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August 9, 2017

Hon. Meenakshi Srinivasan, Chair
NYC Landmarks Commission
1 Centre Street, 9th Floor
New York, NY 10007

**Re: Additional Information for RFE for 827-831 Broadway/47 East
12th Street, Manhattan**

Dear Chair Srinivasan,

Thank you for the Commission's consideration of landmark designation of 827-831 Broadway/47 East 12th Street. I write to share additional information regarding the buildings' significance, some of which has come to us via Paula Poons, wife of artist Larry Poons. She and her husband have resided at No. 831 since 1974. The additional information highlights these two buildings as a significant and ongoing center for artists' life and work well past Willem de Kooning's residency there.

In our previous letter dated May 4, 2017, we spoke of the buildings as studio and living spaces for artists such as Paul Jenkins, Larry Poons and, of course, de Kooning. However, according to Ms. Poons, this location was the residence and meeting place for other notable figures in the Abstract Expressionist movement as well.

William S. Rubin resided at No. 831 in the late 1960s and until 1974 when Larry and Paula Poons took over his loft. Rubin, Director of the Department of Painting and Sculpture of MoMA from 1973-1988, is credited with playing "a crucial role in defining the museum's character, collections and exhibitions in the 1970s and 1980s," according to his obituary in *The New York Times* (see attached). During the time that Rubin lived at No. 831, the loft served as a showcase for his own considerable collection as well as a meeting place for artists, especially those from the Abstract Expressionist Movement (see attached photo from Getty Images). According to Ms. Poons, Rubin hired Richard Meier to redesign his loft at No. 831.

During the Poons' long residence at No. 831, they continued the tradition of the space serving as a gathering place for artists, especially during the 1970s and 1980s. According to Ms. Poons, their long-time friend and Bob Dylan's former road manager, Bob Neuwirth, held tryouts in the Poons' loft on one evening for the Dylan Rolling Thunder Review tour in 1975-76. In attendance that night was Patti Smith and T-Bone Burnett.

Abstract Expressionist artist Jules Olitski (1922-2007) made his home at 827 Broadway during the 1970s (*The New York Times* obituary is attached). Olitski was one of the leaders of the Color Field school of painting, an offshoot of Abstract Expressionism. This technique involved the color staining of canvases, rejecting brushwork popular with other Abstract Expressionists. During his lifetime, Olitski exhibited widely, including 150 one-man shows. In 1969 he became the third artist in history to have a one-man show at the Metropolitan Museum of Art.

I hope this additional information will further assist the Commission in considering landmark designation of these architecturally and historically significant structures.

Sincerely,

A handwritten signature in blue ink that reads "Andrew Berman". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Andrew Berman
Executive Director

The New York Times

ARTS

William Rubin, 78, Curator Who Transformed MoMA, Dies

By ROBERTA SMITH JAN. 24, 2006

William Rubin, an art historian and curator who, as director of the Museum of Modern Art's prestigious department of painting and sculpture, played a crucial role in defining the museum's character, collections and exhibitions in the 1970's and 80's, died on Sunday at his weekend home in Pound Ridge, N.Y., the museum said. He was 78 and lived in Manhattan.

He had been in declining health for several years, said his wife, Phyllis Hattis.

An imposing man with a barrel chest, roughly chiseled features and a booming voice, Mr. Rubin was tenacious as both a scholar and a personality, and at the height of his power more or less spoke for the Modern. Above all, he played a central role in championing the historical narrative of modernism that MoMA came to be identified with and is now seeking to move beyond.

He brought to his mission an art historian's training and experience as a private collector of Surrealist and Abstract Expressionist art, which he installed and reinstalled in a loft he lived in decades ago on lower Broadway.

John Elderfield, the current chief curator of the department of painting and sculpture, said that Mr. Rubin built on the legacy of Alfred H. Barr Jr., the museum's first director, who famously diagrammed the evolution of modern art starting with Neo-Impressionism.

But Mr. Rubin "was the one who really brought to it the historical positivistic sense of order, and the notion of the great unrolling of the modern movement," Mr. Elderfield said.

His legacy is a complex one. Mr. Rubin might have contributed almost as much as Barr to building the Modern's unparalleled collection of early modernist works. He was known for his indefatigable energy in wooing collectors and negotiating with dealers once he had zeroed in on art that he felt the Modern should own. His acquisitions for the museum include emblematic works like Picasso's "Charnel House" (1944-45), Miró's Surrealist "Birth of the World" (1925) and two 1950's cutouts by Matisse, "Memory of Oceania" and "The Swimming Pool."

He gave the museum "Australia," a seminal 1951 sculpture by David Smith from his own collection. But he was probably proudest of landing Picasso's "Guitar," a groundbreaking metal-construction sculpture from 1912-13 that the artist handed over to him on a sunny winter day in the south of France. (Mr. Rubin had offered to trade a small Cézanne painting in MoMA's collection for it, but Picasso donated the sculpture instead.)

He also greatly expanded the museum's holdings in Abstract Expressionism, an area that Barr was sometimes thought to have neglected, with major works like Pollock's "One: Number 31, 1950" and Barnett Newman's 1950-51 "Vir Heroicus Sublimis," and opened it up to Color Field painting and the work of contemporary artists like Anthony Caro and Frank Stella.

Mr. Rubin continued the museum's practice of pruning weak or redundant works from its collection -- by dead artists only -- to help finance new acquisitions. In a move that raised some eyebrows in the art world, he instituted

the practice of taking sealed bids from dealers when selling a work, which worked to the museum's advantage.

