

M - James McCreary + Co.
801-807 B'way

LR-0206

Retain this half of the form and present it to the person at the speaker's table when you come forward to address the Commission.

by Patricia Ryan
May 10
Hearing

LANDMARKS PRESERVATION COMMISSION

BUILDING James McCreery Bldg L.P. NO. 0206
CALENDAR NO. 1

FOR DESIGNATION
AS A LANDMARK



AGAINST DESIGNATION
AS A LANDMARK

NAME Henry Hope Reed

ADDRESS _____

I REPRESENT Municipal Art Society

ADDRESS 115 E 4th St. NYC

FINCH & SCHAEFLER
36 WEST 44TH STREET
NEW YORK 10036

MAR 31 1966

LEON SCHAEFLER
EDWARD RIDLEY FINCH, JR.
RICHARD HENRY PERSHAN
CHARLES M. ARAK
EDWARD R. FINCH
1873-1965

TEL. MURRAY HILL 7-3636

CABLE ADDRESS: FINSCHA, N. Y.

March 29, 1966

Dear Sir:

As a private attorney and an individual of long standing in the City of New York and not in any capacity as an officer of the St. Nicholas Society of the City of New York, I write to commend designations as landmark and landmark site the following premises:

Puck Building, 295-309 Lafayette Street, Manhattan. 1885; nine-story addition 1892; Architect Albert Wagner.

Landmark Site: Tax Map Block 510, Lot 45 (LP-0188).

376-380 Lafayette Street, Building, Manhattan. 1888; architect Henry Janeway Hardenbergh.

Landmark Site: Tax Map Block 531, Lot 12 (LP-0193).

DeVenne Press Building, 393-399 Lafayette Street, Manhattan. 1885; architects Babb, Cook & Willard.

Landmark Site: Tax Map Block 544, Lot 1 (LP-0201).

James McCreery & Co. (original store), 801-807 Broadway, Manhattan. 1868; architect John Kellum.

Landmark Site: Tax Map Block 563, Lot 37 (LP-0206).

XERO COPY

XERO COPY

XERO COPY

XERO COPY

FINCH & SCHAEFLER

Hon. Geoffry Platt

March 29, 1966

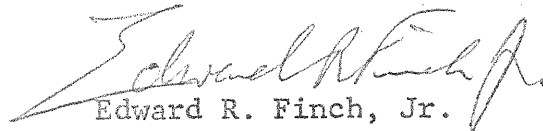
page 2

Would you please make this letter a matter of record at the hearing at 10 a.m. on April 12, 1966 in the Board of Estimates Room, City Hall.

I feel very strongly that of all the premises you are considering in official designation as landmarks at that time the above should definitely be among them.

Thank you.

Very sincerely,


Edward R. Finch, Jr.

Hon. Geoffry Platt, Chairman
Landmarks Preservation Commission
City Hall
New York, New York

ERF, JR:hb

May 10
Hearing

No.1

(LP-0206)

801-807 Broadway, designed in 1868 by John Kellum, is a ~~very~~ handsome cast-iron building. ~~It is~~ in excellent condition. As it is the work of one of the leading architects of the Civil War Era, the Municipal Art Society calls for the building's designation.

Retain this half of the form and present it to the person at the speaker's table when you come forward to address the Commission.

11-10
Hearing

LANDMARKS PRESERVATION COMMISSION

BUILDING James McCreery Store L.P. NO. 0206

CALENDAR NO. 1

FOR DESIGNATION AS A LANDMARK yes AGAINST DESIGNATION AS A LANDMARK _____

NAME Arthur C Holden FAIA

ADDRESS 630 Third Ave NY 17

I REPRESENT member NY Chapter AIA

ADDRESS 115 East 40 Street

See over -

Retain this half of the form and present it to the person at the speaker's table when you come forward to address the Commission.

LANDMARKS PRESERVATION COMMISSION

BUILDING 801-807 BROADWAY, Manhattan L.P. NO. 0206

CALENDAR NO. 30

FOR DESIGNATION AS A LANDMARK _____ AGAINST DESIGNATION AS A LANDMARK

NAME HARVEY REICH

ADDRESS 11 WEST 42 ST., NY 36, N.Y.

I REPRESENT Owner - BROADWAY - 11th Street Corp.

ADDRESS 801 BWAY, NY, NY

LANDMARKS PRESERVATION COMMISSION
305 Broadway
New York, New York 10007

Tel: 566-7577
566-7639

Date: 3-1-68

M E M O R A N D U M

TO:

FROM:

Mathewson, Herbert
Reich

SUBJECT:

Attempts for owner

James McCreary & Co.
11th

Fred Weikert

Jan 1, 1966

[Signature]

[Handwritten mark]

Retain this half of the form and present it to the person at the speaker's table when you come forward to address the Commission.

May 10
Hearing

LANDMARKS PRESERVATION COMMISSION

BUILDING 801 BWAY L.P. NO. 0206

CALENDAR NO. 1

FOR DESIGNATION
AS A LANDMARK

AGAINST DESIGNATION
AS A LANDMARK

NAME HARVEY REICH

ADDRESS 11 WEST 42 ST NYC

I REPRESENT BWAY - 11th ST. CORP. (owner)

ADDRESS 801 BWAY

John Kellum's work as architect - during the
post civil war boom of 1868 -
to every piece of property in the city merely something
Policy at its beginning
Budget 7 new design ways for one purpose was find themselves
Advantages beyond mere preservation

of history example of architecture
Relation to neighborhood

varying heights needed
emancipate domain - may take air
rights - possibly transferring rights
to other parts of neighborhood -

Amendment to section 78 and follow
up in the zoning Ordinance - spreading
of benefits and advantages by group
and community planning -

Does and old building warrant a
new and substantial mortgage loan

Please fill out + return to me.

LANDMARKS PRESERVATION COMMISSION

BUILDING 801 - 807 BROADWAY L.P. NO. 0206

CALENDAR NO. 6

FOR DESIGNATION
AS A LANDMARK _____

AGAINST DESIGNATION
AS A LANDMARK _____ ✓

NAME NATANSON GORDON + REICH BY MICHAEL S. GUSICK

ADDRESS 11 WEST 42ND ST. N.Y.C. N.Y.

I REPRESENT THE OWNER OF THE BUILDING

ADDRESS 801 BROADWAY

The top half of this form goes to the ~~Chairman~~ of the meeting.

Retain this half of the form and present it to the person at the speaker's table when you come forward to address the Commission.

LANDMARKS PRESERVATION COMMISSION

BUILDING JAMES MCCREERY & CO. (ORIGINAL STORE) L.P. NO. 0206

CALENDAR NO. 6

FOR DESIGNATION AS A LANDMARK YES AGAINST DESIGNATION AS A LANDMARK _____

NAME William Lynne Cracker, Sr.

ADDRESS 93 TOWNSEND AVE., STATEN ISLAND 4, N.Y.

I REPRESENT OUT OF MANY-WHO HAS A CITY-WIDE INTEREST IN PRESERVING ALL GOOD BUILDINGS FROM DESECRATION

ADDRESS 93 TOWNSEND AVE., STATEN ISLAND 4, N.Y.

THIS REMINDS ME OF "HELLO DOLLY"
WITH CAROL CHANNING

MUNICIPAL ART SOCIETY
March 8, 1966

No. 30 James McCreery & Co., 801-807 Broadway, Manhattan

The James McCreery Building is an outstanding example of the
New York cast iron style by the prominent architect John Kellum.
The MAS favors its designation.

No. 30 — JAMES MCGREERY & CO.

This is the original store of the James McCreery Co. built in 1868, ~~and~~ one of the most exemplary of the cast iron buildings in the city. The many bays are ~~are~~ divided by Corinthian columns which diminish in height and diameter on each successive story, and there are four of those, ~~with~~ ^{the} ~~an~~ attic level above the 4th floor cornice ^{appeared to have been} ~~was~~ added at a later date.

Unfortunately the first floor front facing Broadway no longer bears any resemblance to the original, but the remainder main portion of the building is there and we are of the opinion it is worthy to be considered a landmark.

LANDMARKS PRESERVATION COMMISSION

BUILDING JAMES MCCREERY & CO. (ORIGINAL L.P. NO. 0206
STORE), 801-807 BROADWAY, MANHATTAN
1868, ARCHITECT JOHN KELLUM CALENDAR NO. 1

FOR DESIGNATION AS A LANDMARK YES! AGAINST DESIGNATION AS A LANDMARK _____

NAME WILLIAM LYNN MCCrackEN, SR. (RETIRED)
William Lynn McCracken, Sr.

ADDRESS 93 TOWNSEND AVE., STATEN ISLAND 4, N.Y.

I REPRESENT STATEN ISLAND FENWAYS & BROOKSIDES,
AMERICANS TO SAVE HISTORIC TIP OF MANHATTAN AND HAVE IT
A LANDMARKS AREA -
ADDRESS 93 TOWNSEND AVE., STATEN ISLAND 4, N.Y.

The top half of this form goes to the Chairman of the meeting.

Library Copy
McCreery's Store
11th St & B'way

August 31, 1972

Stephen B. Jacobs & Associates
29 West 57th Street
New York, N. Y. 10019

Gentlemen,

It has recently come to our attention that there is a proposal to find a new and viable use for the old cast iron McCreery's store at the northwest corner of Broadway and East 11th Street (#801) in Manhattan. We note that the proposed alterations, for which you are the architect, will continue the commercial use at first floor level and will introduce new apartments at the upper floors.

The Commission has already expressed its interest in this building by holding hearings on it in the spring of 1966. At that time we discussed the future of the building with its former owners who were opposing its designation as a Landmark. After our 1965-1966 hearings the Commission designated more than three hundred individual Landmarks. However, the Commission was not able to act on all the buildings it had considered.

We do wish to go on record as favoring rejuvenation of the old McCreery store as a step toward insuring its preservation and we hope that your firm will do everything possible to return this fine cast iron building to its original handsome appearance. In this connection we would be glad to review with you the proposed renovation of the building and believe that our technical staff can offer you valuable assistance. Please feel free to call upon us in any way in which we can be helpful. And, we will, of course, be very interested in being kept currently posted on the development of your plans.

Sincerely yours,

Harmon H. Goldstone
Chairman

bcc: A.B. ✓
F.G.
M.G.
M.T.
Margot Gayle

P.O.Box 332
Cooper Station
New York, NY 10276

The Drive to Protect the
LADIES' MILE 
Telephone: 212/475-2850 *District*

April 1, 2000

Ms. Mary Beth Betts
Landmarks Preservation Commission
100 Old Slip
New York, N. Y. 10005

RE: Former James McCreery & Company Building,
801-807 Broadway, Manhattan

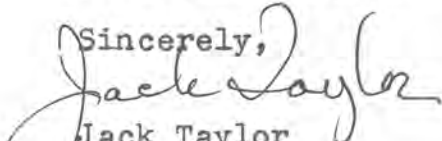
Dear Mary Beth:

As a follow-up to our letter of March 29th about the above-referenced property, we respectfully submit the enclosed material.

We particularly call your attention to the excerpt from Dr. Gerard R. Wolfe's book "New York: A Guide to the Metropolis," in which the following statement is made about the former McCreery building:

"Demolition seemed the only alternative [after 'a disastrous fire'] until a developer, sensing the value of such a rare example of cast-iron elegance, converted it into an apartment house. The interior was gutted, but the beautiful facade was restored to its original appearance. Except for the ugly two-story addition on the roof, it looks much the same today as it was when it was first built. . . . This creditable restoration is an excellent example of adaptive (and profitable) reuse."

Sincerely,


Jack Taylor
President

Encls.

MBB, TRD, RW

friends of **GAST IRON** architecture

235 East 87th Street, 6C
New York, N.Y. 10128
(212) 369-6004

Established 1970

Henry-Russell Hitchcock
Sir Nikolaus Pevsner
Honorary Co-Chairmen

April 17, 2000

Hon. Jennifer Raab, Chairman
Landmarks Preservation Commission
100 Old Slip
New York, NY 10005

Dear Chairman Raab *Jennifer*

Surely the Landmarks Preservation Commission will keep the big cast iron McCreery's Store at 801 Broadway on its active list. Early in the life of the Commission, this was one of the important cast iron buildings on which a hearing was held. I vaguely remember the event.

Included in my book, Cast Iron Architecture in New York published in 1974, is a reproduction of an 1869 Harper's Weekly engraving of the McCreery store as it originally looked with its mansard roof. The big dry goods store occupied this handsome building from 1868 until 1902 when it was sold to the Methodist Book Concern. The building was designed by architect John Kellum, who also did the block-square Wannamaker's iron store nearby. The iron for both was cast by J.B & W.W. Cornell.

The building did suffer a fire in 1971 when it was occupied by a ladies' shoe and handbag factory. The mansard roof is also long gone. There are two iron facades. On the 11th Street side, a long stretch of columns presents one of the most stirring views of cast iron in the city. In my opinion, the historic McCreery's store should be a designated landmark.

With warm personal wishes,

Cordially yours,
Margot Gayle
Margot Gayle
President

President: Margot Gayle Treasurer: Alfred Koenig Asst. Treasurer: Michael Brooks Secretary: Julia Hullar
Vice-Presidents: Peter Blake FAIA Alan Burnham FAIA James Marston Fitch Brendan Gill
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Walking Tours Co-Chairmen: Alta Indelman/Anthony Robins/Harvey Rosenberg Design: Edmund V. Gillon Jr.
Public Information: Susan Leicher Renewals: Rozanna Radakovich Books: Margaret Hance



LANDMARKS PRESERVATION COMMISSION
PARKS, RECREATION AND CULTURAL AFFAIRS ADMINISTRATION
305 BROADWAY, NEW YORK, N. Y. 10007
Telephone: 566-7577

November 20, 1972

Mr. Stephen B. Jacobs
Stephen B. Jacobs & Associates
29 West 57th Street
New York, N. Y. 10019

Dear Mr. Jacobs:

It has recently come to our attention that there is a proposal to find a new living use for the old cast iron McCreery's store at the northwest corner of Broadway and East 11th Street in Manhattan. We note that the proposed improvement, for which you are the architect, will continue the commercial use at first floor level and will introduce new apartments at the upper floors.

The Commission has already expressed its interest in this building by holding hearings on it in the Spring of 1966. At that time we discussed the future of the building with its former owners who were opposing its designation as a Landmark. After our 1965-66 hearings the Commission designated more than three hundred individual Landmarks, however, the Commission was not able to act on all the buildings it had considered.

We do, however, wish to go on record as favoring rejuvenation of the building as a step which will insure its preservation and we hope that your firm will do everything possible to return this fine cast iron building to its original handsome appearance. We would like to see elevations of your proposed renovation of the building, as we are especially interested in the future appearance of the first floor and the top floors.

Sincerely yours,

Harmon H. Goldstone
Chairman

HIG:ag

bcc: Mr. Frank B. Gilbert
Mr. Alan Burnham
Miss Margaret Tuft
Miss Margot Gayle
Library Files ✓

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PAUL E. PARKER, JR.

EXECUTIVE DIRECTOR—FRANK B. GILBERT

DIRECTOR OF RESEARCH—ALAN BURNHAM

DIRECTOR OF PRESERVATION—MICHAEL W. GOLD

TRD, RW, MBD

P.O. Box 332
Cooper Station
New York, NY 10276

The Drive to Protect the
LADIES' MILE
Telephone: 212/475-2850  District

March 29, 2000

Hon. Jennifer Raab, Chair
Landmarks Preservation Commission
100 Old Slip
New York, N. Y. 10005

RE: Former James McCreery & Company Building,
801-807 Broadway, Manhattan

Dear Madam Chairman / Dear Jennifer:

We strongly protest the apparent removal from designation consideration of the former James McCreery & Company Building referenced above.

