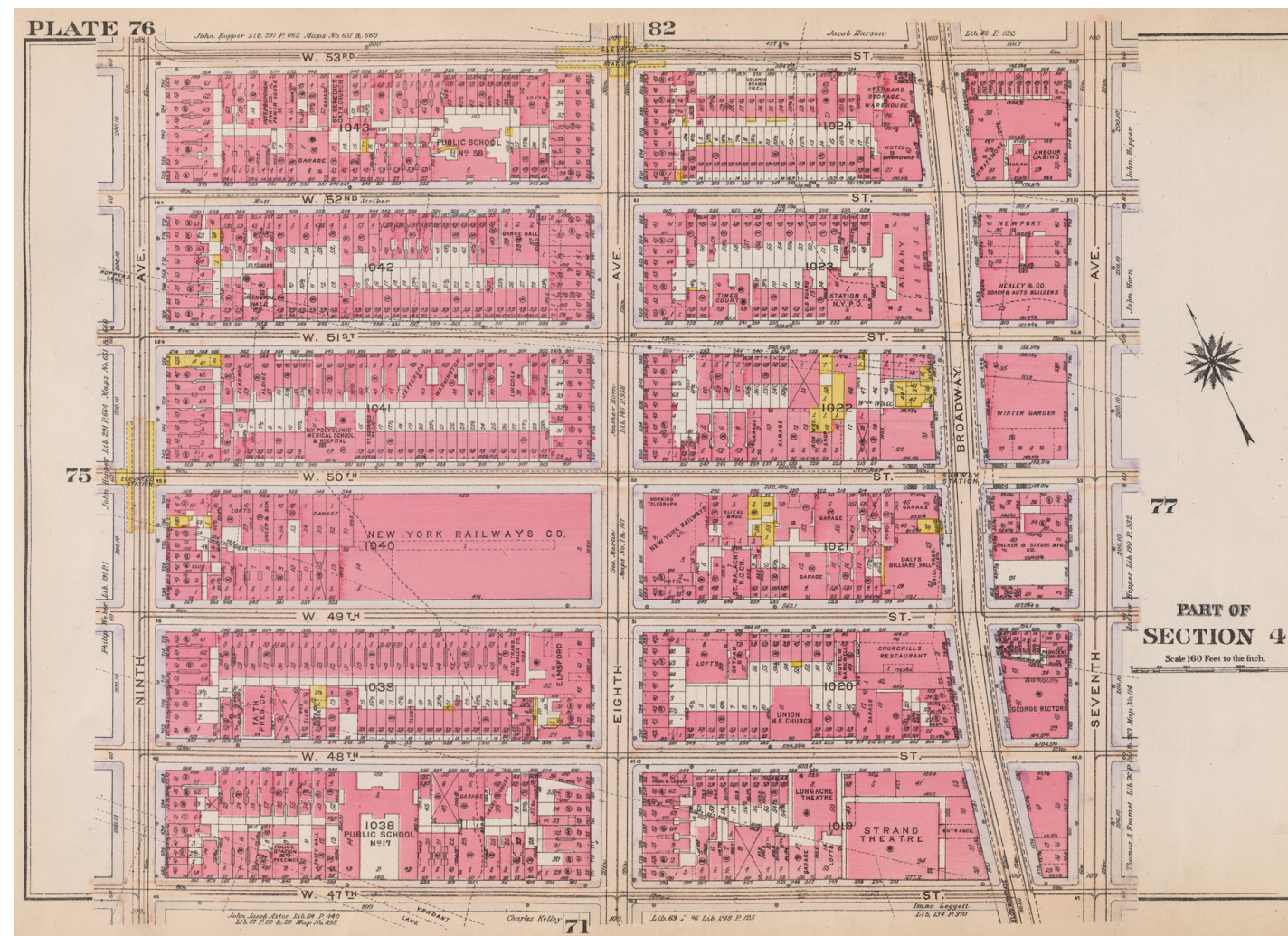


HISTORIC PRESERVATION STUDIO I



COLUMBIA UNIVERSITY
GRADUATE SCHOOL OF ARCHITECTURE, PLANNING & PRESERVATION
FALL 2018

ACKNOWLEDGEMENTS

This report is the product of a Fall 2018 Historic Preservation Studio I at Columbia University Graduate School of Architecture, Planning, and Preservation (GSAPP).

Students:

Drew Barnhart	Sohyun Kim
Noramon Bodhidatta	Bingyu Lin
Claire Cancilla	Kathleen Maloney
Sryea Chakraborty	Erin Murphy
Huanlun Cheng	Seo Jun Oh
James Churchill	Sarah Sargent
Andres Alvarez Davila	Yu Song
Fei Deng	Gwen Stricker
Mariana Flynn	Micah Tichenor
Laura Garnier	You Wu
Scott Goodwin	Qian Xu
Emily Junker	Yasong Zhou

Faculty:

Andrew Dolkart
Claudia Kavenagh
Kim Yao

Teaching Assistants:

Aura Maria Jaramillo
Valentina Angelucci

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This report was produced by Madeline Berry.



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INTRODUCTION

Studio I is the central focus of the first semester of the Historic Preservation program, and a foundational course for a three-studio sequence within the program. It is the only full-class studio in the sequence where all students gather to engage studio objectives together. It is simultaneously broad in reach and narrow in focus. Studio I both complements and benefits from other first semester coursework; it is the space for engaging overarching historical and contemporary issues of preservation, urbanism, planning, and architectural design. The goal for Studio I is to equip students with skills, techniques, and critical thinking – the means to engage practice and research – in order to engender leadership, interpretation, and advocacy – the ability to exercise judgment and propose informed solutions.

Studio I engages students in questions of preservation and its role in the larger context of the built environments of New York City. It encourages students to think about existing preservation tools and diverse potential outcomes. The studio offers models for approaching preservation questions and exploring the diverse roles of the preservationist in contemporary practice. We do this by the collective study of a neighborhood as well as through individual student study of historic resources.

During the first half of the semester, students engage in a series of exercises and projects to develop skills and techniques for research, conservation, and preservation design. The semester begins with

an exercise outside of the primary study area, at Woodlawn Cemetery in the Bronx. This is an opportunity for each student to document an individual mausoleum by creating annotated measured drawings and performing archival and biographical research.

The second half of the semester focuses on individual buildings in the study area, using a three-step methodology as the means to engage the final building site. The three-step process consists of Investigation, Analysis and Proposition phases. During Investigation, students focus on the individual building through observation, research, and documentation. Students choose a particular area of focus – historical research, materials conservation, or preservation design – which informs exact final deliverables for the project. During Analysis, work on historical research, building materials, and preservation design is advanced, with emphasis on the student’s selected area of focus. During Proposition, students propose an approach to the individual building site that is informed by an understanding of its social, material, and historical context.

In all phases, but in particular during Proposition, questions of architectural integrity and significance are explored. Students also complete group projects focused on the area surrounding the building sites – in this case the blocks of the West 40s in Hell’s Kitchen.

Questions the studio addresses include:

What is preservation’s role in a neighborhood that is undergoing significant physical and social change?

How can historic buildings be meaningfully maintained under the pressure of development?

What uses and programs might respond to community needs for both long term residents and newcomers?

How can the character and integrity of a neighborhood be maintained when development, building renovation, and adaptive reuse are requirements for economic development, and to address shortages in housing and social services?

Areas of Focus:

In the **Research** category, work allows students to more deeply understand the building’s history (architectural, social, economic) and its historic and current relationship to the overall neighborhood, culminating in a work product that sheds new light on our knowledge of the building and its important relationships.

In the **Design** category, students study potential uses for the building and propose a use that results in an architectural intervention, which may be a reorganization of existing spaces and/or an addition or significant alteration to the existing building, informed by its historic significance.

In the **Conservation** category, students more deeply explore the materials of construction, including how and why they deteriorate and options for replacement, and develop a plan for treatment and/or maintenance.

PROJECT 1 WOODLAWN CEMETERY: GRAPHICS & RESEARCH

Buildings and sites have a physical reality that relates directly to their history and to the people who conceived them, built them, and used them. In this exercise, students document the physical reality of a structure, and research its history and the history of its creators and inhabitants.

This culminates with an argument about the building’s aesthetic significance and how this significance relates to other aspects of the building’s cultural or historical significance.

PROJECT 2 HELL’S KITCHEN: BUILDING 1

This project focuses on the research techniques, beginning with basic information about a building and examining ways in which the history of the building can become rich and multivalent. This building research leads to a more in depth understanding of significance and historical context. Understanding the values and significance of a building requires not only an analysis of the structure itself, but also of its relationship to the broader built environment.

This requires research and analysis of, for example, structures of similar design or construction, architecture of the same period or style, works by the same architect, a building’s role within a particular historical narrative and/or physical context, and/or identification of materials and comparative examination with contemporary buildings. Using the body of scholarly literature, including architectural, planning, and social histories, critiques, monographs, etc., students refine the understanding of each building and its significance.

PROJECT 3 HELL’S KITCHEN: BUILDING 2

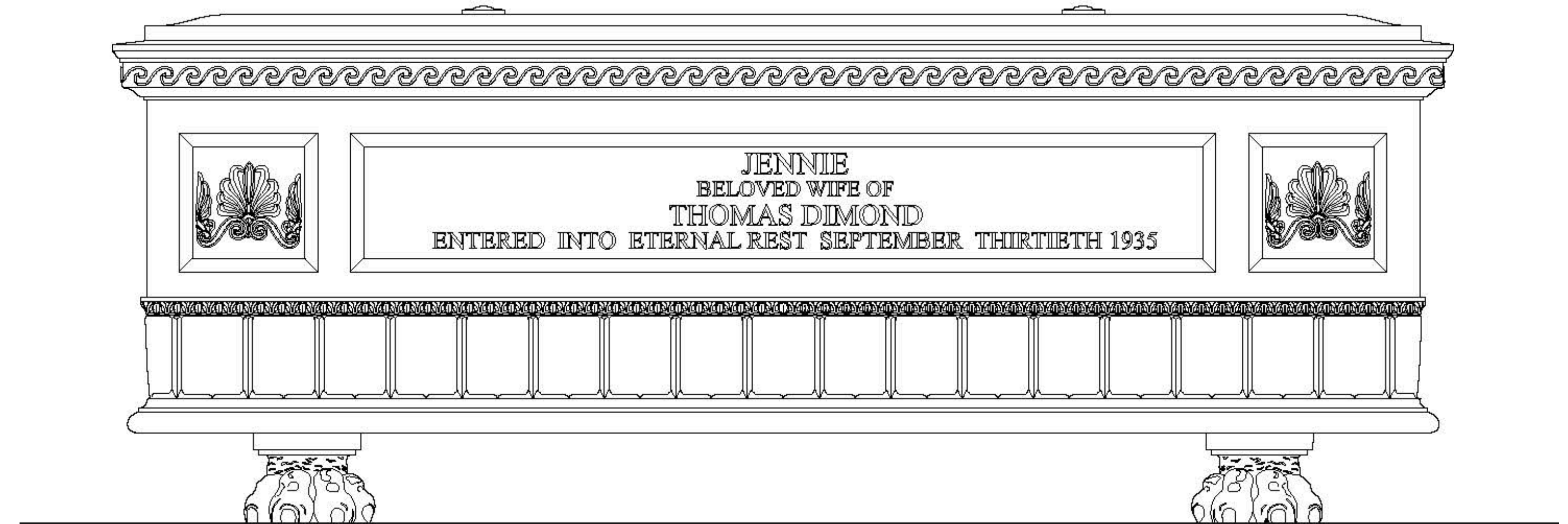
In this project, students learn how to utilize baseline building observation and documentation as a springboard to a deeper analysis of specific preservation issues, with the final goal of developing a carefully researched and well-supported proposition for each building. Each student focuses on one building within the study area, and also selects an area of focus from among three basic categories: Research, Conservation, and Design. All students complete three phases of work for the project - Investigation, Analysis, and Proposition.

All work is informed by a careful study of the physical building and how it has changed over time, of the history of the building and its architect, original design, and alterations over time, of the building’s historic and current uses, and of the building’s historic and current neighborhood context. All students study the building sufficiently to be able to make a statement about the architectural and historic significance of the building.

PROJECT 1: WOODLAWN

Buildings and sites have a physical reality that relates directly to their history and to the people who conceived them, built them, and used them. In this exercise, students document the physical reality of a structure, and research its history and the history of its creators and inhabitants.

This culminates with an argument about the building's aesthetic significance and how this significance relates to other aspects of the building's cultural or historical significance.



ANDRES ALVAREZ DAVILA

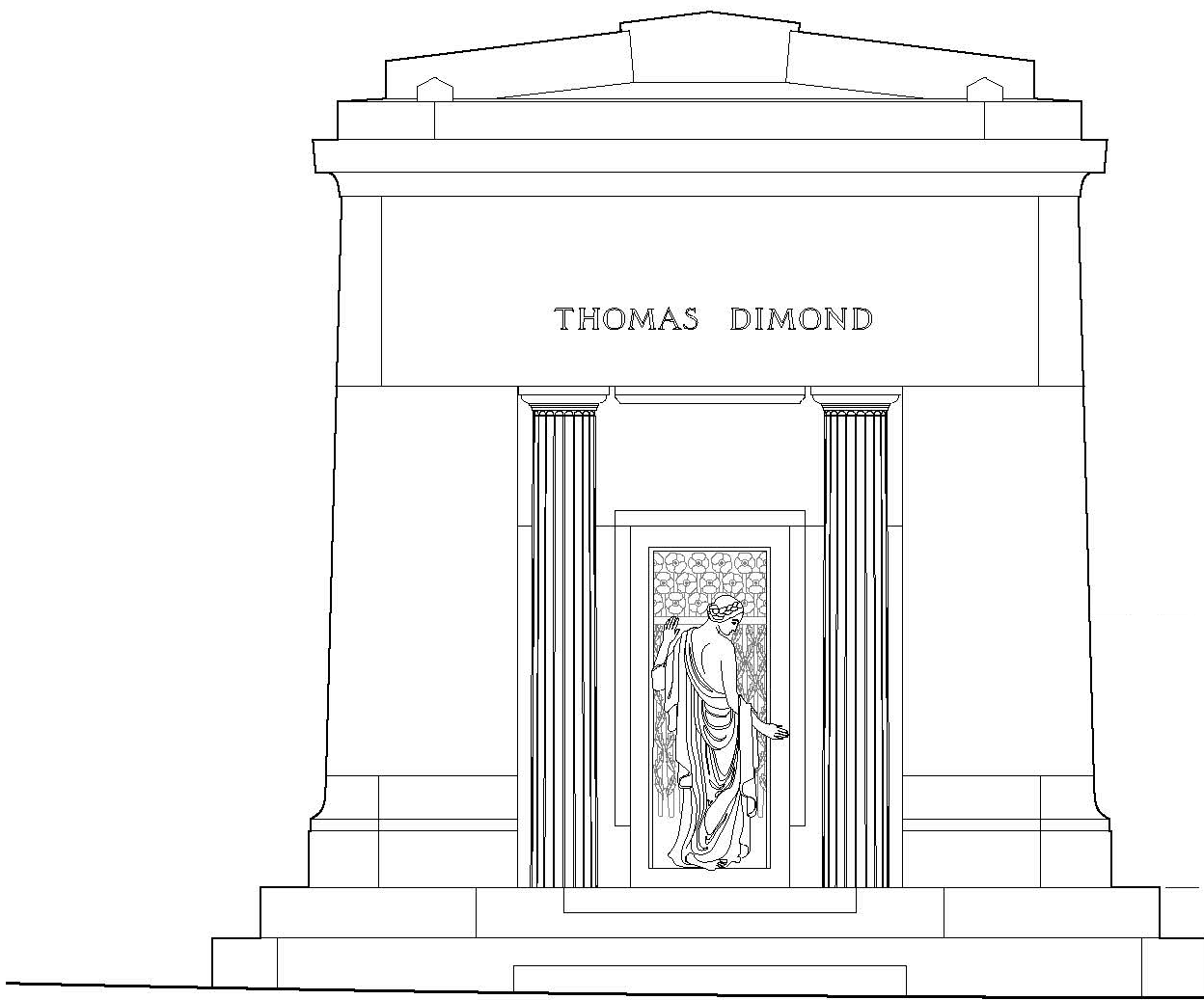
In 1919, Jennie Dimond commissioned the W.W. Leland Company to design a large mausoleum in Aster plot, on the eastern edge of Woodlawn Cemetery, for her recently deceased husband, Thomas. Thomas Dimond headed the Thomas Dimond Iron Works, in which he made a respectable fortune, and held notable real-estate interests in the Middle West Side at the time of its development into a transportation hub.

The mausoleum is characterized by the restrained use of classical vocabulary and a strong emphasis on the central entrance. The building’s sober lines and massive, smooth hammer dressed granite blocks give a strong impression of solemnity well suited to its function. Two Greek Doric columns, in the central porch, frame a sculpted bronze door. Crossing the threshold, the stolid lines of the exterior give way to fine materials and rich ornamentation. A brilliant stained-glass window, directly across the sculpted door, shows purple irises burgeoning vigorously against a sunburst of yellow and orange glass. Pride of place, however, goes to two handsome ornamental sarcophagi on either side of the door—one for Thomas and one for Jennie Dimond—sculpted from white Italian marble.

The Dimond Mausoleum is an elegant building, dignified in its scale, built with fine materials and designed with an eye for the occasional dramatic gesture.



DIMOND MAUSOLEUM



ELEVATION

Roof and cornice from blueprints or pictures. Physically inaccessible.

5 ft



SECTION

Roof, crypt, and cornice of interior from blueprints or pictures. Physically inaccessible.

5 ft

DREW BARNHART

Built in 1941 for Ruth Perrine Sheehan, the Sheehan Mausoleum sits on Woodlawn Cemetery's Arbutus Plot on a modest site removed from the cemetery's major avenues and most prestigious monuments. However, such a location seems fitting for the mausoleum's sole inhabitant, who, despite her wealth, did not rank among New York City's elite.

Ruth Perrine was born on October 11, 1878 (?) in Montgomery, Alabama to Caroline A. Perrine of Georgia and William H. Perrine, a house carpenter from New York. Shortly after Ruth's birth, the family relocated to Atlanta, Georgia, where Ruth and her older sister Ada spent their early lives and, upon graduating from high school, became teachers. In 1902 Ruth married Cornelius James Sheehan Jr. in Fulton County, Georgia. Born in 1867, Cornelius came from a large and influential Irish Catholic family in Atlanta, Georgia. His father Cornelius J. Sheehan Sr. had become wealthy through real-estate investments in Atlanta, Decatur, and Lovejoy and had been able to provide his children with privileged upbringings. Cornelius Sheehan Jr. attended both Moore's Business College and attended Atlanta Law School, passing the bar in 1907. However, Cornelius never practiced as a lawyer, working instead as an auditor for the Federal Post Office and later as a financial clerk for the New York Police Department.

The couple were living together in Manhattan by 1920. However, by 1921, they had divorced, and Ruth was living in Chicago, where she worked as a private secretary. She only lived there for a



The Sheehan Mausoleum sits on a quiet street, removed from other mausoleums.



Bronze rosette

short time, however, as by 1927, she listed her permanent address as being in New York City on a ship's passenger log. Throughout the next two decades, Ruth traveled extensively, staying at apartment-hotels in New York City, including the Park Central Hotel and the Waldorf Astoria, between her international trips. In 1944, Ruth moved to Daytona Beach to live with her sister. After her sister's death, she relocated Miami, where she died in 1972 at the age of 95.

Ruth entrusted the design of her mausoleum to Westminster Memorial Studios, a company formed by former Tiffany Studio employees to finish outstanding commissions after Louis Comfort Tiffany's death in 1933. Located at 15 E. 26th St., this company also completed new commissions, advertising products including headstones, mausoleums, sarcophagi, stained glass, and mosaics, a range of services remarkably similar to those offered formerly by Tiffany Studios' Ecclesiastical Department. By 1946, their company no longer appeared in Manhattan's telephone directory, indicating that they had either gone out of business or relocated.