And he organized many influential exhibitions, starting with "Dada, Surrealism and Their Heritage," in 1968, and including shows of late Cézanne, two surveys of Mr. Stella's work and a parade of Picasso shows.

Among these were an enormous 1980 Picasso retrospective that filled the entire museum; "Picasso and Braque: Pioneering Cubism" of 1989, with its vivid sense of two competitive innovators working side by side; and, eight years after Mr. Rubin's retirement in 1988, an exhibition of Picasso's portraits that was criticized by some art historians for being organized by the artist's successive relationships with women.

Some critics faulted Mr. Rubin's exhibitions and research for only rarely venturing beyond the parameters established by Barr, suggesting that this had a chilling effect on his department's involvement with new art and often made the museum seem obsessed with its own history. His painting and sculpture installations were generally formalist and chronological, with an emphasis on masterpieces, great artists and the French.

Yet Mr. Rubin's painstakingly worked-out presentations, especially those prepared after the Modern's 1984 expansion, told its version of modernism with a clarity and level of detail that many curators still consider unmatched.

He emerged in an age when the heads of the museum's departments ruled their individual fiefs like titans, but his fief was the biggest, and so, perhaps, was his ego. According to a 1985 *New Yorker* profile by Calvin Tomkins, he once complained to John Hightower, then the museum's director: "I'm sick of the prima donnas in this place. I'm a prima donna, but I deserve to be one." He sounded much like the orchestra conductor he had once hoped to be.

William Stanley Rubin was born in Brooklyn on Aug. 11, 1927, the eldest of three sons of Mack and Beatrice Rubin. His father, the son of immigrants, was a textile merchant who began with a pushcart and ended up owning several

factories, and eventually moved his family to Riverdale in the Bronx. Mr. Rubin and his brothers attended the Fieldston School, each of them serving as captain of the football team in his senior year.

While at Fieldston, Mr. Rubin became close with one of his teachers, Victor D'Amico, who was the director of education at the Museum of Modern Art. He began spending much of his free time at the museum working on special projects with Mr. D'Amico.

He entered Columbia University and, after interrupting his studies to serve in the American occupation forces in Europe, earned a bachelor's degree in Italian language and literature. He studied musicology at the University of Paris for a year with the thought of becoming a conductor. At its end, he set aside that ambition and returned to Columbia for graduate work in history. A course in medieval art taught by Meyer Schapiro, a popular teacher whose other big area of expertise was the New York School, inspired him to shift to art history.

During the 1950's and 60's, Mr. Rubin taught art history at Sarah Lawrence and City University of New York, worked as an editor for *Art International* and became a busy collector of postwar art. He bought works by many of the Abstract Expressionist painters and by younger artists like Jasper Johns and Mr. Stella, but he later said that once he began working on MoMA's collection he lost interest in collecting for himself. At the time of his death, he was completing a book on the works he acquired for the museum.

Mr. Rubin, whose first three marriages ended in divorce, is survived by his wife and their daughter Beata; and his brothers, Richard of Purchase, N.Y., and Lawrence of Milan.

Mr. Rubin became friendly with Alfred Barr in the late 1950's and 60's, frequently inviting the curator to lecture his classes at Sarah Lawrence, and taking his students on field trips to the Modern. In 1957, Barr invited Mr. Rubin to organize a small exhibition of the work of André Masson at the Modern; in the mid-1960's, he asked him to oversee the Modern's big Dada and Surrealism

survey in 1968.

Mr. Rubin joined the museum's painting and sculpture staff as curator in 1967 and immediately made an impact by persuading the art dealer Sidney Janis and his wife, Harriet, to donate their collection, with its five Mondrians, to the Modern. He was named chief curator of painting and sculpture in 1969, and director of the department in 1973.

In the 1980's, the aura of infallibility that had surrounded Mr. Rubin began to dissipate. He came to feel that the museum's inattention to new art was a "failing," as he told *The New York Times* in 1985, and began a search for a younger curator more in touch with the times.

Still, some of the most vociferous criticism was drawn by a 1984 exhibition -- "Primitivism in 20th Century Art: Affinity of the Tribal and the Modern," organized with J. Kirk Varnedoe, the art historian whom he selected as his successor. (Mr. Varnedoe died in 2003.) Some art critics complained that this show, pairing works by modern masters with examples of the African and Oceanic art that had influenced them, took a purely formalist approach that stripped the non-Western works of their original contexts, meanings and purposes. A sharply critical review in *Artforum* set off an exchange between Mr. Rubin and its author, Thomas McEvilley, that stretched into two issues.

As Mr. Rubin explained later to Mr. Tomkins: "The notion that you can look at a work of art as pure form strikes me as idiocy. If the work comes at you, it comes with everything it's got, all at once."



Frank Stella, his wife Barbara Rose, Larry Poons, Lucinda Childs, Wilder Green, Barnett Newman and William Rubin, in Rubin's apartment, surrounded by artwork by Hans Hoffman, Adolph Gottlieb, Willem de Kooning, Andre Masson, Herbert Ferber, Mark Rothko, Robert Motherwell, Clyfford Still, and David Smith.

<http://www.gettyimages.com/detail/news-photo/frank-stella-his-wife-barbara-rose-larry-poons-lucinda-news-photo/513514650#frank-stella-his-wife-barbara-rose-larry-poons-lucinda-childs-wilder-picture-id513514650>

The New York Times

ARTS

Jules Olitski, 84, American Abstract Painter, Dies

By BENJAMIN GENOCCHIO FEB. 5, 2007

Jules Olitski, a painter and sculptor who became a widely admired and controversial member of the second generation of American abstract artists, died yesterday in New York. He was 84 and lived in Islamorada, Fla., and Meredith, N.H.