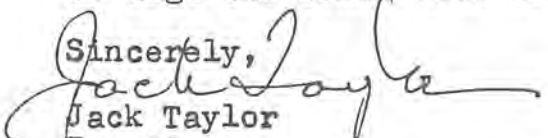
We learned of yesterday's "Discussion of Other Items Previously Heard" only by a chance notice of it tacked to the Commission bulletin board as we departed late in the day for an appointment that prevented our remaining to hear Item 1 of the "Discussion" calendar.

Also by chance at the same time, we had a brief talk with Mary Beth Betts, who informed us that the building was heard in 1966, a fact we were unaware of.

During the long period of consideration of the then proposed Ladies' Mile Historic District in the mid-1980s, the McCreery building was high on the list of properties we urged the Commission to include in the boundary of the district, which was then being debated. Its exclusion subsequently was part of the apparent effort to confine a Ladies' Mile Historic District to the area of Broadway above 14th Street, although there is no doubt that several buildings, including the McCreery, were a vital part of the great shopping stretch of the thoroughfare from approximately East 8th Street to East 24th Street -- the original "Ladies' Mile."

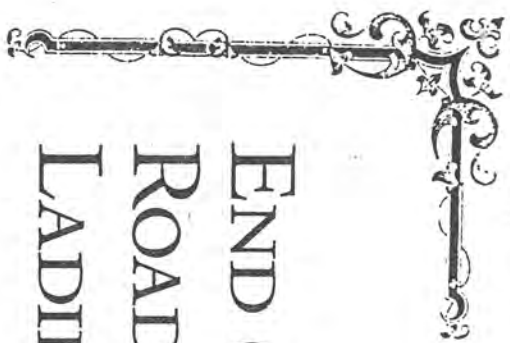
The McCreery building was featured in our book "End of the Road for Ladies' Mile?" and was recalled in a display board mounted on the 10th anniversary of the Ladies' Mile Historic District, a celebratory event which you kindly attended last May at the former Adams Dry Goods Building on Sixth Avenue.

To argue that the McCreery building's merits do not qualify it for some sort of designation because of the removal, many years ago, of its mansard-type attic and its replacement by a rooftop addition is to ignore the splendid condition of the building today. Apart from the two upper floors, the building appears almost exactly as it did in a 1911 photo. We urge the Commission not to dismiss the building without discussion.

Sincerely,

Jack Taylor
President

cc: Mary Beth Betts
Edward S. Kirkland
Historic Districts Council

Encl.

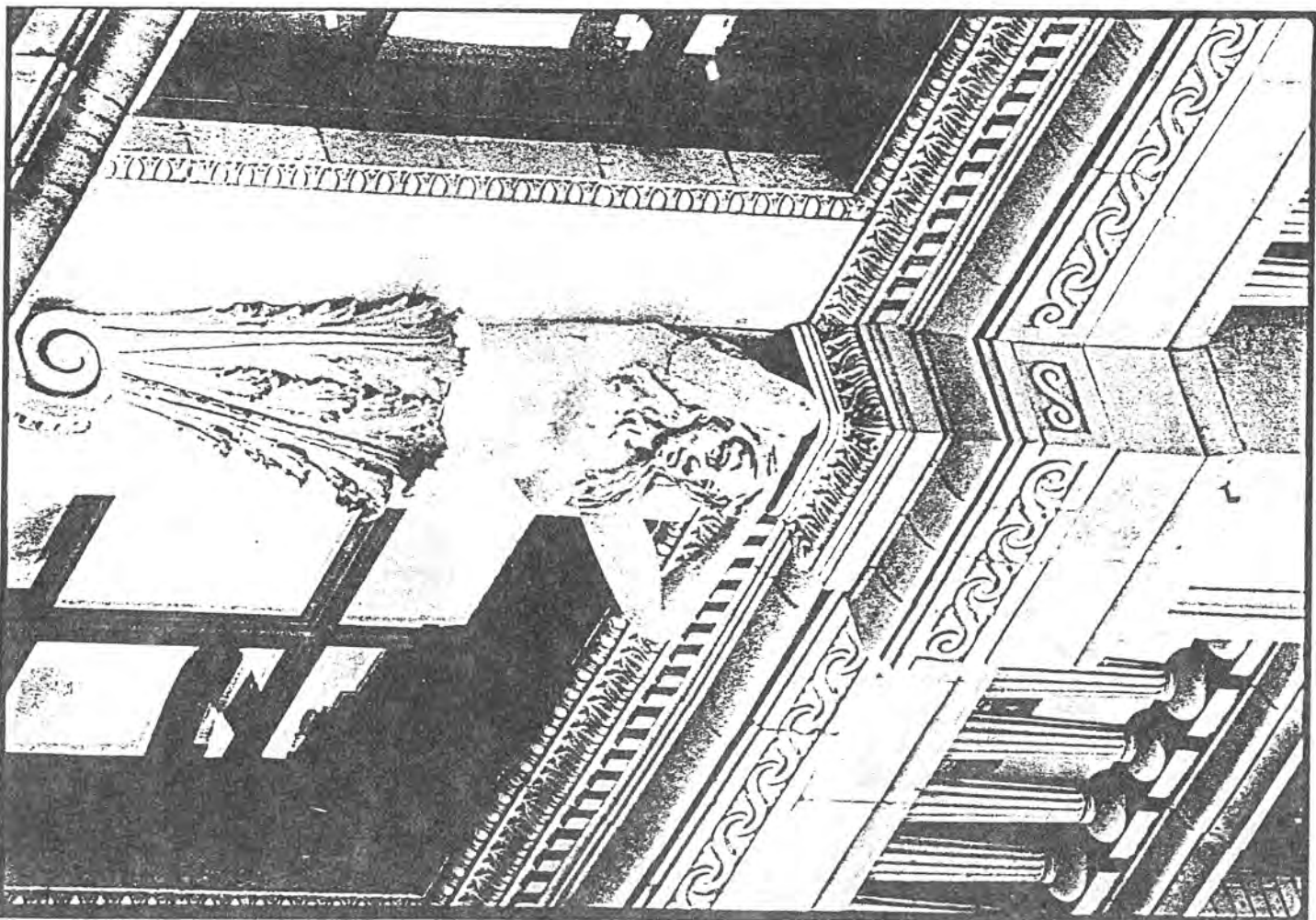


END OF THE ROAD FOR LADIES' MILE?

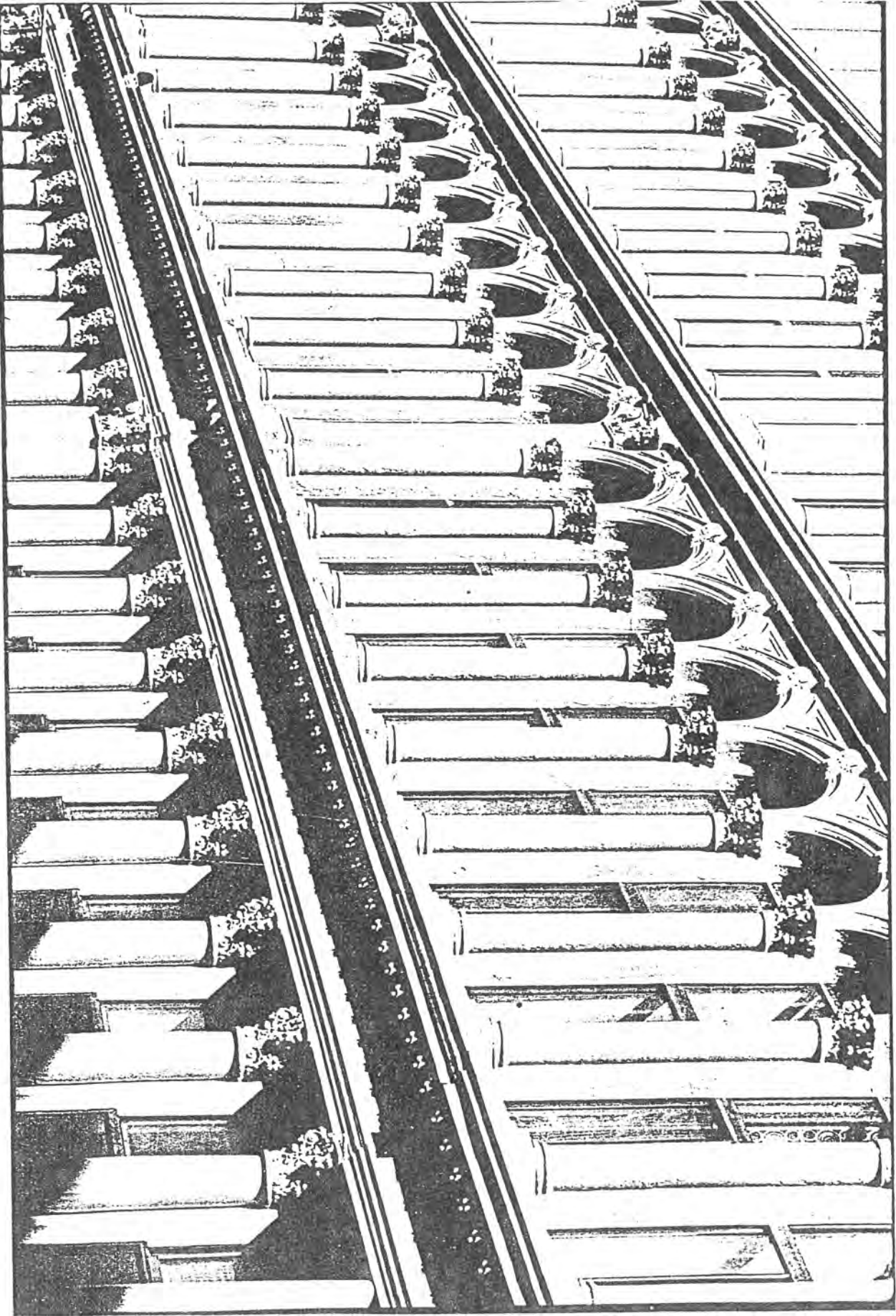
By MARGARET MOORE

CONTEMPORARY PHOTOGRAPHS BY
TRUMAN MOORE

FOREWORD BY
DAVID GARRARD LOWE



The former Alckery's department store, 11th Street and Broadway, by John Kellum, 1868.



BROADWAY NORTH OF GRACE CHURCH

The Ladies' Mile began in 1862 when A. T. Stewart moved his department store into a large white Venetian cast-iron palace at 9th Street, near Grace Church. The Stewart store has been demolished, but its extension, designed by D. H. Burnham in 1902 for John Wanamaker, survives at 9th Street.

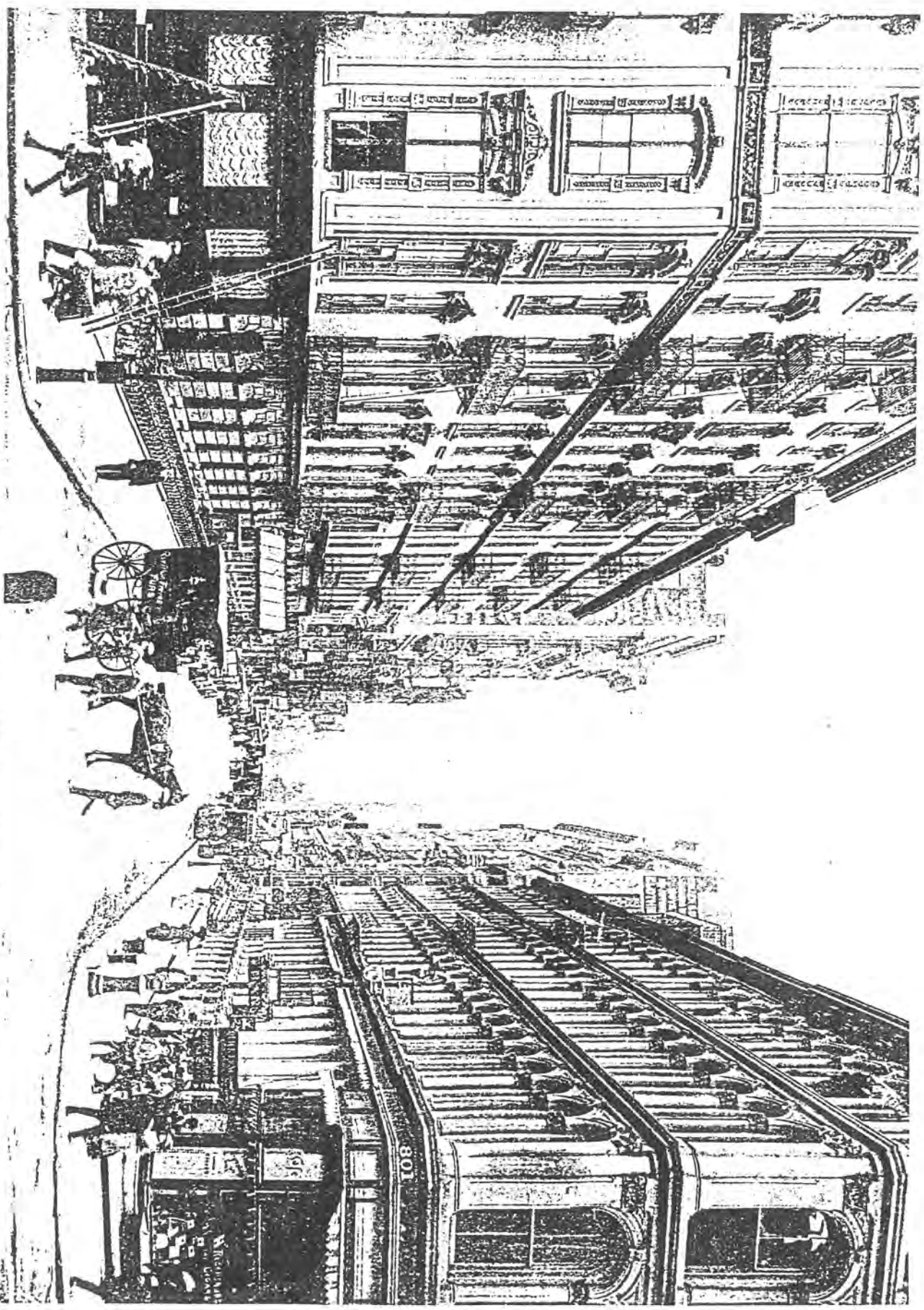
"I plead for decoration. Man is an ornamenting animal!" Clifton Fadiman once wrote. Fadiman's sentiments are widely shared today. The building at the southwest corner of 11th Street, which has lost its exquisite window trimmings, cries out for restoration. It is the former St. Denis Hotel, designed by James Renwick, Jr., in 1851, a few years before he received the commission to design St. Patrick's Cathedral. Historic figures from Abraham Lincoln to P. T. Barnum are said to have slept at the St. Denis. Alexander Graham Bell first demonstrated the telephone to New Yorkers there in 1877. Even without its ornament (praised as a significant expression in terra cotta), the former St. Denis recalls historic moments of value to New York City. Across the street is the cast-iron palazzo of the former McCreery's, where the very finest silks were sold.

Passing the southwest corner of 12th Street, we see an interesting early skyscraper by George B. Post, built in 1895, eight years before his New York Stock Exchange. Post is one of the New York architects now being recognized as having contributed to the development of skyscraper design.

