482 4511562

4 118 584753 4511893

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

UTM references cont'd on cont. sheet

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (*See Continuation Sheet for author*)

name/title Contact: Kathleen A. Howe, Historic Preservation Program Analyst

organization NYS Office of Parks, Recreation and Historic Preservation date January 4, 2008
Bureau of Historic Preservation

street & number Peebles Island, P.O. Box 189 telephone 518-237-8643, ext. 3266

city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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Garment Center Historic District

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GEOGRAPHICAL DATA

UTM References (cont'd)

	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
5)	18	584985	4512265
6)	18	585407	4512113

Verbal Boundary Description

The boundary of the Garment Center Historic District is shown as the heavy black line on the accompanying map.

Boundary Justification

The proposed historic district occupies a swath of midtown Manhattan roughly bounded by Sixth Avenue on the east, Ninth Avenue on the west, West 35th Street on the south, and West 41st Street on the north. The boundaries, generally speaking, encompass the central core of the Garment Center, out from which radiates a much wider area with related history and uses to the east and south.

The district extends as far north as the north side of West 39th Street from Ninth to Eighth avenues, then to the north side of West 40th Street from Eighth to Seventh, and to the south side of West 41st Street from Seventh to just west of Sixth Avenue. This border reflects changes in development patterns – including the Port Authority Bus Terminal north of West 40th Street, and the Times Square theater district north of West 41st Street.

The district on the south extends to West 35th and 36th streets. The character of West 34th Street, with two exceptions that are included within the boundaries, differs from the garment district as a whole, with older, non-loft buildings, the Farley Post Office, and the Penn Station/Madison Square Garden complex of the 1960s.

On the west, the district extends almost to Ninth Avenue, to the point on each block where the loft buildings of the mid-block meet the residential buildings of Ninth Avenue.

On the east, the district extends not quite to Sixth Avenue, where the character of the buildings changes generally to older and smaller.

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Garment Center Historic District
Name of Property
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11. Form Prepared By
Anthony Robins
Thompson & Columbus, Inc.
50 West 67th Street, Suite 1-F
New York, NY 10023
212-877-7637

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Garment Center Historic District

Name of Property

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Photo List

Garment Center Historic District

New York County, NY

Photos by Anthony Robins

Summer and fall 2007

(CD-R on file at NPS)

1. Sixth Avenue, west side, from 35th to 36th streets, looking north
2. Seventh Avenue, east side, from 35th to 36th streets, looking north
3. Seventh Avenue, east side, from 37th to 36th streets, looking south
4. Seventh Avenue, east side, from 38th to 37th streets, looking south
5. Seventh Avenue, east side, from 39th to 38th streets, looking south
6. Seventh Avenue, east side, from 39th to 40th streets, looking north
7. Seventh Avenue, east side, from 41st to 40th streets, looking south
8. Seventh Avenue, west side, from 34th to 35th streets, looking north
9. Seventh Avenue, west side, from 36th to 35th streets, looking south
10. Seventh Avenue, west side, from 36th to 37th streets, looking north
11. Seventh Avenue, west side, from 38th to 37th streets, looking south
12. Seventh Avenue, west side, from 38th to 39th streets, looking north
13. Seventh Avenue, west side, from 40th to 39th streets, looking south
14. Seventh Avenue, west side, from 41st to 40th streets, looking south
15. Eighth Avenue, east side, from 34th to 35th streets, looking north
16. Eighth Avenue, east side, from 35th to 36th streets, looking north
17. Eighth Avenue, east side, from 37th to 36th streets, looking south
18. Eighth Avenue, east side, from 37th to 38th streets, looking north
19. Eighth Avenue, east side, from 39th to 38th streets, looking south
20. Eighth Avenue, west side, from 35th to 34th streets, looking south
21. Eighth Avenue, west side, from 35th to 36th streets, looking north
22. Eighth Avenue, west side, from 36th to 37th streets, looking north
23. Eighth Avenue, west side, from 37th to 38th streets, looking north
24. Eighth Avenue, west side, from 38th to 39th streets, looking north
25. Eighth Avenue, northeast corner of 39th street, looking northeast
26. Broadway, east side, from 35th to 36th streets, looking north
27. Broadway, southeast corner of 37th street, looking southeast
28. Broadway, east side, from 38th to 37th streets, looking south
29. Broadway, east side, from 38th to 39th streets, looking north
30. Broadway, east side, from 40th to 39th streets, looking south
31. Broadway, east side, from 40th to 41st streets, looking north
32. Broadway, west side, from 36th to 35th streets, looking south

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33. Broadway, west side, from 36th to 37th streets, looking north
34. Broadway, west side, from 37th to 38th streets, looking north
35. Broadway, west side, from 38th to 39th streets, looking north
36. Broadway, west side, from 39th to 40th streets, looking north
37. Broadway, west side, from 40th to 41st streets, looking north
38. West 34th Street, northwest corner of Seventh Avenue, looking northwest
39. West 34th Street, north side (mid-block), from Seventh to Eighth avenues, looking west
40. West 35th Street, north side, from Seventh Avenue to Broadway, looking east
41. West 35th Street, north side (mid-block), from Seventh Avenue to Broadway, looking east
42. West 35th Street, north side, from Eighth to Seventh avenues, looking east
43. West 35th Street, north side (mid-block), from Eighth to Seventh avenues, looking east
44. West 35th Street, north side, from Eighth to Ninth avenues, looking west
45. West 35th Street, north side (mid-block), from Eighth to Ninth avenues, looking west
46. West 35th Street, south side, from Seventh to Eighth avenues, looking west
47. West 35th Street, south side (mid-block), from Seventh to Eighth avenues, looking west
48. West 35th Street, southeast corner of Ninth Avenue, looking southeast
49. West 36th Street, north side, from Seventh Avenue to Broadway, looking east
50. West 36th Street, north side (mid-block), from Seventh Avenue to Broadway, looking east
51. West 36th Street, north side, from Seventh to Eighth avenues, looking west
52. West 36th Street, north side (mid-block), from Seventh to Eighth avenues, looking west
53. West 36th Street, north side, from Eighth to Ninth avenues, looking west
54. West 36th Street, north side (mid-block), from Eighth to Ninth avenues, looking west
55. West 36th Street, southeast corner of Broadway, looking southeast
56. West 36th Street, south side, from Seventh Avenue to Broadway, looking east
57. West 36th Street, south side (mid-block), from Seventh Avenue to Broadway, looking east
58. West 36th Street, south side, from Eighth to Seventh avenues, looking east
59. West 36th Street, south side (mid-block), from Eighth to Seventh avenues, looking east
60. West 36th Street, south side, from Eighth to Ninth avenues, looking west
61. West 36th Street, south side (mid-block), from Eighth to Ninth avenues, looking west
62. West 37th Street, north side, from Broadway to Sixth Avenue, looking east
63. West 37th Street, north side, from Broadway to Seventh Avenue, looking west
64. West 37th Street, north side (mid-block), from Broadway to Seventh Avenue, looking west
65. West 37th Street, north side, from Seventh to Eighth avenues, looking west
66. West 37th Street, north side (mid-block), from Seventh to Eighth avenues, looking west
67. West 37th Street, north side, from Eighth to Ninth avenues, looking west
68. West 37th Street, south side, from Seventh Avenue to Broadway, looking east
69. West 37th Street, south side (mid-block), from Seventh Avenue to Broadway, looking east
70. West 37th Street, south side, from Seventh to Eighth avenues, looking west
71. West 37th Street, south side (mid-block), from Seventh to Eighth avenues, looking west
72. West 37th Street, south side, from Eighth to Ninth avenues, looking west
73. West 37th Street, south side (mid-block), from Eighth to Ninth avenues, looking west

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74. West 38th Street, north side, from Broadway to Sixth Avenue, looking east
75. West 38th Street, north side, from Seventh Avenue to Broadway, looking east
76. West 38th Street, north side, from Eighth to Seventh avenues, looking east
77. West 38th Street, north side (mid-block), from Eighth to Seventh avenues, looking east
78. West 38th Street, north side, from Eighth to Ninth avenues, looking west
79. West 38th Street, north side (mid-block), from Eighth to Ninth avenues, looking west
80. West 38th Street, south side, from Broadway to Sixth Avenue, looking east
81. West 38th Street, south side, from Broadway to Seventh Avenue, looking west
82. West 38th Street, south side (mid-block), from Broadway to Seventh Avenue, looking west
83. West 38th Street, south side, from Seventh to Eighth avenues, looking west
84. West 38th Street, south side (mid-block), from Seventh to Eighth avenues, looking west
85. West 38th Street, south side, from Eighth to Ninth avenues, looking west
86. West 38th Street, south side (mid-block), from Eighth to Ninth avenues, looking west
87. West 39th Street, north side, from Broadway to Sixth Avenue, looking east
88. West 39th Street, north side, from Broadway to Seventh Avenue, looking west
89. West 39th Street, north side, from Seventh to Eighth avenues, looking west
90. West 39th Street, north side (mid-block), from Seventh to Eighth avenues, looking west
91. West 39th Street, north side, from Eighth to Ninth avenues, looking west
92. West 39th Street, north side (mid-block), from Eighth to Ninth avenues, looking west
93. West 39th Street, south side, from Broadway to Sixth Avenue, looking east
94. West 39th Street, south side, from Seventh Avenue to Broadway, looking east
95. West 39th Street, south side, from Eighth to Seventh avenues, looking east
96. West 39th Street, south side (mid-block), from Eighth to Seventh avenues, looking east
97. West 39th Street, south side, from Eighth to Ninth avenues, looking west
98. West 39th Street, south side (mid-block), from Eighth to Ninth avenues, looking west
99. West 40th Street, north side, from Broadway to Sixth Avenue, looking east
100. West 40th Street, north side, from Seventh Avenue to Broadway, looking east
101. West 40th Street, north side, from Seventh to Eighth avenues, looking west
102. West 40th Street, south side, from Broadway to Sixth Avenue, looking east
103. West 40th Street, south side, from Seventh Avenue to Broadway, looking east
104. West 40th Street, south side, from Seventh to Eighth avenues, looking west
105. West 40th Street, south side (mid-block), from Seventh to Eighth avenues, looking west
106. West 41st Street, south side, from Broadway to Sixth Avenue, looking east
107. West 41st Street, south side (mid-block), from Broadway to Sixth Avenue, looking east
108. West 41st Street, south side, from Seventh Avenue to Broadway, looking east
109. West 41st Street, south side, from Seventh to Eighth avenues, looking west
110. West 41st Street, south side (mid-block), from Seventh to Eighth avenues, looking west
111. Engine Company No. 26, 220 West 37th Street
112. Holy Innocents R.C. Church, 126 West 37th Street
113. Hotel York, 488 Seventh Avenue
114. 557 Eighth Avenue

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Garment Center Historic District

