

Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

FOR NPS USE ONLY

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DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

LaGrange Terrace

AND/OR COMMON

Colonnade Row

OFFICE COPY**2 LOCATION**

STREET & NUMBER

428-434 Lafayette Street

CITY, TOWN

New York

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

VICINITY OF

18th - Edward Koch

STATE

New York

CODE

036

COUNTY

New York

CODE

061

3 CLASSIFICATION**CATEGORY**☐ DISTRICT☒ BUILDING(S)☐ STRUCTURE☐ SITE☐ OBJECT**OWNERSHIP**☐ PUBLIC☒ PRIVATE☐ BOTH**PUBLIC ACQUISITION**☐ IN PROCESS☐ BEING CONSIDERED**STATUS**☒ OCCUPIED☐ UNOCCUPIED☐ WORK IN PROGRESS**ACCESSIBLE**☐ YES: RESTRICTED☐ YES: UNRESTRICTED☒ NO**PRESENT USE**☐ AGRICULTURE☒ COMMERCIAL☐ EDUCATIONAL☐ ENTERTAINMENT☐ GOVERNMENT☐ INDUSTRIAL☐ MILITARY☐ MUSEUM☐ PARK☒ PRIVATE RESIDENCE☐ RELIGIOUS☐ SCIENTIFIC☐ TRANSPORTATION☐ OTHER**4 OWNER OF PROPERTY**

NAME

See continuation sheet.

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE

REGISTRY OF DEEDS, ETC.

New York City Municipal Building

STREET & NUMBER

31 Chambers Street

CITY, TOWN

New York

STATE

New York

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

See continuation sheet.

DATE

☐ FEDERAL ☐ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

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CONTINUATION SHEET

Owners

ITEM NUMBER

#4

PAGE

1

428-430 Lafayette Street:

Robert Ogden
428 Lafayette Street
New York, New York

432 Lafayette Street:

~~Joseph DeFina~~
~~220 Elizabeth Street~~
~~New York, New York~~

434 Lafayette Street:

Bruce Mailman
434 Lafayette Street
New York, New York

432 Properties, Inc.
Goldwater F. Village, B.C.
19-10-11
07/10-11

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CONTINUATION SHEET Existing
Surveys ITEM NUMBER #6 PAGE 1

AIA Guide to New York City
1967 Local
Published in New York by the MacMillan Co.
Elliot Willensky and Norval White, Editors

New York City Landmarks
October 1965 Local
New York City Landmarks Preservation Commission
305 Broadway
New York, New York

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

When it was completed in 1833, Colonnade Row was surrounded by fields. South of the row, near Bond and Bleeker Streets, were large mansions, fashionable rowhouses, and churches. The design consisted of a rectangular marble-faced masonry structure which was in fact nine rowhouses unified behind one monumental neo-classical facade. The facade was unified by a boldly rusticated basement and, above, by a two-story colonnade of 27 columns supporting a full entablature with a heavy bronze cornice topped with a bronze anthemion crest. Typical of Greek Revival houses, the row had a wealth of small decorative details. Although built as a series of nine houses, only four remain today (numbers 428, 430, 432, 434).

Each of the houses was three bays wide and rectangular in plan. Greek Doric columns framed front doorways, which were modestly recessed into the rusticated first floor and similar in appearance to the first-floor windows. Elegant cast-iron torches, which remain today only at No. 434 Lafayette Street, stood at each side of the modest several-step-high stoop. Laurel wreaths decorated the lintels, rectangular doorways, and second-floor parlor windows, and the capitals of the elaborate fluted Corinthian columns were deeply and freely cut. A drawing titled, "Approaching what Lafayette Terrace ought to be," by Alexander Davis, showed the houses with roof gardens and vine-covered overhead trellises, which never were built.¹

In 1901, the five southernmost houses were destroyed for the construction of the Wanamaker Warehouse. The remaining four houses still retain much of their original facades although the bronze anthemion crest is missing on all but the northernmost house. Many interior details remain, including elaborate marble fireplaces and

Greek Revival wall and ceiling decorative detailings such as egg and dart molding, bead and reel dentiling, pilasters with stylized palmettes, rosettes, and other elaborate and striking motifs. The second and third stories have 14 foot ceiling heights.

The portions of the structures which have undergone the most radical changes are the ground floor and the roof. Today the structure contains a restaurant, theatre, and boutique with marquees and awnings on the ground floor which mar the building more visually than structurally. A two-story slooping roof with dormers and skylights was added on numbers 428 and 430.

¹ Charles Lockwood, Bricks and Brownstone, (New York, McGraw-Hill Book Co.), p. 79.

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW		
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input checked="" type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
00-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

Seth Geer

SPECIFIC DATES

1832-1833

BUILDER/ARCHITECT

Attributed to: Alexander J.
Davis or Robert Higham

STATEMENT OF SIGNIFICANCE

Colonnade Row is significant as one of the early and most spectacular examples of the Greek Revival style in New York City's domestic architecture and as an important manifestation of the monumental blockfront. Built by Seth Geer from 1831 to 1833, Colonnade Row is generally attributed to Alexander Jackson Davis. Originally the row was known as LaGrange Terrace in honor of the country seat of the Marquis deLafayette in France. The idea of unifying many townhouses together behind one great facade was a bold architectural concept in America in 1831 when the row was begun. The subordination of the nine houses of the row to the monumental two-story colonnade running the full length of the row was in the tradition of the terraces and crescents in London and Bath, and followed upon the recent construction of New York's LeRoy Place and DePau Row on Bleecker Street. Today only four of the original structures remain.