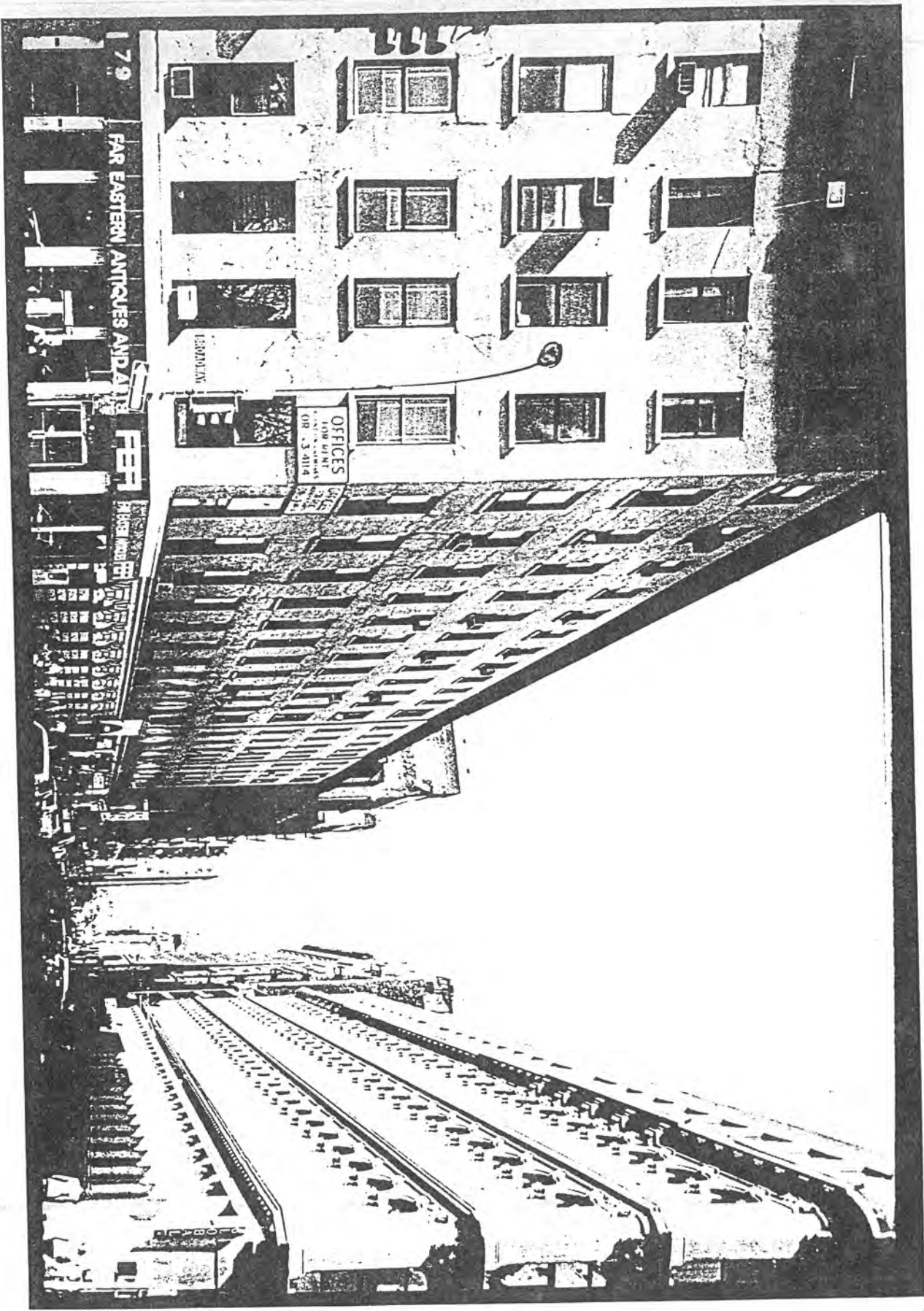
At 13th Street, like a terra cotta castle, is Stephen Hatch's 1893 design for the Roosevelt Building, formerly occupied by Hackett Carhart & Co., a clothing store which is now forgotten. Another building by Hatch, the former Gilsey House Hotel on Broadway at 29th Street, is already designated a landmark.

From a vantage point along the south side of Union Square, you can stop for a moment and enjoy the vista uptown. From here you can view the nearby McInyre Building and the Metropolitan Life Tower and also the Empire State Building; and, on a clear day, you can see as far as Times Square. The views are not boxed off by other buildings, as they often are farther uptown.

110. Street and Broadway, looking west. On the southeast corner, the former St. Denis Hotel, by James Renwick, Jr., 1852. On the northwest corner, the former McCreary's department store.



11th Street and Broadway as it appears today.



John Jurayj
347 Lorimer St. #3B
Brooklyn, NY 11206
718.782.2007

April 3, 2000

Jennifer Raab
Chairman
Landmarks Preservation Commission
100 Old Slip
New York, NY 10005

Dear Ms Raab:

I have recently learned that the New York City Landmarks Commission has intentions to remove the James McCreery & Co. Store (801-807 Broadway) from any further consideration for designation.

The James McCreery & Co. Store is one of the greatest cast iron structures existing in New York City (designated or undesignated). Although it suffered a devastating fire in the early 1970's it was lovingly restored and rehabilitated as a residential structure and retains all of its cast iron features in exquisite condition. The current two store rooftop addition has precedent in the original mansard roof and should not be seen as a feature detracting from landmark eligibility, especially given that numerous buildings with compromised features have been designated (a recent example being 140 West 57th Street which has no cornice and extremely inappropriate aluminum windows).

I have done some minor investigating and believe that the building's owner is not necessarily against the idea of landmark status. I hope the commission will reconsider its current course of action and investigate the possibility of designation for this more than worthy structure.

Please feel free to contact me if you have any questions. Thank you.

Sincerely,

John S. Jurayj

A handwritten signature in black ink, appearing to read "John S. Jurayj", written in a cursive style.

cc: Mary Beth Betts
Ronda Wist

801 Broadway
New York, NY 10003

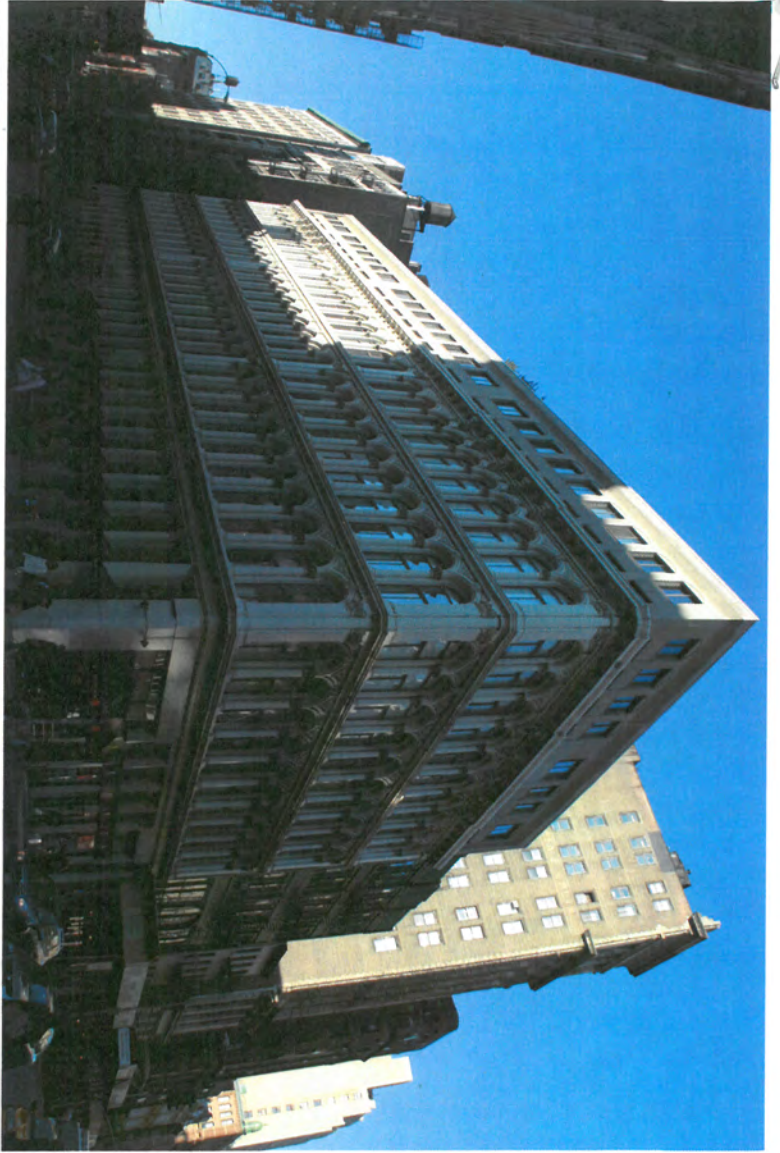
At this address:
[Urban Daddy LLC](#)



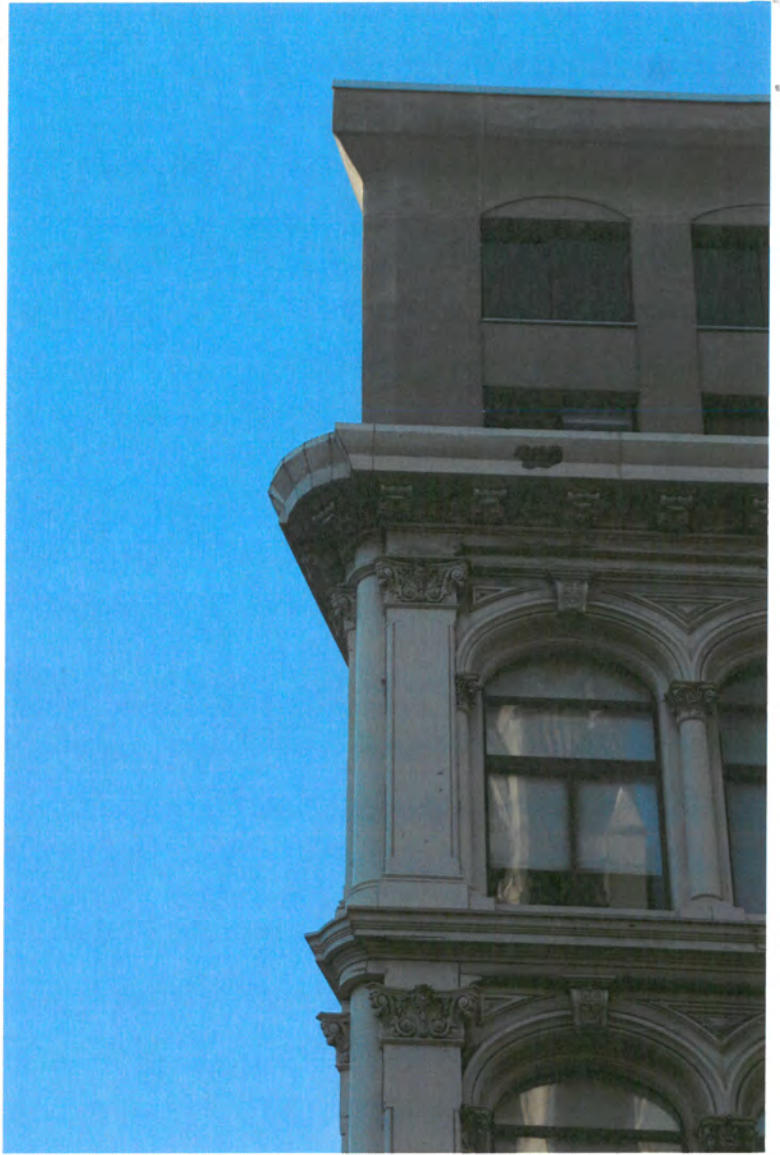
801 Broadway
New York, NY 10003

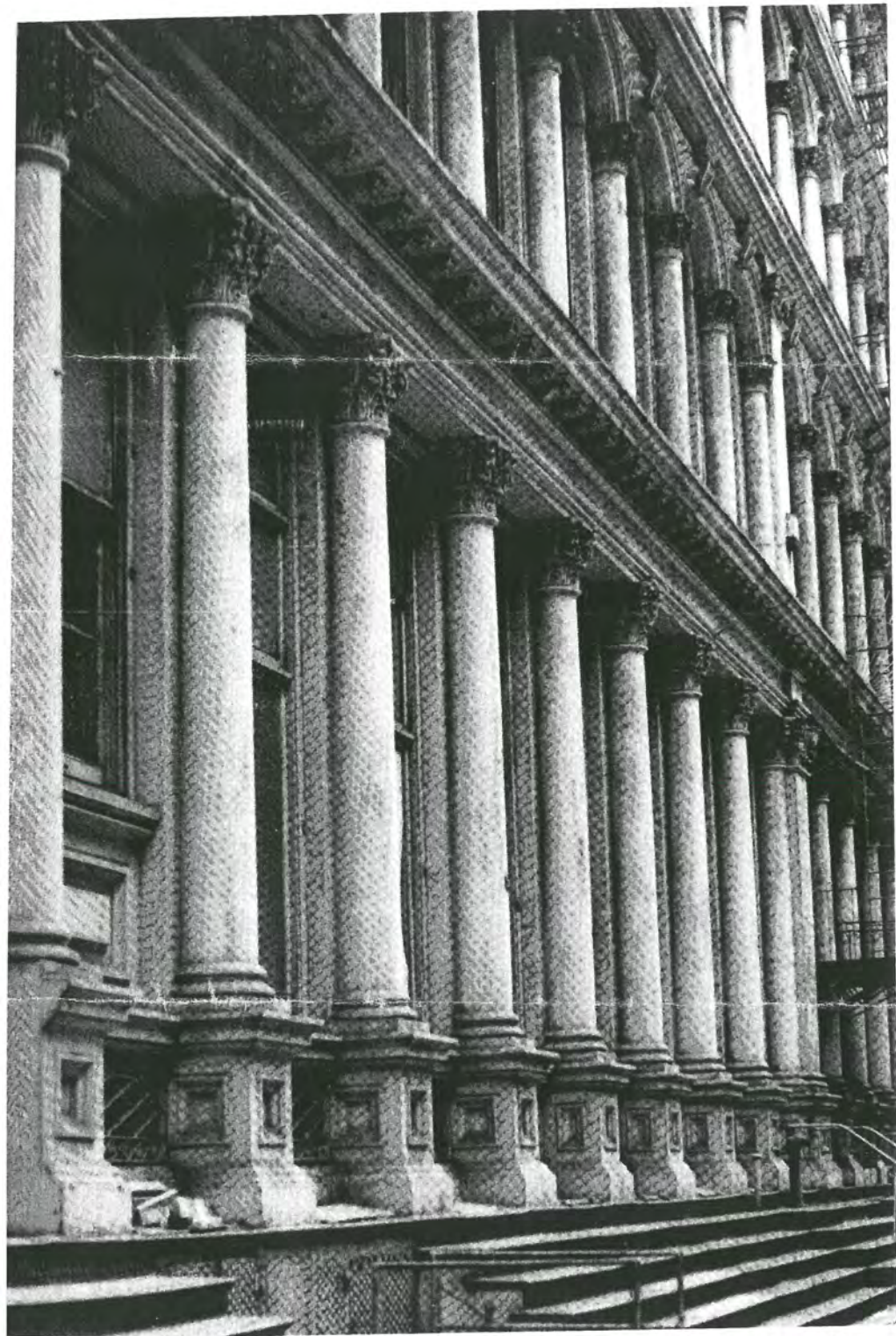
At this address:
[Urban Daddy LLC](#)





801-807 Broadway
Dec. 2008 (OTK)





McCREERY'S DRY GOODS STORE, 801 BROADWAY (1868, John Kellum). McCreery's Goods Store, shown in the woodcut opposite from an 1869 issue of *Harper's Weekly*, occupied the fine cast-iron structure at Broadway and 11th St. from 1868 until 1902. Mc-

Creery's built it for \$300,000, then sold it to the Methodist Book Concern, leasing back the lower floors. The firm did a land-office business here and for a while had a big store constructed for them on the site of the Booth Theater, 23rd St. at Sixth Avenue. Not long

after giving up the 11th St. store, they opened a larger one at 5 West 34th St. But by World War I, they had to close the 23rd St. store, and by 1954 they were out of business entirely.