Name of Property

New York County, New York

County and State

Section 11 Page 5

115. Herald Square Building, 141 West 36th Street
116. Herald Square Building, 141 West 36th Street, detail
117. 131 West 35th Street, detail
118. New York Tribune Building, 219-229 West 40th Street, detail
119. Pennsylvania Building, 225 West 34th Street, detail
120. 575 Eighth Avenue
121. Garment Wear Arcade, 307 West 36th Street, detail
122. Fashion Tower, 135 West 36th Street, detail
123. Fashion Tower, 135 West 36th Street, freight entrance detail
124. 250 West 39th Street
125. Kermacoe Building, 257 West 39th Street, detail
126. Thirty-Sixth-Thirty-Seventh Street Arcade, 520 Eighth Avenue, detail
127. Lerner Shops, 478 Seventh Avenue
128. Navarre Building, 512 Seventh Avenue, entrance detail
129. Lefcourt-Normandie Building, 1384 Broadway, tower
130. Hoover Building, 505 Eighth Avenue, lower stories
131. Bricken Textile Building, 1441 Broadway, upper stories
132. National City Bank, 201 West 34th Street
133. Bricken Casino Building, 1410 Broadway, upper stories
134. Bricken Casino Building, 1410 Broadway, lower stories
135. Historic garment center signage on the side of 134 West 37th Street
136. Non-contributing: 458 Seventh Avenue
137. Non-contributing: 460 Seventh Avenue
138. Non-contributing: 474 Seventh Avenue
139. Non-contributing: 480 Seventh Avenue
140. Non-contributing: 515 Seventh Avenue
141. Non-contributing: 556 Seventh Avenue
142. Non-contributing: 560 Seventh Avenue
143. Non-contributing: 490 Eighth Avenue
144. Non-contributing: 523-529 Eighth Avenue
145. Non-contributing: 570-574 Eighth Avenue
146. Non-contributing: 585-587 Eighth Avenue
147. Non-contributing: 592 Eighth Avenue
148. Non-contributing: 1411 Broadway
149. Non-contributing: 1420 Broadway
150. Non-contributing: 1435 Broadway
151. Non-contributing: 218 West 35th Street
152. Non-contributing: 235 West 35th Street
153. Non-contributing: 321-323 West 35th Street *and* 325 West 35th Street (separate buildings)
154. Non-contributing: 357 West 35th Street
155. Non-contributing: 128 West 36th Street

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 6

Garment Center Historic District

Name of Property

New York County, New York

County and State

-
-
- 156. Non-contributing: 147 West 36th Street
 - 157. Non-contributing: 305 West 36th Street
 - 158. Non-contributing: 314-316-318 West 36th Street
 - 159. Non-contributing: 339-345 West 36th Street
 - 160. Non-contributing: 311 West 37th Street
 - 161. Non-contributing: 207 West 38th Street
 - 162. Non-contributing: 339 West 38th Street
 - 163. Non-contributing: 228 West 39th Street
 - 164. Non-contributing: 269-271 West 39th Street
 - 165. Non-contributing: 335 West 39th Street
 - 166. Non-contributing: 337-345 West 39th Street
 - 167. Non-contributing: 143-145 West 40th Street
 - 168. Non-contributing: 147 West 40th Street
 - 169. Non-contributing: 200 West 40th Street
 - 170. Non-contributing: 209-211 West 40th Street

District boundaries indicated by
dark line

SCALE

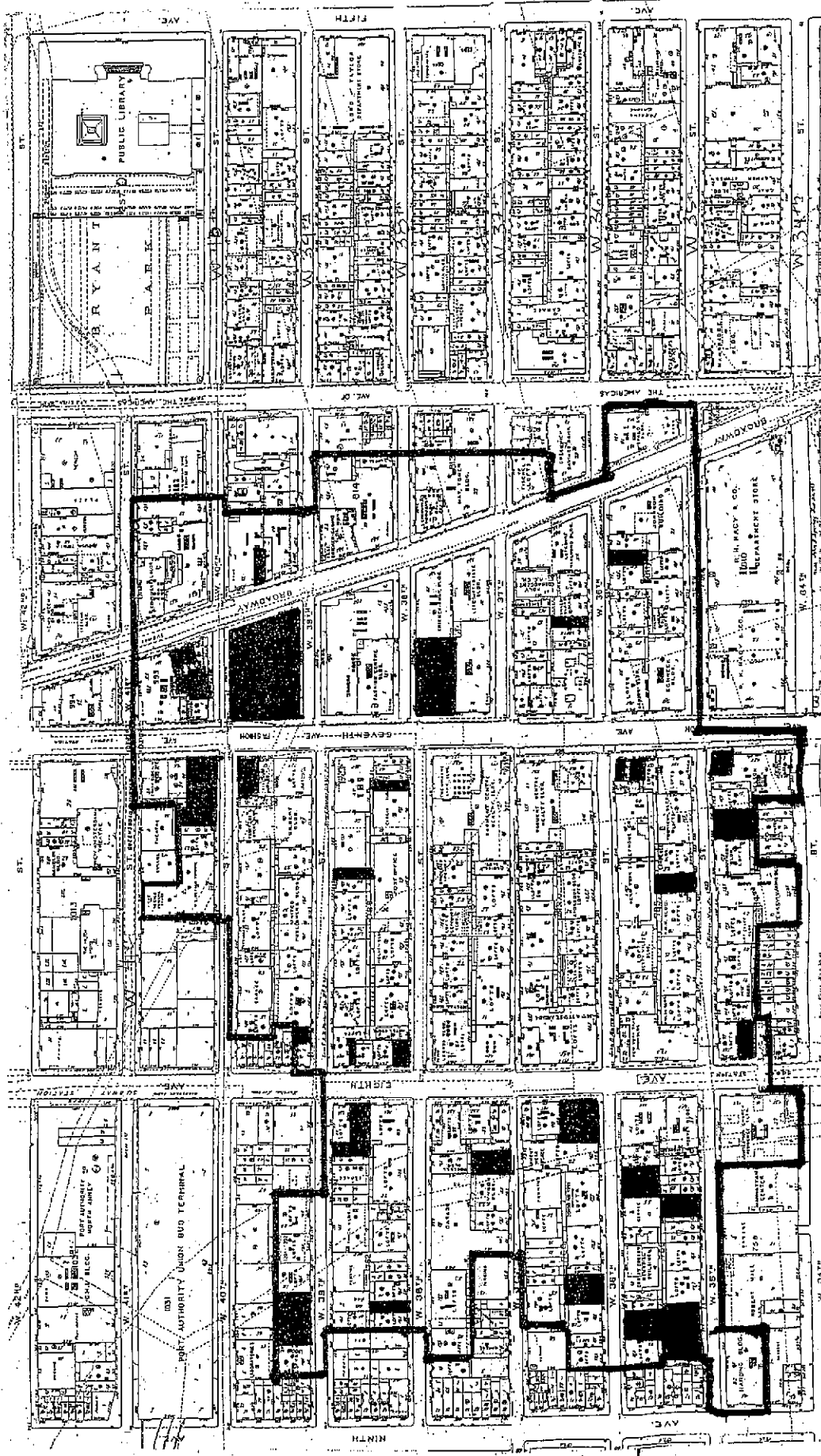
3/4 inch = 200 ft

**GARMENT CENTER
HISTORIC DISTRICT**

New York County, NY

Source:
*Manhattan Land Book of the City of
New York*
First American Real Estate Solutions,
2004-05

■ Non-contributing Bldg.



**GARMENT CENTER
HISTORIC DISTRICT**

New York County, NY

District boundaries indicated by
dark line

SCALE

¾ inch = 200 ft

Source:

*Manhattan Land Book of the City of
New York*

First American Real Estate Solutions,
2004-05

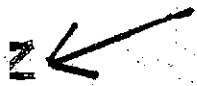
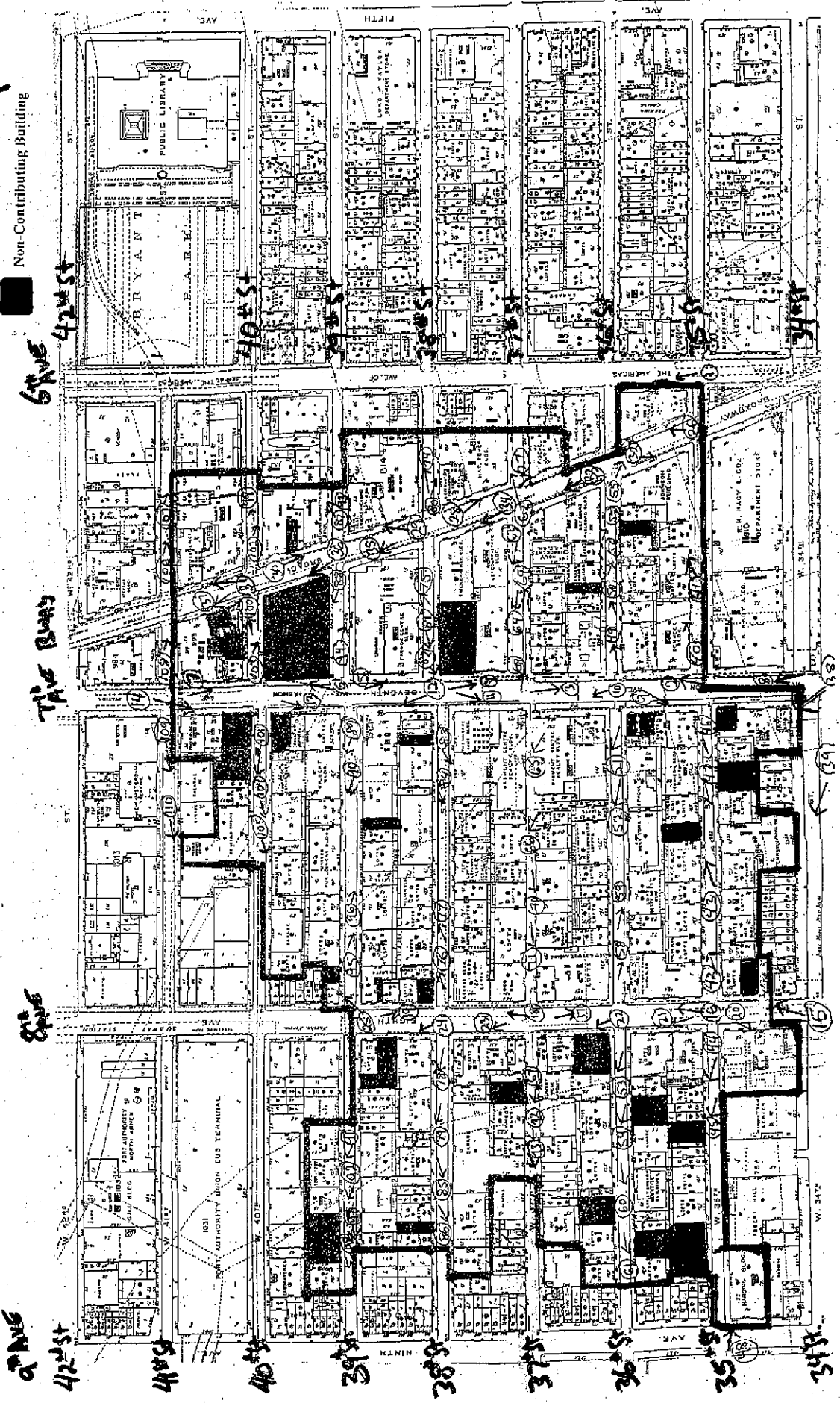