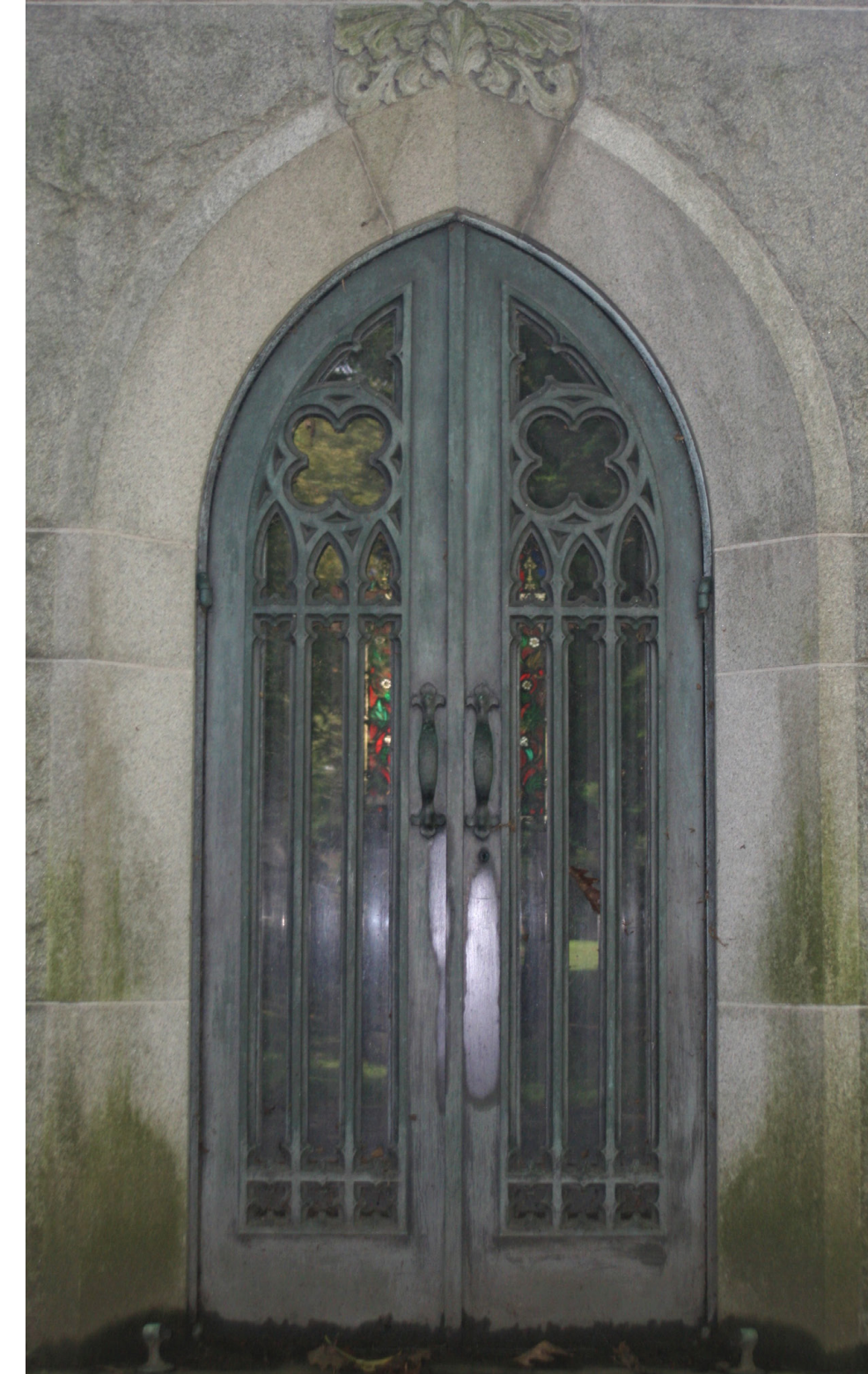
The Sheehan Mausoleum is one of many in Woodlawn Cemetery to be inspired by Gothic chapels. Perhaps the most obvious Gothic-inspired detail is its door, with geometric tracery and a pointed-arch setting. Additional Gothic design elements include the faux buttresses that flank the front façade and the cross-bottony above the lettering. While the

rusticated granite and steeply-pitched, stepped roof are not necessarily Gothic details, they are also an important components of the mausoleum's exterior appearance, lending it a feel that one Presbey-Leland catalogue describes as "quaint," in reference to a similar design.

Inside the mausoleum, the focal point lies on a stained-glass window on the back wall, featuring a standing angel with one hand raised in a sign of benediction. In the background, one can see the corner of a tomb with a white cloth draped loosely over its top. This is likely a depiction of the New Testament story of Jesus's resurrection. Although the complete narrative varies depending on the gospel, in each telling, visitors to Jesus's tomb are greeted by an angel, or strange men dressed in white, and observe Jesus's empty grave linens as a physical sign of his resurrection. The scene is framed by Gothic architectural elements in a form reminiscent of a nave flanked by two aisles, decorated with spires, crockets, and foiled arches.

The materials used for the Sheehan Mausoleum seem relatively common for mausoleums at Woodlawn Cemetery. The exterior consists of rock-face Barre Granite from Vermont. Interestingly, Tiffany Studios owned an exclusive granite quarry in Cohasset, Massachusetts. It seems that Westminster Memorial Studios, despite being formed by former Tiffany Studios employees and completing Tiffany Studios' commissions, could not gain access to this quarry. The interior of the Sheehan Mausoleum is

SHEEHAN MAUSOLEUM



The door features designs inspired by gothic tracery and a pointed arch.

clad in three distinct varieties of marble – one for the floor, one for the walls and sarcophagi, and one for the baseboard and pedestal. According to Woodlawn Cemetery's "Examination Sheet," the interior material should be Tennessee marble, but the form fails to comment on the various types of Tennessee marble used. By comparing the types of marble found on site to samples in a publication by the Marble Industry Board, it is clear that both the marble used for the walls and sarcophagi and the marble used for the floor are indeed two distinct types of Tennessee marble. The marble used for the baseboard and pedestal, however, does not resemble any of the varieties of Tennessee marble found in the Marble Industry Board's publication, so further research is required to determine the specific type of this marble. In addition to the exterior granite and interior marble, the mausoleum also contains several bronze components, including the door, four vents, and ceiling rosettes.

Currently, the Sheehan Mausoleum is in relatively good condition with the exception of the window in the south elevation. The interior stained glass is broken in one place. Several of the stained-glass pieces are missing, and the surrounding lead comes are distorted. Additionally, the exterior protective glass is broken in two locations, leaving the interior stained glass vulnerable to the elements and allowing debris and insects to infiltrate the space between the glass panes. There are also several other minor issues that are not currently causing damage to the mausoleum, but should perhaps be

monitored to avoid potential problems in the future. First, roots from a large, nearby tree are currently growing close to the north and east elevations and could potentially cause structural damage in the future. Second, there is ivy growing on the south and west elevations, which is not currently causing any damage but should perhaps be monitored.

Finally, the surrounding tree canopies are shielding most parts of the mausoleum from the sun and preventing the mausoleum from drying adequately, resulting in biological growth on the roof, north elevation, and the parts of the buttresses that project beyond the roof. This biological growth has caused dramatic discoloration between the roof and the exterior walls. However, the mausoleum appears to be well-ventilated, so the tendency for the exterior to not dry well does not seem to be of structural or material concern. However for some, the biological growth could be a cosmetic issue.



Root growth on the north elevation.



Trees shield the mausoleum from the sun. Northwest side.



Marble used for walls and sarcophagi.



Marble used for pedestal and baseboard.



Marble used for floor.

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PROJECT 2 & 3: NEIGHBORHOOD CONTEXT

HELL'S KITCHEN

Architectural Styles

Hell's Kitchen's tenements, which constitute a significant portion of the area's built fabric, are vernacular buildings, seldom built in pure styles; rather, tenements were generally built using a mix of ready-made elements manufactured in the various styles in vogue at the time of construction. This presented a significant methodological problem for stylistic studies of Hell's Kitchen.

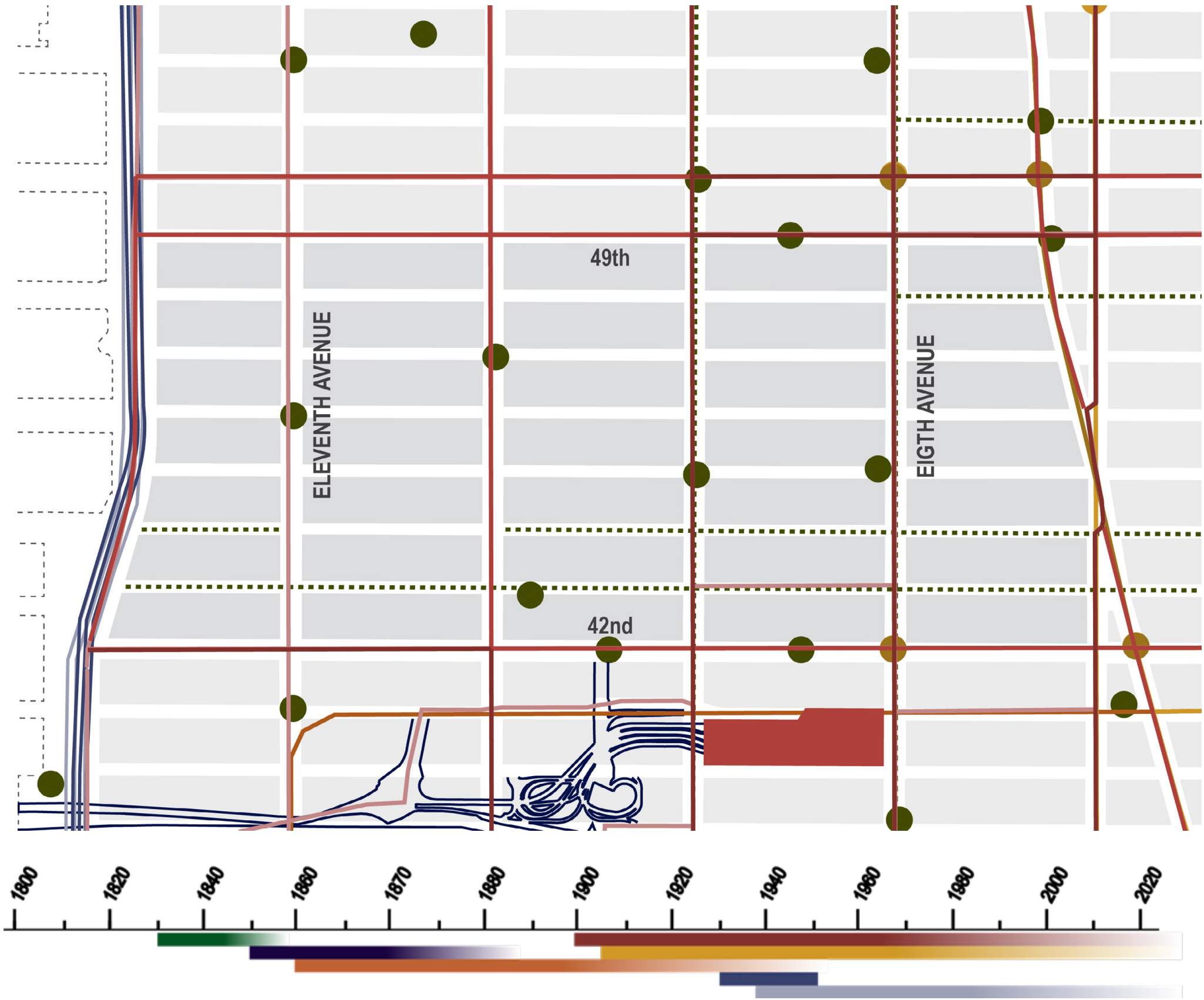
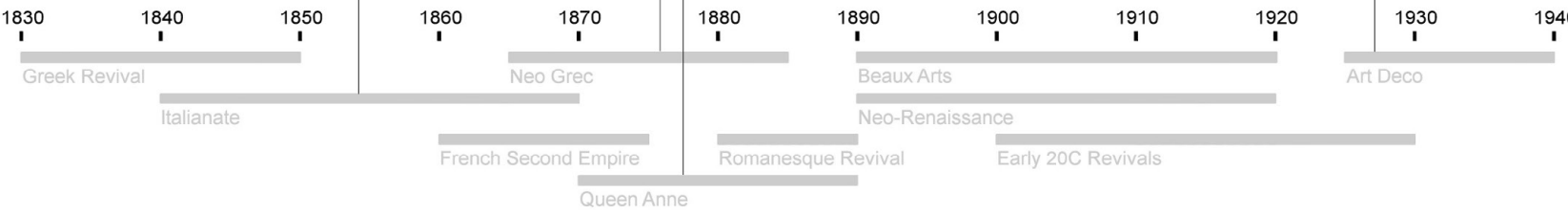
In order to understand how the styles in the area relate to its development, the students created a typological map of buildings built before 1940, skirting the problem of arbitrarily assigning a singular style to vernacular buildings. As this study reveals, sets of concurrent styles correspond roughly to different types. In Hell's Kitchen, middle-class row-houses, concentrated in the still largely residential core, correspond to the Italianate style, popular between 1840 and 1870. The Italianate style does, however, appear in some tenements, indicating a large working class population even before the Civil War.

Most of the surviving tenements were built in multiple styles--the Neo-Grec, Queen Anne, Romanesque and Neo-Renaissance. These styles coincide roughly with an upsurge in construction of tenements to house workers in the burgeoning transportation industries in the latter half of the 19th century. There are also few Beaux Arts tenements at the end of the 19th century, but the Beaux Arts is notable chiefly because it corresponds to the emergence of larger-scale apartment buildings. Overlapping with the Beaux Arts are a slew of revival styles, concurrent with the area's development as an entertainment district.

In the end, the students saw a distinctly delineated residential core in Hell's Kitchen boasting of multiple styles that give witness to the area's history and development.



Rowhouse Tenement Apartment



Transportation Routes Over Time

1830-1850	Omnibus
1852-1880	Horsecars
1860-1940	Trains
1900-Present	Buslines
1904-Present	Subway
1929-1989	Car - Old West Side Highway
2001-Present	Car - New West Side Highway
1937-Present	Car - Lincoln Tunnel
Present	Bike - Citibike

Demographic & Social Context

Development began in Hell’s Kitchen in the 1850s. It was inhabited by large populations of Irish and German immigrants who settled in waves from about 1850 to 1900. By the turn of the century, roughly half of the population was American born and half was foreign born, with pockets of Jewish, African American, and Anglo Saxon communities. Residents were drawn to their own racial/ethnic groups, and division sometimes sparked violence. After the turn of the century there was increased diversity in the origins of immigrants.

The neighborhood was historically an area of economic insecurity which lacked basic social services, only adding to the negative perception of the area by outsiders. Newspapers depicted the neighborhood with vivid accounts of extreme violence, often speaking to an apparent division between racial groups.

Distinguishing between the true demographics of the area and the depiction of it is difficult. While there was most certainly violence in the area, including the Draft Riots, gang violence, and the 1900 Race Riot, other factors also contributed unfairly to Hell’s Kitchen’s reputation.

For example, there was no street cleaning service, leaving dead animals and blood from slaughter hosues on the streets, no system for homeless children, who often lived on the streets, and a



Joseph J. Varga. Hell’s Kitchen and the Battle for Urban Space: Class Struggle and Progressive Reform in New York City, 1894, 1914. Pg. 105

police system which made arbitrary arrests. In 1908, for example, 70% were dismissed without charge, indicating that the police who made the arrests either thought that the arrests would not hold up in court or had been made in violation of someone’s legal rights. Additionally, xenophobia almost certainly contributed to the neighborhood’s reputation, due to the high number of immigrants.

While newspaper reports give an impression of a large African American presence in the neighborhood, and typically attribute violence to the racial group, the class’s previous investigations into the neighborhood show that only a select few tenement buildings had any African American residents at all before 1900 with a slight increase from then on. This disproportionate depiction in the media does not accurately describe the neighborhood historically or in more recent history.

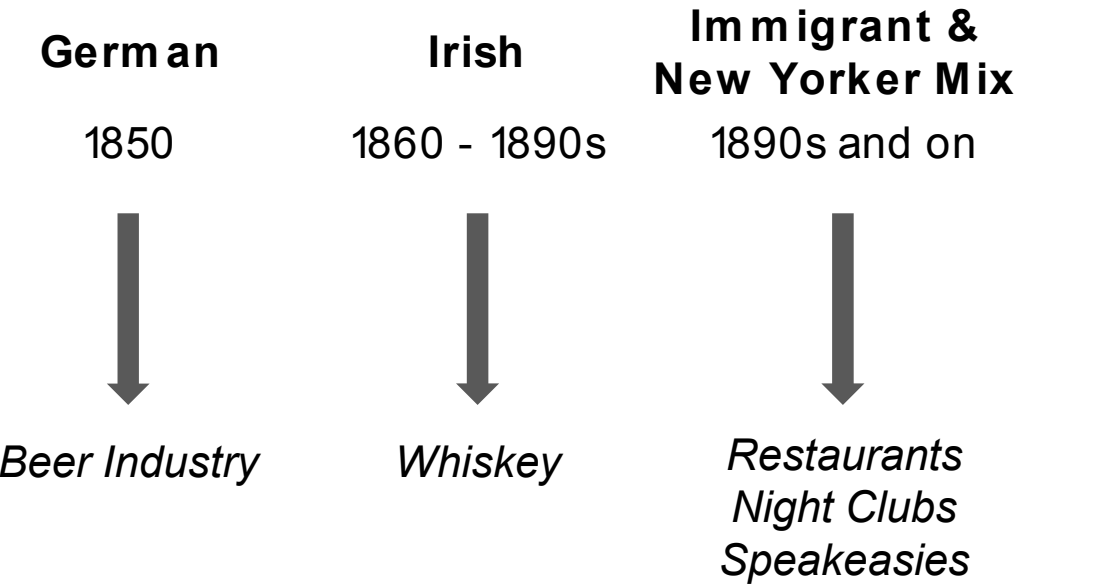
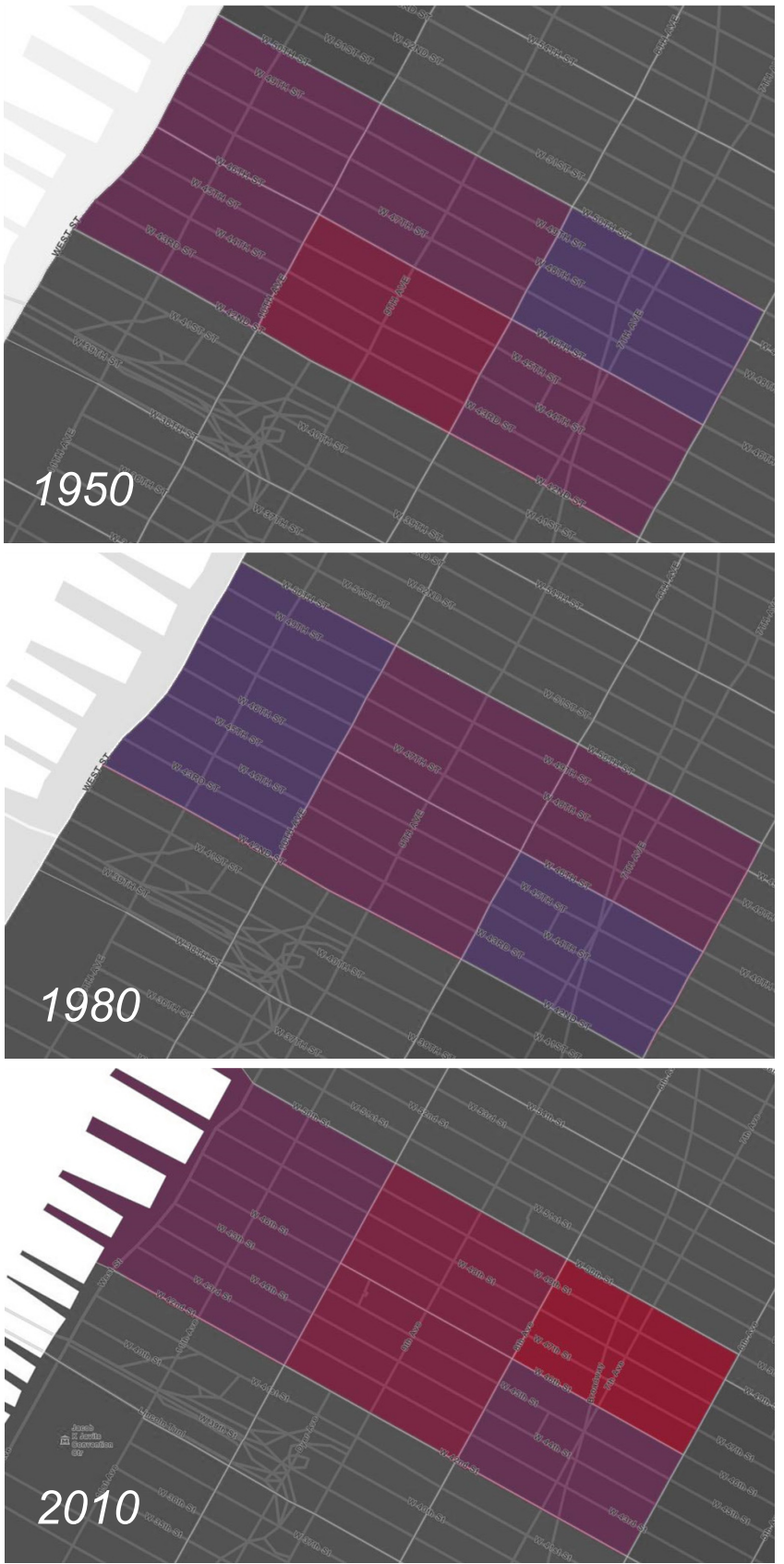
The neighborhood actually had a diverse demographic composition which went along with its development. The first immigrants from Germany brought Hell’s Kitchen its first beer industry. Then the Irish came to escape the Great Famine, and brought here its signitural Irish gangs as well as liquors. Hell’s Kitchen became a shelter for bootleggers controlled by gangs to do underground business with its large number of bars and clubs. The more diverse ethnic groups brought here more kinds of business, including Italian restaurants, Swedish stores, Irish liquor factories.

The violent perceptions of the neighborhood persist today through films and productions, most notably West Side Story which depicts the large Puerto Rican immigrant population following World War 2. All of these films portray the area as crime and drug ridden with a strong gang presence, and while this is not necessarily false, it is highly exaggerated.

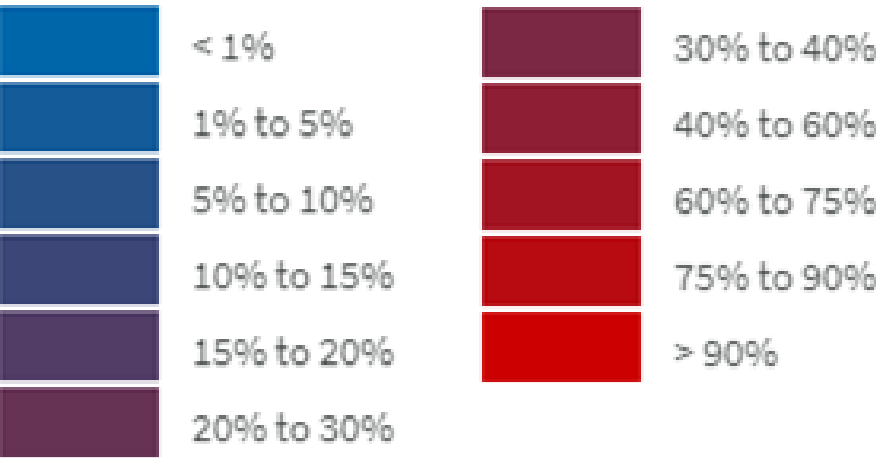
Census data over the last 100 years shows a decrease in population density in the study area, likely corresponding with the decreasing number of families living within one tenement or rowhouse by regulation through building codes.