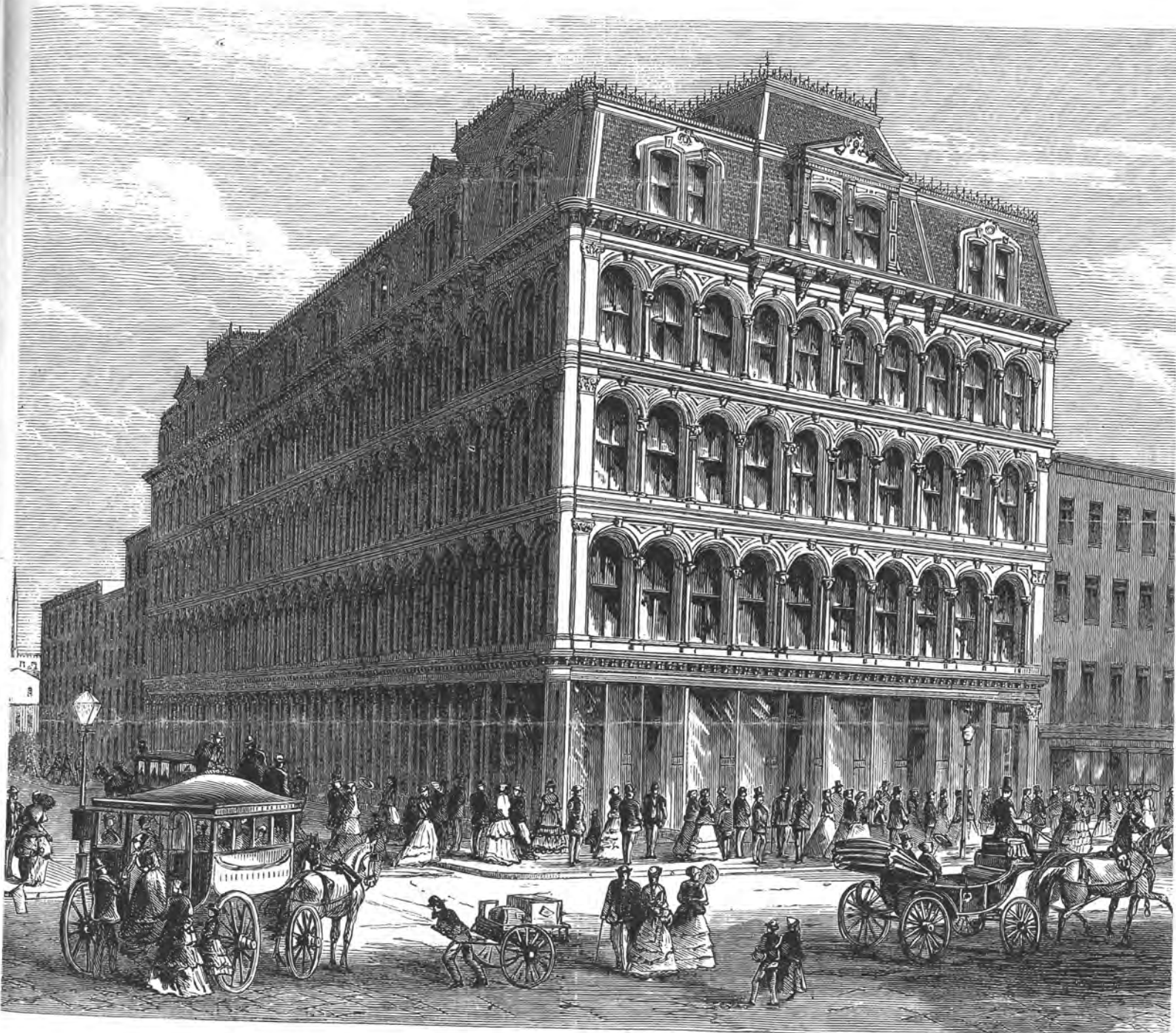
When John Kellum designed the iron building for Lake and McCreery, he crowned it with a splendid mansard roof which, with its lacy cresting, has long since been replaced by a low fifth story with square windows. The iron was fabricated and put up by the outstanding firm of J. B. and W. W. Cornell. A search for an iron founder's mark has been fruitless, although one would think that the manufacturer would be proud to put his name on this imposing store.

801 Broadway looks across to old Grace Church and, for years after McCreery's left, was occupied by a ladies' shoe and handbag factory and an antique statuary store. Early on the morning of October 31, 1971, a fire which could not be controlled for several hours broke out in the factory, and yet the handsome exterior, its 11th St. side looking much as it did a hundred years ago, withstood the blaze. In the spring of 1972, a real estate developer purchased the old McCreery building with its charred interior, intending to replace it with a new apartment structure, but he and his architect, realizing its potential for adaptive use, are now converting it to residential purposes.

The detail photo shows the dramatic colonnade of smooth three-quarter-round engaged columns on paneled pedestals that ennobles the very long 11th St. range of Kellum's Renaissance building. Their Corinthian capitals sustain an entablature with modillions beneath its strongly projecting cornice. This long facade presents one of the most stirring views of cast iron in the city. Endless architecture, every part identical—the best use of cast iron. Resting on the first-floor colonnade are three floors of keystone arches carried on the Corinthian columns. The first floor is a full 20 feet in height with broad glass windows, through which light flooded the store's sales counters. Upper floors are of decreasing height.

A. T. Stewart's monumental block-square cast-iron palazzo across the street (preceding page), done in 1862 and also by Kellum, may well have led to this architect's receiving the commission for the McCreery Store a few years later. 801 Broadway unquestionably merits designation as a landmark.

MARGOT GALE
"CAST IRON ARCHITECTURE IN NEW YORK"



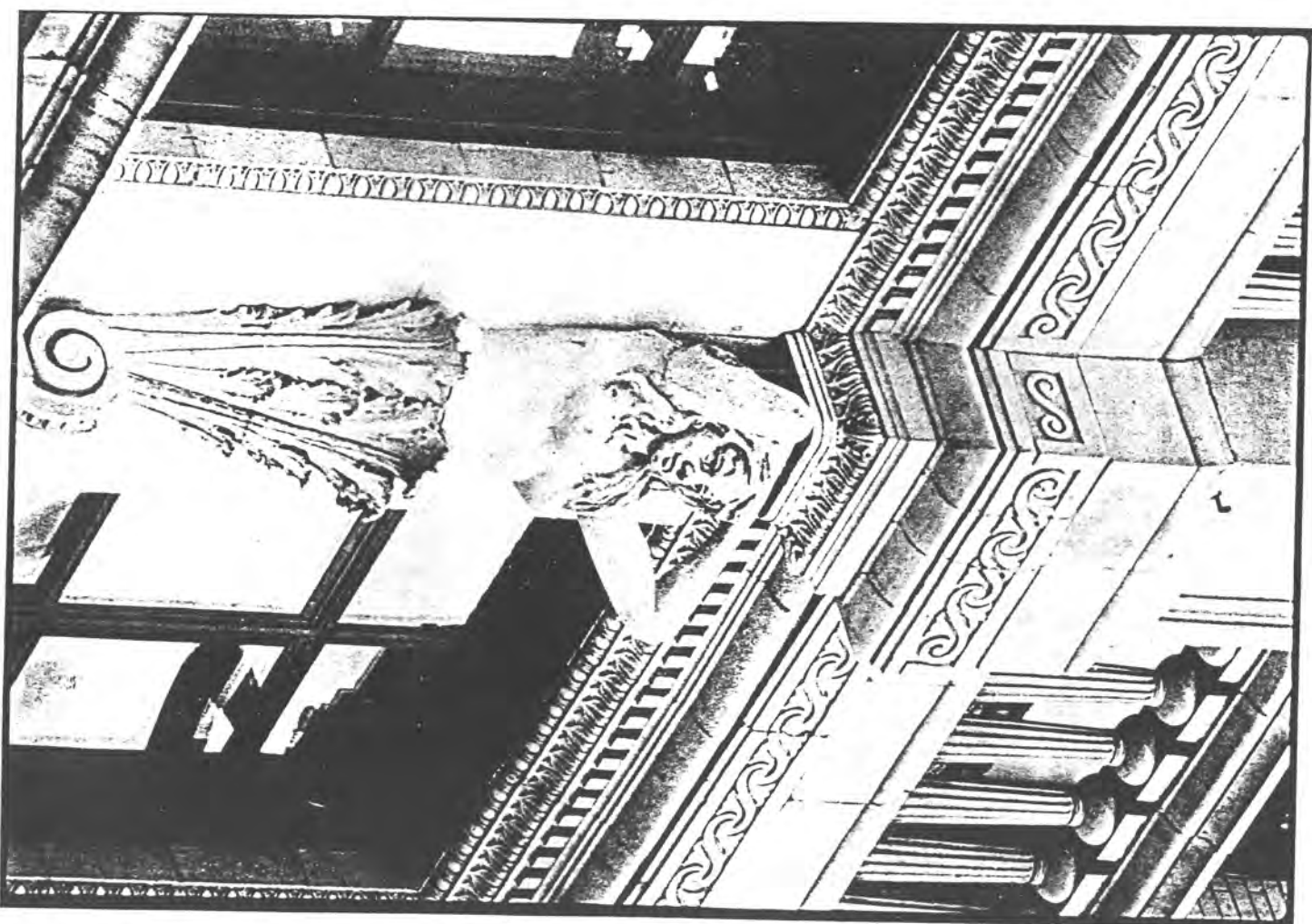


END OF THE ROAD FOR LADIES' MILE?

By MARGARET MOORE

CONTEMPORARY PHOTOGRAPHS BY
TRUMAN MOORE

FOREWORD BY
DAVID GARRARD LOWE



BROADWAY NORTH OF GRACE CHURCH

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ie
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ga

NEW YORK

SECOND
EDITION

A GUIDE TO THE METROPOLIS

**Walking Tours of
Architecture and History**



GERARD R. WOLFE

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of Broadway and 10th Street, ed between Grace Church and which produced its own baked along Ladies' Mile. (The Byron

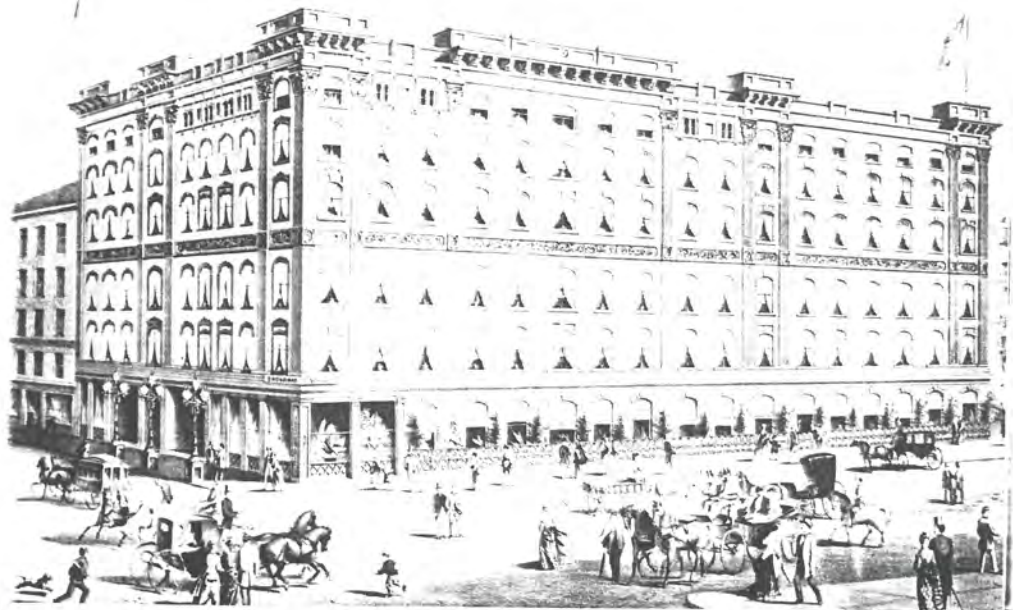
y fathers to divert the street g to Fourth Avenue. roadway stands a rather non- ltered façade masks its for- renovated in 1875, was one r's Handbook of New York, -room hotel and adds, "The ic lighting, ventilating, and orps of polite and well-dis- idents Lincoln, Grant, and and Col. William "Buffalo hotel's history was May 11, v demonstration of his tele- s in the second-floor parlor e Brooklyn Bridge. The St. onverted to commercial use.


At that time all the adornments were stripped from the façade. Enter at the 11th Street door, walk almost to the bank of elevators, turn right and admire the original cast-iron staircase.

4. Across 11th Street is the Palladian cast-iron establishment of the former **James McCreery & Co. Store**. Arriving in this country as a 20-year-old immigrant from Ireland in 1845, McCreery started in business opening a small shop selling Irish lace. Gradually expanding to larger quarters, and following the uptown tide, he commissioned architect John Kellum to build this large dry-goods store in 1868. He was reputed to be a kindly, tolerant man, whose flowing white beard and long shock of hair, together with a thick Irish brogue, made him a very striking figure. He always showed great concern for the welfare of his employees in an era when social conscience in business was relatively unknown. McCreery, self-educated, became a patron of the arts and dedicated much of his later fortune to philanthropic and artistic causes, including helping to found the Metropolitan Museum of Art.

In 1895 he moved to an even larger building at the northern end of Ladies' Mile, at Sixth Avenue and 23rd Street. The present building miraculously survived years of occupancy by a variety of users, but a few years ago suffered a

The St. Denis Hotel and Taylor's Saloon at the southwest corner of Broadway and 11th Street, ca. 1875. It was in the corner parlor room on the second floor that Alexander Graham Bell demonstrated his "speaking telephone" to a group of prominent New York citizens May 11, 1877. The hotel closed in 1917, but the building, much altered, still stands. (Museum of the City of New York)





disastrous fire, which all but sealed its fate. Demolition seemed the only alternative until a developer, sensing the value of such a rare example of cast-iron elegance, converted it into an apartment house. The interior was gutted, but the beautiful façade was restored to its original appearance. Except for the ugly two-story addition on the roof, it looks much the same today as when it was first built. Since the interior vertical iron beams had to be retained, a curious result is that many tenants have an ornate Corinthian supporting column adorning the middle of their living room! This creditable restoration is an excellent example of adaptive (and profitable) reuse.

5. The building with the smooth mansard roof at the northeast corner of Broadway and 13th Street marks the location of the famous partnership of Marvin N. Rogers and Charles B. Peet. Although both gentlemen died before the firm moved into this building, **Rogers Peet Company** (Clinton & Russell, 1902) had been in business manufacturing men's clothing and army uniforms since 1874 at two previous lower Broadway addresses. A relative latecomer to Ladies' Mile, the company was the last to leave (1970), moving its executive offices to one of its Fifth Avenue stores uptown; now they too are gone.

From 1861 to 1881, the site was occupied by famed **Wallack's Theater**. John Lester Wallack, who managed the playhouse, was also a leading actor, performing in many of the old comedies and contemporary English dramas which were so popular in the late 19th century. When Wallack's moved to the new Rialto district on 30th Street, the house was renamed the Star Theater (1893) and continued to offer dramatic productions until its razing for the Rogers Peet building.