PHOTO KEY
Photos No. 1-110

Non-Contributing Building



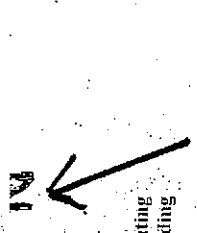
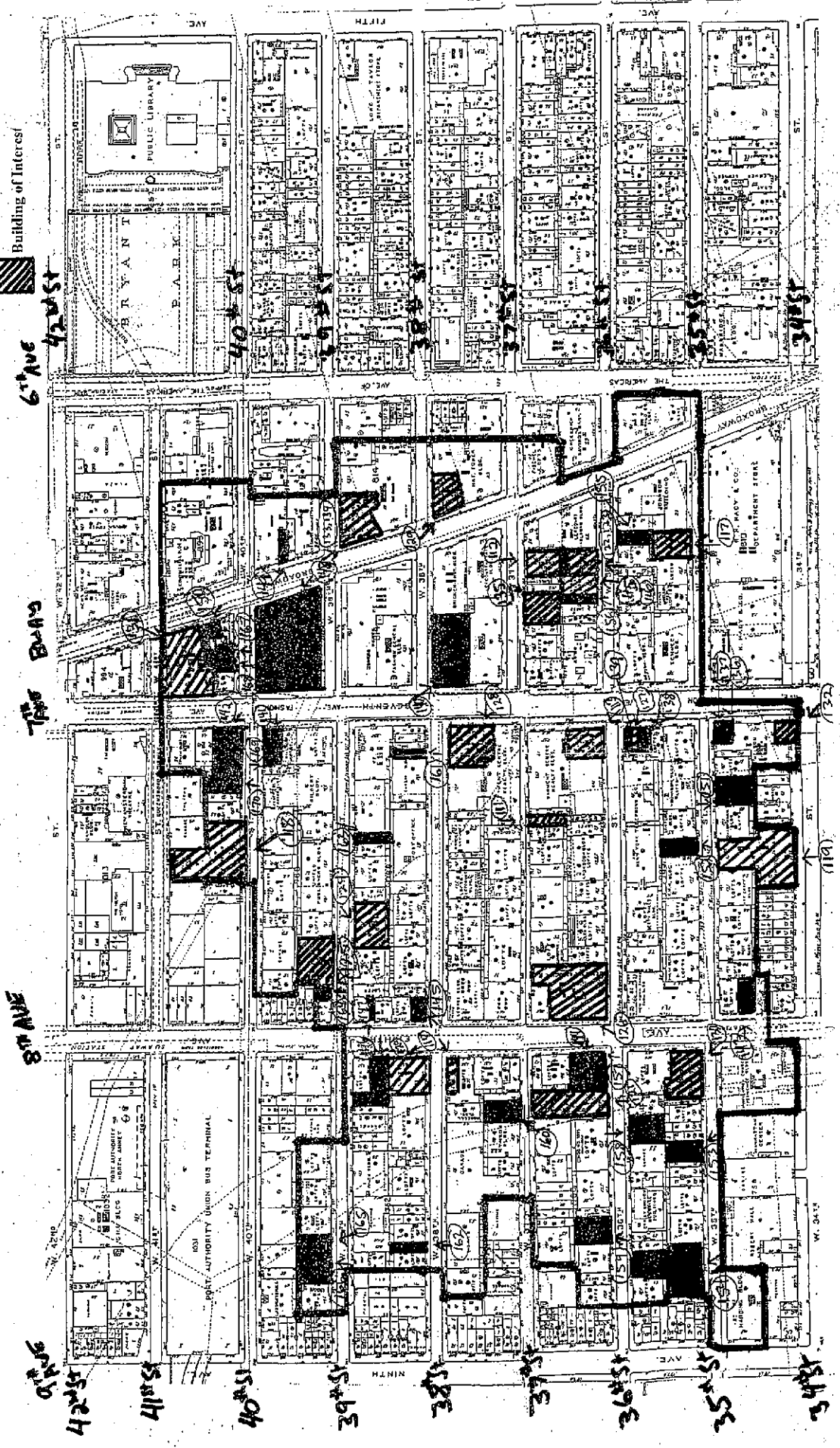


PHOTO KEY
 Photos No. 111-170
 Non-Contributing Building
 Building of Interest

Source:
 Manhattan Land Book of the City of
 New York
 First American Real Estate Solutions
 2004-05

District boundaries indicated by
 dark line
 SCALE
 1/4 inch = 200 ft.

GARMENT CENTER
 HISTORIC DISTRICT
 New York County, NY





The New York City Landmarks Preservation Commission

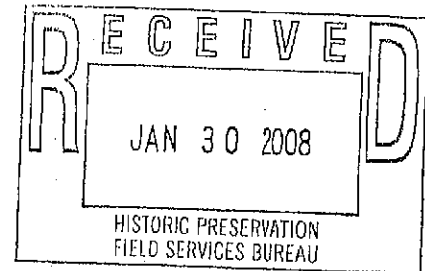
1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7925 FAX: 212-669-7797

<http://nyc.gov/landmarks/>



KATE DALY
EXECUTIVE DIRECTOR
kdaly@lpc.nyc.gov

January 24, 2008



Ms. Ruth Pierpont, Director
Historic Preservation Field Services Bureau
P.O. Box 189
Peebles Island
Waterford, New York 12188-0189

Re: Garment Center Historic District, New York, New York County

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Garment Center Historic District in Manhattan for the State and National Registers of Historic Places.

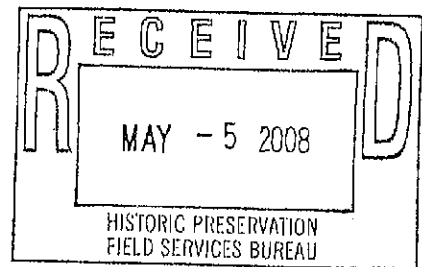
The Commission has reviewed the materials submitted by the Historic Preservation Field Services Bureau and recommends that the Garment Center Historic District appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely,


Kate Daly

cc: Robert B. Tierney, Chair
Mary Beth Betts

GLENHILL ASSOCIATES, LLC
C/O George Comfort & Sons, Inc
200 Madison Avenue
New York, New York 10016



Phone: [212] 481-1122

Fax: [212] 213-1865

April 28, 2008

Ms. Kathy Howe
New York State Office of Parks, Recreation and
Historic Preservation
Field Services Bureau
P.O. Box 189
Peebles Island
Waterford, New York 12188

Dear Ms. Howe:

The National Architectural Trust is in the process of nominating the Fashion District (Garment District) in New York City, 35th Street to 41st Street, Fifth Avenue to Ninth Avenue to be designated a Historic District.

I previously objected to this designation for a number of reasons, primarily having to do with what I believed might be additional encumbrances being placed on district buildings. However, after several conversations with your area manager, Sean Zalka, I understand the opportunities that this honorific designation represents to the owners.

Therefore, I rescind my previous objection and hereby lend my support to the process of historic designation for the Fashion District at this time.

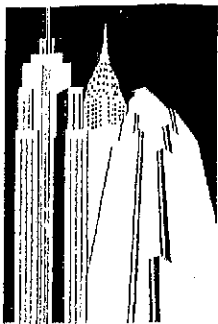
All the best in your endeavors to this end.

Sincerely,

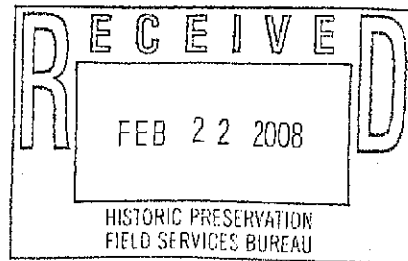
A handwritten signature in cursive script that reads "Dana Comfort".

Dana Comfort
Executive Vice President

cc: Barbara Randall - Fashion Center Bid



February 19, 2008



Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

ART DECO SOCIETY
OF NEW YORK
385 Fifth Avenue
New York, NY 10016
212-679-DECO (3326)
E-mail: info@artdeco.org

BOARD OF DIRECTORS

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Vacant, *Vice President*
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Tony Robins
Paul Romero
Lowery Stokes Sims
Valerie Steele
John Tauranac
Susan Teller
Joan Tramontano
Stephen van Dyk
Gerard Widdershoven
Carol Willis
Sean Zalka

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the President of Art Deco Society, I'm writing to express the Society's unqualified support for the listing of the proposed Garment Center Historic District on the New York State and National Registers of Historic Places.

As I am sure you are aware, the district possesses many fine examples of Art Deco architecture, including many of the signature buildings designed by Ely Jacques Kahn. We applaud the long overdue recognition of this important district.

Please do not hesitate to contact me should you have any questions.

Sincerely,

Kathryn Hausman
President



KATHRYN HAUSMAN

President, ADSNY
Art Deco Society
of New York

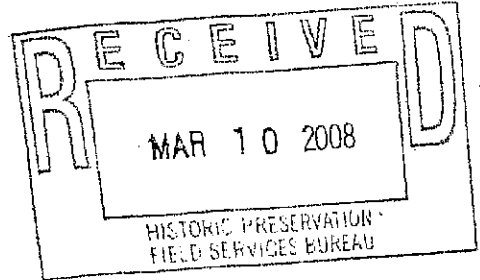
Facilitator, ICADS
International Coalition
of Art Deco Societies

Founded in 1981, the Art Deco Society of New York is a non-profit organization dedicated to the preservation and celebration of our Modernist heritage.

385 Fifth Avenue, Suite 510, New York, NY 10016
212-679-DECO kathrynhausman@artdeco.org



CITY OF NEW YORK
MANHATTAN COMMUNITY BOARD FOUR
330 West 42nd Street, 26th floor New York, NY 10036
tel: 212-736-4536 fax: 212-947-9512
www.ManhattanCB4.org



JEAN-DANIEL NOLAND
Chair

ROBERT J. BENFATTO, JR., ESQ.
District Manager

March 6, 2008

Ms. Kathy Howe
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

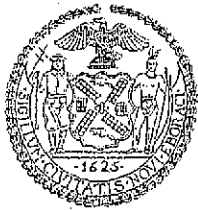
Dear Ms. Howe:

In connection with the meeting of the State Review Board for evaluation of the proposed Garment Center Historic District for listing on the National and State Registers of Historic Places Manhattan Community Board 4 wishes to express support of the listing, in particular of the portion of the proposed historic district within our boundaries; that is, west of Eighth Avenue.

The Board believes that Register listing of this historic district will work towards the preservation of the major historic resource that the Garment Center represents. In conjunction with both the tax advantages this listing will make available for appropriate work on buildings in the district and the façade easement program of the Trust for Architectural Easements, sponsor of the proposal, it will offer some protection against pressures for demolition or inappropriate alteration of existing historic structures to accommodate new uses, including the newly-legal residential uses in the part of the district within Community District 4. This area is the focus of potential new zoning changes to allow conversion of buildings in the area to a wider variety of uses and even to allow major new construction in connection with creation of a new transportation hub to the south.

We believe these goals are important for several reasons:

The district, and that part included in Community District 4, is of major architectural significance, as is pointed out in the request for determination of eligibility submitted for the listing. The loft buildings constructed for the Garment Center over the relatively short major period of significance give a distinctive character to the streetscapes with the uniform high streetwalls and "wedding-cake" tops decreed by the zoning. They are uniformly of steel-frame construction clad in masonry, with many windows, often quite large, in order to give light to the workers inside. The architecture is derived from various period styles, but is generally adapted to an Art Deco esthetic. The general effect is striking, and many individual buildings and details are distinguished. The building designed by the accomplished architects George and Edward Blum at 315 West 36th Street in Community District 4, already listed individually on the National Register of Historic Places, is rightly called out for its excellence in the description of the proposed district.



CITY OF NEW YORK

MANHATTAN COMMUNITY BOARD FOUR

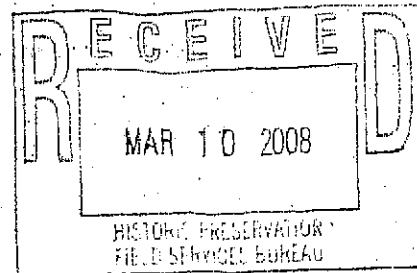
330 West 42nd Street, 26th floor New York, NY 10036
tel: 212-736-4536 fax: 212-947-9512
www.ManhattanCB4.org

JEAN-DANIEL NOLAND
Chair

ROBERT J. BENFATTO, JR., ESQ.
District Manager

March 6, 2008

Ms. Kathy Howe
Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189



Dear Ms. Howe:

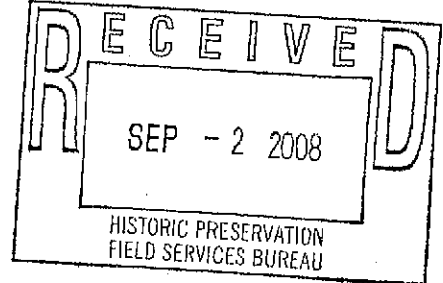
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34th STREET PENN ASSOCIATION LLC
275 Madison Avenue, Suite 702
New York, NY 10016



August 26, 2008

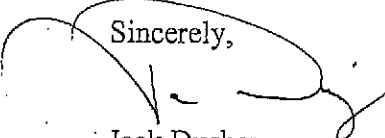
New York State Office of Parks
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, P. O. Box 189
Waterford, NY 12188-0189
Attn: Ruth Pierpont

RE: Garment Center Historic District
213, 215 & 223 West 34 Street
218 West 35th Street
New York, New York County

Dear Ms. Howe;

In response to your correspondence dated July 18, 2008 discussing the nomination of the location mentioned above, to the National and State Registers of Historic Places, we are formally objecting to this nomination.