Interestingly, the percentage of foreign born population (shown to the right) has increased in recent years after a lull in the mid 19th century. While most census tracts within our study area have immigrant populations of less than 50%, unlike the neighborhood at the turn of the century, this trend shows that the neighborhood still has a strong immigrant presence, even if these immigrants no longer come primarily from Germany and Ireland.

Crime in Hell’s Kitchen is no longer the focus of newspaper attention, as crime rates have dropped 84% since 1990, which is depicted well in this map showing its rates compared to the rest of the city in 2018. The highest crime rate is bordered along Broadway in Times Square, and most of the crimes reported this year have been petty theft.



Percentage of Foreign Born Population

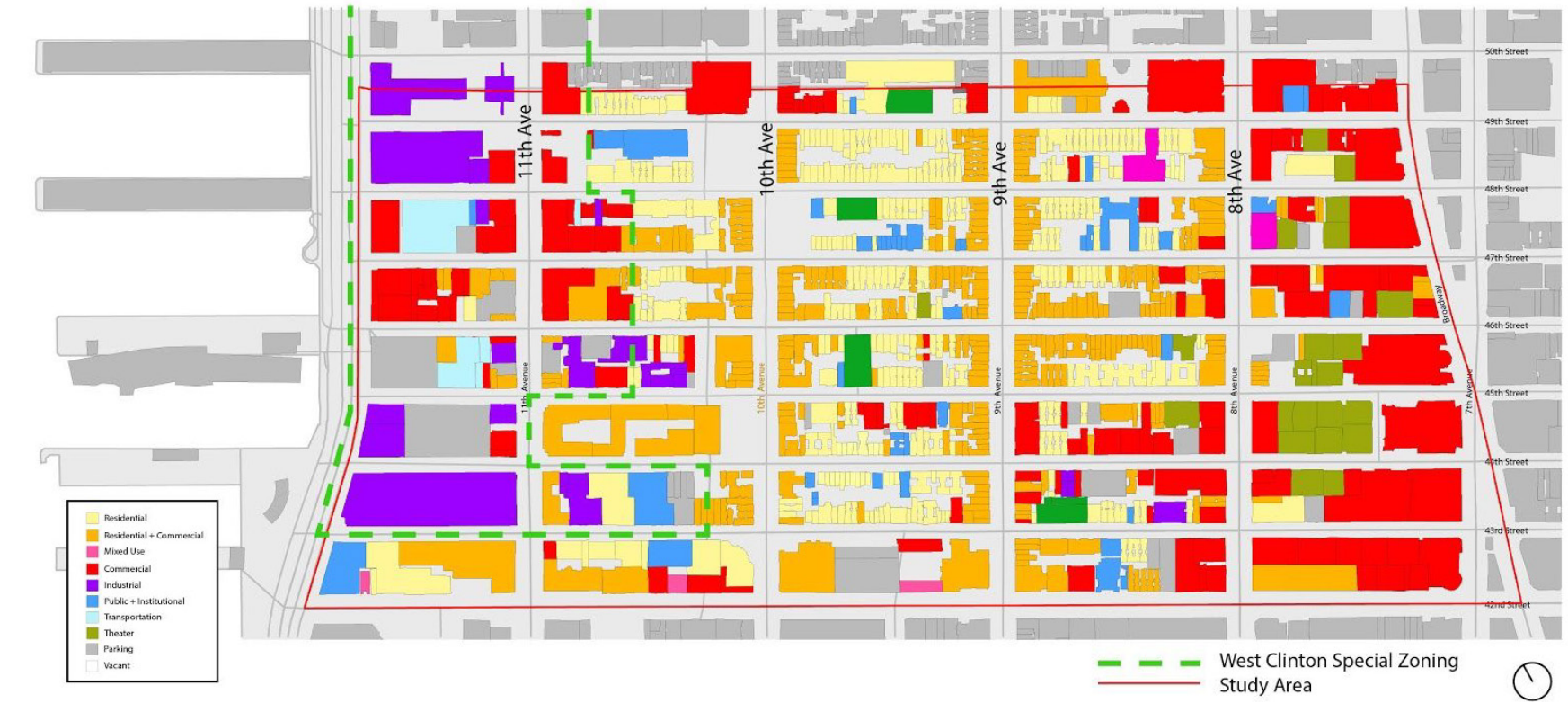


Current Uses and Future Trends

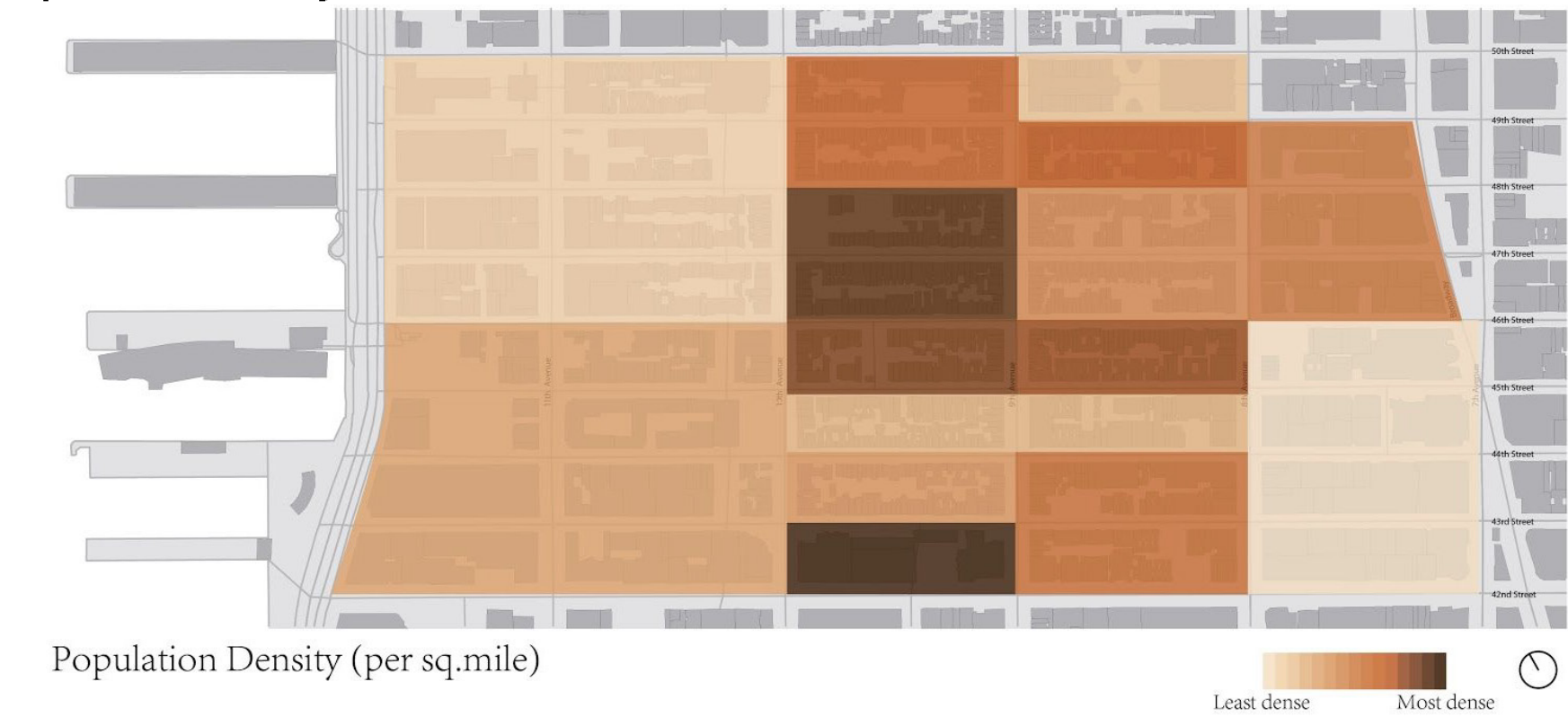
The Special Clinton District zoning was developed “to preserve and strengthen the residential character of a community bordering Midtown, maintain a broad mix of incomes and ensure that the community is not adversely affected by new development.” Current building uses show that, consistent with zoning regulations, the highest percentage of low-rise residential and residential with ground-floor commercial (mostly independent restaurants or local chains) is located between 8th Avenue and 11th Avenue. East of 8th Avenue is theaters, taller commercial and mixed-use buildings (with larger brand-name stores) with more lots maximizing FAR. West Clinton zoning regulations reflect east of 11th Avenue which is primarily industrial, some commercial, and residential with ground-floor commercial. West Clinton Special Zoning increased density permission on manufactured zoned blocks to encourage manufacturing-compatible uses while providing new opportunities for residential development (and affordable housing).

Population density is greatest between 8th and 10th Avenues, with a westward trend towards 10th Avenue between 42nd and 46th Street. The highest percentage of occupied housing is from 42nd to 45th between 7th and 8th Avenues, and 46th to 50th Streets between 10th Avenue and West Side Highway. From 46th to 48th Street between 8th and 9th Avenues, and 46th to 50th Street

Current Building Uses:



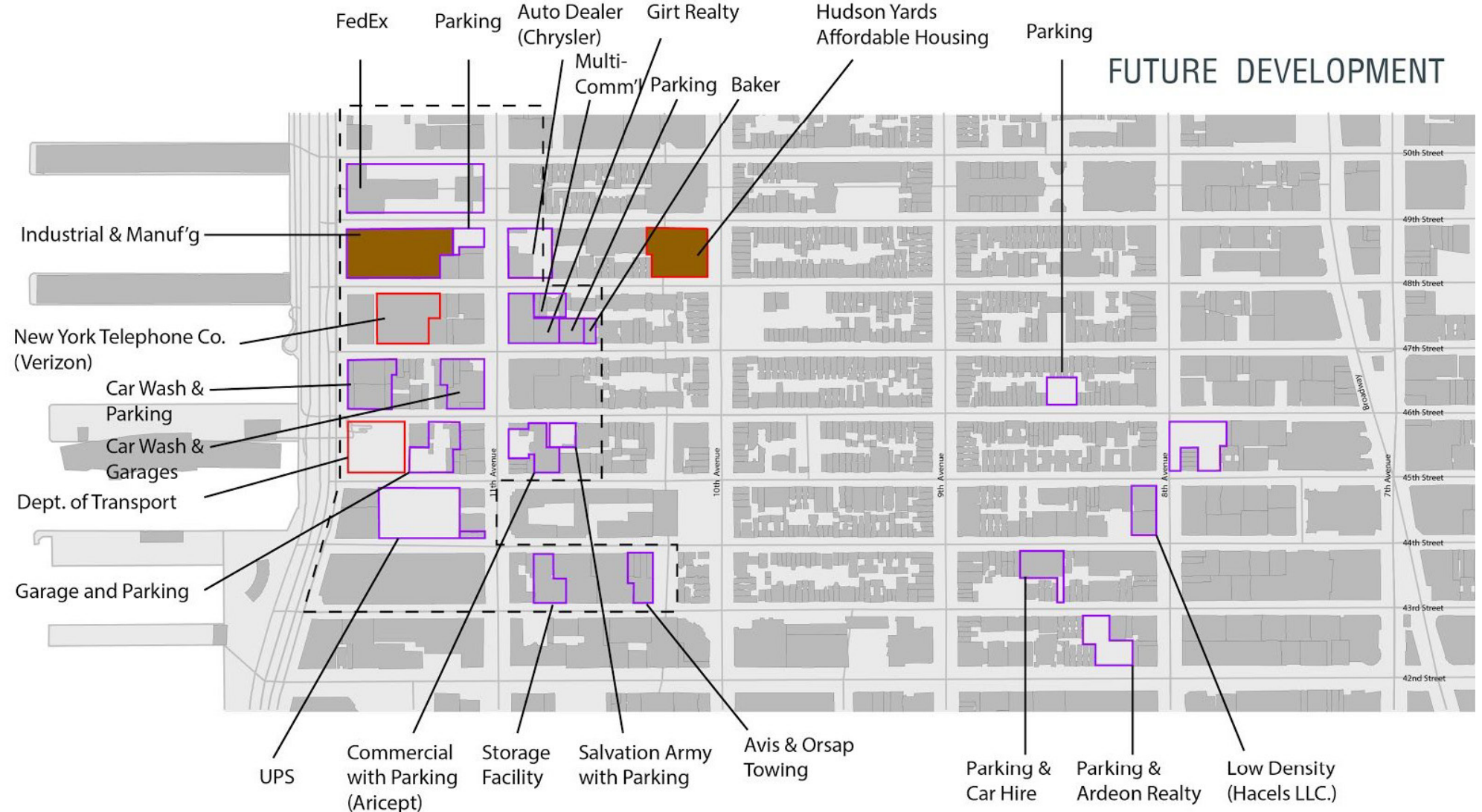
Population Density:



between 7th and 8th Avenue, which is bordering the theater district has the highest percentage of renter-occupied housing. On the contrary, the area between 8th and 9th Avenues from 49th to 50th Streets is the most owner-occupied.

The area within the West Clinton Special Zoning area contains the highest number of possible development sites with a few exceptions east of 9th Avenue, based on existing FAR and TDR

Future Development Potential:



potential. We anticipate these sites to have taller structures with primarily mixed-use commercial and residential. This area should also see an increase in affordable housing in line with NYC’s ‘Housing New York 2.0,’ a plan initiated to finance 300,000 affordable homes by 2026. As the area continues to densify, transportation options (particularly bike and bus routes along 11th avenue) should expand accordingly.

Spatial Representation of impact of Zoning



Example of Commercial Uses in study area



PROJECT 2: BUILDING 1

This project focuses on the research techniques, beginning with basic information about a building and examining ways in which the history of the building can become rich and multivalent. This building research leads to a more in depth understanding of significance and historical context. Understanding the values and significance of a building requires not only an analysis of the structure itself, but also of its relationship to the broader built environment.

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Photo by Sarah Sargent

CLAIRE CANCELLA

The building at 426 West 47th Street, between 9th and 10th Avenues in Hell’s Kitchen (henceforth called “the building” or “426”), is a Classical-style five-floor residential building constructed in 1887. It stands fifty-eight feet tall. The building’s front is two bays wide and extremely narrow - just twelve feet three inches wide. Unlike its neighbors on the block, its perimeter forms a parallelogram, rather than a rectangle. Its depth is ninety feet, and it widens at the back to forty feet.

The original building application states that the façade, which is rough, unpolished and unpainted stone, is freestone. Freestone is a general term that can refer to several different materials although it most frequently refers to a sandstone that can be easily carved. Sources indicate that some varieties of stone designated as “freestone” are extremely durable and can be quite resistant to atmospheric deterioration. The building is in remarkably good condition for a traditional sandstone, with no visible exfoliation, disaggregation, or contour scaling. The use of a durable form of freestone could help to explain the building’s condition and unique appearance on the block, including the fact that few exterior changes have been made to the building when other buildings on the block have been painted and stuccoed. Without further testing, however, the stone cannot be definitively identified.

The door to 426 is a modern-appearing, single clear glass door with narrow black framing. A chip in the paint at the left base (when facing the

building) of the door indicates that the frame is the same material as the general façade but has been painted. Two decorative pilasters on either side of the door hold up a simple lintel. The pilasters and lintel have also both been painted black. Above the lintel is an elaborately carved pediment that has not been painted.

Each floor of the building has two double-hung, one-over-one windows, with replacement glass and an aluminum frame and sash. Above each window is a splayed lintel with a decorative, carved keystone. These details are unusual on this block, as 426 seems to be the only structure with such ornate carving and decorative elements. John Totten, the original owner of the building, is credited with both the carpentry and the masonry work on 426.

The original building form indicates that the fire escapes outside each window, now painted black, were made of iron. The frame of the structure is made of brick and its foundation is concrete, according to the building application. The application additionally states that the cornice is constructed of sheet tin.

In 1803, prior to the establishment of Manhattan’s 1811 grid system, 426 sat on farmland. The block of West 47th street on which the building is located was originally split among several people. The farm line went diagonally though what is now 426 (lot 45 on Figure 4). The block of W 47th St was divided between several land owners. Anthony Post owned



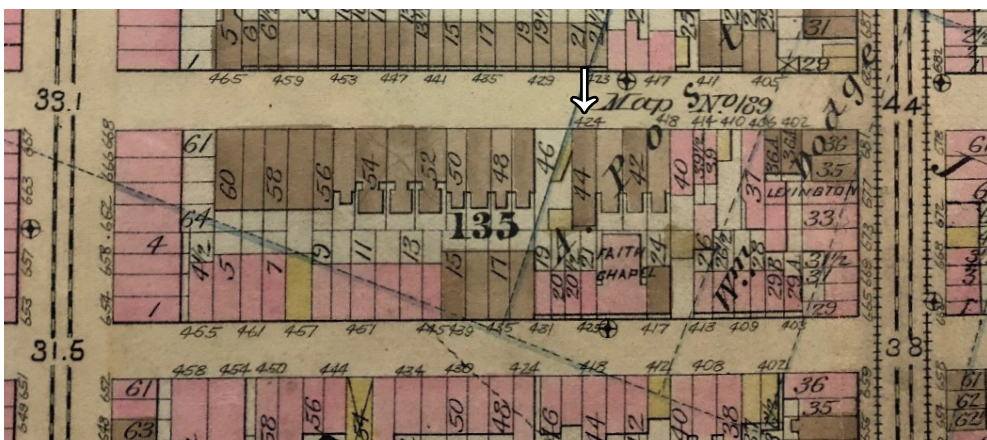
both 426 and what is now 424. The lot that is currently 428, however, was not owned by Anthony Post but by John Jacob, William, and Henry Astor.

The lot that is now 426 changed hands several times before it was developed as a residential building. It was first sold as an individual lot in 1836. Nearly fifty years later, John Totten purchased the single lot in 1884.

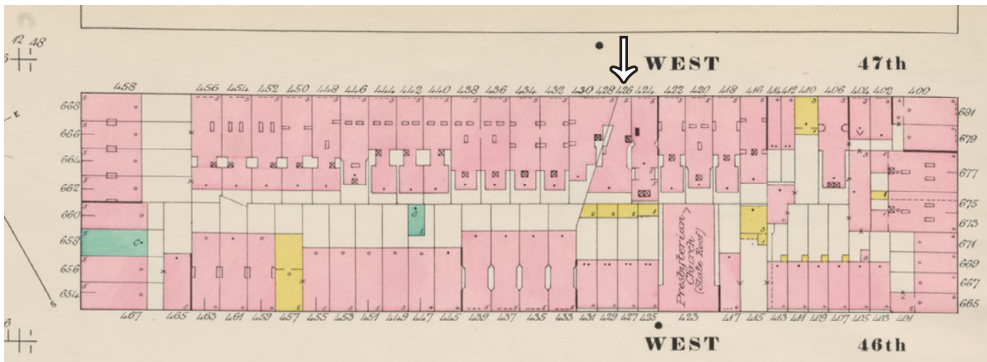
In 1885, two years prior to the construction of the current building on 426, two small wooden structures stood on the lot (Figure 5). The building application form for 426 indicates that the current structures on either side of 426 were constructed prior to 426. The form states that 426 will use the already-built walls of both 424 and 428. The building at 428 was constructed in 1885. The building at 424 was constructed sometime between 1885 and 1887, although its specific date cannot be confirmed. The 1885 atlas (Figure 5) shows the lot standing empty, but a building has been constructed by 1890 (Figure 6).

The building at 426 was originally constructed as a tenement building. By 1890, three years after 426’s construction, New York City’s 81,000 dwellings included 35,000 tenements. Tenements that housed twenty-one people or more contained a total population of more than 1,000,000 out of New York’s total population of 1,500,000. The typical floorplan of tenements built between 1879 and 1901, known as “old-law tenements,” were

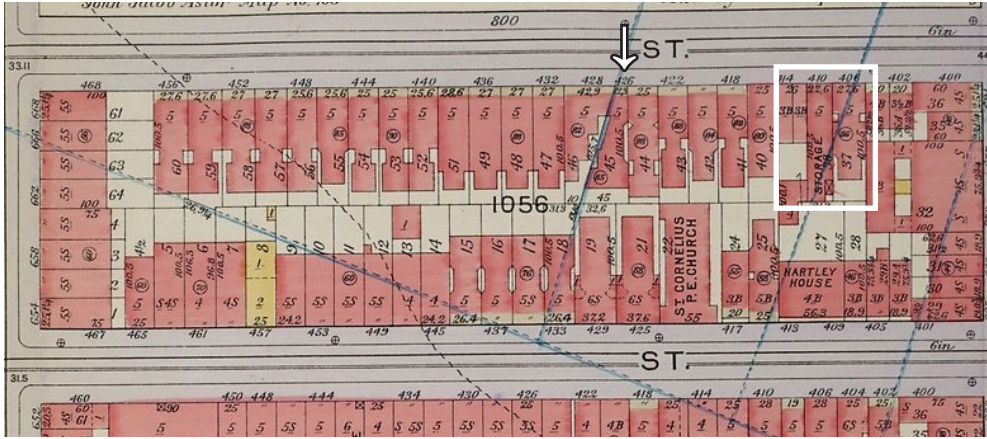
426 WEST 47TH STREET



1885 Atlas Map of W. 47th Street between 9th & 10th Avenues



1890 Map of W. 47th Street between 9th and 10th Avenues



1920 Neighborhood Map. The outlines demarcate another lot divided by diagonal farm lines.

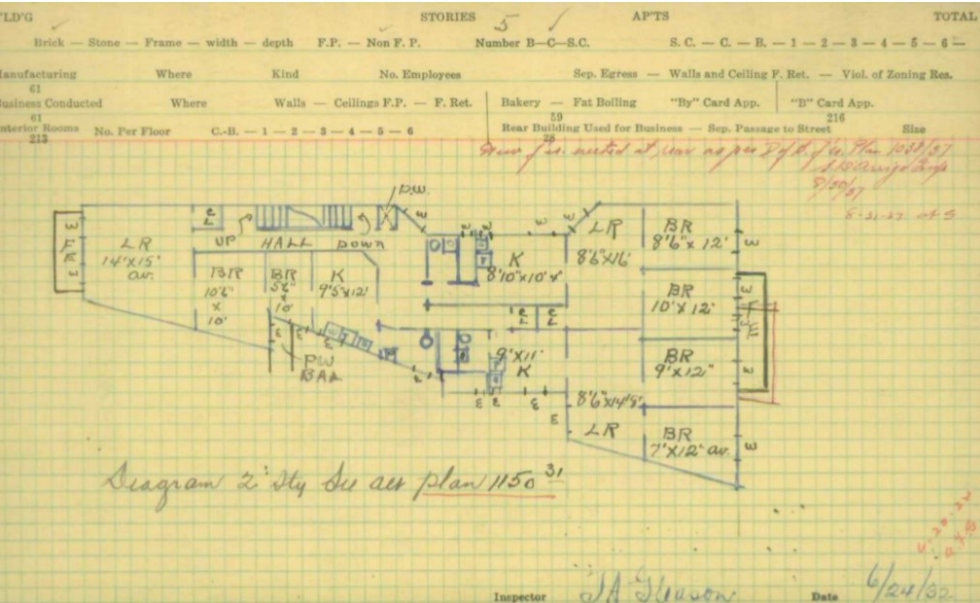
dumbbell shaped, with each floor generally including two apartments at the front and two at the rear of the building with a hallway in between. The building at 426, however, does not adhere to this plan. The building is extremely narrow at its front, tapering diagonally with a wider back. Despite its narrow street frontage, the building has contained between twelve and sixteen apartments throughout its history. Although the original building form stated that the building would house twelve families, it appears that there were three apartments on each floor, totaling fifteen apartments, for most of its history. There are two apartments at the rear and one at the front. For a few years, there was also an apartment in the cellar of the building. Building Inspection records show a cellar apartment in 1937, but the cellar was no longer in use as a residence by 1940.