6. Turn west on 14th Street and pause briefly at **Union Square**. Called "Union Place" in the Commissioners' Plan of 1811, its present attractive layout was not achieved until 1831, a credit to Samuel B. Ruggles who planned nearby Gramercy Park [see Gramercy Park, 8]. The name "Union" derives not from Civil War days, nor from any association with the labor unions whose activities were later identified with the square, but merely from the fact that this was the "place of union" of the Bowery Road with the northbound Bloomingdale Road. Until the early 1860s it had been a beautiful residential district; then business took over the area. The statuary in the park is particularly worth seeing (return another time, however, for a closer view of the greatest equestrian statue in America and for other great works of sculpture). Gone from the west side of the square are the well known establishments of Tiffany & Company and Brentano's, as well as the array of piano manufacturers that lined the north side of 14th Street east and west of Union Square, from Irving Place to beyond Sixth Avenue.

At the southwest corner of Union Square, on a small triangular plaza, is the **statue of Mohandas Gandhi**, executed by Kantilal B. Patel in 1986. Here we see Mahatma Gandhi dressed in his dhoti and carrying his familiar walking stick. The Parks Department chose this site because of Union Square's tradition of public protests.

For the Broadway horsecars and omnibuses, making the detour around Union Square presented no problem; but when the later cable cars were installed

New York Chapter,
American Institute of Architects

AIA GUIDE TO NEW YORK CITY

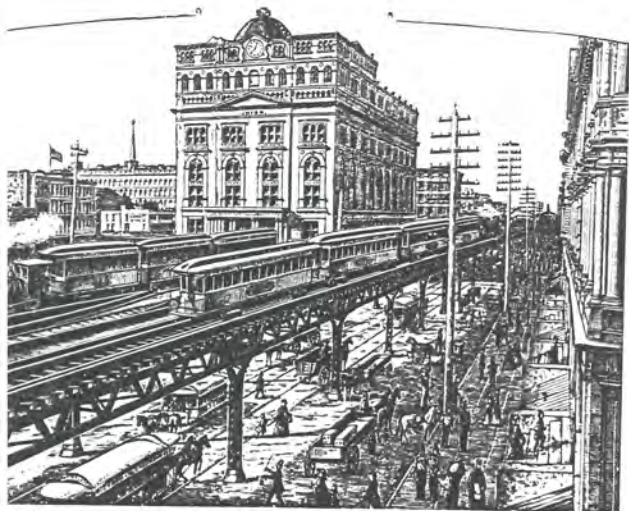
Third Edition

Elliot Willensky
Norval White

Harcourt Brace Jovanovich, Publishers
San Diego New York London

A high-rise brownstone, **Cooper Union** is the oldest extant building
 ned with steel beams in America. **Peter Cooper**, its founder and a
 efactor in the great Victorian paternalistic tradition (he gave pres-
 to Cooper Union on his birthday), was a partner of **Samuel F. B.**
 rse in laying the first Atlantic cable and was the builder of the **Tom**
mb steam locomotive; also an iron maker, he rolled the first steel
 road rails. Such rails were used by Cooper as beams, spanning brick
 ing walls. In turn, brick floor arches jumped between rail and rail.
 facade is in the **Italianate brownstone** tradition popular at the time
 cast-iron designers, but heavier-handed, as it is in masonry except
 re ground floor.

The remodeling is almost entirely internal, with simultaneous con-
 ation of **Peterson's** brownstone facade, and fulfillment of **Cooper's**
 inal designs: a round elevator finally rides in his clairvoyantly round
 t.



[J] The steam-powered Third Avenue el clatters past Cooper Union in 1882

[a.] **Peter Cooper monument**, in Cooper Sq, S of E. 7th St. 1897.
 stus Saint-Gaudens, sculptor; Stanford White, architect of the

Cooper seated in front of his benefaction.

lowery, popularly known as a skid row populated by "bums," is
 more complex than that. South from Cooper Square to Canal
 the vista includes the center of commercial kitchen-equipment
 ution for New York, and one of the city's principal lighting-
 sales places. Gentrification is slowly but surely wiping out the
 s "hotels" (flophouses to some), resting places of the unwanted,
 eholic, the derelict. Panhandlers, however, still abound.

illage: For the area to the east, beginning at Third Avenue, including
 . Mark's Place corridor, McSorley's, and Alphabetville, see the
 ection, East Village.

se the northward walk, this time along Fourth Avenue.

] Originally **Wanamaker Department Store Annex**, Fourth Ave.
 8th and E. 9th Sts. to Broadway. 1904. Addition, 1907. Both
 t. Burnham.

re annex, in this case, was considerably larger than the main
 originally A. T. Stewart & Company (*John Kellum*, 1862) on the
 o the north: almost as much space in this stolid 15-story monolith
 he 102 floors of the Empire State Building. The main store
 d a full block in **Italianate cast iron**, was arranged around a
 ted central court, and offered the most gracious shopping space

Images [V]

in New York, very much in the European tradition. The only **Ladies**
Mile survivor to continue in business, it finally closed in 1954 and was
 consumed in a conflagration two years later.

A left on East 10th Street to Broadway, and then a right.

[A 15a.] **Pizza Piazza**, 785 Broadway, SW cor. E. 10th St. 1982.
 Charles Boxenbaum.

A particularly personable Post Modern pizza palazzo.

[A 15b.] **Grace Church (Episcopal) and Rectory**, 800, 804 Broadway,
 at E. 10th St. E side. 1845, 1846, respectively. James Renwick, Jr.
 Original wood steeple replaced in marble, 1888. ★ Front garden,
 1881, Vaux & Co., landscape architects.

A magnificent Gothic Revival church, designed by an engineer
 who studied the copybooks of the **Pugins**, the great English Gothic
 Revival theorists and detailers. At the bend of Broadway, its tower
 dominates the vista from the south. One of the city's greatest treasures,
 together with its related buildings on Broadway and Fourth Avenue.



[A 12c.] Astor Place IRT subway kiosk



[A 15b.] Renwick's Grace Ch. (1845)

[A 15c.] "**The Renwick**" (apartments)/originally 808 Broadway
 (lofts), opp. E. 11th St. 1888. Renwick, Aspinwall & Russell. Con-
 verted.

A Gothic Revival wall forms a visual backdrop for Grace Church,
 built 43 years after the church's completion by Renwick's successor
 firm.

*If the Grace Church complex is to your liking you may wish to retrace
 your steps to Fourth Avenue to see the remainder. The tour continues up
 Broadway.*

[A 15d.] **The Grace Church Houses**: [A 15e.] **The Clergy House**, 92
 Fourth Ave., bet. E. 10th and E. 12th Sts. W side. 1892. Heins & La
 Farge. ★ [A 15f.] **Grace Memorial House/Huntington House**,
 94-96 Fourth Ave. 1883. James Renwick, Jr. ★ [A 15g.] **Neighbor-**
hood House, 98 Fourth Ave. 1907. Renwick, Aspinwall & Tucker. ★

A trio in the Gothic Revival tradition established by the elder
 Renwick at Grace Church on the Broadway side of the block. Endan-
 gered in the 1970s for improvements to the school, the facades were
 finally saved. In this case landmark designation followed the threat of
 loss.

[A 16a.] **The Cast Iron Building (apartments)**/originally **James**
McCreery Dry Goods Store, 67 E. 11th St., NW cor. Broadway. 1868.
 John Kellum. Converted, 1971, Stephen B. Jacobs. [A 16b.] **49 East**
12th Street (apartments)/formerly **St. George Hotel**, bet. Broadway
 and University Place. Converted, 1977, Stephen B. Jacobs.

Two buildings converted to apartments. The old McCreery's cast-iron Corinthian columns and almost endless arches both enrich and discipline the facade—though concern for historic preservation waned at the upper stories. The old hotel is an interesting array of windows and half-round exit balconies whose reused old brick gives it the look of a slice of salami.

Booksellers' Row:

Fourth Avenue and Broadway from Astor Place to Union Square.

Once upon a time—and well into the 1960s—both sides of Fourth Avenue and parts of Broadway and the side streets were lined with used bookshops of all descriptions, beginning at Bible House (which occupied the site of Cooper Union's Engineering Building) and stretching almost all the way to S. Klein's on the Square (the cut-rate department store whose site is now occupied by Zeckendorf Towers). Books were displayed both within the shops and on racks along the street—a browser's delight, particularly in balmy weather. Alas, the number of shops today is reduced to a handful, dominated by giant Strand Book Store, at 828 Broadway, on the northeast corner of East 12th Street, where books are displayed on shelves that stretch on street floor and basement (and for aficionados elsewhere) for miles.



[A 17a.] 829-831 Broadway (lofts), bet. E. 12th and E. 13th Sts. ca. 1855.

A truly magnificent pair of Italianate business buildings fashioned in marble, patterns for the later cast-iron structures that picked up the elegant neo-Renaissance style and details imported from England.



[A 16a.] John Kellum's James McCreery store, an early apartment conversion



[A 17b.] Roosevelt Building (lofts), 841 Broadway, NW cor. E. 13th St. 1893. Stephen D. Hatch.

Despite the mutilated ground floor, the upper parts of the sandstone and brick edifice offer a majestic expression of Romanesque Revival. Named Roosevelt after Cornelius, Teddy's grandfather, who lived on the block in midcentury, when Union Square was The place to reside.

Turn east on East 13th Street and south on Fourth Avenue to East 11th Street; then left.

East 11th Street between Third and Fourth Avenues
A gold mine of public buildings.

[A 18a.] Originally Webster Hall/later Casa Galicia, O Noso The Ritz (rock and roll club) 119 E. 11th St., bet. Third and Aves. N side. 1886. Charles Rentz.

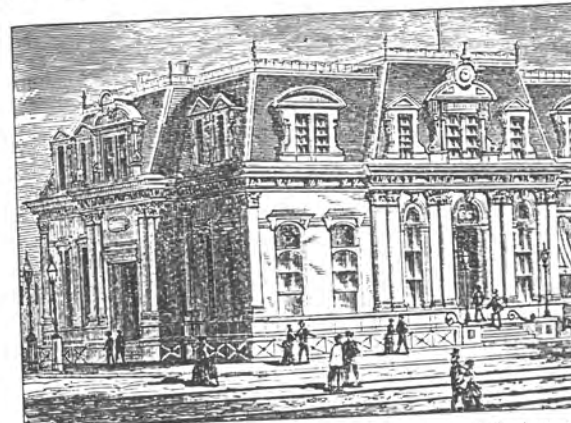
An 1880s dance hall, turned into a 1930s ballroom, blar music. A center of slam dancing in the mid 1980s.

[A 18b.] Originally St. Ann's Parochial School/later Delehante (school), now apartments, 117 E. 11th St., bet. Third and Aves. N side. 1870.

A dignified dark red brick and terra-cotta institutional that has seen many uses.

[A 18c.] Originally N.Y.C. Department of Public Charities tion, 66 Third Ave., NW cor. E. 11th St. 1871.

Look carefully. It's hard to believe this was once a muni structure. But the monumental proportions of a one-story bu once carried an impressive one-story mansard roof send out pretentious signals, especially to the residents in those days c part of town.



[A 18c.] N.Y.C. Dept. of Public Charities & Correction linked pove

Left on Third Avenue and left again on East 12th Street.

[A 19a.] St. Ann's Shrine Armenian Catholic Cathedral 12th Street Baptist Church/later Temple Emanu-El (s later St. Ann's Roman Catholic Church, 120 E. 12th St., b Fourth Aves. ca. 1847.

Yes, this structure exemplified ecumenism long before everyday word. It was Temple Emanu-El between 1856 :

[A 19b.] Originally New York Edison Company Building, St., bet. Third and Fourth Aves. 1896. Buchman & Deisl

From before consolidation, when N.Y. Ed became moved north to 14th. Missing its cornice.

Right on Fourth Avenue.

[A 19c.] Hancock Building, 125 Fourth Ave., bet. E. 12th Sts. E side. 1897. Marsh, Israels & Harder.

Once the home of Hammacher Schlemmer, the gad Right on East 13th Street.

[A 20a.] Originally Kearney & Van Tassel Auction Stables St., bet. Third and Fourth Aves. 1889. D. & J. Jardine. [A 128 E. 13th St. 1904. Jardine, Kent & Jardine.

Old horse auction rooms—the ornament makes refe an enormous space that would hold a blimp.

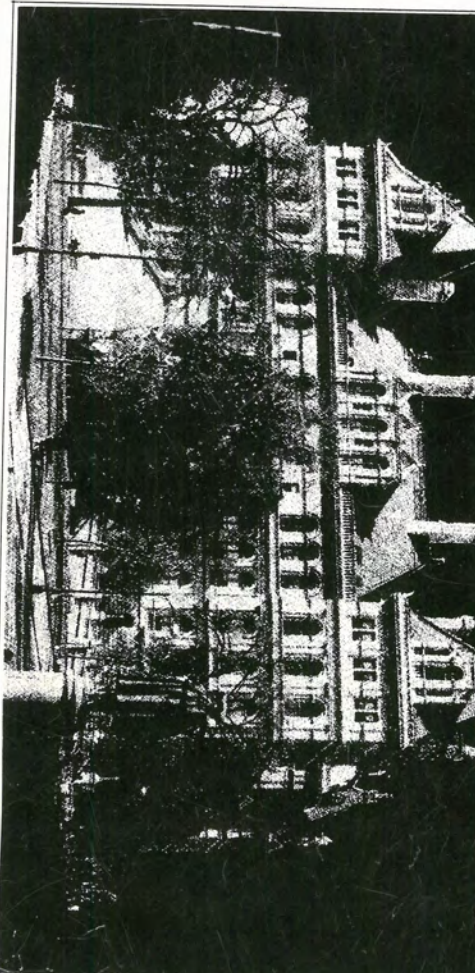
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December 1974

EMPIRE STATE ARCHITECT

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THE STANLEY PROGRAM '75





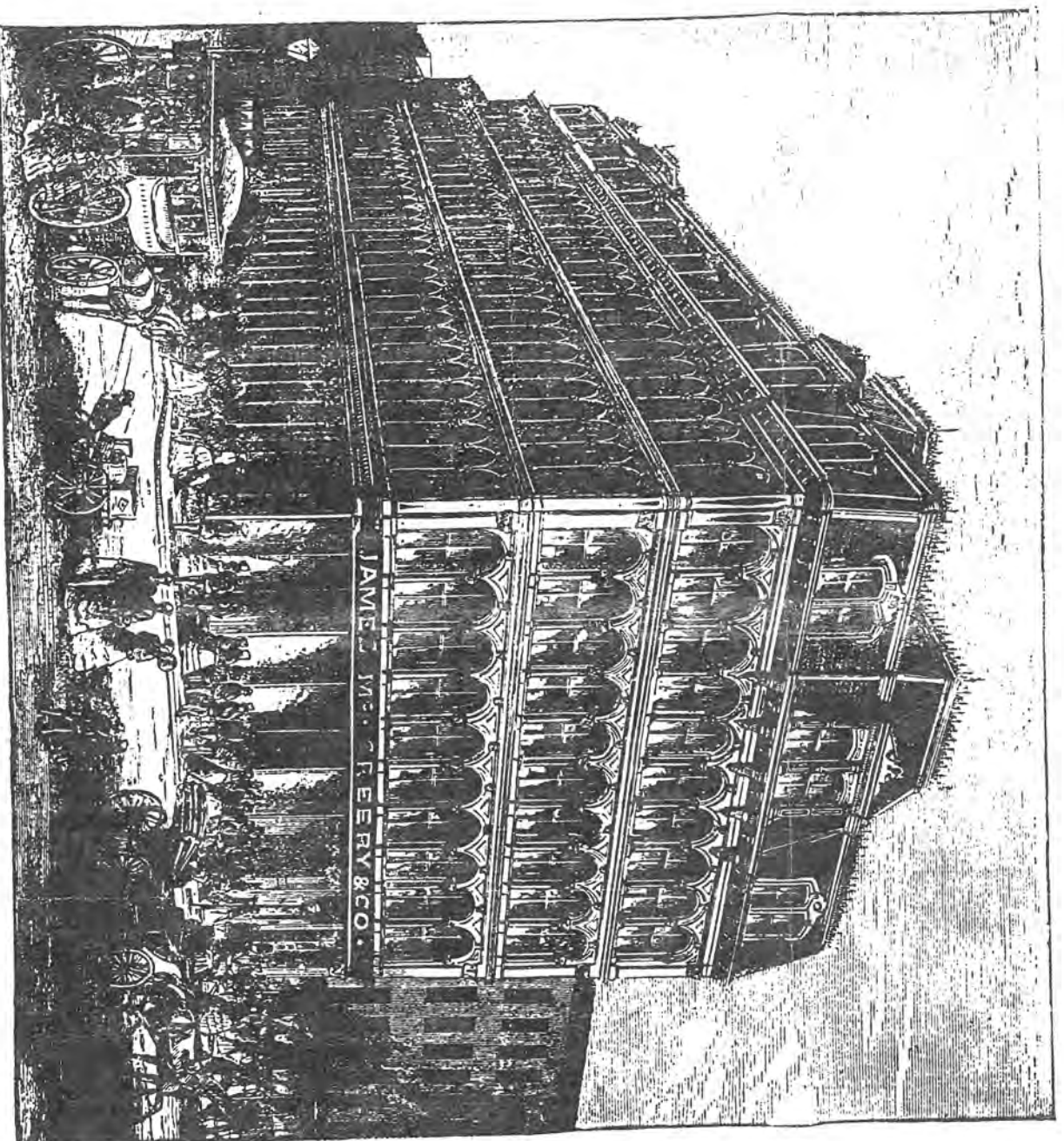
Engraving of 11th Street and Broadway, by James Renwick, Jr., 1852. On the northwest corner, the former McCreey's department store.