"The construction of the Colonnade Row pointed up the city's continual uptown growth as New York's population increased and commercial activity entered once-secluded residential areas....One-hundred-foot-wide Lafayette Place had been cut through from Astor Place to Great Jones Street only as late as 1826, and while the Colonnade Row was under construction people came 'into the fields' to marvel at the houses rising in nearly solitary splendor....In 1911 Montgomery Schuyler recalled the Colonnade Row at the time of its construction:

Even from the mellow gray of the relics of the mansions one can understand how electrifying must have been their effect upon New York when their 'new-cut ashlar took the light' of 1836 [sic] in its glittering freshness of white marble....There were not wanting critics to call the Terrace 'Geer's Folly,' and to predict that there were not millionaires enough in New York to live up to these splendors especially since 'the splendors' were 'so far away'...almost two miles to the Battery. It is satisfying to know that the enterprising builder confounded his critics and was rewarded for bestowing one of its chief ornaments upon the city by disposing of all the houses at a handsome profit.

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"During the 1830's and 1840's, Lafayette Place rivaled Bond and Bleecker Streets as the city's most fashionable address. The houses of the Colonnade Row 'are universally allowed to be unequalled for grandour [sic] and effect,' declared one magazine in the mid-1830's. 'One of the houses was sold not long since for 26,500 dollars, a sum greatly below its value.' The Colonnade Row was the residence for some of the city's most notable citizens: at No. 33 Lafayette Place, Irving Van Wart, whose relative Washington Irving often spent entire winters at the house; No. 37, John Jacob Astor; No. 39, Franklin H. Delano, a grandfather of Franklin Delano Roosevelt; and No. 43, now surviving as No. 428 Lafayette Street, the Honorable David Gardner, whose daughter Julia married President John Tyler in 1844. Fine rowhouses, mansions on tree-shaded grounds and churches lined the rest of Lafayette Place."¹

Because James Dakin of Town, Davis, and Dakin was responsible for many of the interiors the row is sometimes attributed to Alexander Jackson Davis, but there is no documentary evidence that either Davis or Dakin had anything to do with the exterior. The overall design of the exterior has also been tentatively attributed to Robert Higham, a little known architect of the period.² Regardless of the architect's identify, the design is striking—ambitious and sophisticated in concept and execution. "Acclaimed in the early 1830's as the 'most imposing and magnificent' houses in the city, the dazzling Colonnade Row helped to popularize the newly fashionable Greek Revival style among the city's builders and populace."³

"The Colonnade Row also pointed out the striking potential of the monumental block front and streetscape."⁴ A full entablature with a heavy bronze cornice "reinforced the visual unity of the row, and at the same time, concealed a very unclassical pitched roof.

¹Lockwood, p. 79-81.

²Harmon Goldstone and Martha Dalrymple, History Preserved: A Guide to New York City Landmarks and Historic Districts, p. 122.

³Lockwood, op. cit., p. 79.

⁴Ibid.

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A boldly rusticated basement and first floor visually balanced the two-story colonnade and the heavy cornice. Here, the single rowhouse gives up its individuality for the dignity of the row and streetscape. In the following years, the city's architects and builders began to consider the individual rowhouse in relation to streetscape unity rather than leaving the appearance of the block front to chance, as in the years of the Federal style. By the 1850's, the monumental streetscape was a stated goal in fine New York streets."⁵

Unfortunately, the glory of Colonnade Row was short-lived. Nearby Broadway was transformed in the late 1840's and 1850's from an elegant residential street to a fashionable commercial one. With the 1860's Lafayette Place fell out of fashion, and residents generally moved northward. The five southernmost houses of the row (nos. 33-41) became part of the Colonnade Hotel. In 1901, these five houses were demolished to build the Wanamaker Warehouse which still stands.

The individual architectural details of the houses are striking, but the manner in which the houses fit into a uniform setting is particularly significant. Although incompatible additional stories have been built on the roofs of the row's extant four structures, the basic visual impact of the monumental design is not significantly impaired. Colonnade Row continues to serve as a reminder of a once elegant age and as an important example of a nineteenth century planned streetscape.

⁵ Ibid.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet.

10 GEOGRAPHICAL DATAACREAGE OF NOMINATED PROPERTY less than one acre

UTM REFERENCES

A 18 585060 4509000
ZONE EASTING NORTHINGB
ZONE EASTING NORTHINGC D

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE CODE COUNTY CODE

STATE CODE COUNTY CODE

11 FORM PREPARED BY

NAME / TITLE

Elizabeth K. Rlaph, Program Assistant

ORGANIZATION NYS Office of Parks & Recreation
Division for Historic Preservation

DATE

August, 1976

STREET & NUMBER

Empire State Plaza, Agency Bldg. #1

TELEPHONE

518-474-0479

CITY OR TOWN

Albany

STATE

New York 12238

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL XXXSTATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

TITLE Deputy Commissioner for Historic Preservation

DATE

9/7/76

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

AT DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

KEEPER OF THE NATIONAL REGISTER

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Northings
45/09/000
Easting
5/85/060