The building at 426 is a unique shape, and neighborhood maps show that it was the only building of its shape on the block (Figure 8). There are several factors that may have contributed to 426’s abnormal shape. It appears likely that the original diagonal farm line is the primary reason, dictating the tapering shape of the lot. Maps (Figures 5, 6, and 8) show, however, that there were other lots divided with a similar diagonal line, but buildings on those lots were rectangular. Consequently, it appears that lot ownership also played a significant role. The lot that is now 426 was sold as an individual lot for the first time in 1836 and was never sold as part of a parcel after

that date. Both adjoining lots (now 424 and 428) were sold as individual lots, although later than 426, and none of these lots was ever owned by the same people. As a result, the development of each lot occurred independently. If 426 and 428 had been owned by the same people, it could have been possible to develop the two lots in a traditionally rectilinear way, as was the case with other lots in the neighborhood that originally had diagonal lot lines (Figure 8). Because John Totten only owned 426 and not the lots to either side, however, his building shape reflected the shape of the single lot.

The architect of 426 was George Browne Pelham, an English-born and trained architect who immigrated to North America to work on the construction of the Parliament complex in Ottawa, Canada. In the late 1860s, Pelham moved to Portland, Maine, where he designed several Maine churches. One of these churches, the Gothic rectory of St. Paul's Church in Portland, was listed on the National Register in 1978. In 1871, he moved to New York, starting his own architecture practice and later working as an architect for the New York City Department of Public Parks. He designed, among other buildings, the neo-Grec apartments at 60-68 Gansevoort Street, which is currently undergoing a reconstruction project. He was the father of George F. Pelham, a prolific architect who designed more than 100 buildings in New York.

The building at 426 likely appears much as Pelham designed it, although its interior has been altered



Floor Plan from 1934 I-Card



1978 Photo of St. Paul's Rectory, designed by G. B Pelham, in Portland, ME.

over the years. The alterations for which there is documentation appear to respond to new housing laws, passed in 1934, which required fire retardation of stairs and doors as well as an in-unit restroom for every family. The structure was fireproofed in 1936, with architectural work done by Ira Kuchler. Considering that records show that a tenant caused a small fire in the building in 1908, this renovation appears to have been both necessary and overdue.

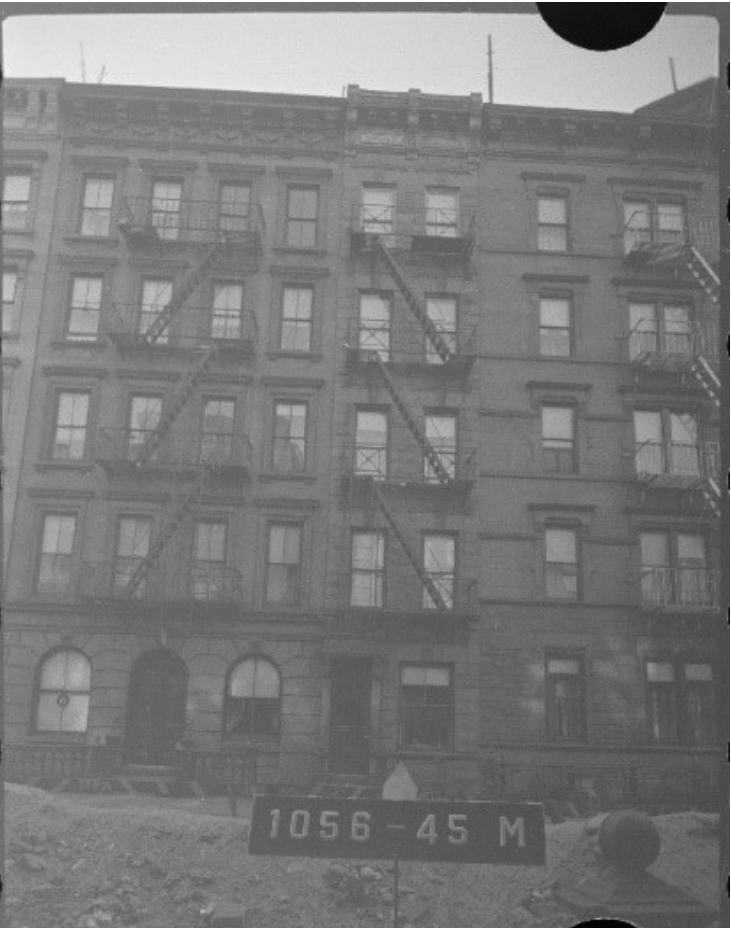
Before these mandated renovations, there were communal public bathrooms in the halls of the fourth and fifth floors of the tenement, which were often less expensive than lower-floor apartments in tenement buildings. There were no nightlights in the halls to allow residents to easily locate the restrooms. An inspector for the Department of Tenement Housing required Mollie Korman, who owned the building from 1934 to 1943, to put private restrooms in each apartment on these floors in 1937. To accommodate the in-unit restrooms, the apartments underwent additional plastering, carpentry, and electric work, which was completed and passed city inspection by 1940. To accommodate the new in-unit restrooms, Alfred Bohn was hired to do the architectural renovation and move the partitions of walls in each unit on these floors.

The first available photograph of 426 is a tax photo from 1940. Although the image is grainy, it appears that the façade of 426 has not changed significantly. There is a modern metal fence demarcating the

area around the first-floor window and, as noted above, it appears that the sash window frames have been altered. The buildings on either side of 426, however, look very different from the 1940 photograph. The entire first floor of building 424 has changed - the material of the facade appears different, the window style is different, and the door placement and style have been altered. The building at 428, too, has changed. The cornice has been removed (Figure 1) and the stone facade on the first floor has been smoothed and painted over (Figures 1, 10, and 11). This partially accounts for 426's unique appearance in today's neighborhood. The buildings next to 426 may have looked more like 426 when they were constructed, but 426 appears to have changed little while its neighbors were altered over time.

The building at 426 may have been constructed in part to respond to rising rates of immigration. The rise of tenement housing in the period when 426 was built corresponded with rising immigration rates. In 1860, there were nine cities in the United States with populations of over 100,000. By 1880, there were twenty such cities. After 1880, yearly immigration rates to the United States only occasionally fell below 400,000 and many of these immigrants made homes in New York City.

Census information for 426 is available for 1900, 1910, 1920, 1930, and 1940. Although these data are not perfect, because it is possible that not everyone who lived in the building was surveyed or,



1940s Tax Photo of 426

that human error contributed to inaccurate data they do provide some insight into the lives of those who lived at 426.

For the entire period for which census data is available, it appears that 426 provided housing to individuals and families from across the globe. As was typical of the neighborhood, the residents of 426 were primarily working-class immigrants, as shown by the country of birth, occupations, and cost of rent (Figures 12, 13, and 14). From 1900 to 1940, regardless of the number of households



2018 photo of 426 and adjacent lots

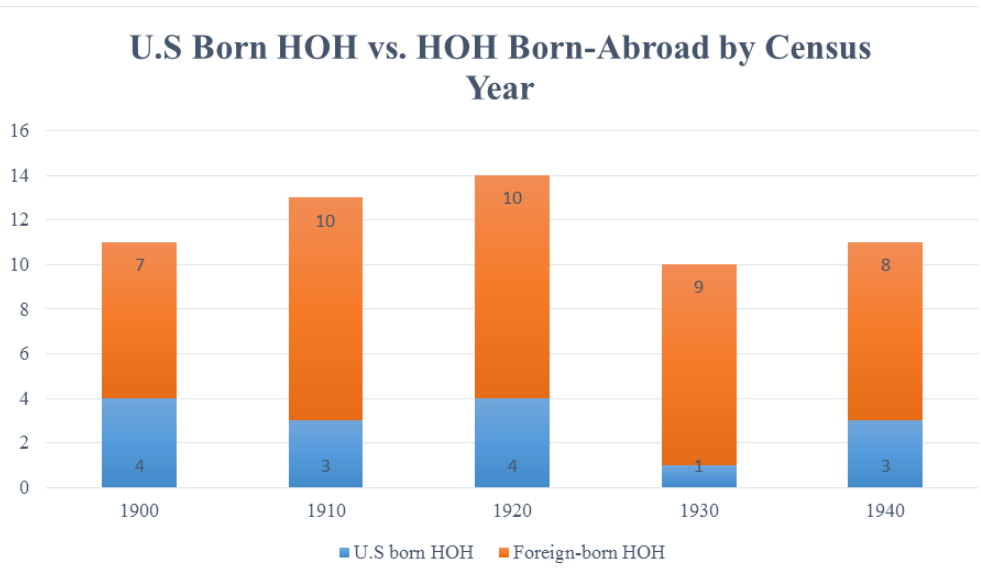
surveyed in each year, more foreign-born heads of households than United States-born heads of households lived in 426 (Figure 13).

The residents of 426 appear to have immigrated from a greater range of countries than the residents of many of the neighboring buildings. The block of 47th street between 9th and 10th Avenues housed many immigrants. From 1900 to 1940, the majority were from Ireland, Germany, and England. While 426 had its share of tenants from these countries, it also housed people from Cuba, Persia, and Uruguay

(Figure 12). In 1930, there was an African American family living in 426, unusual for this period, as segregated housing was the norm at the time. The head of household of this family’s career is listed as “building laborer” so it is possible he was the super of the building, although this cannot be confirmed.

The available data on rent and income in 426 also indicate that the building generally served as the home to working-class immigrants (Figure 13 and 14). In 1943, the average monthly rent for the block on which 426 sits was under \$30. The average rent for 426 in 1940 was \$30.50, slightly above the average for the block, but in keeping with the general cost of rent in the neighborhood (Figures 15 and16). Hell’s Kitchen at this time was significantly less expensive than the average rent of New York City at large in 1940, which was \$50 per month.

This demographic data show that those who lived in 426 worked average jobs, lived on an average block for the neighborhood, and paid average rent. It appears that the building has been maintained to the extent required by law and unchanged in its original purpose of providing housing to those who could not afford much space, a yard, or an elevator. Demographic data and building condition provide us with some insights about the residents of 426, whose multilayered lives otherwise largely elude documentation.



U.S Born Vs. Foreign-born HOH in 426 by Census Year

Census Year	1900	1910	1920	1930	1940
HOH Recorded Career	Shoemaker Dressmaker Typewriter Unemployed Carpenter Bar Keeper Unemployed Bookkeeper Letter Carrier Unemployed Hotel Clerk	Unemployed Carpenter Self-employed Street – Conductor Bartender Post Office Clerk Waiter Railroad Guard Street Railroad Wire Sorter Dressmaker Waiter Driver	Packer Painter Cook Motorman Housewife Meter Rover Auto Industry Butcher Driver Waiter Butcher Steam Fitter Salesman Window Cleaner	Unemployed Chef Auto Worker Building Laborer Railway Motorman Porter Porter Unemployed Foreman	Cook Handyman Bank Clerk Machine Operator Garage Man Shoe Shiner Cook Waiter Longshoreman Electrician Carpenter

HOH Career by Census Year

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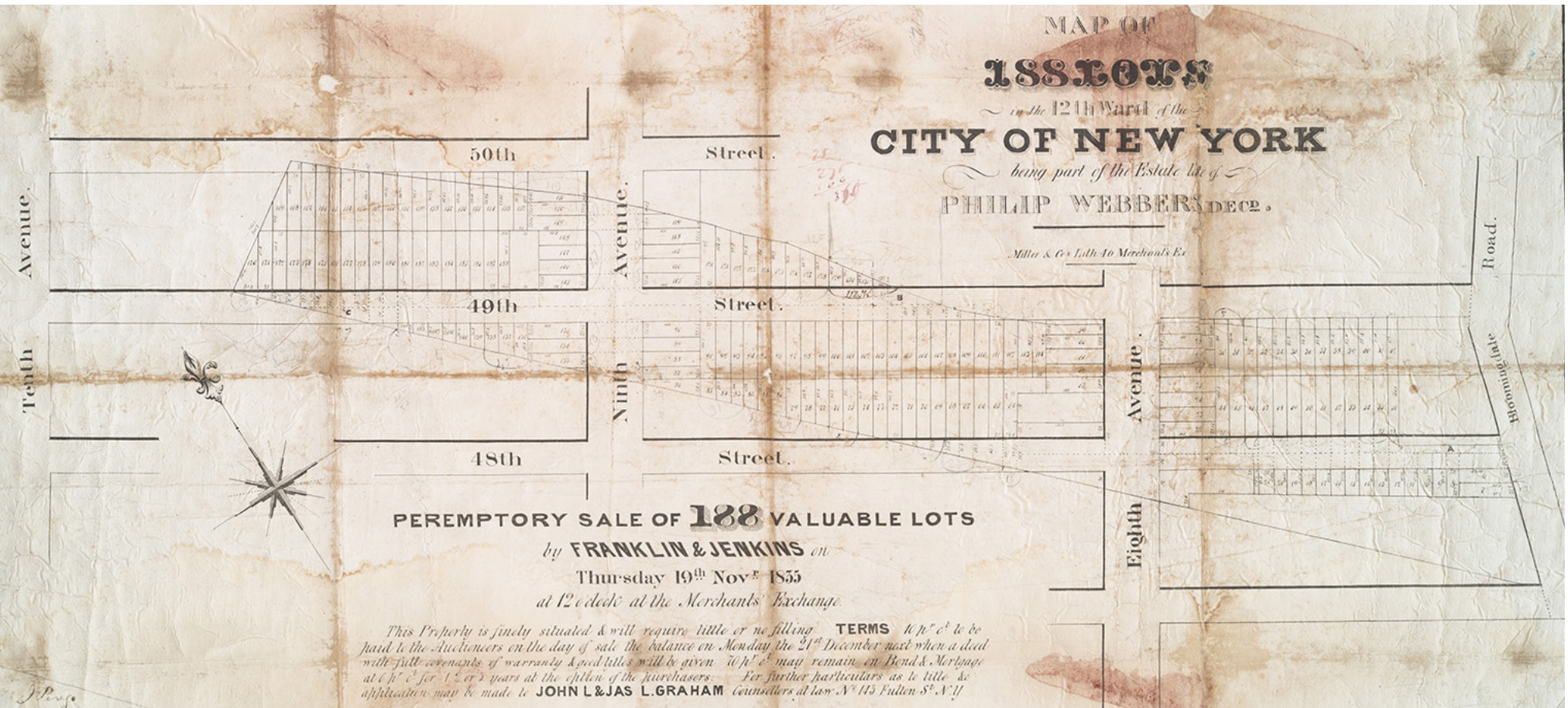
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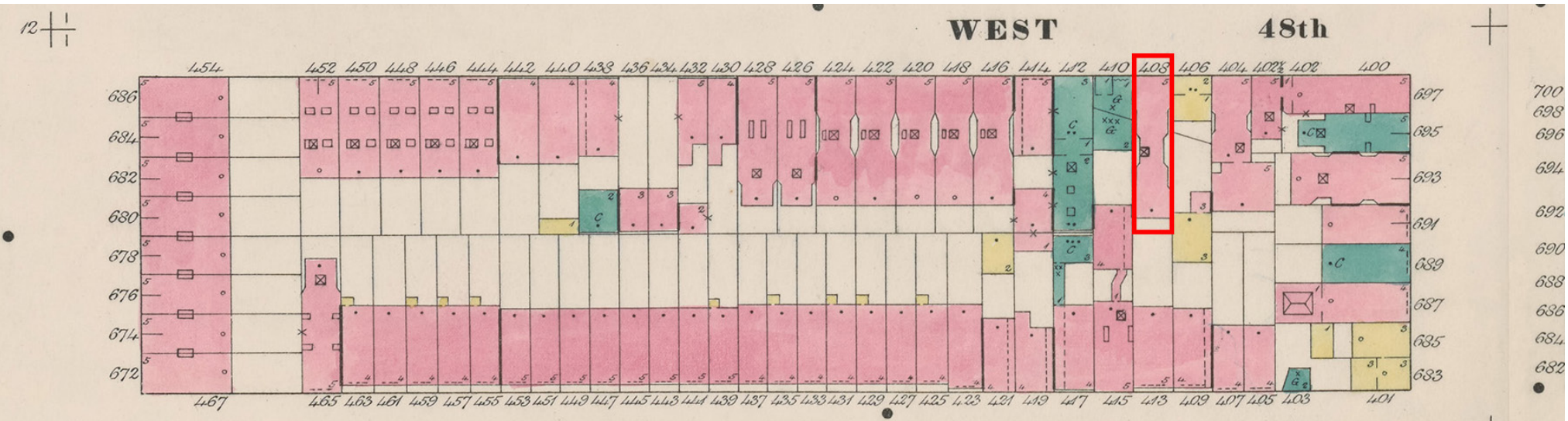
JAMES CHURCHILL

408 West 48th Street in Hell’s Kitchen has a chequered and interesting history. The current building was erected on block 1057 (originally 136), Lot 39 in 1890. Extant documents trace the land back to a farmer, Arnout Webber, and subsequently his son and heir, Philip Webber, a deacon at the Dutch Reformed Church in Bloomingdale. A map of his partial estate is shown in 1784 near the common to the old township north of the original fort city. His death in 1835 shows the extent farms were sub-divided as Manhattan urbanized north, with a posthumous sale of some 188 lots by auctioneers Franklin & Jenkins. In 1792, he sold the land to Charles Kelly, and upon Catherine’s death, “divided the tract vested in him into six lots, three fronting on Bloomingdale Road and three on Verdant Lane, later Leggett or Feigner Lane.” Lots 34-41½ went to his daughter Catherine Feitner. The lots were bandied around until John Jacob Astor, took entire block ownership on May 13, 1869. It is unclear who built the first property on the site and when as no real estate record or new building number is available. A structure appears evident on the other end of lot 26, lot 39, in a Bromley Robinson map of 1879 but is first marked clearly as a wooden structure at 408 West 48th Street in a Lionel Pincus map of 1885.

Lots 38-40 are held for several years jointly under ownership of the Cornish family and extended parties but lot 39 is sold as a single lot for the first time on the conveyances to Frederick Emack on May 13th 1890. This is in-line with a Record and



Lionel Pincus and Princess Firyal Map Division, New York Public Library. “Map of 188 lots in the 12th ward of the city of New York: being part of the estate late of Philip Webbers, decd.” New York Public Library Digital Collections. 1835. Accessed 10.15.2018.