11th Street and Broadway as it appears today.

WEDDING, BIRTHDAY, AND HOLIDAY GIFTS.

Messrs. James McCreery & Co., Broadway and 11th Street, New York City, have in their various departments an unprecedented number of choice things especially suitable for complimentary gifts—wares beautiful to look upon, and having at the same time the merit of being most serviceable. In their Upholstery Department attention is asked to the new Hand Embroideries on gold, silver, bronze, and iridescent cloth foundations, for table scarfs, piano covers, sofa cushions, etc. Another novelty confined to this establishment is the new hand embroidery, showing the effect of the Gobelín stitch, undistinguishable from the most beautiful hand painting. Very attractive are the hand-painted Japanese silks for draping easels, statuary, pictures, etc. The Grenadine cloths embroidered for piano and table scarfs, tidies, lambrequins, etc., and the embroidered bolting cloths for decorative purposes will also be found attractive.

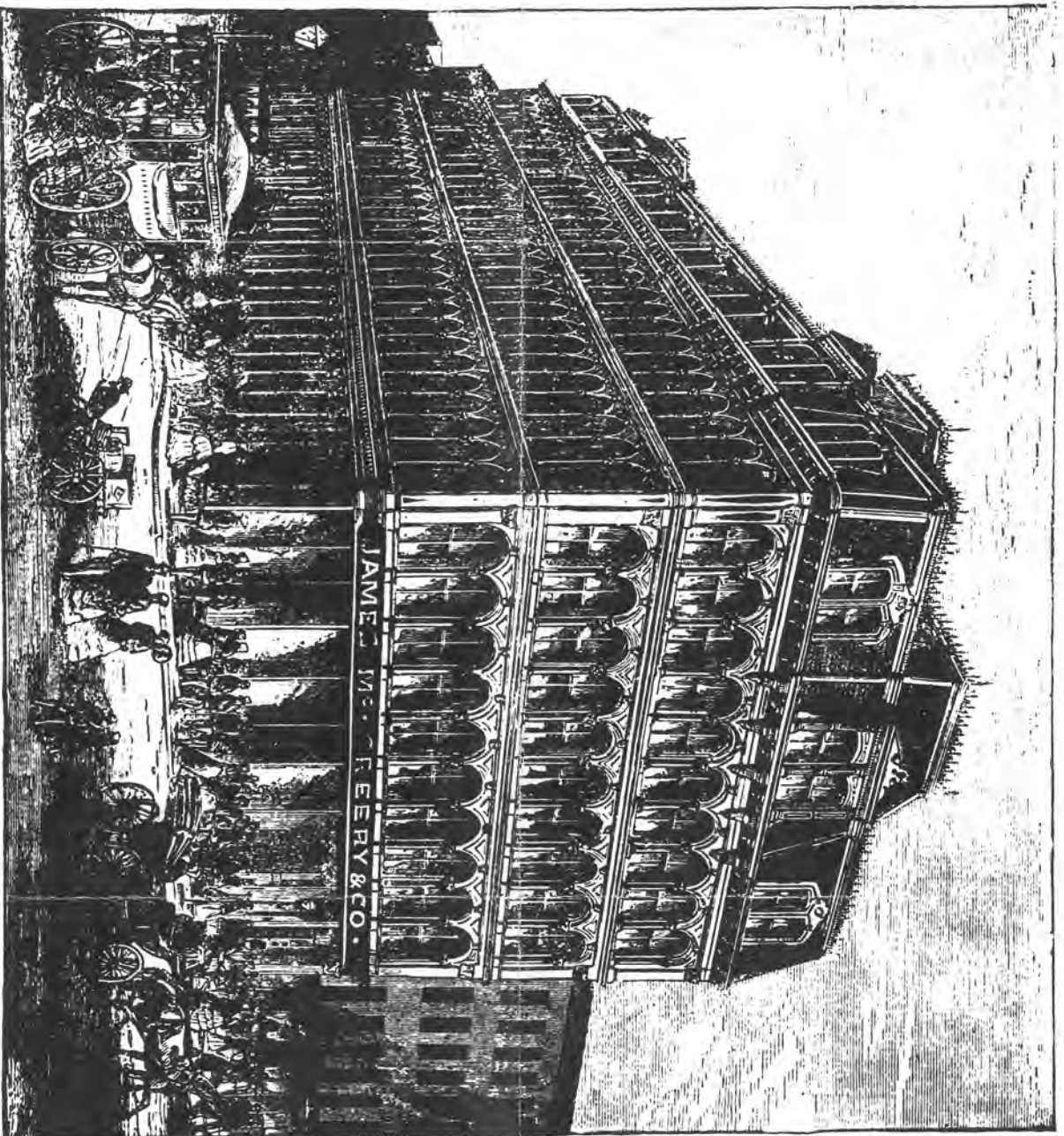


Their collection of Real Lace Curtains is unrivaled, comprising Cluny, Louis XIV., Marie Antoinette, Colbert, Arabic, Venetian Point, Irish Point, Brussels, Tambour, etc.

The freshest novelties from the most exclusive foreign sources are being constantly received in their Upholstery Department, such as the new Anglo-Indian and Palatine curtains, and the Austrian Chenille Portieres and figured silk Velours, also the striped Chenille Portieres. In the Lace Department will be found an exceedingly choice collection of Real Laces, comprising elegant shawls, scarfs, ties, flounces, and lace by the yard in the most exquisite designs; also, rich qualities of Point, Duchesse, Valenciennes, Spanish Guipure, black-thread laces, etc. The latest and highest novelties in India shawls are now on exhibition, including a large variety of antique India shawls. Everything in first quality Dry Goods and Upholstery materials is to be found in the Messrs. McCreery's establishment, at reasonable prices. Orders by mail receive careful attention, and correspondence from residents of any section of the United States particularly invited. **Broadway, cor. 11th Street, New York.**

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Atrium Comeback Transforms Air

Continued from Page 1

stories high, glassed-in cafes, restaurants and elevators, which rise through reflecting pools on different levels.

Another atrium project is set to rise on the Bonwit Teller site next to Tiffany & Company on Fifth Avenue. "The atrium will provide visual excitement and visual access to the stores," said Der Scutt, managing architect for the 60-story condominium tower designed by Swanke, Hayden, Connell & Partners. "People like to see each other moving up and down escalators; it's one of the best ways to attract people."

The six-story, balconied atrium will have a total of 85,000 square feet of retail space. Located in the extended base of the tower near Fifth Avenue, the landscaped atrium will have a five-story waterfall along one wall, and tables and chairs for dining.

Zoning bonuses for the atrium and a shopping arcade, which connects the atrium, Fifth Avenue and the new International Business Machines building's glass-enclosed plaza, allowed the architects to increase the tower's floor area by 20 percent — which, in effect, pays for the atrium, according to Mr. Scutt. Construction on the project, developed by the Trump Organization, is scheduled to begin Jan. 1.

Gruen Associates, the Manhattan architectural firm that is co-designing (along with Caesar Pelli) the condominium apartment tower over the Museum of Modern Art, is planning a 230,000-square-foot shopping center, called the Albee Square Mall, around

an atrium in downtown Brooklyn.

"We're using the atrium because it will let the shoppers be drawn to the shops like moths to flames," said Gary Engle, the firm's director of design.

"We also needed something dramatic to get the shoppers into the mall because it won't have any major department store as a drawing card, just 80 specialty shops," he added.

Bordering the courtyard of the atrium will be about 12 restaurants. The landscaped courtyard will have tables for about 700 persons.

The builder, Genstar Development Corporation, did not ask for zoning bonuses in exchange for the atrium because the three-story mall does not fill the site's building potential.

Although lack of space was the major reason air shafts replaced atria, architects are now finding that some air shafts are commodious and well adapted to conversion to atria. The 16-story office building at 466 Lexington Avenue, for example, has a 60-by-120-foot air shaft, which the architects, Edward Durell Stone and Associates and Emery Roth & Associates, are converting into an atrium. All offices will have glass walls overlooking the atrium, and on every other floor there will be planters filled with flowers and vines to create a hanging garden effect. Two glass-enclosed elevators will move within the atrium, and the landscaped courtyard will have tables and chairs, restaurants and retail space.

J. Walter Thompson, the advertising agency that signed a long-term lease

for office space, will be the primary tenant in the building. Rents have not been set for smaller spaces, but there will be no premium rent for offices adjoining the atrium, according to Nat Stein, a spokesman for Olympia and York Developments Ltd., the owners.

Although the owners hope to add five floors to the building, bringing it from 16 to 21 stories, they haven't yet needed to request any zoning bonuses for space. They were granted a tax abatement under a city program to encourage investment in job-producing projects. Construction is expected to start this fall and finish in early 1981; the cost, estimated at \$100 million, will make the project the most expensive renovation in Manhattan, according to Mr. Stein.

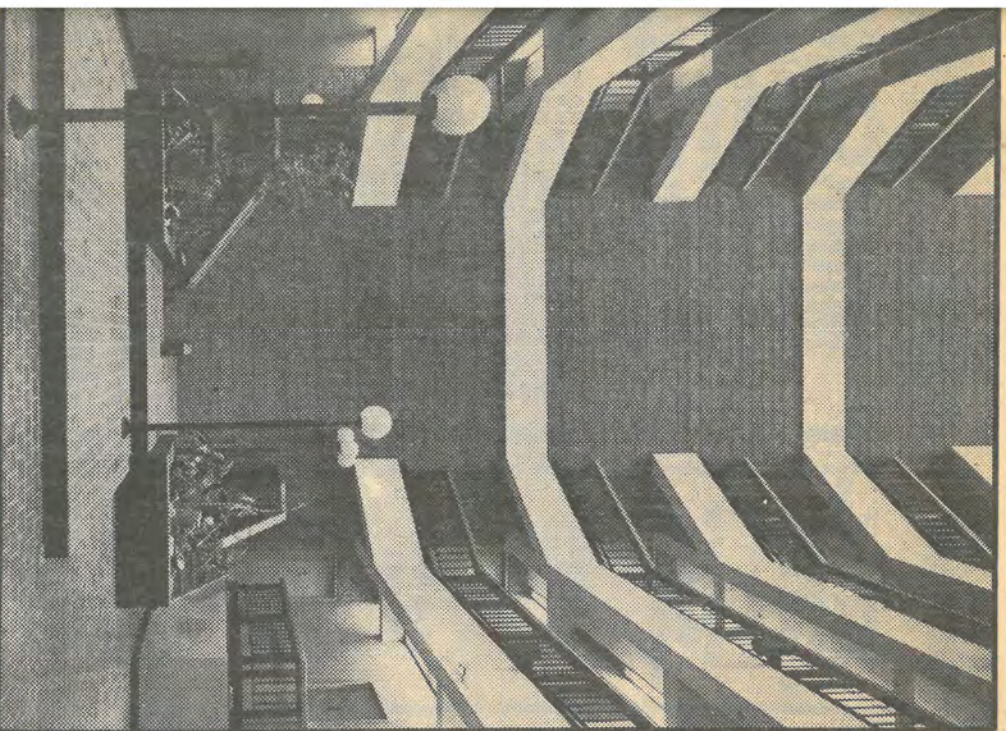
In the process of converting Alwyn Court, the 1911 landmark building at 58th and Seventh Avenue, from a rental apartment house into a cooperative the new owners are converting its air shaft into an atrium. As originally built, public hallways surround the 30-by-30-foot octagonal air shaft, but it is invisible from the hallways because all 286 windows were frosted to hide the view. The project involves installing a domed skylight over the courtyard, removing the windows, refinishing the window frames and installing window boxes. Richard Haas, the painter who specializes in architectural illusions, is designing a trompe l'oeil mural that will cover the entire 13-story space, including all window boxes. The mural

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Gill Arnheim

...a Bleeker Street building named after its inner-courtyard feature.

A Few Signs of Spring and Other Good News

N.Y. Times Sun.

FOLLOW-UP on two items for those who tell us we leave our readers hanging on precipices: In New Orleans, the moratorium on destruction of old buildings in the central business district was passed by the City Council five to two, with a good saving of lively local politics.

That gives the city nine months to develop special zoning, tax laws, or other devices or incentives to maintain a healthy mix of old and new by protecting small, historic buildings from the speculator's bulldozer. The battle will continue, split along two lines—those who want New Orleans to be New Orleans and those who want it to be Houston or Dallas.

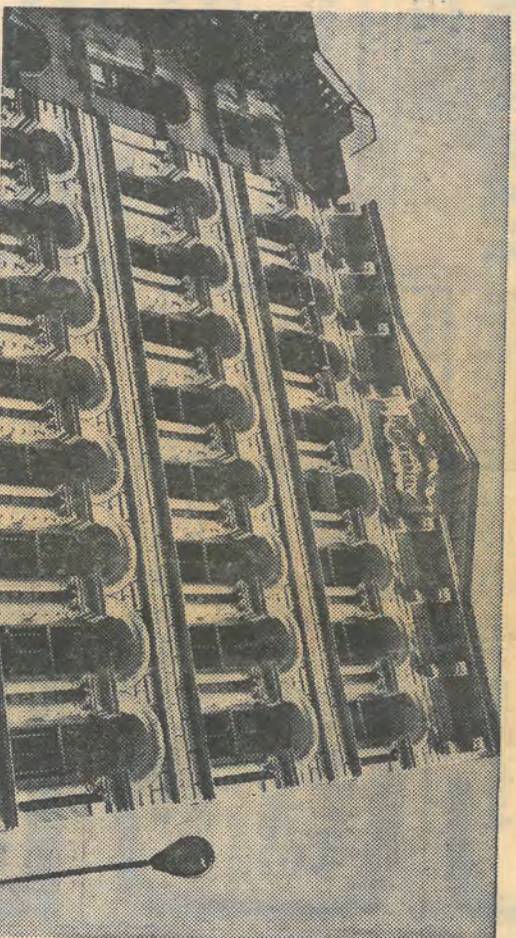
In New York, the local community and Grace Church have finally joined forces to raise the money to save the Gothic church houses on Fourth Avenue. Success or failure depends on another one of those dreadfully arbitrary deadlines set by the inexorable economic forces that dictate our lives and culture; funds must be in hand in early May. By the time this appears the rescue operation will very likely be on or off.