The cause was cancer, said his daughter Lauren Olitski Poster.

Mr. Olitski rose to prominence in the 1960's as a leading exponent of Color Field painting, an outgrowth of Abstract Expressionism. With its emphasis on the visual properties of paint applied to a flat surface, Color Field shies away from illusions of depth and visible brushwork, instead prizing the subtlety and expressiveness of swaths of pure color.

Treating the canvas as a broad, flat field, Mr. Olitski used stain methods in the manner of Morris Louis, Kenneth Noland and Helen Frankenthaler and later, unconventionally, a spray gun. He once said that ideally his pictures should look like "nothing but some colors sprayed into the air and staying there."

Mr. Olitski was a prolific artist, holding more than 150 one-man exhibitions worldwide. The formalist critics Clement Greenberg and Michael Fried championed his work, and in 1969 he became only the third living artist to have a one-man show at the Metropolitan in New York. His paintings are in many museums, including the Met, the Guggenheim, and the Modern in New York.

Mr. Olitski's brand of minimal, decorous abstraction was briefly in vogue until Pop and Minimalism overshadowed it in the 1960s. In the '70s, he moved toward more textural painting and took up making painted metal sculpture. His steadfast adherence to abstraction did little to endear him to a succeeding generation in the art world, though his constancy commanded respect. Later he achieved a kind of fame as a long-neglected artist. Today, opinion about his work is split. Some critics view it as an important late development in American Abstraction and a precursor of Minimalism, others as the empty gesturing of purely decorative, painterly abstraction.

Mr. Olitski was born Jevl Demikovsky in Ukraine a few months after his father was executed by the Bolsheviks on political charges. The boy escaped with his mother and grandmother to the United States in 1923 and grew up in New York. In 1926 his mother married Hyman Olitsky, and he subsequently changed his surname. (The "y" became an "i" in 1951 when it was misspelled on a public announcement.) He made art from an early age, training at the National Academy of Design School and at the Beaux-Arts Institute of Design, both in New York, and later attending the Académie de la Grande Chaumière in Paris. In 1951, he held his first one-man show, at Galerie Huit in Paris.

He returned to New York that year and continued his studies, receiving a master's in art education from New York University in 1954. He went on to teach at C. W. Post College in Brookville, on Long Island, from 1956 to 1963, and then at Bennington College in Vermont until 1967.

His first solo show in the United States, in the back room at the Alexander Iolas Gallery in New York in 1958, won him attention in the art world. There Mr. Greenberg admired his work — thick, impasto abstracts in the manner of

Jean Dubuffet and Jean Fautrier — and subsequently became his champion and friend. “Olitski has turned out what I don’t hesitate to call masterpieces in every phase of his art,” Mr. Greenberg wrote admiringly in the introduction to the catalog for Mr. Olitski’s exhibition at the 33rd Venice Biennale in 1966, where Mr. Olitski appeared together with Roy Lichtenstein, Ellsworth Kelly and Helen Frankenthaler. As late as 1990, Mr. Greenberg described Mr. Olitski as “the best painter alive.”

After representing the United States at the Venice Biennale, Mr. Olitski had a major exhibition at the Corcoran Gallery in Washington and, in 1973, a retrospective at the Museum of Fine Arts, Boston, that traveled to three other museums, including the Whitney in New York.

But by this time tastes had shifted, bewitched by Pop art, and the show received less-than-favorable reviews. “The only paintings that Olitski has produced that remain of interest are the more derivative color-field abstractions he was producing in 1962-64,” Hilton Kramer wrote in *The New York Times*.

Mr. Olitski’s first two marriages ended in divorce. He is survived by his wife, Joan Olitski, known as Kristina; a step-brother, Bernard Olin of Boynton Beach, Fla.; two daughters from his previous marriages, Eve Olitski of West Hartford, Conn., and Lauren Olitski Poster of Marlboro, Vt.; a step-daughter, Natasha Cebek of Brattleboro, Vt.; and five grandchildren.

Mr. Olitski continued to work and exhibit widely in his later years, devoting himself to monotype (one-of-a-kind) prints and sensual, emotive landscape paintings inspired by sunrises and sunsets at his homes on Lake Winnepesaukee in New Hampshire and in the Florida Keys. The reviews were overwhelmingly positive.

A version of this article appears in print on , on Page B7 of the New York edition with the headline: Jules Olitski, 84, American Abstract Painter.



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May 4, 2017

Hon. Meenakshi Srinivasan, Chair
NYC Landmarks Commission
1 Centre Street, 9th Floor
New York, NY 10007

**Re: Additional Information and Emergency Request for Evaluation (RFE)
for 827-831 Broadway/47 East 12th Street, Manhattan**

Dear Chair Srinivasan,

I write to supply additional critical information regarding the historic significance of 827-831 Broadway/47 East 12th Street to supplement our earlier RFE (attached), and to urge you to expeditiously calendar these imminently threatened buildings for immediate consideration for landmark designation. These buildings were designed by one of New York's preeminent 19th century architects, Griffith Thomas, an innovator both in the use of cast iron and in introducing important new architectural styles to the United States. The buildings were connected to two of the most important and innovative American businesses of the 19th century, Lorillard Tobacco and Wilson Sewing Machines, which revolutionized not only American commerce and domestic life but advertising and popular culture. In the 20th century, the buildings were home to great artists and works of photography, including Willem de Kooning, and for decades attracted a "who's who" of entertainment world luminaries to its renowned antiques dealership.