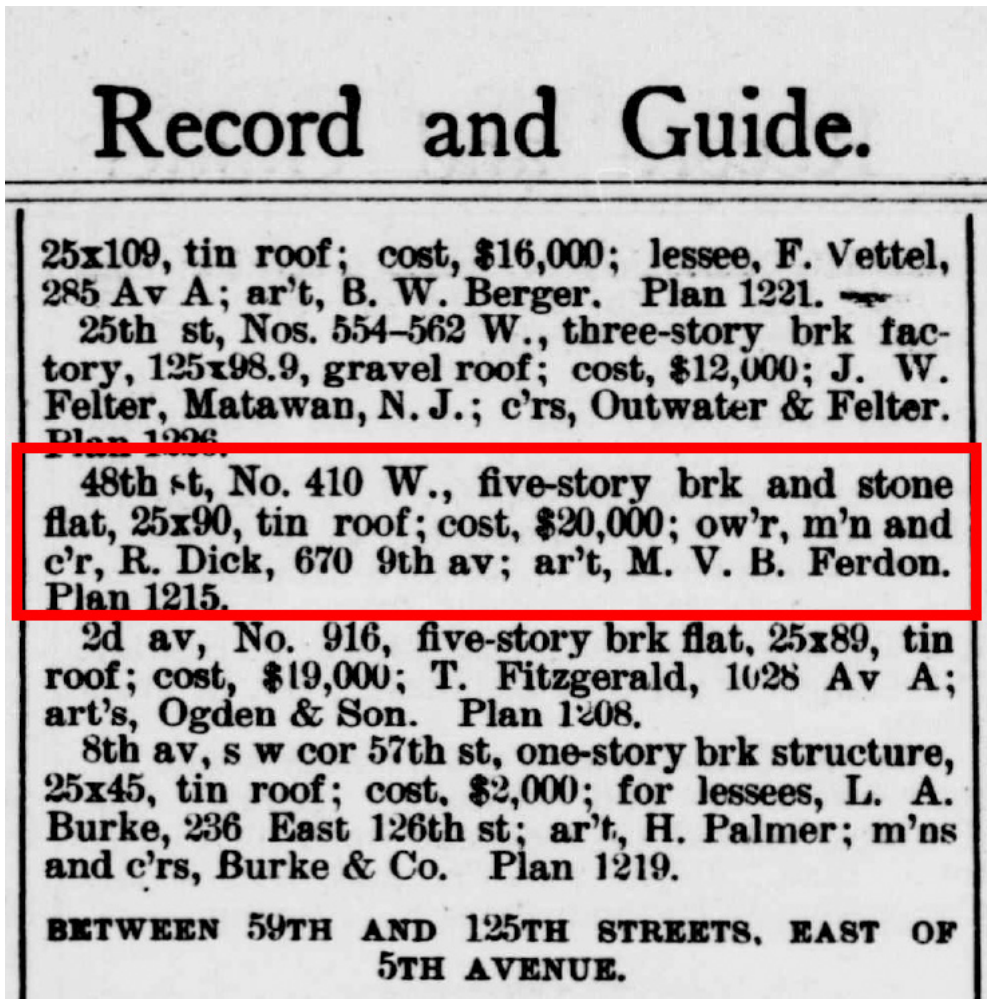


Lionel Pincus and Princess Firyal Map Division, New York Public Library. “Manhattan, V. 5, Double Page Plate No. 101 [Map bounded by W. 52nd St., 8th Ave., W. 47th St., 10th Ave.]” New York Public Library Digital Collections. 1890. Accessed 10.15.2018.

408 WEST 48TH STREET

Guide sale recorded to a T. E. Mack on February 28, 1890 for \$5,100. The conveyance sale to Robert Dick, a builder, on July 3rd, 1890, was the defining moment for the construction of the Old Law Tenement, and most likely when the wooden structure was demolished and rebuilt. On July 12th, 1890 Record and Guide notes the construction at 410 West 48th Street of a five story brick and stone flat by an R. Dick and architect M. V. B. Ferdon. However 410 was sold to a Smith Ely on May 14th 1890 according to the conveyance above so this is a probable error. This is likely the construction of 408, a new “dumbbell” tenement coloured in pink denoting a brick material that appeared on the Sanborn map of the same year. The municipal archive docket also records the construction incorrectly as 410 West 48th Street; this address was in fact a one story wooden building, marked as a farrier, as part of a stables and wagon store at 412, shown in the Sanborn map of 1911. The 1935 tax photo similarly shows a lower story property at 410. The docket does however yield useful information: R. Dick is confirmed as the builder, the cost is marked at \$20,000, and a material foundation was constructed of stone with upper walls of brick. The dimensions match those found on the property card at 25 x 100.5ft, and 25 x 90ft for the footprint, further confirming this was the construction of the current building.

The architect, Marcus V. B. Ferdon, is listed as active in an architect guide from 1885-1900, but he is not present in the 1900-1940 edition. His career,



Real estate record and builders’ guide New York, F. W. Dodge Corp. Electronic reproduction. v. 46, no. 1,165, July 12, 1890. 61. New York, N.Y: Columbia University Libraries, 2010. Accessed 10.15.2018.

however, spans a longer period according to the Record and Guide; an architect of more than three hundred properties through 1900, he executes a further nineteen locations until his last appearance in 1913. Robert Dick is not as prevalent, but appears in the record from March 11th, 1876 with mortgage transfers from William R. Dick to Robert Dick for multiple properties around 48th St. between 10th and 11th Ave., while William R. Dick appears to

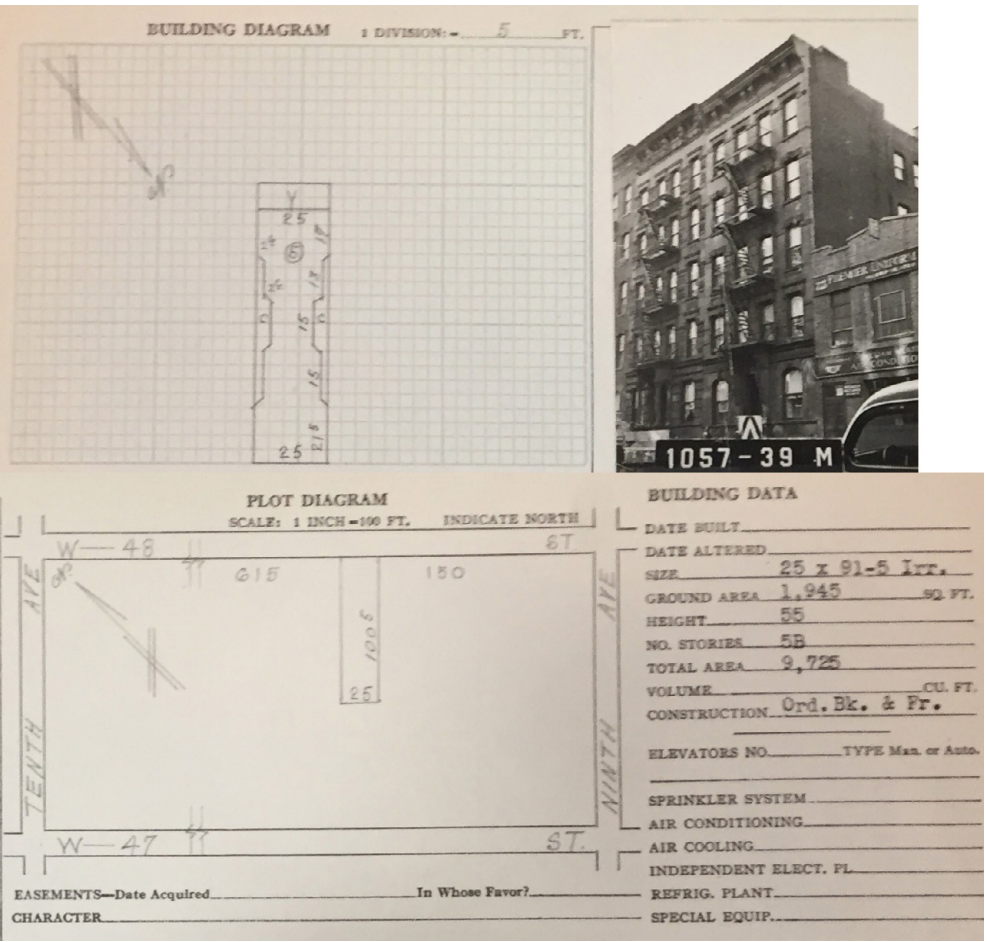
have bought three lots between 172nd and 173rd St. for \$1,350 on January 30, 1886 indicating a family business. An article in the New York Times on March 7th, 1895 confirms Robert Dick bought a large plot between 103rd and 104th streets for \$100,000, while his purchase of 409 and 411 West 48th St. demonstrate 408 was likely just part of a burgeoning career, and swiftly on-sold to Herman E. Voss on March 13, 1891.

The federal census’ give accurate trends for the property’s life as a working class tenement from 1900 through 1940. We know from the property card that there were twenty-two apartments originally, four on each floor and two in the basement. At no time in the census is full occupancy recorded, suggesting imperfect data collection. At the beginning of the twentieth century, there are nine households recorded with thirty members and a maximum occupancy of six people in one apartment. Notably, every household at this time came from either Ireland, England or states within America. Jobs are all working class in nature and there is a single actor most likely connected to the theatre district. By 1910 there is a large increase to seventeen households and sixty-three members, similar to the eighteen households recorded with sixty-eight members in 1920. Both decades show a wider range of Europeans, including German, Swiss, Italian, et al., with the highest person occupancy recorded to a Russian family of eight. By 1930 there is a small drop in person occupancy to just five, with a total of fifty-four members in sixteen households.

However, by far the biggest shift is one of profession. While the 1920s is dominated by the trades, including electrician, lather, tailor, and two plumbers, 1930 sees a shift more to the service industry with waitresses, porters, two cooks and a chauffeur, most likely working for hotels and businesses servicing tourists in the area. Female employment also appears for the first time, with ironer, seamstress and book binder listed as professions, most notably wives as well as households with no men present. There are no listed African Americans at any time.

The “Post Cycle Survey” announced in 1935, a two-year thorough investigation on all 136,000 tenements fire and sanitary conditions, witnessed multiple infringements at 408 West 48th St., and was found through the lcard held at the Department of Housing, Preservation and Development. The survey recommended the closure of the basement apartments, stating “rooms dark and unfit for human habitation”. This could account for a drop in average occupancy in 1940 to just forty-two members for a total of seventeen households, but the trend also followed the drop in foreign population figures for New York City, which peaked at 40.8% foreign-born in the city in 1910, 36.1% in 1920, 34% in 1930, and just 28.7% in 1940.

Conveyances show three changes of ownership during these years before the eventual procurement by Oscar P. Schaefer on June 3rd 1927. The structure was changed to a corporation on March 24th, 1932,



New York City Municipal Archives, Tax photograph and building data of Block 1057, Lot 39, c. 1939.

with 408 West 48th Street Corp. confirmed in a list of new incorporations in the New York Times, dated March 1st, 1932. The Schaefer family owned the property for 50 years until a deed transfer to the City of New York in 1977, a sale to Clinton Development in 1980, and Thornton Properties in 1984. Plymouth Management Group of 1776 Broadway, bought the property around 2000, and are the current owners, confirmed by long-standing tenants and cleaning staff. Mortgages and liens continue to be drawn against the original corporation name.

The New York City Department of Buildings has little recorded information on file, with no new building number, and no alteration documents despite three recorded incidences. The only documentation is a 1989 building notice accounting for the updating of apartment doors, kitchens, and toilet facilities on multiple levels. Of the three recorded alterations, the first, 2053/*85, is found in the Record and Guide on October 31st, 1885 to John Cornish for just \$7 in repairs. Alteration 3768-38 is recorded in the docket books of the Municipal Archives as fire-retard measures to the hall and a toilet in each apartment. The “Post Cycle Survey” card confirms this. Dated October 1935, it recommends the above, as well as the closure of the basement, removal of a wooden door in the cellar, improved egress in the yard, and fire escapes on both east and west façades; these are marked complete in 1937. No existence of the final alteration 567-70 has been found. Undated tax photographs from the 1930s clearly reveal the installed fire escapes.

Post census, there is a gap of information and the 1983-88 tax photograph is grainy and shows little detail. A photograph c. 1981/2 from a current tenant of the building shows more clearly the main entrance to the property. There is a likelihood that much of the exterior is original at this time, although minor changes may have taken place. There is a wooden double front door with long narrow vision panels, while framing of the fenestration is painted white. A small wrought iron railing surrounds the stoop, indicated by a notable warping of the Newel

post and is likely original. As stated in the docket book, stone is present on the first floor and could be brownstone but lack of colour does not confirm this. The stoop appears to be a lighter stone or concrete material. An art nouveau style is clear with foliate panel designs on the pedestals and beneath the segmental arch windows, while the capital on the portico has a painted lady head in contrasting colours. A boarded up window next door shows social decline, while the tenant recalled regular problems with drug addicts and prostitutes until a more secure entrance was installed. A contemporary photograph yields an interesting side-by-side comparison.

Today, there are a wide variety of materials at 408 West 48th Street with a clear conflation of contemporary with traditional over the last few decades. The stone on the first floor does indeed appear to be a resurfaced brownstone, and this becomes more evident from up-close inspection of the property. Widely used as an architectural building material from the mid-1800s to the early 1900s in New York City, it was initially popular due to its sculpting malleability, but quickly became evident that certain quarried rock was weaker than others and had high porosity. The stone did not lend itself to the harsh winters in the north-east climate and specifically suffered from problems that arose from the natural properties of water and its increase of volume upon freezing. Trapped water in fissures was able to destroy the stone internally, which is repeated in cycles over time.



Todd Jelinske, photograph of 408 West 48th St., c. 1981/2. Courtesy Patrick Daley.

Resurfacing has been executed on the entire first floor of the property, second floor fenestration and associated lintels. While there is no record of the repair mixture used, the New York Landmarks Conservancy Technical Services Center paper on brownstone notes “the most common Repair mixture is a stucco like mix consisting of Portland cement and lime binder, crushed stone-sand and aggregate, and small amounts of dry oxide pigments”, however given the thin coating of the material and the design features that include a bush-hammered finish it appears more likely a cementitious mixture has been painted over the top of the original finish. Close inspection reveals deterioration of the mixture and an apparent disaggregated brownstone underneath. The orange-red colour could indicate the stone is from



Contemporary front elevation for 408 West 48th St., 2018.

East Longmeadow, Massachusetts but Scottish and mid-western U.S origins are also possible. Other deterioration is present on the stone sills on the upper stories, most notably scaling of the brownstone, while biological and carbon deposits have sullied the upper lintels significantly.

The major building material above the piano-nobile is pressed brick with “battered” joints, a notably thin mortar application method. While it is likely Portland cement was used for the mortar given its omnipresence from 1880, significant levels of erosion could point to the use of lime, requiring chemical analysis. The bricks all share the same orange tinge and uniform shape indicating a factory process of production. The final major component of the building is the cornice. The warped shape

and overlapping seams point to sheet metal and prominent rust especially around the volutes shows iron present in the alloy. A lack of seams in the foliage design panels, and egg and dart patterns, as well as no rusting around these areas could indicate cast zinc was used for the more ornamental aspects. Again, only close inspection, the use of magnetism, chemical analysis or scratching of the surface would help determine this.

Contemporary materials are found mostly on the first story. A black gate and fence surround the property (Fig. 26); this was not present in the 1983-8 tax photo, and the tenant confirmed this was added some time towards the end of the decade. It is highly likely made of modern steel, and significant rusting demonstrates a corrosive property indicating less likelihood of cast or wrought iron. Also, not present in the tax photo is the current tiled stoop. Detail shows a cementitious bed for a quarry tile, but it is unclear if this is poured over the original steps or if they were destroyed for the current form. All major fenestration and the main entrance door, side panel and transom are surrounded in black steel framing and rusting even around the door demonstrates and that the changes were most likely made concurrently.

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Material conditions of 408 West 48th Street on opposite page.



Painted sheet metal cornice with notable rust around the volutes and the edges of the panels but egg and dart and foliate relief appears clear



Biological and carbon deposits on the upper stories



Disaggregated brownstone



Cementitious covering over disaggregated brownstone



Quarry tile stoop and cementitious undercoat



Bush hammered design on the first-floor cornice

SARAH SARGENT

Approaching the Whitby building from the east, one is immediately impressed with the stately proportions of the façade. It reaches from recessed courts to meet the edge of the sidewalk, a foot or two from where pedestrians plant their feet in leisurely pace. Some power walk with totes full of groceries, while others stroll with leashed mini poodles in knit sweaters. Those who choose to glance skyward are greeted by ten stories of glazed brick rising above, a façade ornamented by three cornices, the extra dazzle of terra cotta window enframements at the top floor. Brick clay-coated in light, natural tones ranging from eggshell to taupe subtly reflects the dappled sunlight, lending the building an airiness that is unusual in a building of its size and stature. Even when glancing at one's feet, one can pick up the edge of the stone ornament at the ground level, which stands tall enough to encompass the second story windows. Look up at just the right time, and you might catch a glimpse of the brass-colored metal and glass revolving door, half-hidden behind stone pillars and tucked into a distant-seeming recess. Linger too long admiring the glory of the façade, however, and a doorman in a starched black uniform with an embroidered W on the lapel may emerge to question your intentions.

You may not quite be able to glean it from a quick study of the exterior, but the Whitby apartment building holds a remarkable history behind its walls. Located at 325 West 45th street, it sits on the north side of the street between 8th and 9th avenues. Nearby and across the street sits a dance company,



The Whitby Apartments in the 1970s

a theater, and a gentleman's club, revealing a bit of the building's long-standing relationship to the performing arts. The Whitby was built in 1924, and a connection to the world of theater remains to this day. Real estate advertisements of the time appeal to businessmen, but also take advantage of the appeal of theater, with music notes used to call out the building's features. "A Home in The Heart of Things" was the building's slogan, and in the heart of things it was. Those same advertisements show maps with local streets and offices, calling on those with commutes to live within walking distance and eschew the overcrowded subways. An on-site restaurant, barber shop, maid service, and laundry completed the building's conveniences. Rents ranged from \$80-\$210 in 1924.

By the U.S. census of 1930, the Whitby had been established as a haven for performers and those working in related industries. Rent was reasonable, and the location made commuting to the nearby theaters easy and efficient. Apartments were small, which may have made them more affordable than other options. Whatever the reasons, the list of professions in the census is extraordinary. Actors and actresses dot each page, along with more unusual pursuits like "ice skater" and "fur designer". Most residents appear to be single people or married couples. People came to live at the Whitby from all over the United States and from all over the world, including Hungary, Lithuania, Egypt, India, Russia, Italy, England, Canada, Austria, and Ireland. Their birthplaces include twenty-eight states.

By 1940, a few more families had moved into the building. Many census records show that entire families were involved in showbusiness, including young children. One thing that remained similar was the range of birthplaces represented. People still came from all over the world. Thirty U.S. states are represented in residents' birthplaces, including such places as California, Washington, Wyoming, and Oregon. This indicates that even those residents who were not immigrants may have moved to New York City from relatively far away. In addition, there are even more people listed with professions that are directly involved in theater, such as director, singer, musician, and clothing designer. This suggests slight demographic shifts that may correspond to the success of theater in the area.

The Whitby building was so notable for having interesting residents that the New York Times profiled it twice, once in 1988 and more recently in 2014. Both articles tell the story of a building threatened by change, but still holding onto its historical roots as a haven for artists and performers. According to these articles, many famous people lived at the Whitby over the years, including Al Capone, Betty Grable, and Dorris Day. Residents practiced lines in the laundry room, held tea parties in the entranceway, and played piano in their apartments. Both articles highlight rising housing costs as the factor that may end the Whitby's tenure as a "haven" for performers, a threat that may only increase in the future.

325 WEST 45TH STREET



The Whitby Apartments entrance.

38



A photograph of a row of historic brick buildings in New York City. The buildings are multi-storied with light-colored brick facades and dark brick accents. The central building features a prominent row of arched windows on its upper floors. A large, leafy green tree is in the foreground on the right, partially obscuring the building. A smaller tree is on the left. A street sign is visible on the left building. The sky is clear and blue. A black awning with the text "TITON GALLERY" is visible at the bottom right.

From what records are available, it appears that the interior of the Whitby has been altered significantly over the years. Records show that the building originally had one hundred and ninety-nine individual apartments. Of these, twenty-one were studios, one hundred and fifty-seven were one bedrooms, and twenty-one were two bedrooms. There were seventeen apartments on the basement floor, twenty apartments on the first through ninth floors, and two apartments in the penthouse tenth floor. By 1942 the total number of apartments had risen to two hundred and seventeen. There were seventeen apartments in the basement, twenty-two apartments on the first through ninth floors, and two penthouse apartments on the tenth floor. Surprisingly, this change in the number of apartments is not noted in the plans, which were updated in 1941 and 1948. The apartments were quite compact to begin with, so the further division of the interior likely resulted in some very tight living spaces. The latest occupancy certificate from 1982 indicates that majority of the building remained

at the same occupancy levels, but there were then three apartments on the penthouse floor. This was likely the result of the conversion of the “servant’s rooms” into a third apartment.

Emory Roth and Sons revised the original drawings for the building in both 1941 and 1948 to reflect minor renovation work. For example, living rooms in two apartments were made smaller, a storage room in the basement became an elevator boy’s locker room, the coal room was turned into a furniture repair room, and new gypsum plasterboard was added to the stairwells.

Though the building does not show obvious signs of a poor maintenance history, records indicate that there have been issues over the years. There have been at least 29 elevator violations in the building’s history, mostly due to failure to complete an inspection. However, two similar complaints lodged in 1992 suggested that the elevator cab actually broke loose and fell several stories, crashing to rest in the basement. By the time an inspector was dispatched the elevator had been restored to working order, so it’s unknown if the reports were credible or if a resident just had a flair for the dramatic. However, a pattern of deferred maintenance issues continues today. A violation for unsafe conditions on the building façade recently went to hearing on October 11th, 2018. The building was found to be in violation, and a fee of \$2,500 was assessed. However, even with binoculars it was difficult to see the damaged areas of the façade in October 2018, suggesting that repairs may have already been made.



The Whitby Apartments groundfloor.

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PROJECT 3: BUILDING 2

In this project, students learn how to utilize baseline building observation and documentation as a springboard to a deeper analysis of specific preservation issues, with the final goal of developing a carefully researched and well-supported proposition for each building. Each student focuses on one building within the study area, and also selects an area of focus from among three basic categories: Research, Conservation, and Design. All students complete three phases of work for the project - Investigation, Analysis, and Proposition.

All work is informed by a careful study of the physical building and how it has changed over time, of the history of the building and its architect, original design, and alterations over time, of the building's historic and current uses, and of the building's historic and current neighborhood context. All students study the building sufficiently to be able to make a statement about the architectural and historic significance of the building.