Opposite Grace Church, by one of those coincidences which New York produces as artfully as Mrs. Baker's tulips appear each year, a landmark building has been rescued. The tulips are a spring delight, and so is the news from the west side of Broadway and Eleventh Street. (We spare you the obvious comparative ironies.)

A family of real estate investors named Elghanayan, and an architect, Stephen B. Jacobs Associates, have joined forces to remodel one of New York's finest remaining cast-iron fronted buildings, at 67 East Eleventh Street, and restore it to the city's lifeblood. It is a profit-making commercial venture, and the reincarnation takes the form of small, duplex, luxury apartments. As a unique feature of the apartments, the original interior cast-iron Corinthian columns pop up with a kind of wild abandon, almost as pieces of classical sculpture.

There are some details to quibble about — an ugly, prominent, box-like two-story roof extension that replaces a 19th-century mansard, which obviously figures just as prominently in the equation of economic viability, and questions about column treatment at the street level. But in the bigger equation of landmark-saving-by-creative-and-concerned-economic-recycling, or what preservationists call adaptive use, with the only real option demolition, who wants to quibble?

The cast-iron facade, one of the largest still standing in the city, is a superb one, with the arched rhythms characteristic of the material. A corner building, it is actually a double facade and bearing wall, rather than the more usual curtain wall; there are frontages of 75 feet on Broadway and 225 feet on Eleventh Street. Its details were studied



Garth Huxtable

Restored 1857 Cary Building, Church and Reade Streets Making landmarks pay their way again

with exemplary care. On the Broadway front, for example, each bay is reduced by one inch, creating a false perspective to make that side of the building look longer. A round column skilfully articulates the corner, and each front is a dazzling display of colonnaded "Venetian" windows with the large glass areas that iron made possible.

In its restoration, the building is painted the proper pristine white with which proper Victorians made their structurally innovative, pre-fab, precast palazzi suggest marble, European models. What better way to import the "Renaissance" than through American industrial ingenuity? Foundries cast classical and Italianate and Gothic sections by the mile. The results, among the more significant technological and esthetic contributions to American architectural his-

tory, are extraordinarily handsome. They are also being plowed under with alarming regularity by cities that should know better.

The Eleventh Street building was the work of one of New York's most prominent 19th-century architects, John Kellum, who was also the designer of the famous old Wanamaker's store, the beautiful block-square cast-iron monument nearby that was destroyed by fire some years ago.

This example, which is similar in style, was constructed in 1868, and was occupied by James McCreery and Company, the noted dry goods emporium that later became McCreery's department store. King's 1892 New York Handbook lavished praise on the structure and the firm, noting the daylight, 20-foot high street floor, and the fact that "a peculiarity of

the management of the house is that employees are assured of practically permanent positions, dependent only on good behavior."

Today, that 20-foot floor has been divided into two levels and the lesser, but still lofty floors above have been turned into double-height rooms with sleeping lofts or balconies. The old arched windows virtually make window walls. The imaginative plan expands the tight dimensions to which housing is reduced by today's necessary investment formulas, and all that is required of the tenant is the agility to climb the loft stairs and the ability to pay the rent.

But kudos all around — whatever reservations one may hold about details or investment economics, an unusually fine landmark has been made to pay its way again by people who cared enough

to try, enriching the neighborhood and city.

Still another important New York cast-iron landmark, the Cary Building at Church and Reade Streets, has been recently recycled. It is also a commercial investment. A long-time favorite of ours, this early, elaborate, block-through "Venetian palazzo" was built in 1857, with matching front and back facades. "Cut stonework" and delicately fluted double colonnettes hold dentilled courses from which round-arched windows "spring." All ironwork sleight-of-machine-and-eye, courtesy of D.D. Badger.

When Church Street was widened not too long ago, the building just escaped, with its shorn masonry wall left facing the Church Street side. That wall has now been painted white, like the ironwork, and given windows. A fine, vertical supergraphic slash from top to bottom announces "The Marketplace" in color.

* The name is borne out by a series of small shops interspersed at the ground floor to run around the three sides of the building, from a stationer's and fruit store to gift shops and graphics, with a continuous awning of bright abstract designs. The remodeling has been done by Kroger and Perfito for Charles Noyes. You could not get this particular happy blend of historic style and contemporary urbanism for art or money today. Not the least of the delightful surprises are a couple of aluminum painted Corinthian columns in a quick lunch place.

In New Age has centratio the vage economic In other Louis, en trics ha for urban developm richest e of Houst designate that has of SoHo. ber with less 1960 incompar perfect G iron row Thomas barbarist Such st McCreery Building protected much ris the Hau Broadway Streets, c tional que shabby bl Meanw Hall, at drama is or won't Tweed Co nouncing olition, ti tion is feasibility new exec body at C the old re art histor there are cold feet ence table However spring, si interesting trend. It a nicer ch

Sept. 8

The Atrium Comeback Transforms Air Shafts

By MICHAEL DECOURCY HINDS

The air shaft is on its way out and its elegant Roman ancestor, the atrium, is in. This fashion, fueled by zoning incentives from the city's Planning Commission, was encouraged by Citicorp's highly successful Market, its restaurant- and shop-lined inner courtyard off Lexington Avenue, and continues in a new generation of buildings—as well as in some dramatic renovations.

Like the Romans, who used their atria or open central courtyards as formal reception rooms, modern designers are using landscaped atria to add architectural drama to interior spaces and to attract the public, a very important consideration with commercial developments.

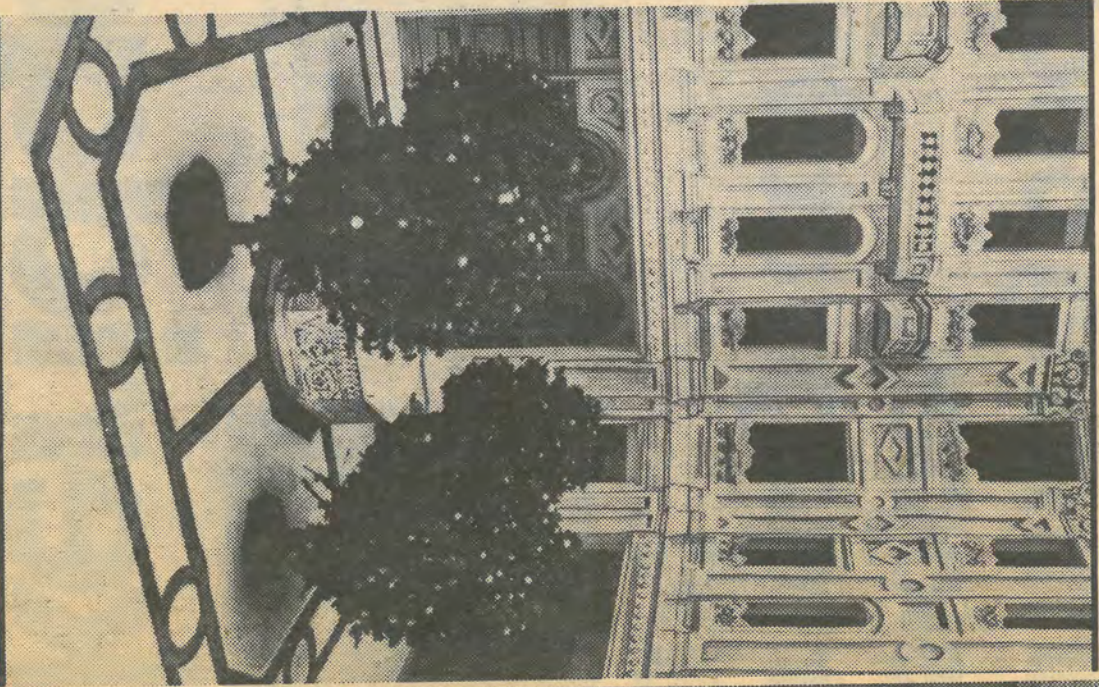
If the atrium makes so much sense, why has it been overlooked for so long? Because it took up too much expensive space, say architects. When natural light and air were needed in a building's center, the atrium was condensed into an air shaft.

Space is more precious than ever, but since 1988 the New York City Planning Commission has given developers zoning incentives to build bigger buildings than a site allows if they provide certain public "amenities," which were revised in 1975 to include arcades through buildings, and other covered pedestrian spaces. For every square foot of covered pedestrian space in a building, the owner can build an additional 14 square feet of rental space, and more if such amenities as subway entrances and escalators are added.

By designing the 7,247-square-foot atrium in Citicorp Center, the architects, Hugh Stubbins and Associates and Emery Roth and Sons, were able to increase the tower's rental space by 114,952 square feet. Citicorp also has been able to charge premium rents to retail tenants in the 60,000 square feet of retail space bordering on the atrium. The Market rents, which are based on a minimum plus a percentage of store profits, have been averaging \$80 a square foot—considerably higher than the \$25 per square foot charged for office space throughout the rest of the building, according to Arthur Driscoll, vice president in charge of real estate for Citibank.

The Market draws from 20,000 to 25,000 persons a day, seven days a week, said Mr. Driscoll.

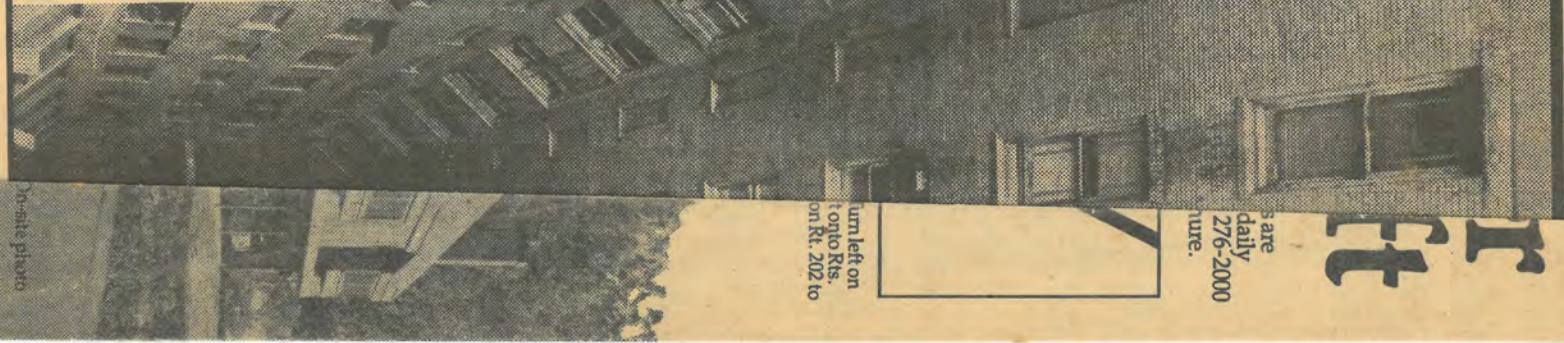
"When we started designing the building in 1971 we didn't know about the zoning bonuses," said Hugh Stubbins. "We just thought the atrium



The octagonal air shaft at the Alwyn Court and a rendering of how it will look converted to an atrium

would be an attractive way of providing public space, which New York needs badly. There are very few public places in the city where people can meet each other without a waiter or somebody telling them to get out."

Citicorp's architectural and financial success is mentioned by most other architects now planning to use the atrium design in the city. An exception is architect-developer John Portman of Atlanta, who has been planning a con-



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Industrial Properties, Acreage,
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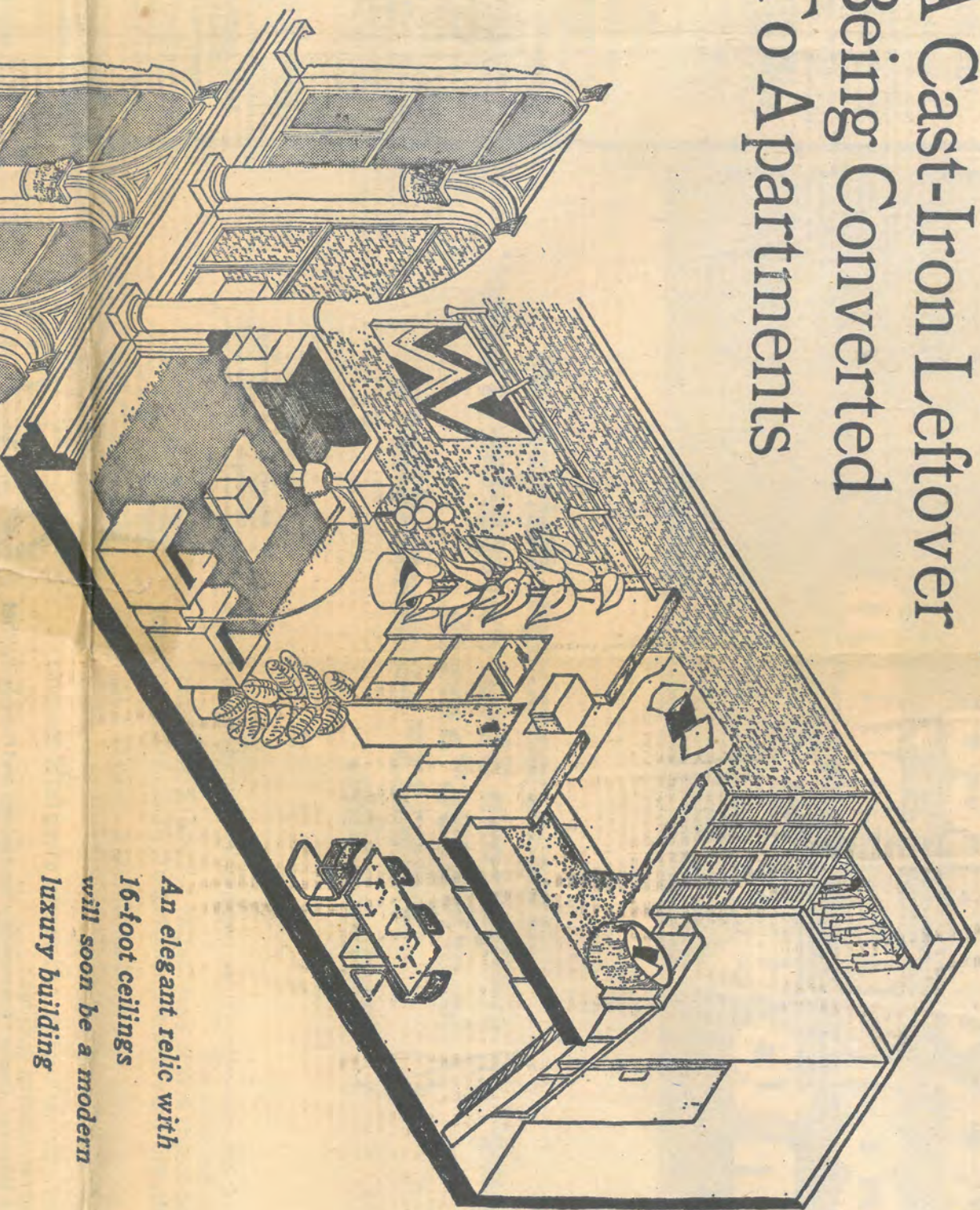
• 1973 The New York Times Company

The New York Times

REAL ESTATE

N.Y. Times July 15, 1973

A Cast-Iron Leftover Being Converted To Apartments



*An elegant relic with
16-foot ceilings
will soon be a modern
luxury building*

By JANET SPENCER

At the corner of 11th Street and Broadway, in a neighborhood of loft buildings relieved by antique shops and used-book stores, stands one of the finest cast-iron structures in New York. The elegant relic is tattered now, but after massive renovation it is to open its doors next winter to a new public of residents and shop keepers.