Sincerely,


Jack Dushey

Sworn to me on this 26th day of August 2008


Notary

ANNA PAPAIOANNOU
Notary Public, State of New York
No. 01PA6047865
Qualified in Queens County
Commission Expires Sept. 11, 2010

CC: Kathy Howe

FALCON
PROPERTIES, INC.

500 FIFTH AVENUE, SUITE 2500, NEW YORK, NY 10110 / 212-302-3000 / FAX 212-302-4002

February 21, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 147 W. 35th St. New York 10001 listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

Masar Properties N.V. Ltd.

Owner

David Zaga

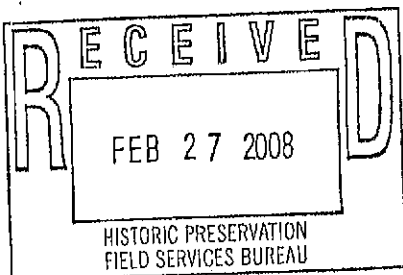
By

Managing Director

Title

February 21, 2008

Date





KAUFMAN ORGANIZATION

SINCE 1918

February 25, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Pebbles Island
P.O. Box 189
Waterford, New York 12188-0189

KAUFMAN MANAGEMENT
COMPANY LLC

KAUFMAN REALTY
CORPORATION

KAUFMAN/ADLER
REALTY LLC

KAUFMAN ASTORIA
STUDIOS

Re: Proposed Garment Center Historic District

Dear Ms. Howe:

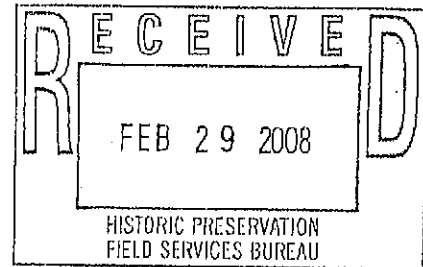
As the owner of 237 West 35th Street New York, NY, listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district - designation and to the listing of the district the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

David Eshaghian
Owner

450 SEVENTH AVENUE
NEW YORK, NY 10123
212.471.4300
212.563.6252
FAX 212.736.1276
WWW.KAUFMANORGANIZATION.COM



Adams & Miller No. 247 LLC.

347 Coster Street

Bronx, New York 10474

(718) 328-3300

Fax (718) 842-7772

March 6, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 247 West 35th Street, listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

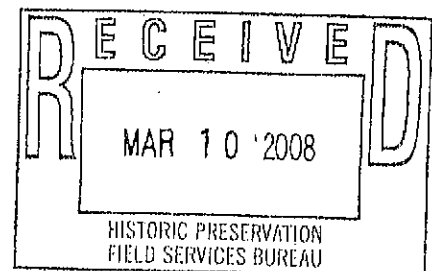


Adams & Miller No. 247, LLC.

Bruce Adams

Landlord

March 6, 2008



February 27, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

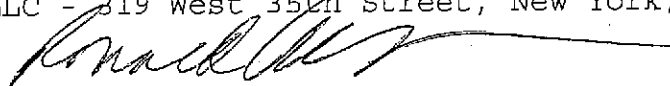
As the owner of 317-319 West 35th Street, New York, New York 10001, listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and Nation Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

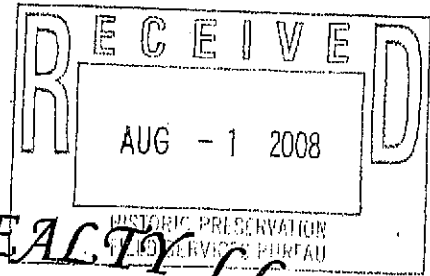
Safe & Secure Realty, LLC - 317 West 35th Street, New York, NY 10001
Holy Cow Realt, LLC - 319 West 35th Street, New York, NY 10001

Ronald De Milt
Managing Partner
2/27/08



PIONEER MANAGEMENT REALTY LLC

345 W 35TH STREET
NEW YORK
NY 10001



July 29, 2008

Ruth L. Pierpont
The Director
Historic Preservation Field Service Bureau
New York State Office of Parks
Recreation and Historic Preservation
New York

Ref: Objection To Historic Preservation
Building 345 W 35th Street
Manhattan,
NY 10001

Dear Ms. Ruth,

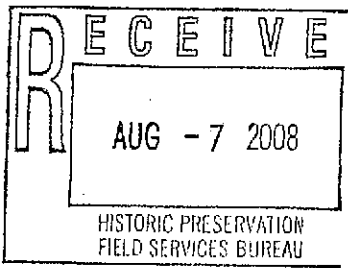
Thank you for your letter informing me about the listing of the above mentioned property for Historic Preservation review.

I do care and commend such exercise that preserve and promulgate the quintessence of greatness about this city of New York. I also highly appreciate the work your organization is responsible for and has served us well.

However, concerning the above mentioned building for historical preservation, I do not think will do justice to the cause.

Anyone with an observant eye will agree that there is nothing special about this building, especially the façade which there is all to see since it is fully attached. This building is just plain without any much detailed architecture involved in its construction that can be identified with a specific era.

In comparison to the some other buildings, for instance the building 370 on the corner of 35th street and 9th avenue, that building speaks volumes for rich historicity in time. But to enlist a building such as the one I am the owner of, for such a purpose, defeats the purpose.



West 36th Street Realty, LLC
c/o George Butsikaris Realty, Inc.
9210 Fourth Avenue
Brooklyn, New York 11209

Certified Mail
Receipt Number: 7006 0810 0000 3623 9797

New York State Office of Parks,
Recreation and Historic Preservation
P.O. Box 189
Waterford, New York 12188-0189

NOTICE OF OBJECTION

Re: 128 -130 West 36th Street, New York, New York
Garment Center Historic District

Dear Members of the Office:

Thank you for your letter of July 18, 2008.

We note that it is the same letter that was sent to us dated April 18, 2008. Copies of both letters are enclosed.

West 36th Street Realty, LLC is the sole owner of the private property noted above.

Kindly note the objection of West 36th Street Realty, LLC to the proposed National Register listing.

By: West 36th Street Realty, LLC, Owner
George Butsikaris Realty, Inc., Manager

By: George Butsikaris
George Butsikaris, President

STATE OF NEW YORK)
) :ss.:
COUNTY OF NEW YORK)

On the 4th day of August in the year 2008 before me, the undersigned, personally appeared George Butsikaris, personally known to me or proved to me on the basis of satisfactory evidence to be the individual(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their capacities, and that by his/her/their signature(s) on the instrument, the individual(s), or the person(s) upon behalf of which the individual(s) acted, executed the instrument

ROBERT PAUL RICH
Notary Public, State of New York
No. 02R14746994
Qualified in Kings County
Commission Expires APRIL 30, 2010

[Signature]
Notary Public

February 21, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 152 W. 36th St. New York 10018 listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

Hadji Baba N.V. Ltd.

Owner

Elias Masri

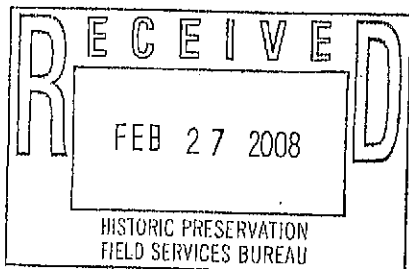
By

President

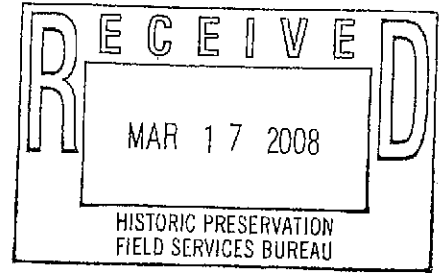
Title

February 21, 2008

Date



Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Pebbles Island
P.O. Box 189
Waterford, NY 12188-0189



Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As ^{AN}~~the~~ owner of 241 W 36, located within the boundaries of the above referenced proposed historic district, please accept this letter as evidence of my unqualified support for the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

DYLANHOUSE
Owner (entity)

PASCAL VOLLE
By (name)

Shareholder, Board Member
Title

March 11, 2008
Date

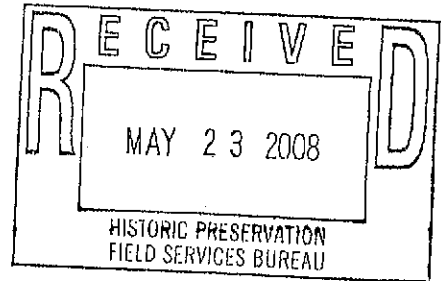
The Theatre Building

308-312 WEST 36TH STLLC

P.O. Box 234550, Great Neck, NY 11023 ♦ Tel (718) 993 2280 ♦ Fax (718) 402-2028

May 13, 2008

NYS Office of Parks,
Recreation and Historic Preservation
Peebles Island
PO Box 189
Waterford, NY 12188-0189
Attention: Ruth L. Pierpont



RE: Listing Objection for 310 W 36th Street
New York, NY County
Garment Center Historic District

Madam:

I, Pejman Sarraf, owner of 310 W 36th Street located in New York City objects to the listing of our property as a landmark designation.

Please take 310 W 36th Street out of the proposed National Register listing.

Please forward all correspondence to P.O. Box 234550, Great Neck, NY 11023.

Thank you very much.

Sincerely,

A handwritten signature in black ink, appearing to read "Pejman Sarraf".

Pejman Sarraf
Member

STATES OF NEW YORK

COUNTY OF NEW YORK

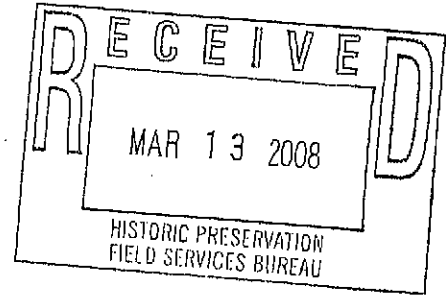
SIGNED BEFORE ME ON MAY 14, 2008

A handwritten signature in black ink, appearing to read "Wilma A. Hayes".

WILMA A. HAYES
NOTARY PUBLIC, State of New York
No. 24-01HA 4834213
Qualified in New York County
Commission Expires 3/27/2010

THIS MESSAGE IS INTENDED ONLY FOR THE USE OF THE INDIVIDUAL OR ENTITY TO WHICH IT IS ADDRESSED, AND MAY CONTAIN INFORMATION THAT IS PRIVILEGED, CONFIDENTIAL AND EXEMPT FROM DISCLOSURE UNDER APPLICABLE LAW. IF THE READER OF THIS MESSAGE IS NOT THE INTENDED RECIPIENT, OR THE EMPLOYEE OR AGENT RESPONSIBLE FOR DELIVERING THE MESSAGE TO THE INTENDED RECIPIENT, YOU ARE HEREBY NOTIFIED THAT ANY DISSEMINATION, DISTRIBUTION OR COPYING OF THIS COMMUNICATION IS STRICTLY PROHIBITED. IF YOU HAVE RECEIVED THIS COMMUNICATION IN ERROR, PLEASE NOTIFY US IMMEDIATELY BY TELEPHONE, AND RETURN THE ORIGINAL MESSAGE TO US AT THE ABOVE ADDRESS VIA THE U.S. POSTAL SERVICE. THANK YOU.