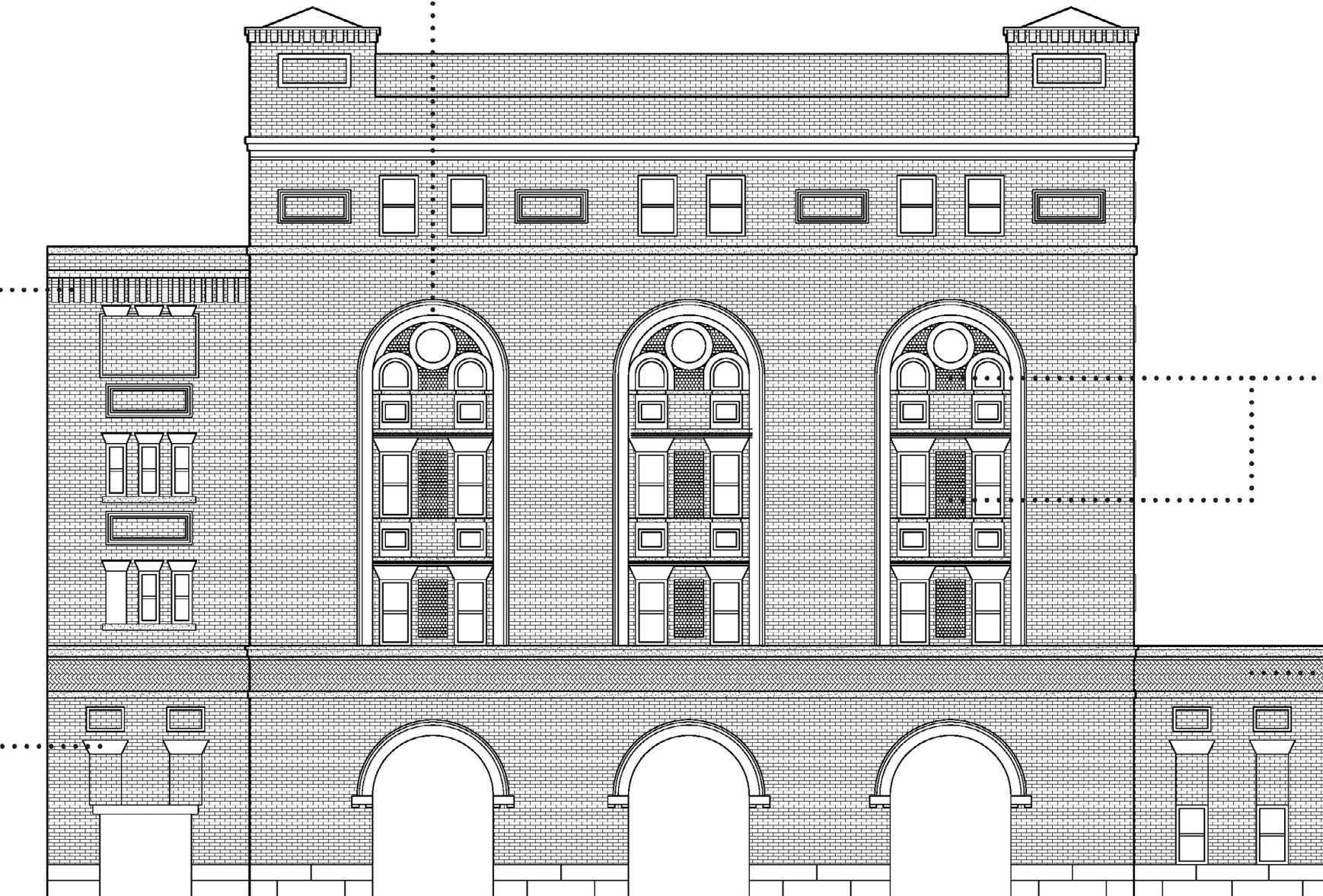
semicircular arch



corbelling



jack arch



sawtooth



dentils & herringbone



Materials / Brick Detailing Identifications

DREW BARNHART

Built in 1914 for Vincent Astor, the apartment building at 305 W. 45th Street is significant as a recipient of the American Institute of Architects' 1914 award for best apartment house under six stories based on its exterior appearance.

Each year a jury of prominent architects and civil servants, including the Tenement House Commissioner of New York, the President of the Art Commission of the City of New York, and the President, Secretary and five other members of the AIA's New York Chapter, gave this award to two outstanding apartment buildings. The AIA intended this award to encourage the beatification of the city's streets through visually-pleasing architecture, which some critics of the day seemed to believe would improve living conditions in the city's slums. The fact that 305 W. 45th Street received this award is not only indicative of its aesthetic value at the time of its construction, but also the tendency to link urban beautification with the cultivation of a responsible citizenry at the beginning of the twentieth century.

The building at 305 W. 45th Street is also an excellent example of these attempts to create inexpensive, yet attractive housing, as described in the criteria for the AIA's Apartment House Medal. It uses relatively high-quality materials, including limestone and partially-vitrified bricks, which carried with them the connotation of older preindustrial buildings, softening the aesthetic of the city apartment. Yet, the use of these materials in a simple palazzo-style

design with an inner courtyard that provided each apartment with adequate air and light, appealing to the award's emphasis on balancing quality with affordability in creating housing for lower-income populations. Although the number of apartments in the building has increased from 81 at the time of its construction to 85 today, it seems the historic floor plan has remained largely intact.

This building serves as a tangible connection to the legacy of the Astors, a prominent New York family that owned large swaths of land in the city. John Jacob Astor, the family's founder, bought the land on which the building sits in 1803 as a part of a 70-acre purchase that included lots in Hell's Kitchen, making it one of his earliest real estate investments. Remaining in the family for multiple generations, the lot reflects how the family's involvement with real estate evolved.

While early development on Astor land was carried out by lessees, by 1914, Vincent Astor was actively investing in development on his land, including in the construction of 305 West 45th Street. He sold the land this building sits on four decades later, signaling the end of the family's involvement with New York real estate. The building is also notable as an example of the work of the firm Tracy and Swartwout, which operated from 1900 to 1922, collaborating more than once with Vincent Astor. Their best-known buildings are largely institutional and located outside New York, although some notable examples of their architecture, including

the former Yale Club and the Hotel Webster exist in the city. Because the historic façade of the building is still largely intact, it is a well-preserved example of the firm's residential architecture, the styles of the era, and the ideals of the AIA in the early twentieth century.

305 WEST 45TH STREET



NORAMON BODHIDATTA

The International Union of Operating Engineers building is located on West 44th Street between Eighth and Ninth Avenues. It was originally home to Paramount Pictures and was used as its office and film exchange. By the 1910s and 1920s, the new motion picture industry had moved into the theater district in Times Square where prominent movie studios built their headquarters and flagship motion picture houses. The nearby, less expensive area west of Eight Avenue subsequently became the site for support services of the motion picture industry. The building at 337 West 44th Street, constructed in 1922, was used as an office and film exchange for Paramount Pictures, which built its main headquarters nearby at West 44th Street on Broadway in 1926-1927. To the east of 337 West 44th Street was the distribution office building for the Twentieth Century Fox Film Corporation, towards the west was Warner Brother's Vitaphone Building, and the Film Center was built at the end of the same block.

Located among the many movie palaces that had occupied the area, this building is significant because it represents the historical link of Hell's Kitchen to the early film industry history that is mostly now gone. Paramount Pictures left the building in 1968 and since then, the building has been owned and occupied by different entities. The present owner, the International Union of Operating Engineers, acquired the building in 1988, and has been using the spaces as their training center on the ground floor and annuity fund offices on the second floor.

The two-story building retains its original five-bay façade with monumental arched windows that open up the building to the entire street front, marking its own unique presence from other buildings on the same street as it has always since its original days. The original spandrels across the arched windows and other detailing on the facade have been replaced with aluminum window frames and spandrel glass that no longer communicate relevance to the past or even the present use of the building.

From the exterior, the building facade that once told a story of its interior spaces through its variety of elements and clear functional representation, has been entirely painted and repointed, losing much of its original textured façade quality and brickwork finish and in turn has altered the appearance of the whole building.

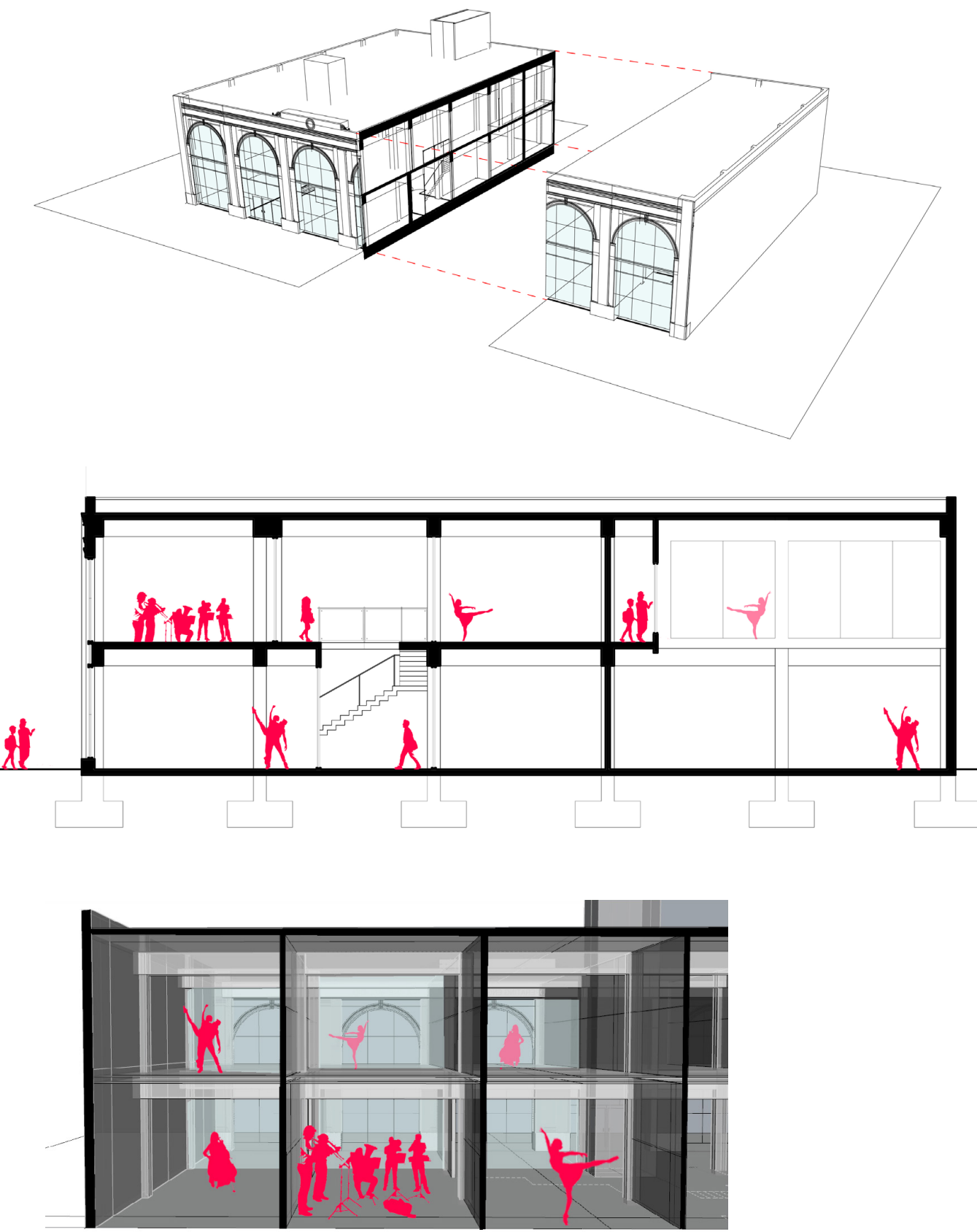
The building's current use as an office for the Union of International Engineers neither maximizes nor takes advantage of the character-defining features or the historic significance of the building. Moreover, the interior has gone through many alterations that no longer exhibits any historic relevance. In order to restore the historic tie to entertainment business and to serve the current demand of Hell's Kitchen, a neighborhood that has lost a significant number of its artist residents over the years, I propose a new use for 337 West 44th Street as a rehearsal space for performing arts, to better benefit the historic value of the building and revitalize the neighborhood.

To enhance and accentuate the 5-bay façade with its monumental arched windows, the organization of programmatic spaces extends to the interior longitudinally from the front openings, creating spaces where each bay can correspond to each of the different types of performing arts. Not only does this open up and showcase the activities to the outside, the new interior arrangement of space also creates similar visual connections within the building itself. By keeping the axis of existing service core and introducing vertical, open-to-below circulation axes, the building continues the visual connections horizontally and vertically through the interior spaces. Essentially this juxtaposition of different sizes of programmatic spaces allows for various spatial experiences and also provides for different functional needs and rental prices.

The glass openings on the façade will be replaced with a new modern thin-mullioned glass and will bring back the historic 3-part vertical division reminiscing of the historic façade. Suggestion of the historic spandrel across the openings will be treated with translucent glass flushed against the same plane of the transparent openings, to cover up the floor slabs in a subtle way while bringing back the historic essence and embracing the later alteration's opening up of the entire arched openings.



337 WEST 44TH STREET



CLAIRE CANCELLA

The Hotel President, located at 234 West 48th Street, is a fifteen-story brick building constructed from 1926 to 1928. The President has always been a hotel or an apartment-hotel, although today it operates under a new name: The Gallivant Times Square. The President was designed by H.I Feldman, a prolific although not particularly celebrated architect based in New York. Located amidst Broadway theaters on the border of Hell’s Kitchen and Times Square, The President is typical of many hotels that were built in the neighborhood in the mid to late 1920s, both in response to and as facilitators of middle-class tourism.

As a stand-alone structure, The President is not the most architecturally significant building in Hell’s Kitchen. The President is significant, however, in that it is an example through which to understand an important movement in the neighborhood: the development of middle-class tourism. Examining the history and marketing of The President, in conjunction with similar hotels in the area, can illuminate the ways in which hotels aided and catered to middle-class tourism and how this was impacted by larger historical events. With the increased prevalence of cars in the 1920s and 1930s, for example, The President marketed its garage (the manager wrote a letter to a potential guest in 1930 stating “some of your suburban neighbors have experienced the inconvenience of driving home after an evening in New York”), provided maps to The President directly from the Holland Tunnel (1927) and The George Washington



The Hotel President in 2018

Bridge (1931), and boasted that “all roads lead to The President.” The history of The President, when understood in tandem with larger historical neighborhood trends, can help illuminate the many facets that fueled middle-class tourism in the area and can help contextualize similar hotels.

Based on the National Parks Service standards for treatments of historic properties, The President should be restored to its 1928 appearance. Starting on the second floor, the building retains its original brick cladding, but the street level façade was extensively remodeled with modern materials between 2008 and 2011. Similarly, both the lobby and the rooms have been remodeled and no longer resemble their original appearances.

These significant alterations changed the building’s historic character and affected its ability to be understood visually as a facilitator of middle-class tourism in the late 1920s and 1930s. The structure largely does not speak to its historical period – its interior and base are conglomerations of renovations from the 1990s to the present day. Intervention into The President should include the removal of the modern cladding at the base and studies to determine the original material of the base. Interior restoration to the hotel’s period of significance should also be considered. There are challenges with this approach, however, as there is limited archival material that details the building’s original appearance. Restoration should also ensure that restoration helps, and does not harm, the

building’s commercial viability in a modern context. Because the hotel’s significance stems from its ability to serve as a conduit to understand larger historical neighborhood trends, restoring the structure to its early appearance would aid in visually connecting The President to its history. Although The President should not be designated, its history and that of similar hotels, should be added to existing histories of the area. There is a void in historical studies of the area when it comes to middle-class hotels and tourism and The President can help fill this void. A history of The President and its relationship to theaters, tourism, and other hotels could, for example, be added to apps such as Float City, a free app that allows users to select overlooked buildings throughout New York and learn about their stories, and UrbanWanderer, an app with a similar premise, as well as to websites such as The New York Preservation Archive Project, which provides information on various neighborhoods in the city.

234 WEST 48TH STREET



Brochure Covers of The Hotel President, The Hotel Holland, The Hotel Piccadilly, and The Forrest Hotel, all of which are (or were, in the case of The Piccadilly) located in the study area.

SREYA CHAKRABORTY

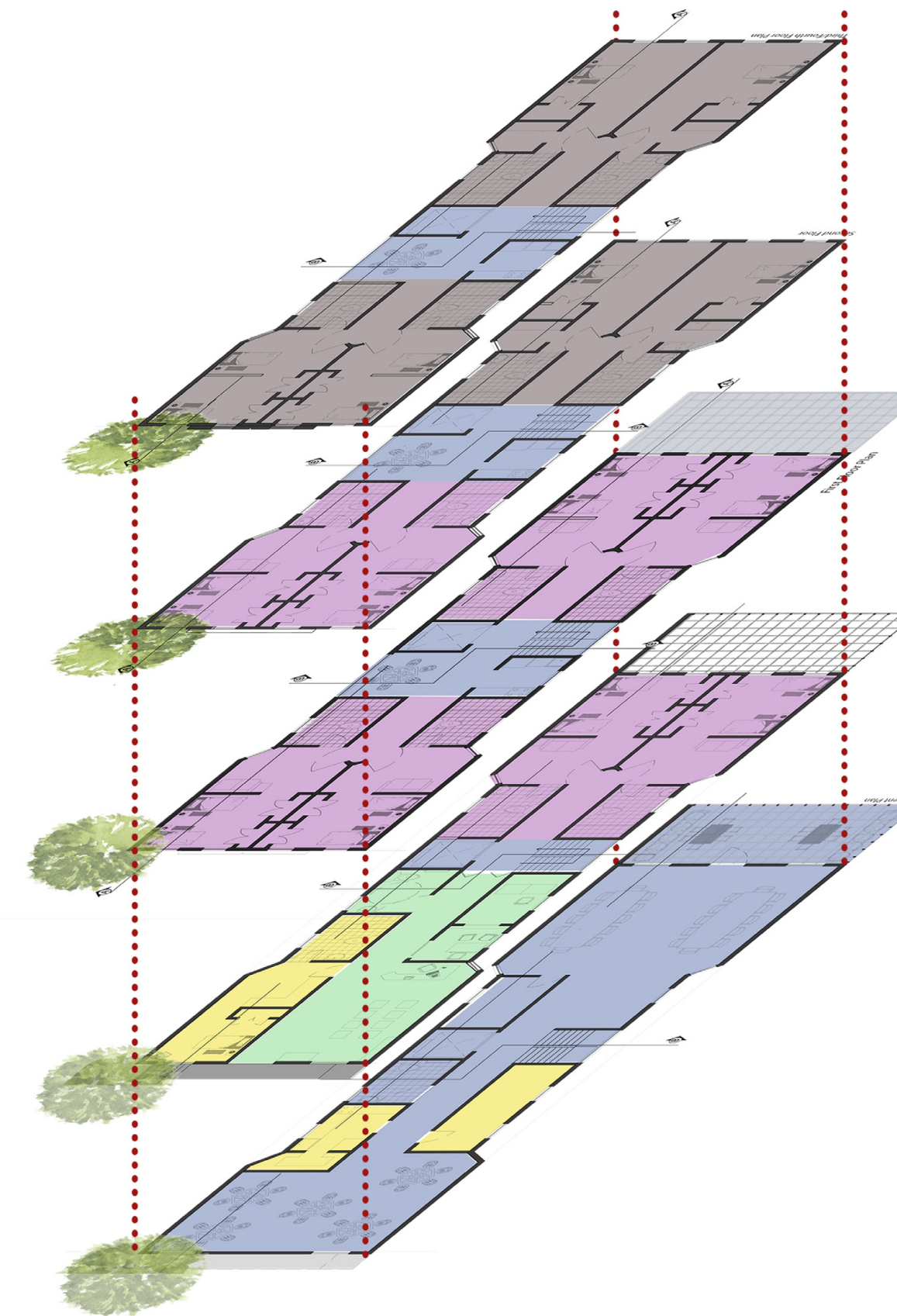
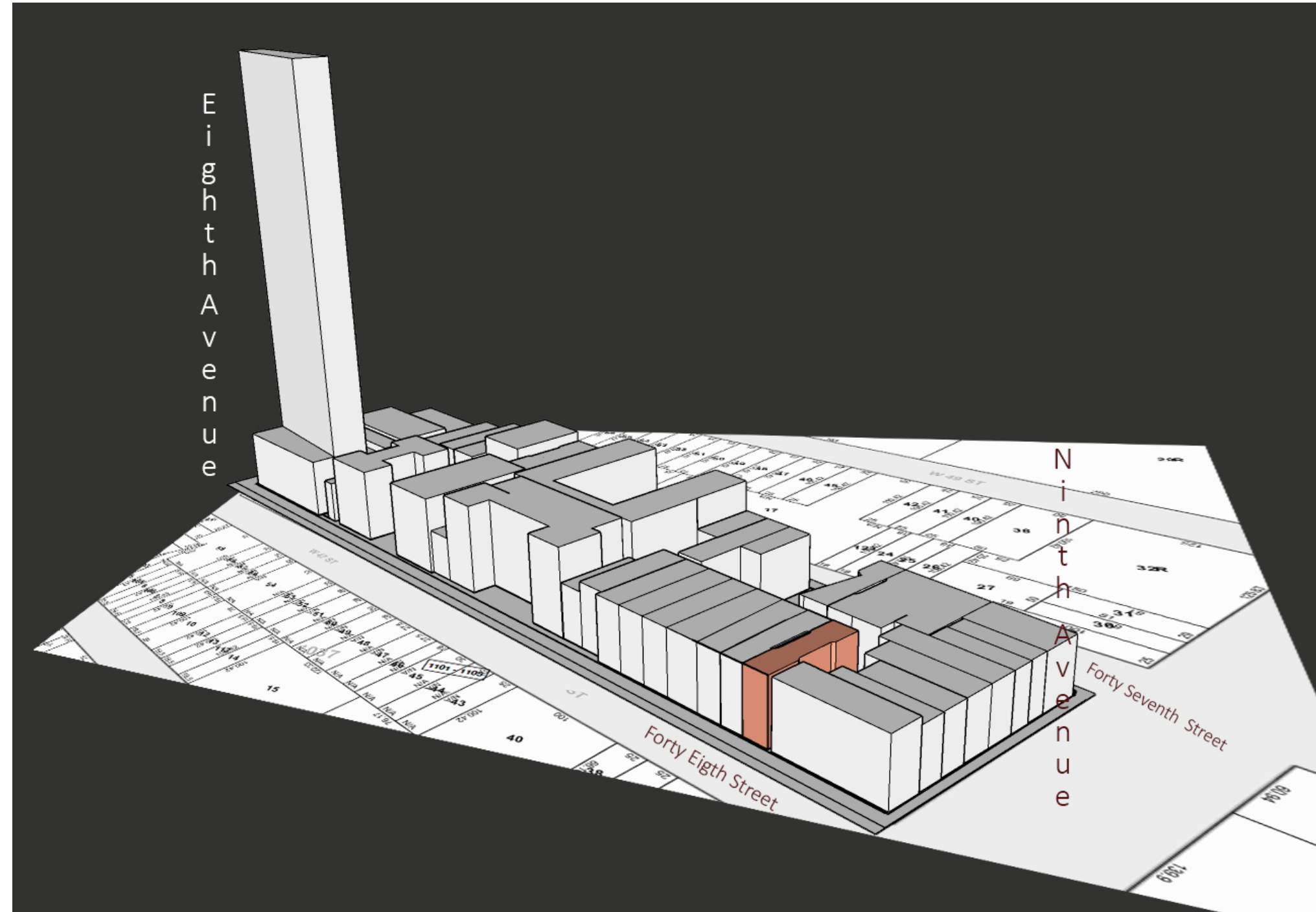
Tenements, individually, are not of exceptional significance but the sheer volume of the typology contributes to the special character of Hell's Kitchen. Thus, they necessitate preservation for their contextual contribution. The building, having lost so much of its architectural characteristics, makes its cultural significance more vital rather than its material and architectural integrity. The use value of the building, as a residential unit, is significant to its cultural significance. The building requires extensive repairs and replacements for reinstating its use. Thus, the best possible preservation approach, in this case, appears to be rehabilitation for its exteriors and reinstatement of its historic use.