As previously discussed, these buildings were constructed by Pierre Lorillard III, grandson of Pierre Abraham Lorillard, who started the family tobacco business with a factory in Lower Manhattan which eventually expanded to locations throughout New York City. Pierre I was the first man to make snuff in North America. His company would become one of the largest tobacconists in the United States. Considered pioneers of marketing, the Lorillard logo of a Native American smoking a pipe beside a hogshead or barrel of tobacco was said to be the best known trademark in the world, and in fact became the basis for the "Cigar Store Indian" which proliferated throughout the world. According to the *Advertising Age Encyclopedia of Advertising*, "some historians credit the Lorillard Brothers...with creating the earliest known advertising campaign in 1789."

Subsequent to this a series of important manufacturers, distributors, artists, and purveyors of culture consistently occupied these buildings throughout their existence, reflecting both New York's growth and evolution and Union Square's unique role as a crossroads of commerce and the arts. Not long after it was constructed, 827-829 Broadway served as the headquarters and showroom of Wilson Sewing Machines. Allen Wilson invented the sewing machine in 1850, and his company revolutionized the process by which clothing was manufactured and repaired. During the time Wilson Sewing was located here, the company grew exponentially, dramatically changing the landscape of American

manufacturing and domestic life. It was during this time period that Wilson Sewing Machines were awarded the Imperial Order of Francis Joseph at the Vienna Exhibition of 1873, from over eighty one competitors from all parts of the world, and the Gold Medal of Honor of the American Institute, New York, in September 1873. Additional Prize Medals were awarded to the company at the International Exposition, Paris, 1861, the International Exhibition in London, 1862 and the Exposition Universelle Paris in 1868, 1878 and 1889.

Not long after the firm of A.A. Vantine located at 827 Broadway. Vantine was the number one purveyor of imported Japanese arts in the United States, and opened what was known as “Vantine’s Oriental Store” at this location. As reflective of the popular and working-class nature of the area, especially as the 19th century wore on and turned to the 20th, Vantine’s Japanese wares were geared towards the masses, as opposed to its competitors Yamanaka Co., which targeted upper- and upper-middle-class women. In time, Vantine added the importation of Turkish rugs to his business and rose to be the leading merchant in the field in New York City. His operations compelled him to maintain branches and representatives in every part of the United States and in many countries abroad. At one time, he had customers in every state of the Union.

Starting in 1958 the upper floor of 831 Broadway served as the loft and studio of Willem de Kooning, one of the foremost Abstract Expressionist artists of the 20th century and leading figure of the ‘New York School’ of painting. It was here that he painted *Rosy-Fingered Dawn at Louse Point*, the first of his paintings acquired by a European museum, and *Door to the River*, which is now in the Whitney Museum of American Art. It was also here that in 1962 he was photographed by noted portraitist Dan Budnik. That image, *Willem de Kooning, 831 Broadway, New York*, is now in the collection of the Museum of Modern Art.

In later years the noted abstract expressionist painters Larry Poons and Paul Jenkins both also lived and worked in studios here, speaking to the key role this building played in the mid-to-late 20th century art world. Jenkins moved into the building in 1963, and owned the space until 1985. In 1963 he painted his work *Phenomena 831 Broadway*. Larry Poons was known to have lived and worked there at least into the late 1990’s.

In the late 20th century 827-831 Broadway/47 East 12th Street was located in the heart of what became New York’s antique district. But even within this milieu, *Howard Kaplan’s Antiques*, located here for thirty-five years, stood out as perhaps New York’s most prominent and sought-after antiques dealership. Mr. Kaplan was considered an “antiques mogul and designer” who came to be known as “antiques dealer to the stars.” Noted patrons included Faye Dunaway, Robert De Niro, Jacqueline Onassis, Woody Allen, Boone Aldridge, John Lennon and Yoko Ono, among many others.

Griffith Thomas (1820-79), the buildings’ architect, was called "the most fashionable architect of his generation" by the American Institute of Architects in 1908. Margot Gayle called him “among the best [architects] in the city,” placing him alongside Richard Morris Hunt, John B. Snook, and Isaac Duckworth, while *the Grove Encyclopedia of American Art* (Joan M. Marter) called him “one of the first architects in the USA to popularize the Italian palazzo mode ...and one of the first American

architects to adopt the French Second Empire style.” It also called him “an early proponent of the use of cast iron for building facades.” When he died in 1879, *the American Architect and Building News* said “as an architectural designer and in the active pursuit of his profession he has done more to build up this city over the past forty years than any two men in the same line of effort,” while *Building News* noted “[t]he professional career of the late Griffith Thomas, architect...in point of success has been rarely equaled. The best business section of New York City, as well as those parts occupied by genteel residences, is thickly studded with buildings erected from his designs.”

Among his other notable works are the Astor Library (1859 – now the center section of the Public Theater; individual landmark); 10 Astor Place/444 Lafayette Street (1876 – NoHo Historic District); the Gunther Building, 469-475 Broome Street/55 Greene Street (1871 – SoHo Cast-Iron Historic District); the Fifth Avenue Hotel, 200 Fifth Avenue (1859 – demolished); the original section of the former New York Life Insurance Building, 346 Broadway (1869 -- now the Clock Tower Building; individual landmark); the Astor Mansion at 33rd Street and Fifth Avenue (1856, 1879 – demolished); and the Arnold Constable Building, 881-87 Broadway/115 Fifth Avenue at 19th Street (1869 – Ladies Mile Historic District).