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189



Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 315 West 36th St Apt 12D, located within the boundaries of the above referenced proposed historic district, please accept this letter as evidence of my unqualified support for the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

David & Victoria Prostek

Owner (entity)

David Prostek

By (name)

Owner

Title

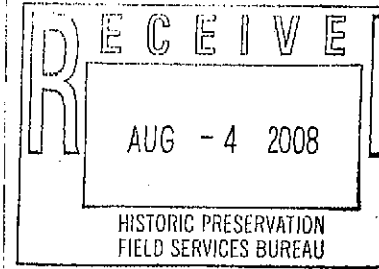
3/09/08

Date

327 WEST 36th ST. LLC

M. Frucht

2083 East 13th Street
Brooklyn, N.Y. 11229
Tel (718) 376-2139
Fax (718) 376-2143



July 29, 2008

To Whom It May Concern:

Regarding 327 west 36th Street, Manhattan

I, Morton Frucht, the managing member of 327 West 36th Street LLC, owner of 327 West 36th Street Manhattan, am requesting that the above noted property **not be listed** as the attached letter states.

Sincerely,

A handwritten signature in black ink, appearing to be "M. Frucht", written over a horizontal line.

Morton Frucht
Member

Normalized signature only

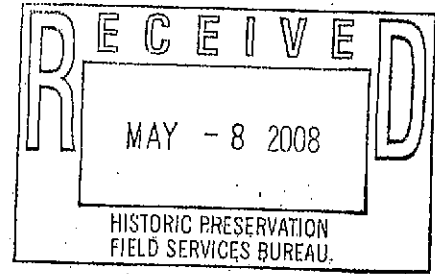
A handwritten signature in black ink, appearing to be "Salina Shahid", written in a cursive style.

7.31.08

SALINA SHAHID
NOTARY PUBLIC STATE OF NEW YORK
NO: 01SH6179802
QUALIFIED IN KINGS COUNTY
COMMISSION EXPIRES 12-31-2011



Winoker Realty
COMPANY



May 6, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation &
Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Re: Proposed Garment Center
Historic District

Dear Ms. Howe:

As the owner of 347 West 36th Street, New York, NY listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me at (212) 519-2020 should you have any questions.

Sincerely,

347 West 36th Street LLC
West 36th Street LLC

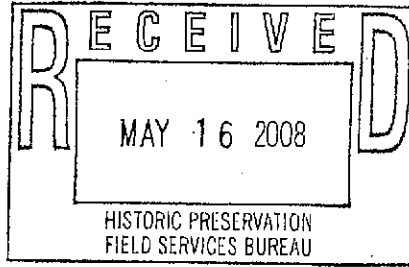
David Winoker
Manager

5/6/08
Date

DW:dr

A ADAMS
& COMPANY

Adams & Co. Real Estate, LLC.
411 Fifth Avenue
New York, NY 10016-2203
Tel: 212-679-5500
Fax: 212-689-9541
www.adamsre.com



Established 1920

May 9, 2008

VIA CERTIFIED MAIL – RETURN RECEIPT REQUESTED

New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Attn.: Ms. Ruth L. Pierpont

Re: Garment Center Historic District
148 West 37th Street
New York, New York County

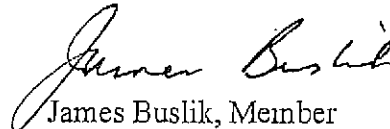
Dear Ms. Pierpont:

I am a member of Adams & Company Real Estate, LLC. Adams & Co. is the managing agent of 148 West 37th Street, New York, New York (the "Building"), on behalf of the landlord, Fashion Associates ("Landlord").

In response to your letter dated April 18, 2008, your attention is referred to Landlord's prior letter dated February 27, 2008, wherein Landlord voiced its objection to listing the Building in the National Register. A copy of Landlord's prior letter along with certified mailing receipts are enclosed.

Please contact me in the event you have any questions.

Very truly yours,


James Buslik, Member

Encl.

cc: Thomas R. Kleinberger, Esq.

[Sample Letter]

[Date]

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

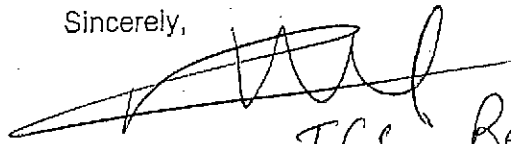
Re: Proposed Garment Center Historic District

Dear Ms. Howe, 336 West 37th - NY, NY 10018

As the owner of [insert property address(es)], listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,


IGS Realty Co.

Owner (entity)

PHILIPPE IFRAH

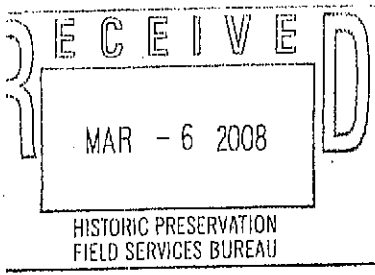
By (name)

General Partner and

Title

2/28/08

Date



221 W 37TH ST LLC
221 W 37TH ST. , NEW YORK NY 10018

FEB, 22, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of "221 W 37TH Street" listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

221 w 37th ST. LLC

Owner (entity)

Matt Cohen

By (name)

Managing Member

Title

2/22/08

Date

February 25, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 222 West 37th Street, listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic-designation and to the listing of the district on New York State and National Registers of Historic Places.

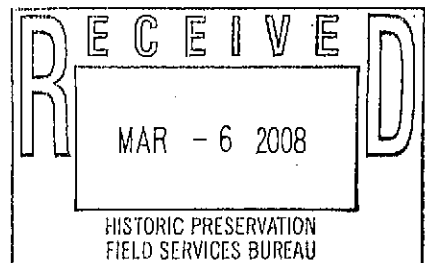
Please do not hesitate to contact me should you have any questions.

Sincerely,



222 West 37 Street Realty Corp.

Demetrios James Elias
President
February 25, 2008

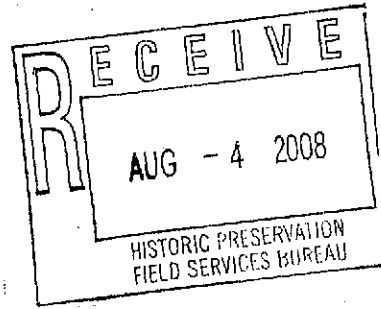


RAMA & MANJULA, LLC

210 KINGSLAND AVENUE, BROOKLYN, NY 11222 - BROOKLYN, NY 11222 - PHONE:
(718)383-3860 - FAX: (718)349-3369

July 28, 2008

New York State Office of Parks
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
PO Box 189
Waterford, New York 12188-0189



RE: Garment Center Historic District, 332 & 334 West 37th Street, NEW YORK CITY

Dear Sir/ Madam,

I am very sorry, but after very careful consideration I have decided that I do not wish to have the above referenced properties listed on the National and State Registers of Historic Places.

Thank you for your thoughtful consideration anyway.

Sincerely,


Rama P. Mukhopadhyay
President

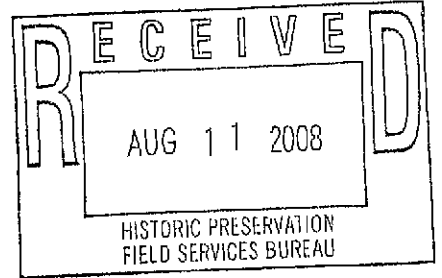
Sworn to me this 31 day of July, 2008

Notary:  Seat:

Notary  Date 7-31-2008

ARMANDO MONTESDEOCA
NOTARY PUBLIC, State of New York
No. 01MO6067021
Qualified in Kings County
Commission Expires 12-03-2009

134 West 37th Street LLC
700 SW St Lucie Crescent
Stuart, FL 24994
646-216-9757



August 1, 2008

Ms. Kathleen Howe
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island, P.O. Box 189
Waterford, NY 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe:

As the owner of 134 West 37th Street, listed as a property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district designation and the listing of the district on New York State and National Register of Historic Places.

Sincerely,

John Manley
Member

A handwritten signature in cursive script, appearing to read "John Manley".

State of NY
County of NY
1st Day August 2008

Notary

THOMAS F. CAMPENNI
NOTARY PUBLIC, State of New York
No. 01CA4650935
Qualified in New York County
Commission Expires Oct 31, 2009

A handwritten mark or signature, possibly a stylized "2" or a similar symbol.

[Sample Letter]

[Date] 02, 28, 08

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 232 - 234 W 37th Street [insert property address(es)], listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

232 Associates LLC.

Owner (entity)

EHSAN REYHANIAN

By (name)

OWNER

Title

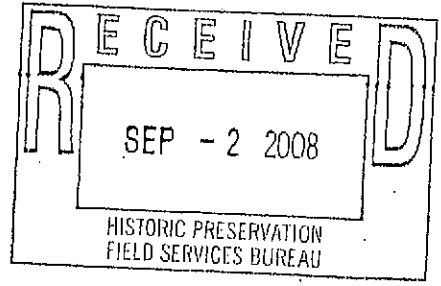
02, 28, 08

Date

203 PROPERTY CO., LLC

11 W 30th St. Suite 2R
New York, NY 10001
Tel (212)760-1766
Fax (212)643-0402

August 25, 2008



Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 203 W. 38th Street, New York, NY 10018, listed as a contributing property within the nominating report for the above referenced proposed historic district.

I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places. Also I like to prevent that my property from being listed in the National Register.

Please do not hesitate to contact me should me should you have any questions.

Sincerely,

Jai Soon Lee
Owner

JAI SOON LEE
By

PRESIDENT
Title

8/26/08
Date

Chong P. Kim

CHONG P. KIM
Notary Public, State of New York
No. 01K14867667
Qualified in New York County
Commission Expires 08/11/2010

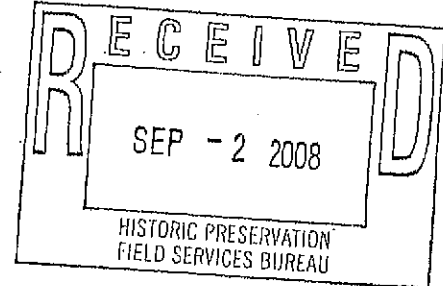
Subscribed and sworn to before me
this 26th day of Aug. 2008

205 PROPERTY CO., LLC

11 W 30th St. Suite 2R
New York, NY 10001
Tel (212)760-1766
Fax (212)643-0402

August 25, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189



Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 205 W. 38th Street, New York, NY 10018, listed as a contributing property within the nominating report for the above referenced proposed historic district.

I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places. Also I like to prevent that my property from being listed in the National Register.

Please do not hesitate to contact me should me should you have any questions.

Sincerely,

Jay Sooner
Owner

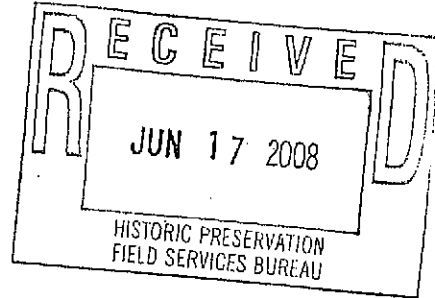
JAI SOON LEE
By

PRESIDENT
Title

8/26/08
Date

Chong P. Kim Subscribed and sworn to before me
this 26th day of Aug. 2008

CHONG P. KIM
Notary Public, State of New York
No. 01K14867667
Qualified in New York County
Commission Expires 08/11/2010



June 16, 2008

Ruth L. Pierpont
Director, Historic Preservation Field Services Bureau
New York State Office of Parks, Recreation and Historic Preservation
Peebles Island, PO Box 189
Waterford, NY 12188-0189

Re: Garment Center Historic District
246-250 W. 38th St.
New York, New York County

Dear Ms. Pierpont:

Attached please find a letter from your office stating that the above address is being considered by the State Review Board for nomination to the National and State Registries of Historic Places, and a petition by the building's owners who oppose this nomination.