The rehabilitation of the façade tries to retain the extant character-defining features on the street-facing façade by preserving the rhythm of fenestrations while reforming its overall aesthetic. The objective of the rehabilitation process is to reinterpret the historic design by using commensurate design elements and but does not try to mask the interventions. The historic 'dumbbell' footprint is more significant while its interior partitions were more flexible to the changing needs of its residents. Thus, the proposal tries to retain the footprint while altering the interiors based on the programmatic needs of the space.

The design explores the possibility of adapting the building into an affordable, supportive apartment building for senior citizens and homeless

youth with a history of mental illnesses. The goal is to create a safe, intergenerational living environment which can benefit both the senior citizens seeking companionship and emotionally threatened homeless youth. Thus, the program poses difficult

challenges of accessibility, infiltration of light and ventilation in the building to enable inclusive design for people of different ages and physical abilities in a restrictive historic building footprint.



356 WEST 48TH STREET



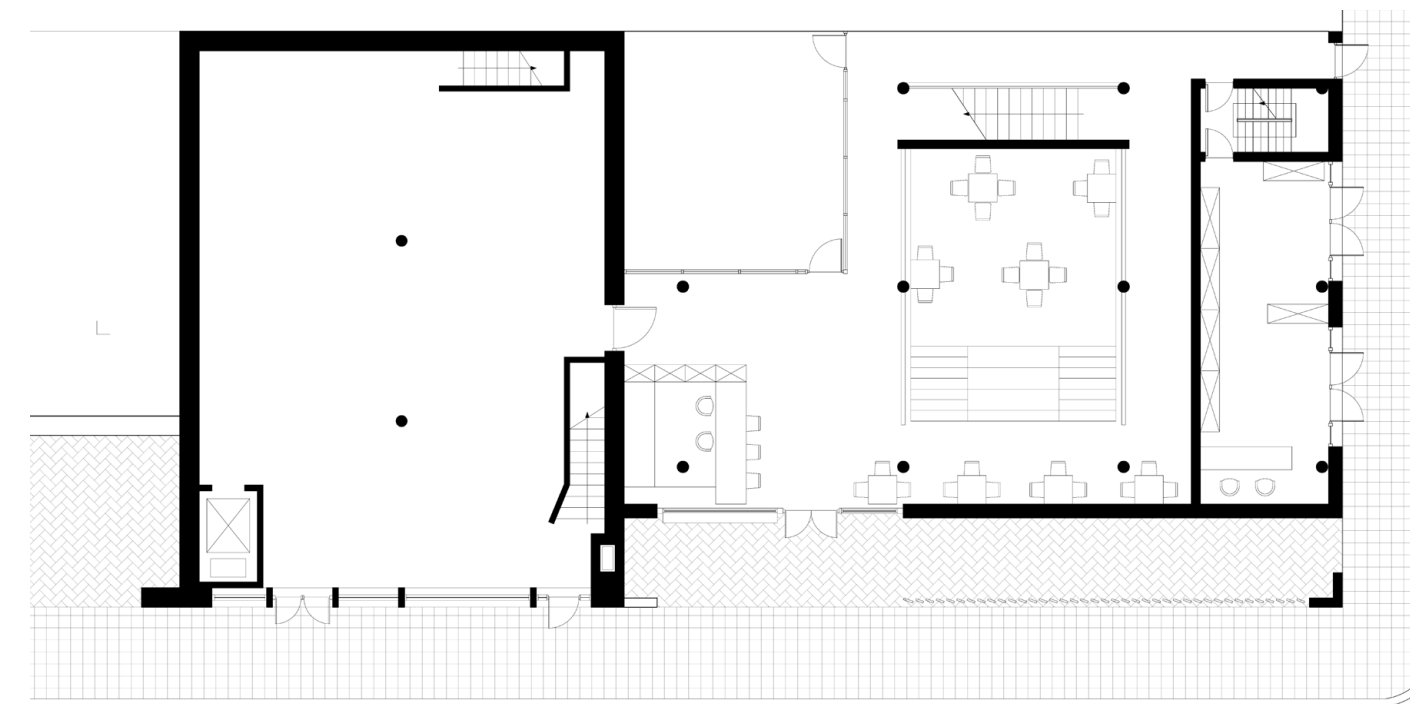
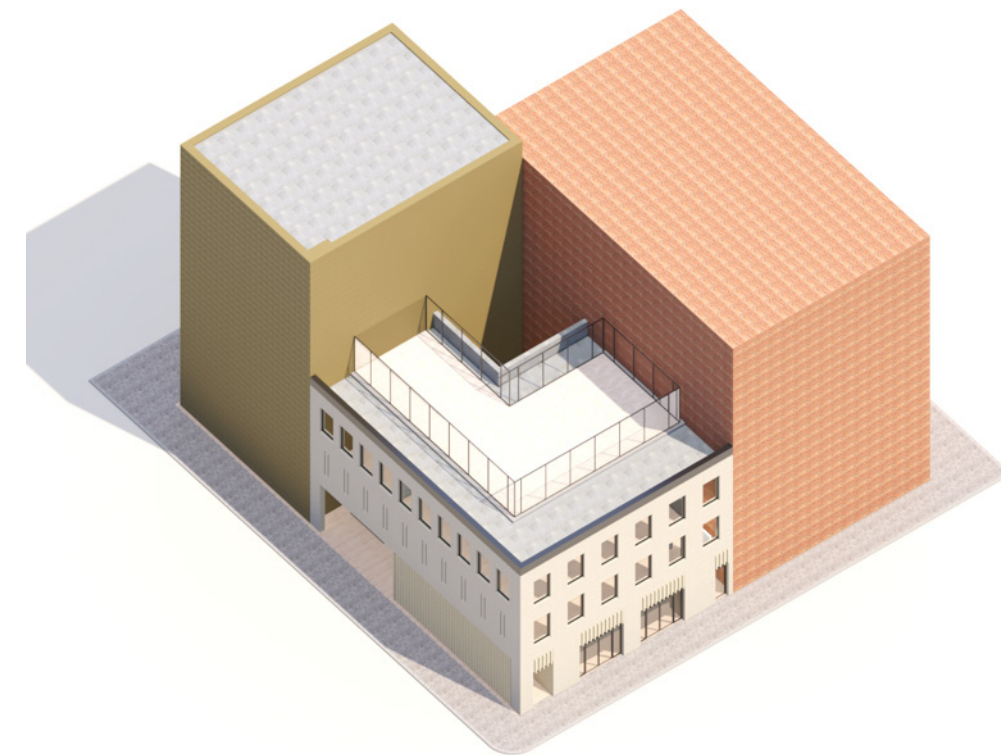
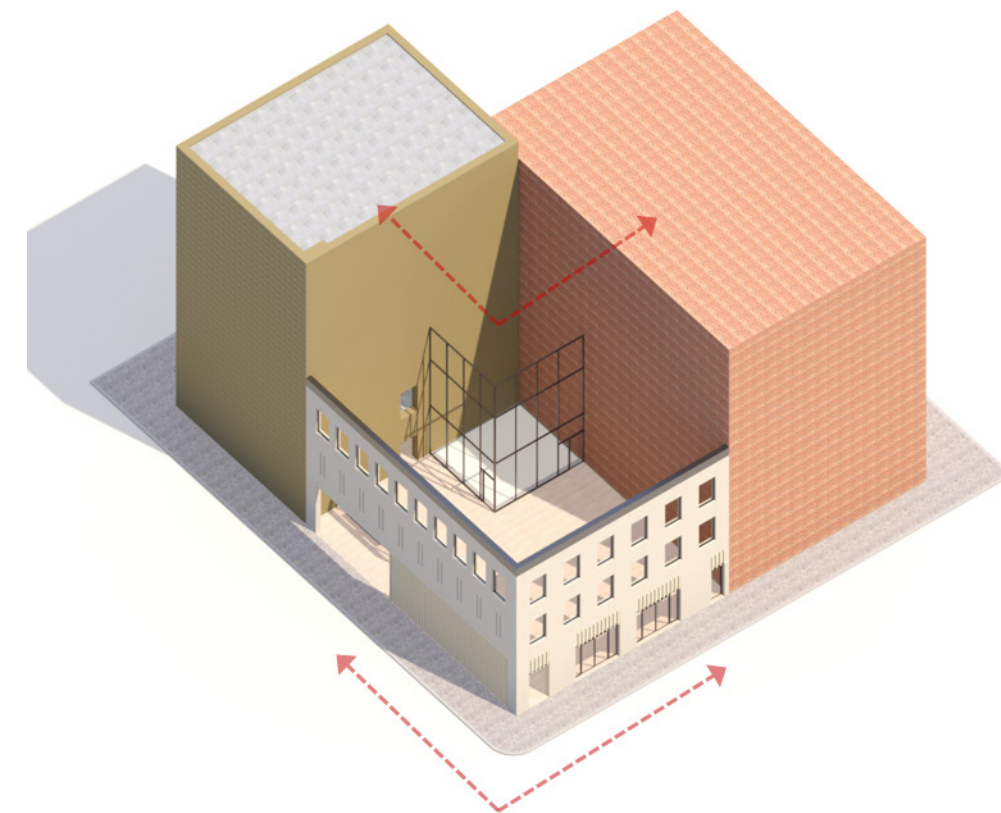
HUANLUN CHENG

The Markey building is one of the two six-story brick buildings designed by J Henry Eames, a rather obscure architect, and was erected in 1907. Commissioned by E J Markey & Co., a company selling liquors and spirits, the building used cast-iron columns, yellow Flemish-bond brick as main facade. Though remains largely intact for its longtime vacancy, the building is not very important to the history from its erection in early 20th century till now, but deserve preservation for not many six-story warehouses remained near this block.

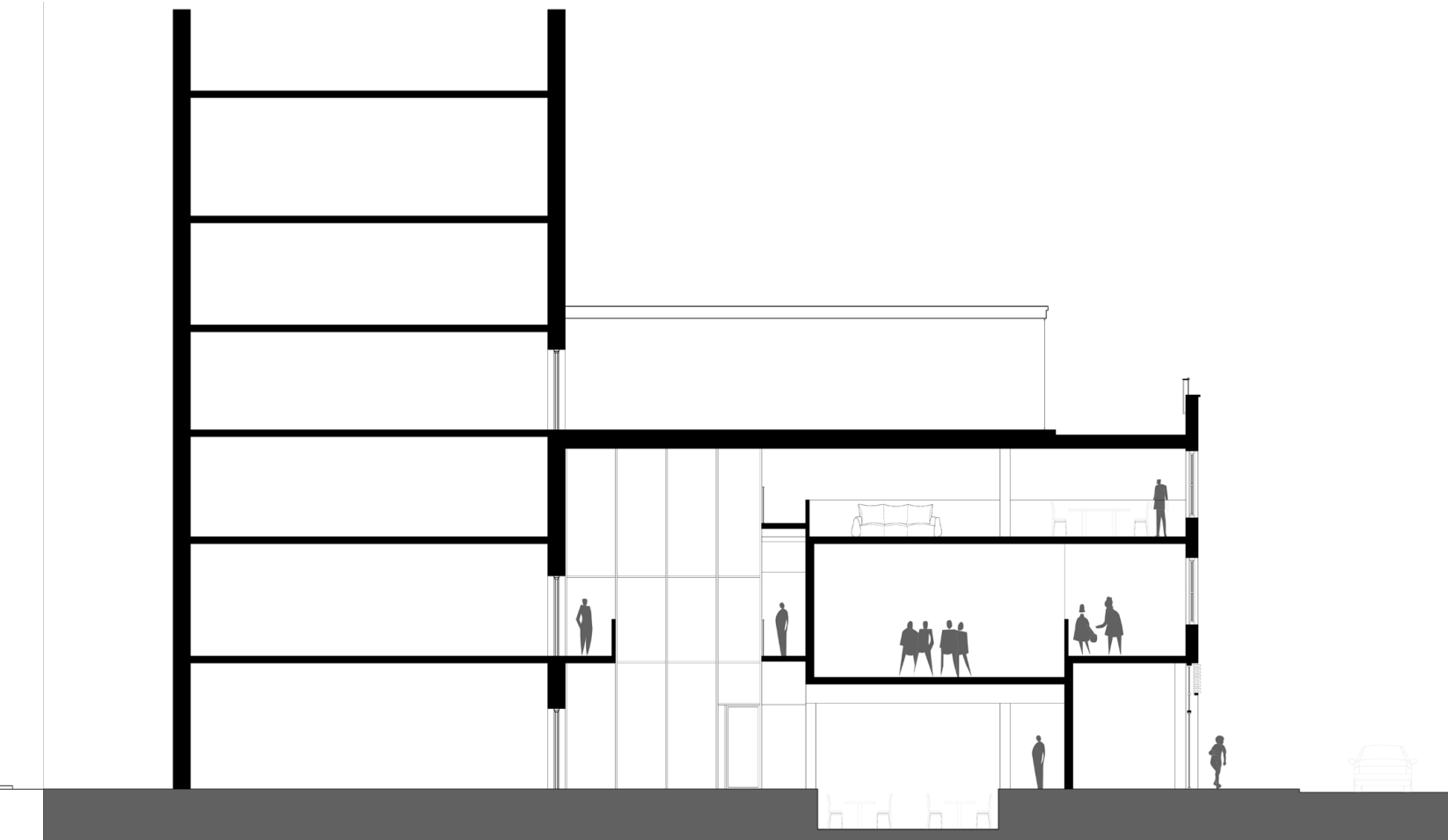
Th proposal for the project consists of two parts: renovation of the Markey Building and an addition next to it.

The preservation of the Markey Building should include alterations like changing window frames, repointing mortar; restoration of the storefront, and the dismantling of the fire escape and air conditioners.

The design an addition on its adjacent lot could add value to this area together with Markey Building. The addition will serve as a link of historic and modern context.



356 WEST 40TH STREET



JAMES CHURCHILL

The Church of Holy Cross is a significant building, demonstrating an early use of a cruciform plan in Romanesque and Gothic Revival styles. Symmetrically massed with projecting central peaked-roof, the building is flanked by two similarly peaked towers, and has an impressive central cupola reaching to 148ft. Other features include round-arch entrances, brick corbelling and polychromy. The oldest extant building on 42nd Street, it was completed in 1870 to a design by Henry Engelbert, an architect known for ecclesiastical buildings such as the College of Mount Saint Vincent and the redesign of St. Patrick's Old Cathedral. The interior has diminished significance due to renovations that included the apparent loss of Tiffany & Co. mosaics and stained-glass windows in 1902, as well as undated covering over of the cupola with a false low slung dome that notably alters the design intent. By contrast, the exterior is largely intact and honest to the original design. The edifice consists of brick with Belleville brownstone accents, bluestone trim, and copper shingles. Initially serving an Irish congregation and known locally as *The Church at the Crossroads of the World*, Holy Cross was home to two fêted members of the clergy, Father Francis P. Duffy and Msgr. Joseph A. McCaffrey, and stands as a large contributor to the early heritage of the Hell's Kitchen community.

The intention of preservation at Holy Cross is restoration with some replication. The architectural unity of the design has been compromised by early twentieth-century interventions. On the exterior,

the closing of the cupola windows, and use of asphalt shingles on the roof contrasts heavily with original copper shingles used on the two flanking entrance towers and octagonal compound dome. On the interior, successive renovations have created a contrasting colour scheme, while the placement of a false low slung dome has reduced ambient light and diminished the visual height of the church's crossing. A light study using three-dimensional software was tested over all four seasons, and significant improvement was found as a result of removing this architectural intervention, thought to have taken place between 1910 and 1923 due to the presence of a herringbone lath. Given the earliest extant imagery of the open dome is 1902, a restoration to this period will return the building to a more accurate representation of the original design intent and improve the spirituality of the space.

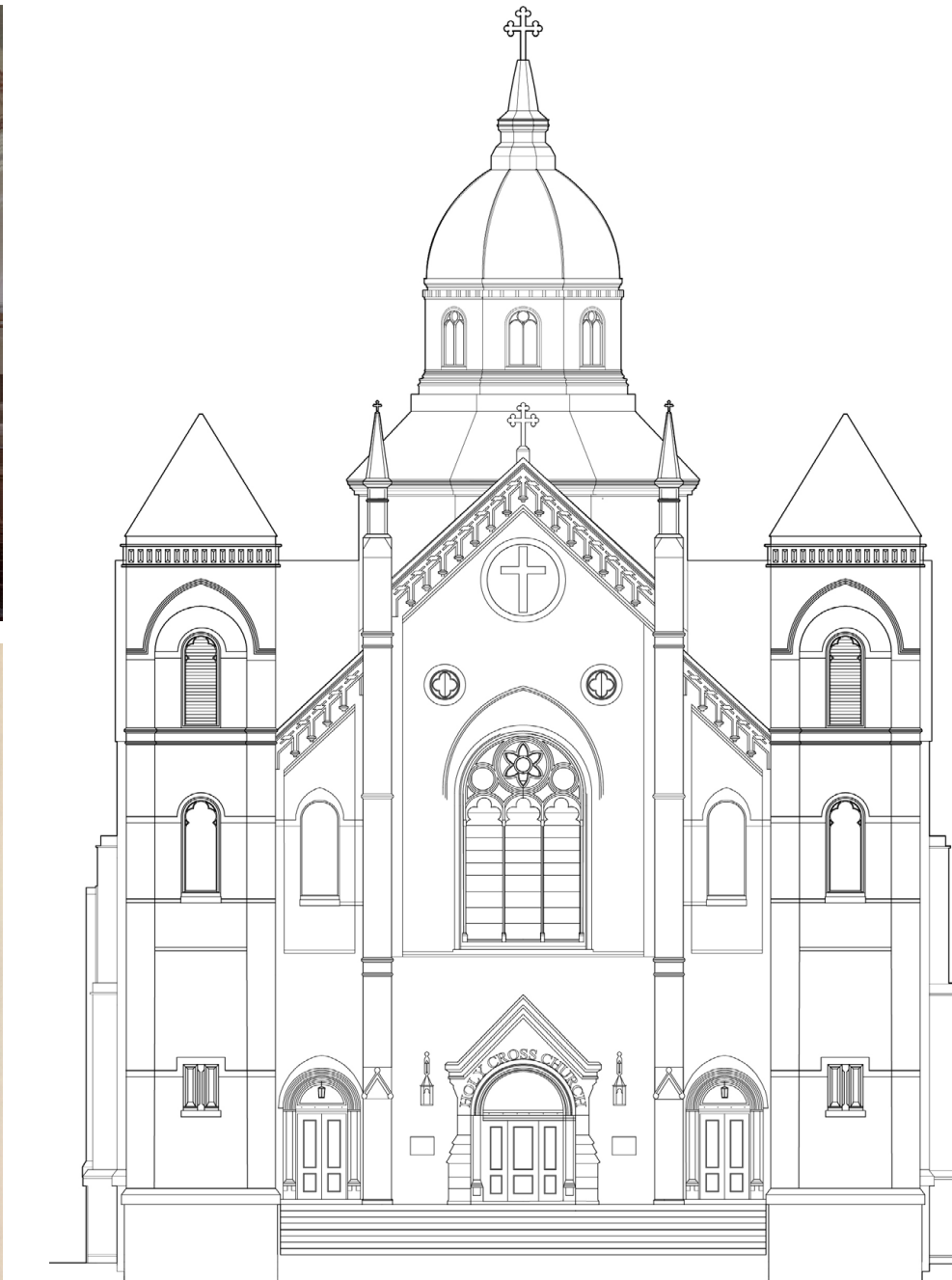
The existing condition of the roof shows some neglect of the fabric despite a recent renovation project in 2008. A lack of funds only permitted stabilization for waterproofing purposes, but rusting is already apparent around the copper shingles and flashing. The interior of the cupola requires a structural engineering report due to circumferential cracks around the plaster work of the original cupola panels, likely due to tension from the wooden beam and steel rods holding up the false dome from the interior. Original wooden lath is still evident and will be restored and reconstructed where necessary, with reconstruction of a three-

coat plastering finish. Replication of the artwork in the pendentives of the dome will be executed to resemble the original designs while a paint study should be taken on the interior of the church to consider an appropriate palette for the entire interior of the church.