It should also be noted that the cast iron at 827-831 Broadway was produced by the prominent firm of George R. Jackson Iron Works, which was responsible for a number of cast iron buildings throughout New York City during the 19th century.

Clearly 827-831 Broadway and 47 East 12th Street contain a rich and highly significant cross-section of New York City’s history, from the mid-19th through the late 20th century, from high art to popular culture, and was designed by a highly significant New York architect. Loss of these buildings would be a tremendous shame and blow to our city. I thus urge you in the strongest of terms to act swiftly to calendar and consider these buildings for landmark designation.

Sincerely,



Andrew Berman
Executive Director

Cc: Manhattan Borough President Gale Brewer
City Councilmember Rosie Mendez
State Senator Liz Kruger
Assemblymember Deborah Glick
Community Board #2, Manhattan

827-831 Broadway



47 East 12th Street

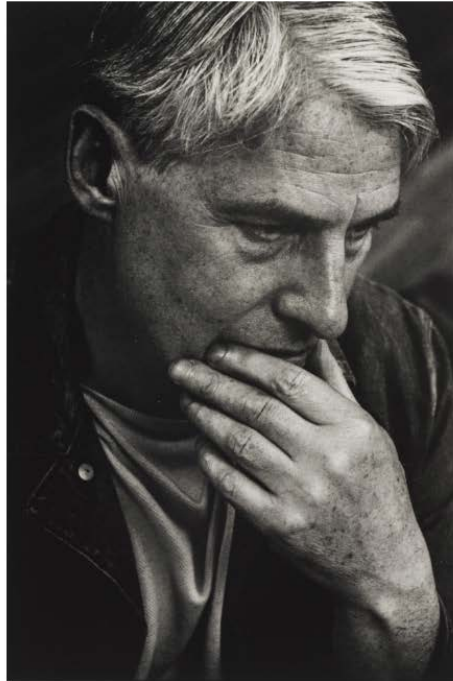




Rosy-Fingered Dawn at Louse Point, 1963
oil on canvas, 80 x 70 inches
Collection Stedelijk Museum, Amsterdam
Image courtesy of the Stedelijk Museum, Amsterdam



Door to the River, 1960
oil on canvas, 80 x 70 inches
Whitney Museum of American Art, New York
Purchase, with funds from the Friends of the Whitney Museum of American Art (60.63)
Photograph by Sheldon C. Collins



Dan Budnik

Willem de Kooning, 831 Broadway, New York
1962

Phenomena 831 Broadway



Larger image unavailable

Paul Jenkins (American, 1923 – 2012)

Phenomena 831 Broadway, 1963

Acrylic on canvas

111 × 69 in. (281.94 × 175.26 cm)

Gift of Jane Bradley Pettit M1975.187

Photo credit: P. Richard Eells

© Estate of Paul Jenkins/Licensed by ADAGP, Paris/Artists Rights Society (ARS) New York

Not Currently on View

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Sotheby Parke-Bernet, October 23–24, 1975 [auction catalogue]. New York: Sotheby Parke-Bernet, 1975, no. 563A, b/w illus.

Elsen, Albert Edward. Paul Jenkins. New York: Harry N. Abrams, 1973, illus. no. 135.



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June 13, 2016

Hon. Meenakshi Srinivasan, Chair
NYC Landmarks Commission
1 Centre Street, 9th Floor
New York, NY 10007

Re: Emergency Request for Evaluation for 827 Broadway, Manhattan

Dear Chair Srinivasan, *Meenakshi*

I am writing to urge you to expeditiously consider the designation of 827 Broadway, a building recently planned for demolition. Constructed in 1866 (NB 18-66), No. 827 is a remarkably intact structure which housed manufacturing and commercial enterprises throughout its 150 year history. It offers a strong link both architecturally and historically to 19th century Broadway and is one of the few from the 1860's which remain in this area. Its vibrant cast iron ornament, and elegant and generously proportioned windows and ground floor have long made this building a beloved feature and local landmark along Lower Broadway, and stand out among the structures of Lower Manhattan.

No. 827, along with No. 831 and 47 East 12th Street, was built and owned by the Lorillard family, replacing a one story structure, (see attached property tax records; Peter Lorillard was listed as owner). The Lorillard family had vast land holdings throughout New York City dating back to before the Revolutionary War and continuing into the 20th century. The patriarch of the family was Pierre Lorillard, who founded the P. Lorillard & Co. in 1760 on Chatham Street in New York City, one of the first and eventually one of the largest American tobacco producers. In 1792 the company was moved to the Bronx; the Lorillard Snuff Mill (NYCL) still remains today within the New York Botanical Gardens. The Lorillard Family, in addition to their interests in the family tobacco business, were founders of Tuxedo Park, New York, and built the original *The Breakers* mansion in Newport, RI which was subsequently sold to Cornelius Vanderbilt.

An advertisement in 1867 in the *New York Times* stated that A. Roux (later Roux & Co, cabinet makers) was moving to its new location at No. 827 Broadway. This area of Broadway, as well as 14th Street above it would become primarily manufacturing between 1860 and 1910, of which this building was one of the earliest harbingers. Various businesses leased space at No. 827 from the Lorillard family throughout the latter half of the 19th century and into the 20th century, including The Wilson Sewing Machine Co., H.J. Duveen (furniture/antiques) and E.A. Morrison (ladies wear), to name a few. In 1936 an alteration permit was taken out by then lessee H. Edelman & Son for a new storefront. Uses for the building at that time were listed as store,

restaurant, offices and a factory (attached). In 1940 the Lorillard family sold No. 827.