Transforming this 19th-century leftover into a profitable 20th-century apartment house has been a problem and a challenge. The building, although architecturally sound, was not thought to be economically viable and consequently was not eligible for the official sanction of the city's Land-

marks Preservation Commission.

The building was purchased in 1972 by the Elghanayan brothers, American-born Iranians whose name, while difficult to pronounce (it's El-GAHN-yan), is by no means unfamiliar in New York real estate circles. Their father, Nourollah, and uncle, John, were active builders of large residential buildings in the city for more than 15 years. They operated the Elmore Management Corporation.

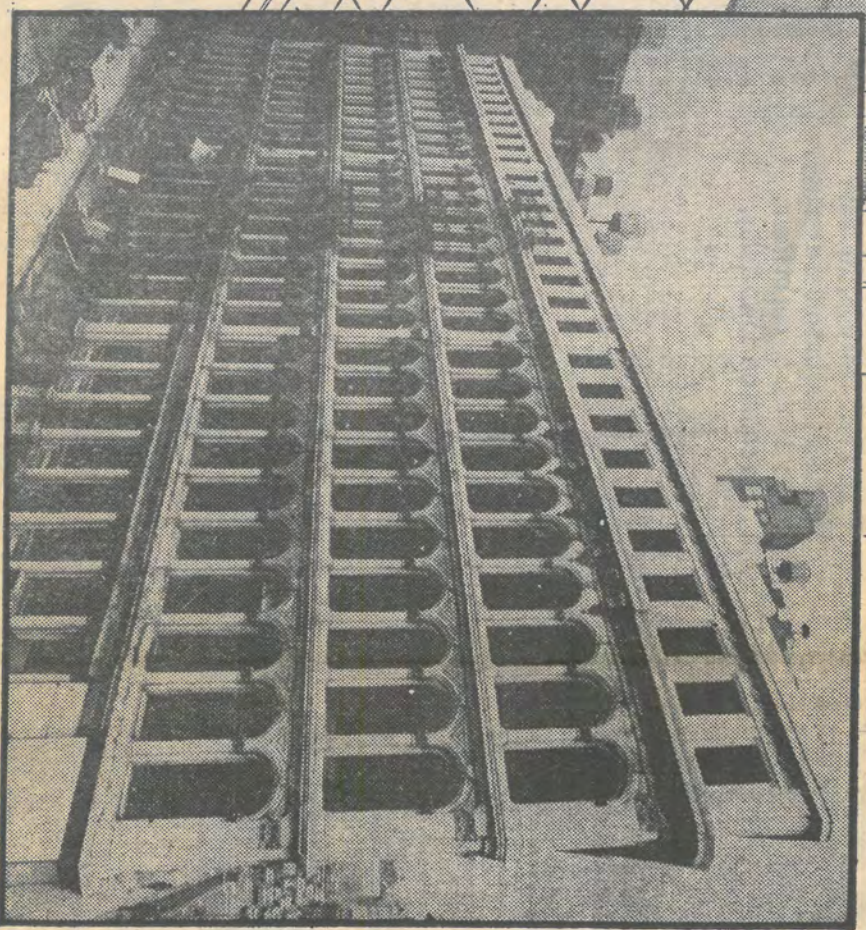
Both have now retired from real estate, and the younger generation is carrying on the family tradition through Rockrose Associates, 31 West 16th Street.

The brothers—Henry, a 32-year-old lawyer; Tom, a 28-year-old businessman, and Fred, a 24-year-old engineer—have been doing renovations since they started Rockrose four years ago. Most of their jobs have been small brownstones, but historical buildings are nothing new to them. In fact, they have renovated two landmarks: an apartment building in Brooklyn Heights and the Van Rensselaer Hotel, also on 11th Street, which is now apartments.

The cast-iron building was first called to their attention by their brother-in-law, an antique dealer who saw it as a perfect location for numerous antique shops.

The builders saw the 17,000-square-foot plot as ideal for a high-rise apartment house. "We didn't want to tackle the problems of cast iron," Tom recalls, "and it made sense to build a new building on such a big plot of land, especially if we could buy the adjoining properties." With this in mind, they asked their architect, Stephen Jacobs, to obtain the necessary zoning change.

The City Planning Commission indicated that it would approve the high-rise, but Local Planning Board No. 2



Photograph by Henri Carstovorski

Continued on Page 10, Col. 1

Cast-Iron Relic Being Converted to Apartments

Continued from Page 1
 in which Village had

res. The planning board
 Vs could not exactly
 met the proposal, they
 by it clear that the loss
 or favorite building would
 ke them unhappy. The
 alders began thinking in
 terms of renovation.

"The community didn't
 push us into renovation,"
 says Henry, "but their sup-
 port gave us the courage to
 pursue a time-consuming, ex-
 pensive gamble."

The brothers started dig-
 ging into the building's his-
 tory. Built in 1868 as a depart-
 ment store (the designer is un-
 known), it was sold shortly
 thereafter to the Methodist
 Publishing Company, which
 in turn sold it in 1889 to
 James McCreary Dry Goods.
 In 1940 the once-proud
 building became a lowly shoe
 factory. Finally deserted and
 damaged by a fire in 1971,
 the building was ripe for
 demolition when Rockrose
 purchased it.

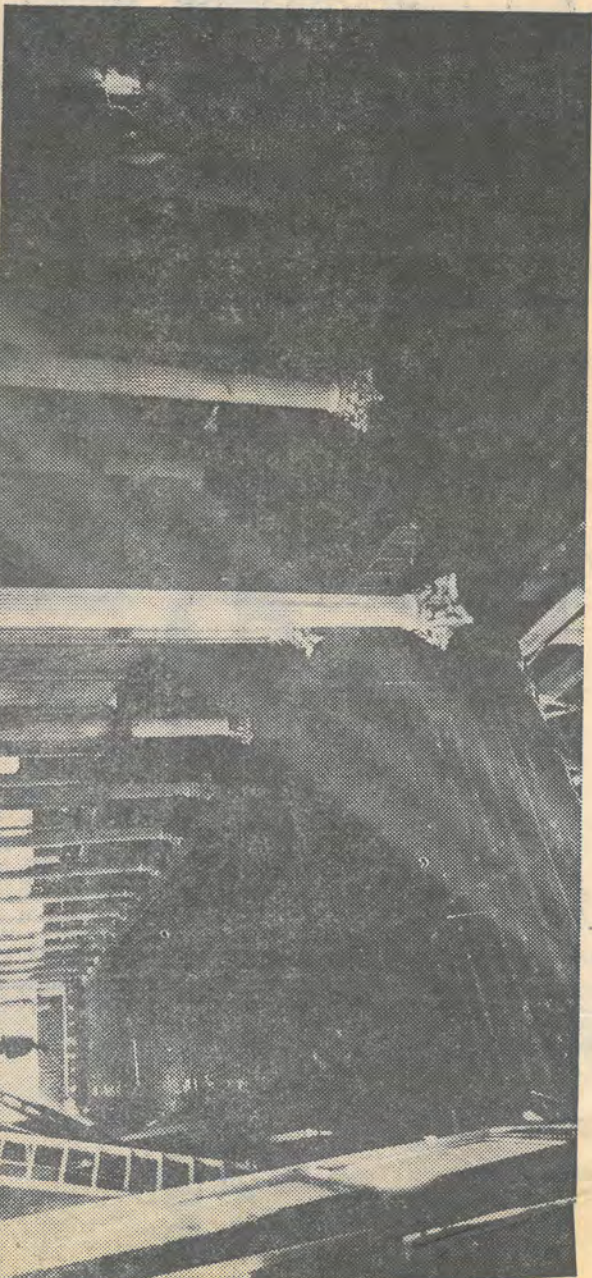
Cast iron is above all dur-
 able, however. Even years of
 neglect could not destroy it.
 It was the first modular
 architecture, and Americans
 —especially New Yorkers—
 built the standard compo-
 nents and sent them for as-
 semblage throughout the
 country and the world.

Because of its mail-order
 nature and because the build-
 ings in which it was used
 were usually commercial
 structures, cast iron was
 considered a bastard child
 of neoclassical architecture
 (when James Bogardus, the
 leading cast-iron designer

The building was not large
 enough, however, to allow a
 sufficient number of spacious
 apartments commanding fair-
 ly high rents so they could
 show a profit. In addition, it
 lacked the 30-foot yard the
 city requires for residential
 buildings.

Accordingly, Rockrose ap-
 plied to the Board of Stand-
 ards and Appeals for a vari-
 ance to allow an extra floor
 and, because of the spacious
 windows allowing plentiful
 light and air, to permit con-
 struction without the usual
 yard.

The Landmarks Commis-
 sion, the 11th Street Block
 Association, Local Planning
 Board No. 2 and the Friends



The cast-iron columns in the old building (above) will remain, appearing at various places in the apartments, which will also have 16-foot windows (left).

Photographs by Henri Caechrowski

tegrate it with modern me-
 thods."

"There are so many things
 we had no way of knowing
 about," says Fred. "We
 found five or six ceilings on
 the first floor alone, and
 there are pipes—especially
 gas pipes—everywhere.

"But," he adds as his en-
 ineer's eyes light up, "there
 is some beautiful work in
 that old building."

The 16-foot-high arched
 window frames decrease
 slightly in width as they get

with eight-foot ceilings. But
 the lofts will get hot, winter
 and summer.

The answer is a heat-pump
 cooling and heating system
 that does not require a fresh-
 air intake and that will make
 cool air and heat available all
 year. It is, the Elghanayans
 say, the first time such a sys-
 tem has been used in a resi-
 dential building in the city.

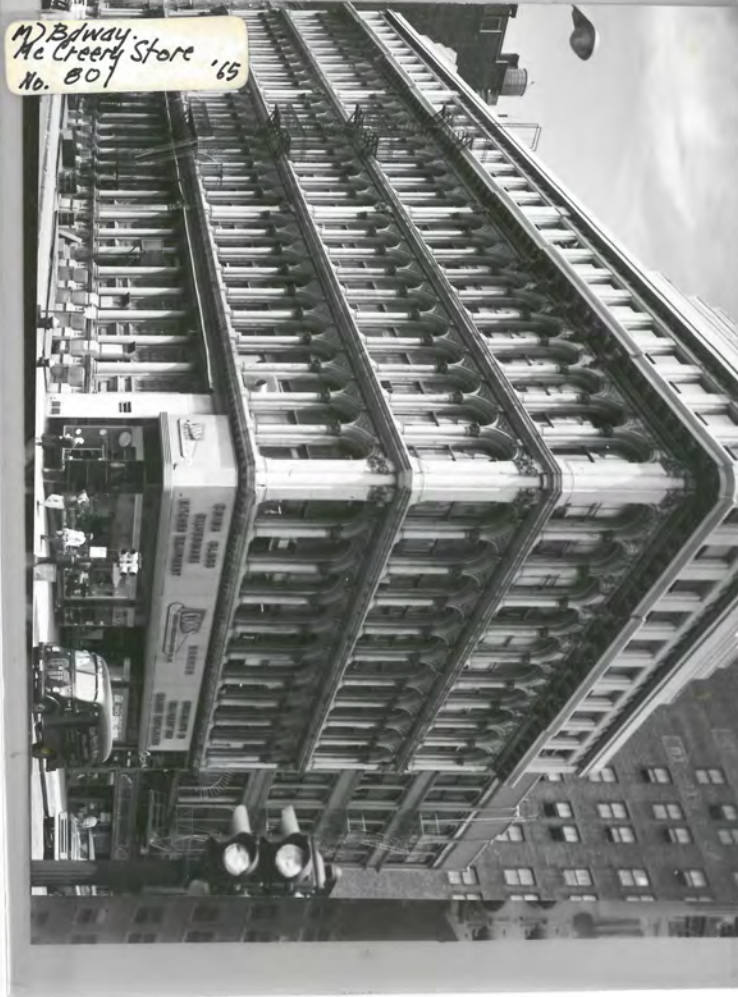
The projected costs have
 escalated beyond \$4-million
 (about 25 per cent more than
 anticipated), but renovated

short, unusual.

The interior lines will be
 simple, but working within
 the confines of cast iron has
 made certain demands. None
 of the 144 dwellings in the
 seven-story building will be
 the same. Almost all of them
 will contain a cast-iron
 column or two, and the col-
 umns may turn up any-
 where—the kitchen, living
 room, the hall. The other
 common denominators are
 wide-open space—some stu-
 dios will contain 1,000 square



W Broadway Store
McCreery Store
No. 801 '65



W Broadway, W. Side
McCreery Store '65
at W. 70th

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IRON** *architecture*

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Established 1970

Henry-Russell Hitchcock
Sir Nikolaus Pevsner
Honorary Co-Chairmen

April 17, 2000

Hon. Jennifer Raab, Chairman
Landmarks Preservation Commission
100 Old Slip
New York, NY 10005

Dear Chairman Raab *Jennifer*

Surely the Landmarks Preservation Commission will keep the big cast iron McCreery's Store at 801 Broadway on its active list. Early in the life of the Commission, this was one of the important cast iron buildings on which a hearing was held. I vaguely remember the event.

Included in my book, *Cast Iron Architecture in New York* published in 1974, is a reproduction of an 1869 Harper's Weekly engraving of the McCreery store as it originally looked with its mansard roof. The big dry goods store occupied this handsome building from 1868 until 1902 when it was sold to the Methodist Book Concern. The building was designed by architect John Kellum, who also did the block-square Wannamaker's iron store nearby. The iron for both was cast by J.B & W.W. Cornell.

The building did suffer a fire in 1971 when it was occupied by a ladies' shoe and handbag factory. The mansard roof is also long gone. There are two iron facades. On the 11th Street side, a long stretch of columns presents one of the most stirring views of cast iron in the city. In my opinion, the historic McCreery's store should be a designated landmark.

With warm personal wishes,

Cordially yours,

Margot Gayle
Margot Gayle
President

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Public Information: Susan Leicher Renewals: Rozanna Radakovich Books: Margaret Hance

Redacted

TAYLOR • ARCHITECTS

APR 15 1966

HERMAN NEUMANN, A.I.A.
FREDERICK TAYLOR, A.I.A.
EUGENE SCHONWALD, R.A.

The Honorable Geoffry Platt
Chairman
Landmarks Preservation Commission
2 Lafayette St.
New York, N. Y. 10007

Re: James McCreery and Co.
801-807 Broadway
Manhattan

Dear Mr. Platt:

The McCreery Building is a piece of Italy right in lower Manhattan. Since a large number of New Yorkers profess a liking for things continental, this is the time to prove it.

The cheerful elegance of this old Store Building stems from slender columns and arches which form the entire facade. There is no mass of masonry, since only glass is used to fill in between columns. That makes this the forward looking design it was for 1868.

We, living today in 1966, one hundred years later, should be grateful that fate saved this building up to now. We have nothing else like it and we should do everything possible to save it for ourselves and generations to come.

Very truly yours,

NEUMANN AND TAYLOR

Herman Neumann

HN:MF