If you have any questions or comments, I can be reached at (212) 685-7833 ext. 105, or the address below.

Thank you,

A handwritten signature in black ink, appearing to read "Jessica Saslow".

Jessica Saslow
Managing Agent

FALCON PROPERTIES, INC.

500 FIFTH AVENUE, SUITE 2500, NEW YORK, NY 10110 / 212-302-3000 / FAX 212-302-4002

February 21, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of **252 W. 38th St. New York 10018** listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

Florencia Properties N.V. Inc.

Owner

David Zaga

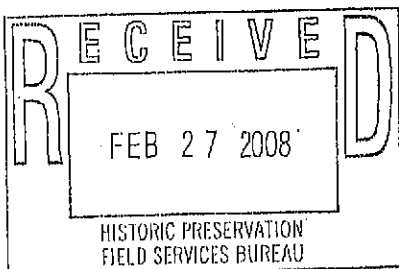
By

Managing Director

Title

February 21, 2008

Date



February 21, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of **262 W. 38th St. New York 10018** listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

Palobueno N.V. Ltd.

Owner

David Zaga

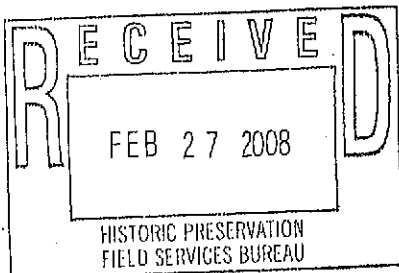
By

Managing Director

Title

February 21, 2008

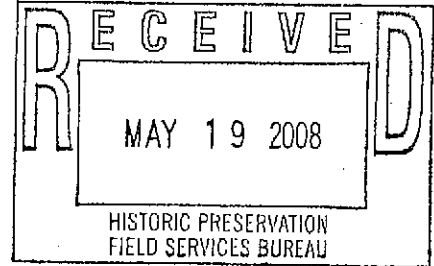
Date





HANDRO PROPERTIES LLC
 561 Seventh Avenue
 New York, N.Y. 10018
 Tel: (212) 391-2240
 Fax: (212) 391-2693

May 14, 2008



Ms Kathleen Howe
 Historic Preservation Specialist
 NYS Office of Parks, Recreation & Historic Preservation
 Field Services Bureau
 Peebles Island
 PO Box 189
 Waterford, New York 12188-0189

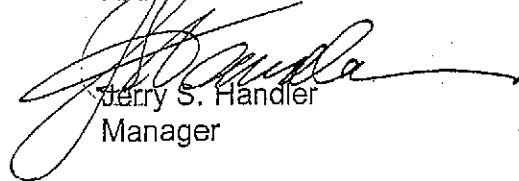
RE: Proposed Garment Center Historic District

Dear Ms Howe:

The undersigned is the Manager of Handro Properties LLC, the owner of 263 West 38th Street, New York, NY 10018, listed as a contributing property within the nominating report of the above referenced proposed historic district. As such, I should like to express my objection to the listing of my property in the proposed historic district-designation as well as to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

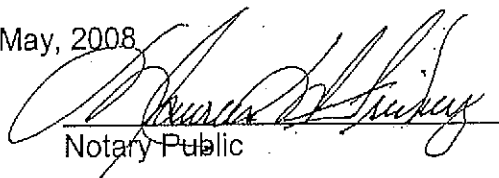
Sincerely,
 HANDRO PROPERTIES LLC


 Jerry S. Handler
 Manager

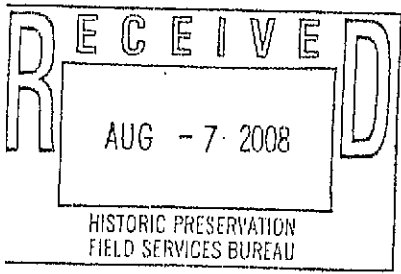
JSH:mmf
 cc: Barbara Randall
 Fashion Center BID

State of New York :
 : ss
 County of New York:

Sworn to before me this 14th day of May, 2008


 Notary Public

MAUREEN M. FREIBERG
 Notary Public, State of New York
 No. 31-4751193
 Qualified in New York County
 Commission Expires Sept. 30, 2009



557 8th Avenue Corp.
~~57 Beverly Rd. 15 Shady Brook Rd.~~
Great Neck, NY, 11024

8/4/08

New York State Office of Parks
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peoples Island, PO Box 189
Watford, New York 12188-0189
18-237-8643

We the owners of the property located at 557 8th
Ave, NY, NY, aka 300-302 W 38th St, NY, NY
subject to the listing of the above said building in
the National Register.

State of New York
County of Nassau

ELIANA NR

ROSANNE E. RUSSO
NOTARY

ROSANNE E. RUSSO
Notary Public - State of New York
NO. 01RU4990952
Qualified In Nassau County
My Commission Expires
Jan. 21, 2010
August 4, 2008

MOSHE NIX

on to me on August 4, 2008

FALCON

PROPERTIES, INC. 500 FIFTH AVENUE, SUITE 2500, NEW YORK, NY 10110 / 212-302-3000 / FAX 212-302-4002

February 21, 2008

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 325 W. 38th St. New York 10018 listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

Ninhursag Properties N.V. Ltd.

Owner

David Zaga

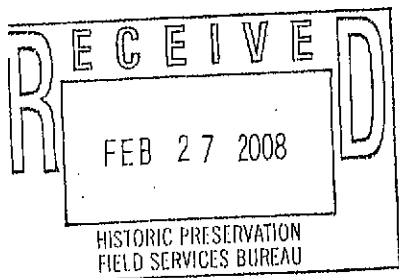
By

Managing Director

Title

February 21, 2008

Date



Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe, ~~335 WEST 38TH STREET COOPERATIVE CORP,~~
335 WEST 38TH STREET

As the owner of NEW YORK, N. Y. 10018, located within the boundaries of the above referenced proposed historic district, please accept this letter as evidence of my unqualified support for the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

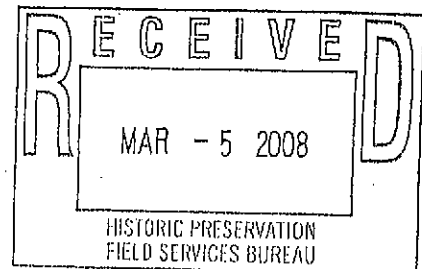
335 WEST 38TH STREET COOPERATIVE CORP.
335 WEST 38TH STREET
NEW YORK, N. Y. 10018

Owner (entity)

ROBERT DONAMU
By (name)

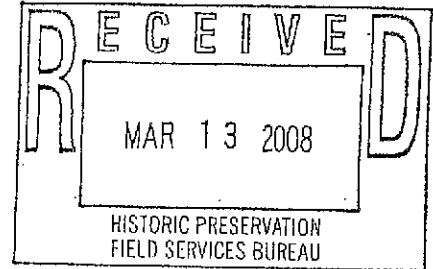
SECY. / TREA.
Title

MAR 02 2008
Date



EJMB Realty Co., Inc.
470 Mamaroneck Avenue, suite 401
White Plains, NY 10605
Tel: 212-876-1200
Fax: 914-380-6696

March 5, 2008



Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, recreation & Historic Preservation
Field Services Bureau
Peebles Island
PO Box 189
Waterford, NY 12188-0189

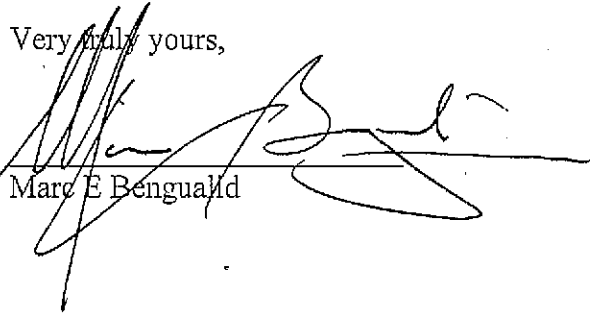
Re: Proposed Garment Center Historic District

Dear Ms. Howe,

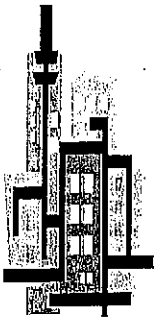
As the owner and managing agent of 330 West 38th Street, New York listed as a contributing property within the nominating report of the above referenced proposed historic district, I would like to express my objection to the proposed historic district designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have nay questions.

Very truly yours,


Marc E Bengualid

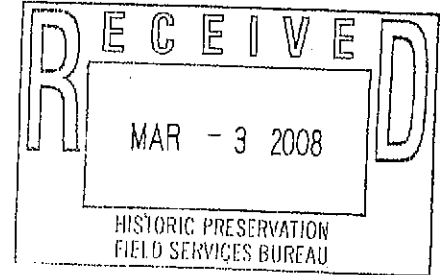
Owner: Hudson 38 Holdings, LLC
By Marc E Bengualid
Title President
Date March 5, 2008



BLOCK BUILDINGS LLC

499 SEVENTH AVENUE, 21ST FLOOR, SOUTH TOWER
NEW YORK, NEW YORK 10018-6803
Phone (917) 339-0344 Fax (917) 339-0354
Email: tblock@blockbuildingsllc.com

February 29, 2008



CERTIFIED MAIL

Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

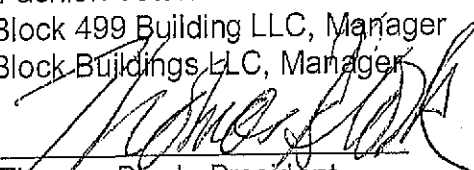
Re: Proposed Garment Center Historic District

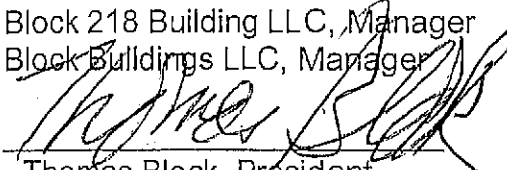
Dear Ms. Howe:

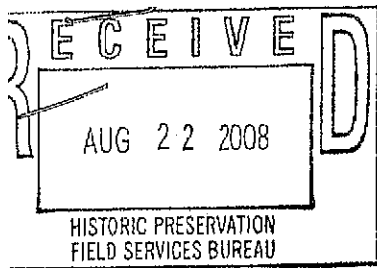
As the owner of 499 Seventh Avenue and 218 West 40th Street, listed as contributing properties within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

499 Fashion Tower LLC
By: Block 499 Building LLC, Manager
By: Block Buildings LLC, Manager
By: 
Thomas Block, President

218 West 40th Associates LLC
By: Block 218 Building LLC, Manager
By: Block Buildings LLC, Manager
By: 
Thomas Block, President



236 West 40th Street Corp.

C/O Federal Jeans
1385 Broadway Suite 400
New York, NY 10018

August 18, 2008

Kathy Howe
Historic Preservation Field Service Bureau
New York State Office of Parks
Recreation and Historic Preservation
Peebles Island
P.O Box 189,
Waterford, NY 12188-0189

RE: Garment Center Historic District
236-238 W 40th Street
New York, New York County

Dear Madame,

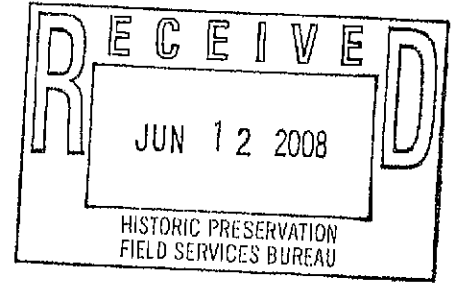
Please be advised that we object to having our building listed on the National and State Registers of Historic Places.