No. 827 Broadway was designed in the Neo-Grec style with some Italianate elements and is four stories in height and four bays wide. It was built along with No. 831 Broadway and 47 East 12th Street all of which are similar in construction (masonry with stone and cast iron facades) and in the design of their facades. These buildings are relatively early examples of the use of cast iron in facades which would come to dominate and visually define the Broadway thoroughfare and much of Lower Manhattan in the late 19th century. The wooden store front at No. 827 is particularly remarkable and probably dates to the alteration in 1936. It is recessed and nearly completely intact including its projecting entry with curved glass on either side on the door, arched window panes, fluted columnettes and raised paneling. Original brass light fixtures run the length of the overhang. The upper three stories have large rectilinear windows, curved at the upper corners and separated by nearly free-standing columns. The columns' capitals feature a ring of simple geometric forms beneath egg and dart molding. The second story windows have decorative iron balconies and the window panes imitate the curve seen at the storefront glazing. The cornice has foliated brackets and is capped by a pediment over the center two bays. Two urns top the structure at either end of the façade.

No. 827 Broadway is located in one of the few sections of Greenwich Village without landmark protections, though it is one of the parts of this neighborhood, and New York, which is arguably most worthy of them. Much of this stretch of Lower Broadway, as well as the contiguous University Place and 14th Street corridors, merit consideration for landmark designation. With this letter, I would again urge the Commission to examine this inexplicably overlooked area, as this wonderfully compelling building could be saved through either landmark designation or as part of a historic district.

However, given the urgency of the threat to 827 Broadway and the compelling significance of this structure both in terms of its architectural integrity and place in Broadway's history, I strongly urge the Commission to consider this request as quickly as possible and to move ahead with calendaring and designation of this property. Because demolition permits have not yet been filed for this property, the Commission still has time to act.

Sincerely,



Andrew Berman
Executive Director

cc: Assemblymember Deborah Glick
Senator Brad Hoylman
Council Member Rosie Mendez



M NEW YORK

516-842-7070

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LOCK



Broadway West Side

OWNER OR OCCUPANT. DESCRIPTION OF PROPERTY. Size of Lot. Size of House. Stories High. Houses On Lot. Superficial Feet. Stages No. WARD No. VALUE OF REAL ESTATE. COLLECTED AMOUNT.

14th to 13th Street

C. W. S. Woodruff	95 th St. 26x66	4	6876	349	70,500
"	23 rd St. 25x1	2		23,000	23,000
"	23 rd St. 25x100	2	2350	845	23,000
"	70 th St. 25x100	3	377	877	8,700

13th to 12th Street

A. M. Valentine	29 th St. 25x114	3	2879	135	60,500
Peter Smith	25 th St. 12x4	2	2978	333	32,000
Peter Seward	28 th St. 10x100	1	2500	851	23,500
"	" 25 th St. 10x100	1	"	827	28,000
"	" 25 th St. 41x131	"	"	827	28,000
Rich ^d Mott	40 th St. 25x100	2	250	525	7,000
W. S. Drake	22 nd St. 25x50	2			
"	27 th St. 14x50	"	2084	121	30,600

12th to 11th Street

Wm. H. Smith	12 th St. 25x100	4		341	115,000
"	10 th St. 25x100	4	2588	277	
W. S. S. Woodruff	22 nd St. 25x100	2	2475	815	24,500
Peter Smith	25 th St. 25x100	4	2578	212	30,000
"	" 25x100	"	"	211	30,000
"	" 25x100	"	"	204	30,000
G. S. G. Tucker	25 th St. 25x100	1	2400	367	23,000
"	27 th St. 25x100	2	2000	805	43,500

11th to 10th Street

Wm. S. S. Woodruff	11 th St. 25x100	4		301	
"	10 th St. 25x100	4	2577	177	103,500
"	10 th St. 25x100	"			50,000
Peter Seward	25 th St. 25x100	2	212	272	28,500
"	25 th St. 25x100	"		170	28,500
"	25 th St. 25x100	"	177	171	24,000
"	25 th St. 25x100	"		174	103,500