We do not wish to be placed on this list. Please refrain from adding our property to this designation.

Truly Yours
Eyal Ben-Yosef

A handwritten signature in cursive script that reads "Aleksandra S. Spalevic".

ALEKSANDRA S. SPALEVIC
NOTARY PUBLIC, State of New York
No. 01SP5085314
Qualified in New York County
Commission Expires September 22, 2009



May 20, 2008

Historic Preservation Field Services Bureau
Peebles Island
PO Box 189
Waterford, New York 12188-0189

Re: Garment Center Historic District
308 W. 40th Street (Block 763 Lot 46)
New York, New York County

Dear Sir or Madam:

We are the owner of the above captioned property. We object to the listing of property in either of the federal or the state registers of historic places.

Sincerely,

Sam Chang
Member, RS 308 West 40 LLC

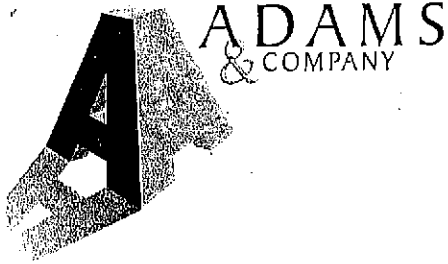
State of New York
County of New York

On the 20th day of May in the year 2008 before me, the undersigned, a notary public in and for said state, personally appeared Sam Chang, personally known to me or proved to me on the basis of satisfactory evidence to be the individual whose name is subscribed to the within instrument and acknowledged to me that he executed the same in his capacity, and that by his signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument.

Notary Public

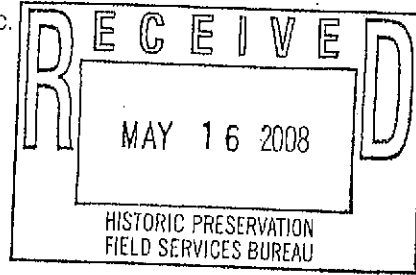
PATRICK W. JONES
Notary Public, State of New York
No. 02JO8090790
Qualified in Nassau County
My Commission Expires April 21, 2011





Adams & Co. Real Estate, LLC.
411 Fifth Avenue
New York, NY 10016-2203
Tel: 212-679-5500
Fax: 212-689-9541
www.adamsre.com

Established 1920



May 13, 2008

VIA CERTIFIED MAIL – RETURN RECEIPT REQUESTED

New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Attn.: Ms. Ruth L. Pierpont

Re: Garment Center Historic District
463 Seventh Avenue
New York, New York County

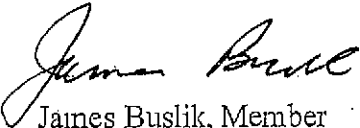
Dear Ms. Pierpont:

I am a member of Adams & Company Real Estate, LLC, managing agent on behalf of The Arsenal Company, L.L.C. (the "Landlord"), the landlord of 463 Seventh Avenue, New York, New York (hereinafter, the "Building").

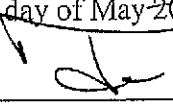
In response to correspondence from your office dated April 18, 2008, a copy of which is enclosed, please be advised that the Landlord hereby objects to a listing of the Building in the National Register.

Please contact me in the event you have any questions.

Very truly yours,


James Buslik, Member

Sworn to before me this
13th day of May 2008



Notary Public

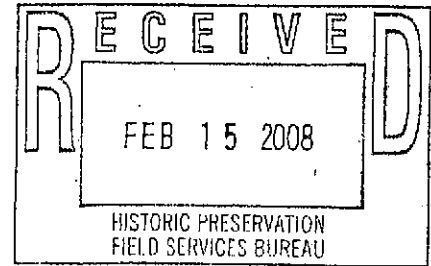
THOMAS KLEINBERGER
Notary Public, State of New York
No. 02KL6115458
Qualified in Westchester County
Commission Expires Sept. 7, 2008

SUTTON MANAGEMENT COMPANY

41 EAST 57TH STREET • NEW YORK, NEW YORK 10022
TELEPHONE: 212-593-3388 • TELECFPIER: 212-593-8833

February 5, 2008

Ms. Ruth L. Pierpont
New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189



Re: Garment Center Historic District
526 Seventh Avenue
New York, New York County

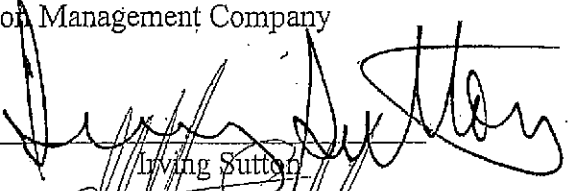
Dear Ms. Pierpont:

We are the owners of 526 7th Avenue, New York, New York. We object to the proposed listing of our property in the National and State Registers of Historic Places.

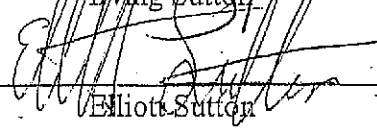
Very truly yours,

Irving Sutton and Elliott Sutton d/b/a
Sutton Management Company

By: _____


Irving Sutton

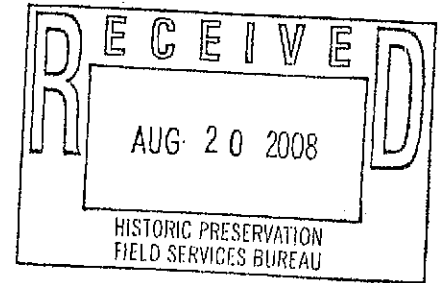
By: _____


Elliott Sutton

Enc: Acknowledgment

104 West 40th Street LLC
c/o Maple West 40th Street, LLC, Managing Member
375 Park Avenue, Suite 2402
New York, NY 10152

August 18, 2008



Via Certified Mail/Return Receipt Requested

New York State Office of Parks
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189
Attention: Ruth L. Pierpont, Director

Re: Garment Center Historic District
109 West 39th Street, New York, New York

Dear Ms. Pierpont:

Please be advised that we are the owners of 104 West 40th Street (also known as 109 West 39th Street), New York, New York. This is to advise you that we respectfully object to 109 West 39th Street being included in the proposed Garment Center Historic District and object to the proposed Garment Center Historic District in its present configuration being listed in the National Register.

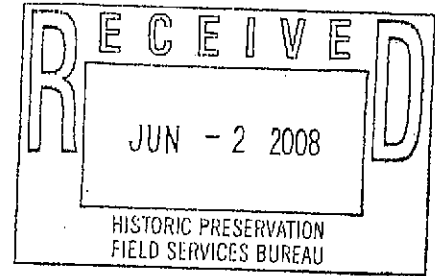
Our objections are based upon the following:

1. 109 West 39th Street was constructed in 1962, and therefore is less than 50 years old, and has not achieved significance of exceptional importance. Accordingly, it does not fit the statutory standards for inclusion.

2. The recent demolition of property next to 109 West 39th Street and the significant new construction and neighborhood transformation that has occurred within its immediate environs and the Bryant Park area in general reflects the fact that the character of the area is continuing to evolve. The boundaries of the traditional Garment Center are in transition, and may no longer include 104 West 40th Street/109 West 39th Street. Accordingly, we believe that a proposed Garment Center District that includes 104 West 40th Street/109 West 39th Street is too large and over-inclusive, and would diminish the associational, historic and architectural unity that a proposed historic district should have. If a Garment Center Historic District is listed, its lines should be redrawn, and not include 104 West 40th Street/109 West 39th Street.



GRANITE PARK LLC



May 28, 2008

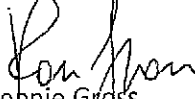
Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

Re: Proposed Garment Center Historic District

Dear Ms. Howe:

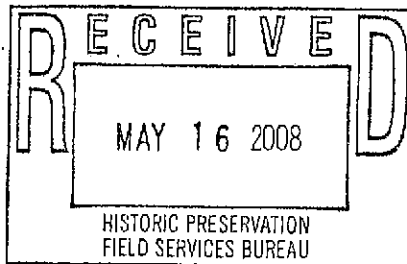
As the owner of 117 West 39th Street, New York, NY 10018, listed as a contributing property within the nominating report for the above-referenced proposed historic district, we would like to express our objection to the proposed historic district designation and to the listing of the district on the New York State and National registers of Historic Places.

Sincerely,
Granite Park LLC


Ronnie Gross
Vice President

A ADAMS
& COMPANY

Adams & Co. Real Estate, LLC.
411 Fifth Avenue
New York, NY 10016-2203
Tel: 212-679-5500
Fax: 212-689-9541
www.adamsre.com



Established 1920

May 13, 2008

VIA CERTIFIED MAIL – RETURN RECEIPT REQUESTED

New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

Attn.: Ms. Ruth L. Pierpont

Re: Garment Center Historic District
231-249 West 39th Street
New York, New York County

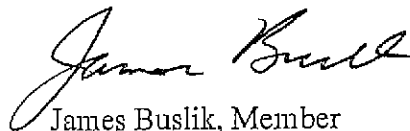
Dear Ms. Pierpont:

I am a partner in 231/249 West 39 Street Associates (the "Landlord"), the landlord of 231-249 West 39th Street, New York, New York (the "Building"). I am also a member of Adams & Company Real Estate, LLC, Landlord's agent.

In response to your letter dated April 18, 2008, your attention is referred to Landlord's prior letter dated February 27, 2008, wherein Landlord voiced its objection to listing the Building in the National Register. A copy of Landlord's prior letter along with certified mailing receipts are enclosed.

Please contact me in the event you have any questions.

Very truly yours,


James Buslik, Member

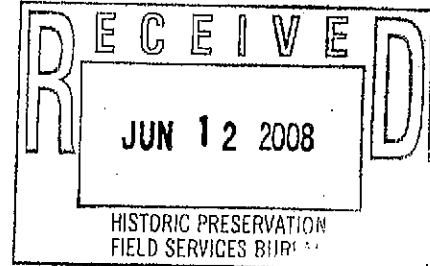
Encl.

cc: Thomas R. Kleinberger, Esq.

H Eighth Avenue Associates LLC

May 20, 2008

Historic Preservation Field Services Bureau
Peebles Island
PO Box 189
Waterford, New York 12188-0189



Re: Garment Center Historic District
585-587 8th Avenue (Block 763 Lot 38)
Aka 306 W. 39th Street
New York, New York County

Dear Sir or Madam:

We are the owner of the above captioned property. We object to the listing of property in either of the federal or the state registers of historic places.

Sincerely,

A handwritten signature in black ink, appearing to read "Ashish R. Parikh".

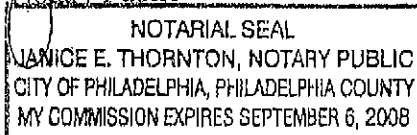
Ashish R. Parikh
Manager, H Eighth Avenue Associates LLC

Commonwealth of Pennsylvania
County of Philadelphia

On the 21st day of MAY in the year 2008 before me, the undersigned, a notary public in and for said state, personally appeared Ashish R. Parikh, personally known to me or proved to me on the basis of satisfactory evidence to be the individual whose name is subscribed to the within instrument and acknowledged to me that he executed the same in his capacity, and that by his signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument.

A handwritten signature in black ink, appearing to read "Janice E. Thornton".

Notary Public



NOVITA LLC

1374 FIRST AVENUE SUITE 1A NEW YORK, NY 10021

TEL: 212-861-0303 FAX: 212-861-1118

March 03, 2008

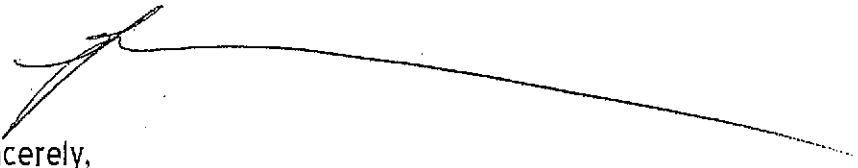
Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

RE: Proposed Garment Center Historic District

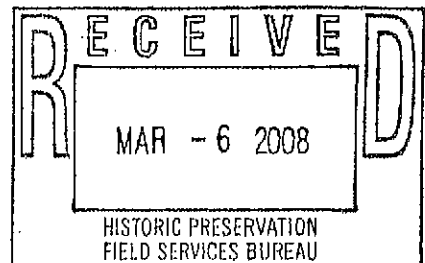
Dear Ms. Howe,

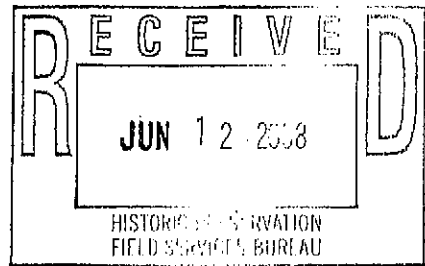
As the owner of 307 West 39th Street New York, NY, 10018 listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.


Sincerely,

NOVITA LLC
Frank Pecora,
Member,
March 3, 2008





May 20, 2008

Historic Preservation Field Services Bureau
Peebles Island
PO Box 189
Waterford, New York 12188-0189

Re: Garment Center Historic District
309 W. 39th Street (Block 763 Lot 28)
New York, New York County

Dear Sir or Madam:

We are the owner of the above captioned property. We object to the listing of property in either of the federal or the state registers of historic places.

Sincerely,

Sam Chang
Member, Brisam Times Square LLC

State of New York
County of New York

On the 20th day of May in the year 2008 before me, the undersigned, a notary public in and for said state, personally appeared Sam Chang, personally known to me or proved to me on the basis of satisfactory evidence to be the individual whose name is subscribed to the within instrument and acknowledged to me that he executed the same in his capacity, and that by his signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument.

Notary Public

PATRICK W. JONES
Notary Public, State of New York
No. 02J06090790
Qualified in Nassau County
My Commission Expires April 21, 2011



(2ND NOTICE)

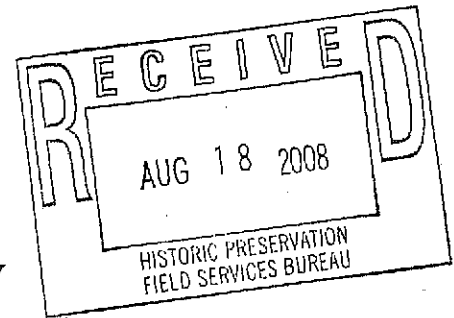


314-316 West 39th Street Corp.
4718 18th Avenue
STE 141
Brooklyn, NY 11204
T: (718) 436-1537
F: (718) 972-2940

Mailed by Express Mail # EB 283680777 US & Regular Mail

2/20/07

New York State Office of Parks,
Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189
Waterford, New York 12188-0189
Attn: Ms. Ruth L. Pierpont



Re: Historic Register(s) 314-316 West 39th Street New York, NY

Dear Ms. Pierpont:

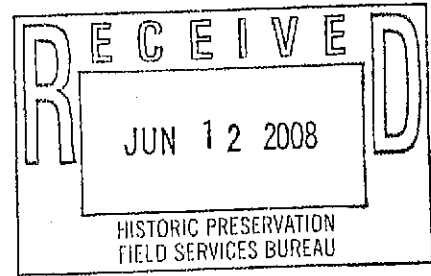
Enclosed are the documents required by each owner as per your letter dated January 11, 2008 thank you for your interest but we are not interested.

Thank you in advance for your cooperation with regards to this matter.

Sincerely,

Moses Wolf

Enc.



May 20, 2008

Historic Preservation Field Services Bureau
Peebles Island
PO Box 189
Waterford, New York 12188-0189

Re: Garment Center Historic District
337- 341 W. 39th Street (Block 763 Lot 14)
New York, New York County

Dear Sir or Madam:

We are the owner of the above captioned property. We object to the listing of property in either of the federal or the state registers of historic places.

Sincerely

Sam Chang
Member, Metro Eleven Hotel LLC

State of New York
County of New York

On the 20th day of May in the year 2008 before me, the undersigned, a notary public in and for said state, personally appeared Sam Chang, personally known to me or proved to me on the basis of satisfactory evidence to be the individual whose name is subscribed to the within instrument and acknowledged to me that he executed the same in his capacity, and that by his signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument.

Notary Public

PATRICK W. JONES
Notary Public, State of New York
No. 02JO6090790
Qualified in Nassau County
My Commission Expires April 21, 2011





MCSAM
Hotel Group LLC

May 20, 2008

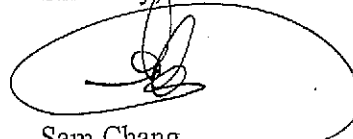
Historic Preservation Field Services Bureau
Peebles Island
PO Box 189
Waterford, New York 12188-0189

Re: Garment Center Historic District
339 W. 39th Street (Block 763 Lot 13)
New York, New York County

Dear Sir or Madam:

We are the owner of the above captioned property. We object to the listing of property in either of the federal or the state registers of historic places.

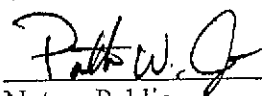
Sincerely,



Sam Chang
Member, Metro Eleven Hotel LLC

State of New York
County of New York

On the 20th day of May in the year 2008 before me, the undersigned, a notary public in and for said state, personally appeared Sam Chang, personally known to me or proved to me on the basis of satisfactory evidence to be the individual whose name is subscribed to the within instrument and acknowledged to me that he executed the same in his capacity, and that by his signature on the instrument, the individual, or the person upon behalf of which the individual acted, executed the instrument.



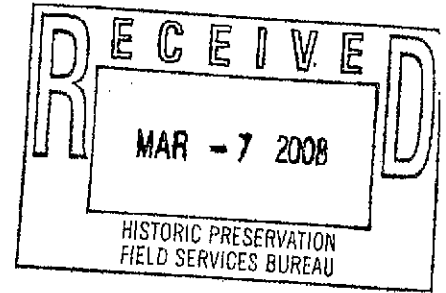
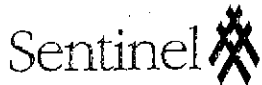
Notary Public

PATRICK W. JONES
Notary Public, State of New York
No. 02JO6090790
Qualified in Nassau County
My Commission Expires April 21, 2011



Sentinel Real Estate
Corporation

1251 Avenue of the Americas
New York, NY 10020
Telephone: 212-408-5000
Fax: 212-603-4960



Ms. Kathleen Howe
Historic Preservation Specialist
NYS Office of Parks, Recreation & Historic Preservation
Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, NY 12188-0189

RE: Proposed Garment Center Historic District

Dear Ms. Howe,

As the owner of 340 West 39th Street, New York, New York 10036, listed as a contributing property within the nominating report for the above referenced proposed historic district, I would like to express my objection to the proposed historic district-designation and to the listing of the district on the New York State and National Registers of Historic Places.

Please do not hesitate to contact me should you have any questions.

Sincerely,

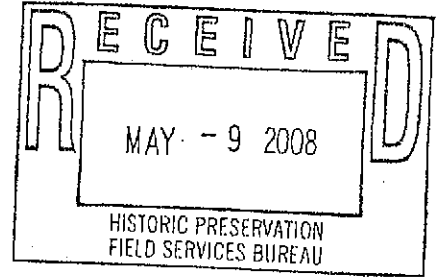
A handwritten signature in black ink, appearing to read "Martin J. Cawley".

Martin J. Cawley
Vice President
The Caporal Company
The Dunset Corporation, General Partner

A handwritten signature in black ink, appearing to read "Gabriella Goncalves".

GABRIELLA GONCALVES
NOTARY PUBLIC-STATE OF NEW YORK
No. 01GO6121316
Qualified in Queens County
Commission Expires January 18, 2009

NRP LLC I
c/o Emnes Asset Management Company LLC
420 Lexington Avenue, Suite 900
New York, New York 10170
(212) 293-8900



May 7, 2008

VIA OVERNIGHT COURIER

New York State Office of Parks, Recreation and Historic Preservation
Delaware Avenue
Cohoes, NY 12047

VIA CERTIFIED MAIL

RETURN RECEIPT REQUESTED

New York State Office of Parks, Recreation and Historic Preservation
Pebbles Island
P.O. Box 189
Waterford, NY 12188-0189

Attn: Ms. Ruth L. Pierpont

Re: 1420 Broadway, New York, NY (the "Property")

To Whom It May Concern:

We are in receipt of your April 18, 2008 letter. Confirming our March 7, 2008 letter to you (copy enclosed). NRP LLC I objects to the designation of the building as a Historic Site and elects to opt out of the designation.

If you have any questions, please contact Ellen N. Rigby, Esq. at 212-293-8910.

Very truly yours,

NRP LLC I

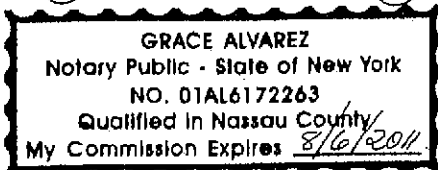
By: New Rock Asset Partners, L.P.

By: New Rock Asset LLC

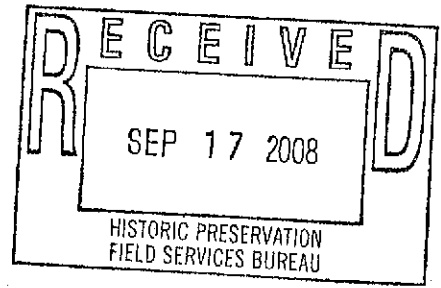
By: Ellen N. Rigby
Authorized Signatory

Sworn before me this 7th day of May, 2008:

Grace Alvarez
Notary Public



558 SEVENTH AVE CORP
P O BOX 1568 FDR STATION
NEW YORK, NY 10150



TO: NYS Office of Parks, Recreation, and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, P O Box 189
Waterford, NY 12188-0189

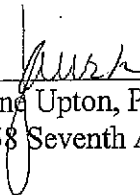
FROM: Jane Upton, President

DATE: September 10, 2008

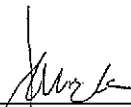
RE: Garment Center Historic District
200 West 40th Street
a/k/a 558 Seventh Avenue
New York, New York County

The building and property located at 558 Seventh Avenue, New York, NY is a private property, owned by one family through Trusts and 558 Seventh Ave Corp. I, Jane Upton, am the Trustee of the Trusts and President of the Corporation.

At this time, the OWNER OBJECTS to the listing of this building in either of the National or State Registries.

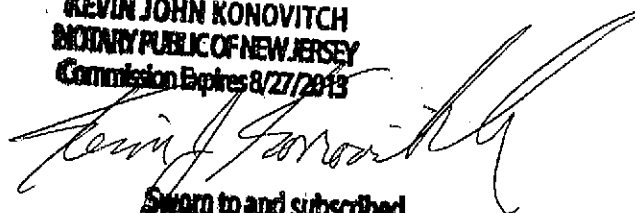


Jane Upton, President
558 Seventh Ave Corp



Jane Upton, Trustee
Basil Schmookler & Jane Upton Trust
Morwin Schmookler Trust

KEVIN JOHN KONOVIK
NOTARY PUBLIC OF NEW JERSEY
Commission Expires 8/27/2013


Sworn to and subscribed
before me this
17th day of SEP 2008

















FASHION TOWER