1867

Broadway West Side

OWNER OR OCCUPANT	DESCRIPTION OF PROPERTY			STREET No.	WARD No.	VALUE OF REAL ESTATE	CORRECTED AMOUNT
	Size of Lot	Size of House	Stories High				
		14 th	10	10 th St			
C. V. B. Roosevelt	Irregular	Irregular	4	846	18 th	75,000	
"	95 feet front	36 x 66	2	847	18 th	40,000	
"	25 x 100	25 x	2	845	18 th	46,000	
"	25 x 102	25 x 100	2				
"	Irregular	Irregular		839			
"	112 1/2 x 100	112 1/2 x 100	3	837	18 th	125,000	
		12 th	10	12 th St			
St. Valentine	24 x 100		5	835	18 th	120,000	
John Goyette	24 feet		2	833	18 th	50,000	
Peter Corillard	27 x 100	10 x 100	5	831	18 th	120,000	
"		20 x 102		829			
"	37 ^{1/2}	20 x 50	5	827	18 th	120,000	
Edw. Mortimer	14 1/2 x 100	11 x 50	5	825	18 th	160,000	
Ed. Drake	32 x 71	32 x 50	3	823	18 th		
"	27 1/2 x 71	19 x 50	"	821	18 th	100,000	
		12 th	10	11 th St			
Wm. J. M. O'Grady	Irregular	Irregular		810	18 th	200,000	183,000
"	Irregular	Irregular	11	809	18 th		
John Knight	25 x 100	25 x 50	2	805	18 th	50,000	
John Goyette	25 x 100	25 x 60	2	803	18 th	60,000	
"	"	"	"	801	18 th	60,000	
"	"	"	"	800	18 th	60,000	
Ed. Drake	20 x 100	"	1	807	18 th	40,000	
"	27 x 100	27 x 50	2	805	18 th	100,000	
		11 th	10	11 th St			
John Goyette	25 x 100			801	18 th		
"	25 x 100			809	18 th	200,000	
"	25 x 100	25 x 100	5	807	18 th	60,000	
"	25 x 100	25 x 50	4	805	18 th	20,000	
"	25 x 100	25 x 50	"	803	18 th	50,000	
"	25 x 100	"	"	801	18 th	48,000	
"	25 x 100	25 x 50	4	809	18 th	200,000	191,000

1874

Broadway - West Side

OWNER OR OCCUPANT	DESCRIPTION OF PROPERTY				STREET No.	WARD No.	VALUE OF REAL ESTATE	CORRECTED AMOUNT	REMARKS
	Size of Lot	Size of House	STORIES HIGH	HOUSES ON LOT					
<u>Fourteenth to Thirteenth St.</u>									
C. W. S. Roosevelt	95 x 775	Covered	1		819 1841	400,000	360,000	76	
"	25 x 90	"	"		817 1841		60,000		
"	" x 102	100	2		815 1842	58,000			
"	71 x 103	"	2		827 1843	138,000			
<u>Thirteenth to Twelfth St.</u>									
S. M. Valentine	28 x 110	Covered	5		835 1845	115,000		78	
Peter Golet	28 x 121	"	2		833 1846	55,000			
Trustees, P. Lorrillard	24 x 100	"	1		831 1847	120,000			Reduced to 4 stories
Jacob Lorrillard	"	"	"		827 1847	120,000			
Richard Montimer	46 41 2 83	"	6		825 1850	165,000			
Mary H. Drake	22 x 41	50	3		823 1851	105,000			
"	24 x 41	"	"		821 1853				
<u>Twelfth to Eleventh St.</u>									
W. M. McCreedy	26 x 100	Covered	1		1170			60	
"	42 x 132	"	"		819 1167	190,000			
John S. R.					817				
C. W. S. Roosevelt	219 x 100	50	2		815	55,000			
Peter Golet	25 x 100	60	1		813	60,000			
"	"	"	"		811	60,000			
"	"	"	"		809	60,000			
Methodist Book Concern	25 x 100	Covered	5		807 1860	475,000			
"	31 x 106	"	"		805 1860				
<u>Eleventh to Tenth St.</u>									
Mrs Kenwick	25 x 91	Covered	6		801 1862	250,000		67	
"	" x 113	"	"		799 1867				
"	25 x 110	"	"		797 1867				
Trustees L. L. Lorrillard	211 x 96	20 x 26	1		795 1867	57,000			
" H. L. Bush	"	"	"		793 1867	57,000			
" C. L. Knickerbocker	" x 97	"	"		791 1867	55,000			
" Eva L. Kipp	33 x 120	Covered	"		787 1867	235,000			

299,000
46,000
345,000

DEPARTMENT OF BUILDINGS

BOROUGH OF Manhattan, CITY OF NEW YORK

MANHATTAN
Municipal Bldg.,
Manhattan

BROOKLYN
Municipal Bldg.,
Brooklyn

BRONX
Bronx County Bldg.,
Grand Concourse & E. 161st St.
Bronx

QUEENS
21-10 49th Avenue,
L. I. City

RICHMOND
Boro Hall
St. George, S. I.

NOTICE—This Application must be TYPEWRITTEN and filed in TRIPLICATE, and ONE copy sworn to by Applicant. A copy must be kept in plain view on the work at all times until completion.

PERMIT TO BUILD

PERMIT No. 1911 1936 Application No. 1847 1936

LOCATION 827-9 Broadway BLOCK 564 LOT 19
WARD VOL
New York City July 1, 1936 1936

To the Commissioner of Buildings:
Application is hereby made for a PERMIT to perform the entire
work described in the above numbered application and the accompanying plans. If
no work is performed within one year from the time of issuance this permit shall expire by limitation as pro-
vided by law; and the applicant agrees to comply with all provisions of the Building Code of the City of New
York and with the provisions of all other laws and rules relating to this subject. Compensation insurance has
been secured in accordance with the requirements of the Workmen's Compensation Law as follows:
American Surety Co., C. 94308 G exp. April 21, 1937

STATE, COUNTY AND CITY OF NEW YORK ss.: Samuel R. Lieberman for Lieberman & Son
being duly sworn, deposes and says: That he resides at Number 25 Avenue A
in the Borough of Manhattan in the City of N.Y., in the County of N.Y.
in the State of N.Y., that he is one of the contractors for
owner in fee of all that certain lot, piece or parcel of land, shown on the diagram annexed to the approved
application and made a part thereof, situate, lying and being in the Borough of Manhattan, City of
New York aforesaid, and known and designated as Number 827-9 Broadway

and therein more particularly described; that the
work proposed to be done upon the said premises, in accordance with the approved application and accom-
panying plans is duly authorized by Morris O'Ken
(Name of Owner or Lessee)
and that H. Lieberman & Son lessee is duly authorized by the aforesaid
to make application for a permit to perform
said work set forth in the approved application and accompanying plans, and all the statements herein contained
are true to deponent's own knowledge.

(SIGN HERE) Samuel R. Lieberman
Sworn to before me, this day of July 1936 agent for contractor

Satisfactory evidence having been submitted as indicated above that compensation insurance has been se-
cured in accordance with the Workmen's Compensation Law, a permit is hereby issued for the performance of
the entire work described in the above
numbered application and the accompanying plans.

EXAMINED AND RECOMMENDED FOR APPROVAL ON JUL - 1 1936, 1936
John T. McGuade Examiner
Approved JUL - 1 1936 1936
Commissioner of Buildings, Borough of Manhattan

BOROUGH OF MANHATTAN, CITY OF NEW YORK
DEPARTMENT OF BUILDINGS

MANHATTAN
Municipal Bldg.,
Manhattan

BROOKLYN
Municipal Bldg.,
Brooklyn

BRONX
Bronx County Bldg.,
Grand Concourse & E. 161st St.
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QUEENS
21-10 49th Avenue,
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RICHMOND
Boro Hall
St. George, S. I.

NOTICE—This Application must be TYPEWRITTEN and filed in TRIPLICATE.

Use for Specifications of "ALTERED" Buildings

ALTERED BUILDINGS

PERMIT No. 19

APPLICATION No. 19

BLOCK No. 564

LOT No. 19

WARD No.

VOL. No.

LOCATION 827-9 Broadway

DISTRICT (under building zone resolution) USE Unrestricted HEIGHT 1 1/2 AREA B

SPECIFICATIONS

ORIGINAL

(1) NUMBER OF BUILDINGS TO BE ALTERED (one)
 Any other building on lot or permit granted for one? No
 Is building on front or rear of lot? Front

(2) ESTIMATED COST OF ALTERATION: \$ 1500.

(3) OCCUPANCY (in detail): Store, Restaurant and Offices

STORY (include cellar and basement)	BEFORE ALTERATION			AFTER ALTERATION				
	APTS.	ROOMS	USE	LIVE LOAD	NO. OF PERSONS	APTS.	ROOMS	USE
Cellar			Storage					Storage
1st			Store & Restaurant					Store & Restaurant
2nd			FACTORY					FACTORY
3rd			MEETING RMs.					MEETING RMs.
4th			FACTORY					FACTORY
								NO CHANGE IN OCCUPANCY.

If building is to be occupied other than dwelling with ordinary store on the first floor, give permit number under which it was erected or legally converted.

(4) SIZE OF EXISTING BUILDING:
 At street level 37'-6" feet front 100'-10" Irregular feet deep
 At typical floor level 37'-6" feet front 100'-10" Irregular feet deep
 Height 4 stories 50'-0" feet

(5) SIZE OF BUILDING AS ALTERED: Same.
 At street level Same. feet front feet deep
 At typical floor level Same. feet front feet deep
 Height Same. feet

(6) CHARACTER OF PRESENT BUILDING:
 Frame— Ordinary.
 Non-fireproof—
 Fireproof—

(7) STATE GENERALLY IN WHAT MANNER THE BUILDING WILL BE ALTERED:

New store front to be installed.
Remove column and install new steel girder framed into existing columns.
Fireproof all new steel.

All as per plan filed herewith.

If the building is to be raised in height or if the occupancy is changed so that the floor loads will be increased, the following information must be given as to the EXISTING BUILDING and the thickness of existing walls and size of footings must be clearly shown on the plans.

(8) FOUNDATIONS: Character of Soil (State one of the materials as described in Building Code, Section 231, Subdivision 2)
Material of Foundation Walls
Thickness of Walls
Depth Below Curb

(9) UPPER WALLS: Material
Kind of Mortar
Any Ashlar
Thickness of Walls

(10) PARTY WALLS: Any to be used?
Thickness of Walls

If building is to be enlarged or extended, the following information as to NEW WORK must be given:

(11) FOUNDATIONS: Character of Soil (State one of the materials as described in Building Code, Section 231, Subdivision 2)
Material of Foundation Walls
Thickness of Walls
Depth Below Curb

(12) UPPER WALLS: Material
Kind of Mortar
Any Ashlar
Thickness of Walls

(13) PARTY WALLS: Any to be used?
Thickness of Walls

(14) FIREPROOFING: Material and Thickness
For Columns
For Girders
For Beams

(15) INTERIOR FINISH: Material
Floor Surface
Trim, Sash, Doors, etc.
Plaster

(16) OUTSIDE WINDOW FRAMES AND SASH: Material

EXAMINED AND RECOMMENDED
FOR APPROVAL ON.....

193

Examiner

APPROVED.....

193

Commissioner of Buildings, Borough of

1899 drawing NPYL

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Irma and Paul Milstein Division of United States History, Local History and Genealogy, The New York Public Library. "Broadway, West Side. 12th to 14th St." New York Public Library Digital Collections. Accessed June 10, 2016. <http://digitalcollections.nypl.org/items/510d47e4-422c-a3d9-e040-e00a18064a99>



1910 Photo - NYPL



March 9, 1920 Photo - MCNY



Wilson's sewing machine show room (interior)

<http://digitalcollections.nypl.org/items/510d47e1-05b9-a3d9-e040-e00a18064a99>