Post opening maintenance will be carried out using telescopic or articulating boom lifts. Given the main floor structure of the church is supported by cast iron columns and beams consist of timbers in excess of twelve feet by four inches thick the main church floor should support a lift up to the approximate 100 feet required for cleaning of artworks and servicing of the windows. At a cost of around \$850 per day this remains affordable and the 8.5" wide entrance doors can facilitate space for these units although pews will need to be unscrewed and moved on the day.



The dome over time



Proposed facade

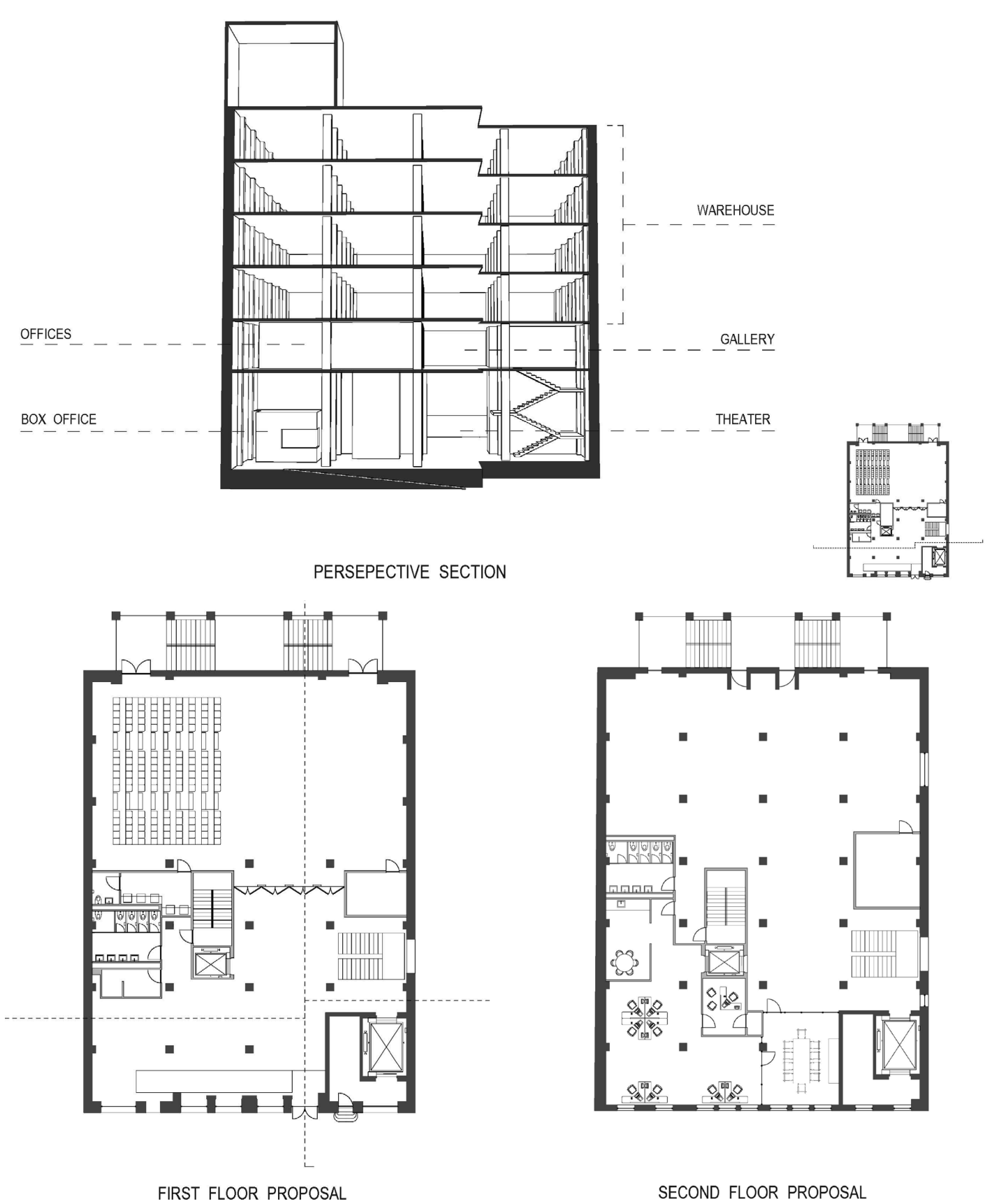


Condition of the church in 2018

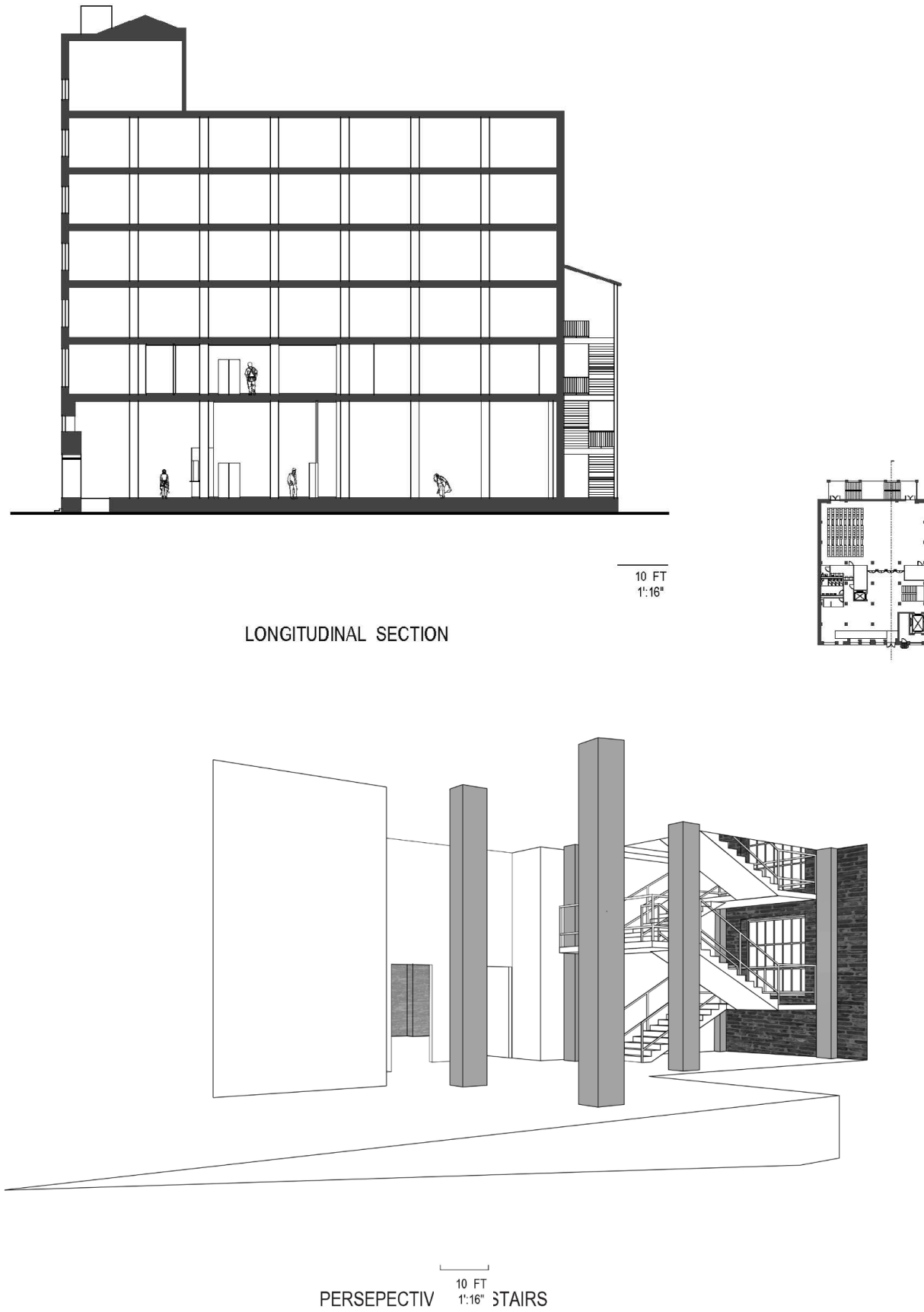
ANDRES ALVAREZ DAVILA

616-620 West 46th Street, is a warehouse originally built in 1912 for the E&J Burke company, an importer and seller of beer and whiskey. The building is a moderately intact example of the warehousing and distribution buildings constructed in the western portion of Hell’s Kitchen in the first decades of the 20th century, after the development of the piers and docks just west of the E & J Burke Company Warehouse at the end of the 19th century. While the building continuously served as a warehouse for most of its history, its first three stories are particularly significant as the second home of the Sound Factory, a legendary nightclub, originally in Chelsea, with roots in the vibrant gay club scene of the 1980s.

As part of my intervention, I proposed the building’s rehabilitation. Given the performative nature of the clubbing experience, I propose to to adaptively-reuse the building as a center for performance art. The building’s first two floors will house a performance art center, comprising a flexible black box theater, an exhibition gallery and office spaces. The remaining floor-space will remain a warehouse, in keeping with the community’s desire for the riverfront to retain commercial and industrial activity. Although changes would have to be made to make the space accessible and functional, the proposal attempts to make the grid of columns characteristic of the old commercial space as visible as possible. New additions are meant to give the impression of stark volumes inserted within this grid.



616-620 WEST 46TH STREET



FEI DENG

The Westside Theater is located in the 407-09 West Forty-third Street. It was originally built as a Second German Baptist Church in Romanesque Survival Style. When it was firstly open to the public in 1890, the New York Times described it as a “an attractive edifice.” The architect Henry F. Kilburn was the architect of the main sanctuary of the West-Park Presbyterian Church at Upper Manhattan, while most of his other works in New York City hasn’t survived.

This edifice is also famous for its first pastor, Dr. Rev. Walter Rauschenbusch. He was a key figure in the Social Gospel and ‘Single Tax’ movements of U.S. in the late 19th century. According to the Walter Rauschenbusch Papers from 1913 to 1914, it was here that he witnessed the stark conditions at the times that would inspire him “to improve social conditions.”

Additionally, the church also played an important role in the early time of LGBTQ rights movement. In the 1960s, the interior of the church was redesigned into a nightclub called “Church”, while the austere upstairs auditorium was changed into a disco dance pool with previous golden-color stained glasses.

After the “Church” was closed in 1968, it was purchased by a gay couple and renamed as the “Sanctuary”, when the writer, Peter Shapiro, takes the place as one of the earliest open gay clubs in his book *The Secret History of Disco* . It was also in the “Sanctuary” that Francis Grasso worked as

a DJ, who “almost single handedly created what would become disco’s sonic hallmarks.”

Since 1973, the club began its history as an off-Broadway theater. Since then, the former storage space of its first floor was rehabilitated as a secondary theater, disconnecting it with the larger upstairs theater but run under the same company. Since 1990, the theater has a new entrance at the center of the facade, which coupled with the renovation of the inner decoration, has harmed the theater’s authenticity. At the same time, the original stained glass windows were blocked in with bricks on the side wall.

In conclusion, as one of the few works left by Henry F. Kilburn and a memorial landmark for Dr. Rev. Walter Rauschenbusch and early LGBTQ rights movement, the building is a meaningful construction for rediscovering the history of Hell’s Kitchen. It is high time for us to preserve it as a landmark of New York City.

Additionally, although the building has been rehabilitated several times since the 1960s, the contemporary usage still needs space in the church. According to comments posted by audiences on the website, after watching performances in the last three years, the problem of the downstairs theater is obvious. Since it was not primitively designed as congregational activities, the first-floor has a low ceiling, with six steel columns standing beside the central line of

the auditorium, blocking the eyesight of audiences in some directions. Audiences also complained about the narrow chair lines which are not friendly for taller people.

To solve this problem, a flexible, recoverable proposal should be proposed with demolishing the existing structure as less as possible. In the proposal of the new downstairs theater, the formal stage was moved to the central part of the auditorium, surrounding the semi-circle chairs which are cut by sidewalks especially designed for avoiding the blocked areas.

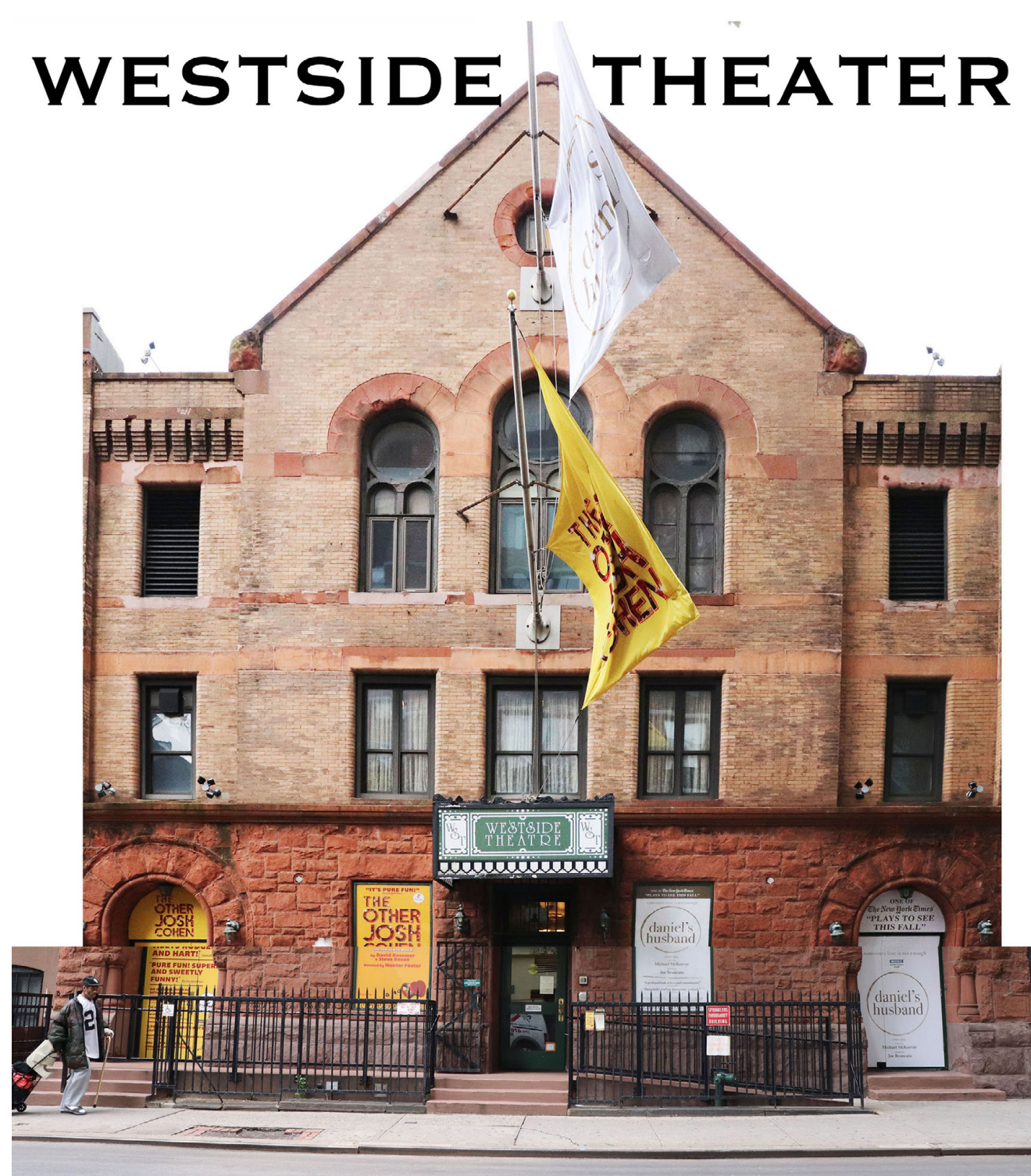
Tom Miler, “The 1889 2nd German Baptist Church--407 West 43rd Street”, *Daytonian in Manhattan*, 2012, <http://daytonianinmanhattan.blogspot.com/2012/02/1889-2nd-derman-baptist-church-407-west.html>.

Mosette Broderick and Lauren Jacobi, *Landmark: West-Park Presbyterian Church; West-Park Presbyterian: Landmarking a Cultural and Architectural Icon*, October 2007.

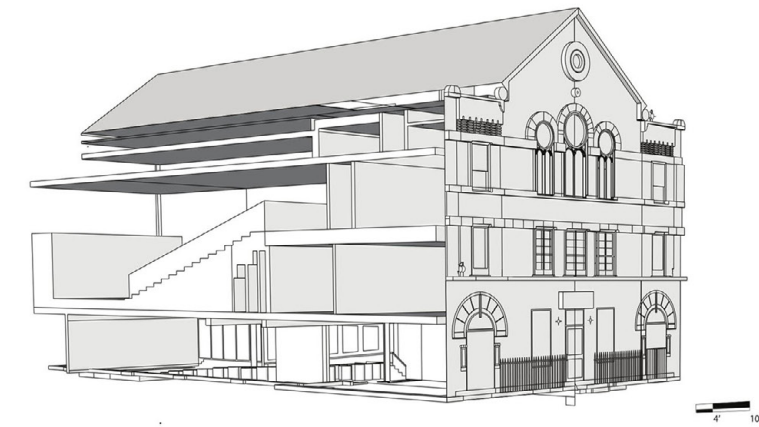
Buckland, Fiona, *Impossible Dance: Club Culture and Queer World-Making*. Middletown: Wesleyan University Press. Accessed December 12, 2018. ProQuest Ebook Central, 2002.

Peter Shapiro, *Turn the beat around: the secret history of disco*, Edition 1st ed, Published New York: Faber and Faber, Inc., 2005.

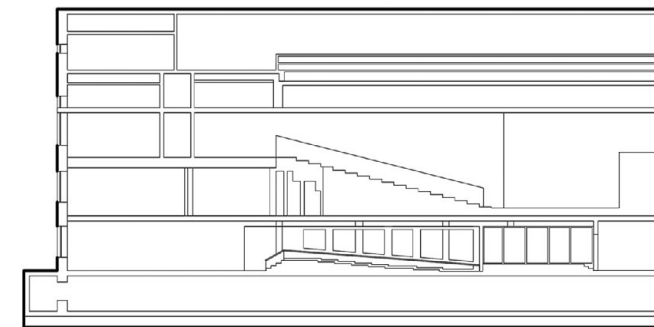
WESTSIDE THEATER



THREE DIMENSION SECTION



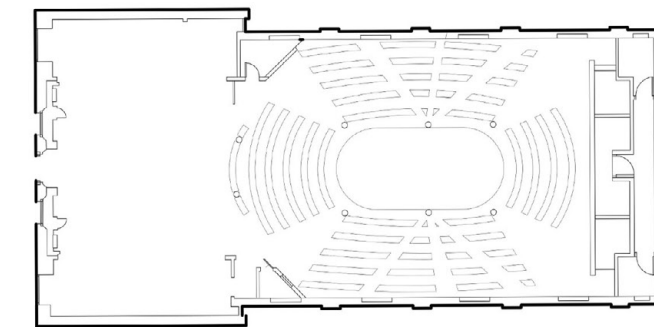
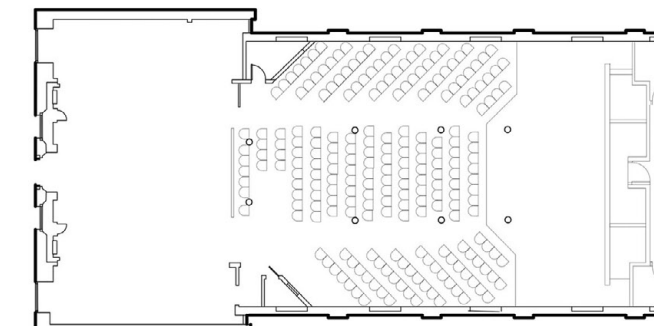
LONGITUDINAL SECTION



FACADE



DOWNSTAIRS PLAN-NOW AND PROPOSAL



MARIANA FLYNN

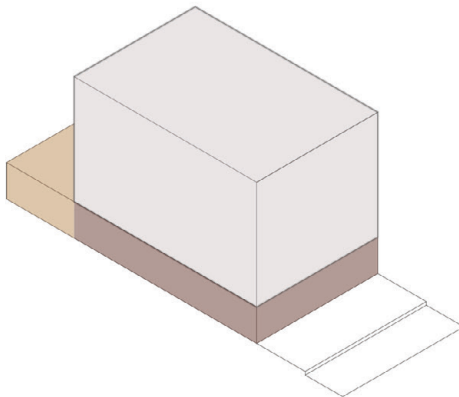
641-43 Tenth Avenue, located in Hell’s Kitchen, exemplifies the first major wave of tenement constructions in the late 1870s. It is significant as a rare example of a tenement from this period with most of its characteristic architectural elements preserved. In addition, it can be considered one of the latest cases of Italianate style proliferation.

641-43 Tenth Avenue resulted of Hancken Hancke interest for the construction of two tenement buildings in lots 31 and 32 of block 1074. The design, made by John Forester, resulted in a pair of identical five-story constructions in a pre-law tenement shape. Each building included sixteen apartment units and two retail spaces with a rear courtyard in the ground floor area. Also, its façade exemplifies the use of industrial materials for beautifying tenement housing during the second half of the nineteenth century, recalling an important time period and a way of building in the history of New York City.

Nowadays 641-43 Tenth Avenue continues performing its primary use as a tenement with storefront spaces in its original layout. Given the program of the building succeed over the years, my proposal relies upon the rehabilitation of the storefronts and the façade restoration as a way of recalling its historical features. In addition, I would like to propose its integration in the contemporary urban fabric by adapting the rear courtyard as a shared space between tenants, retails, and the adjacent building.

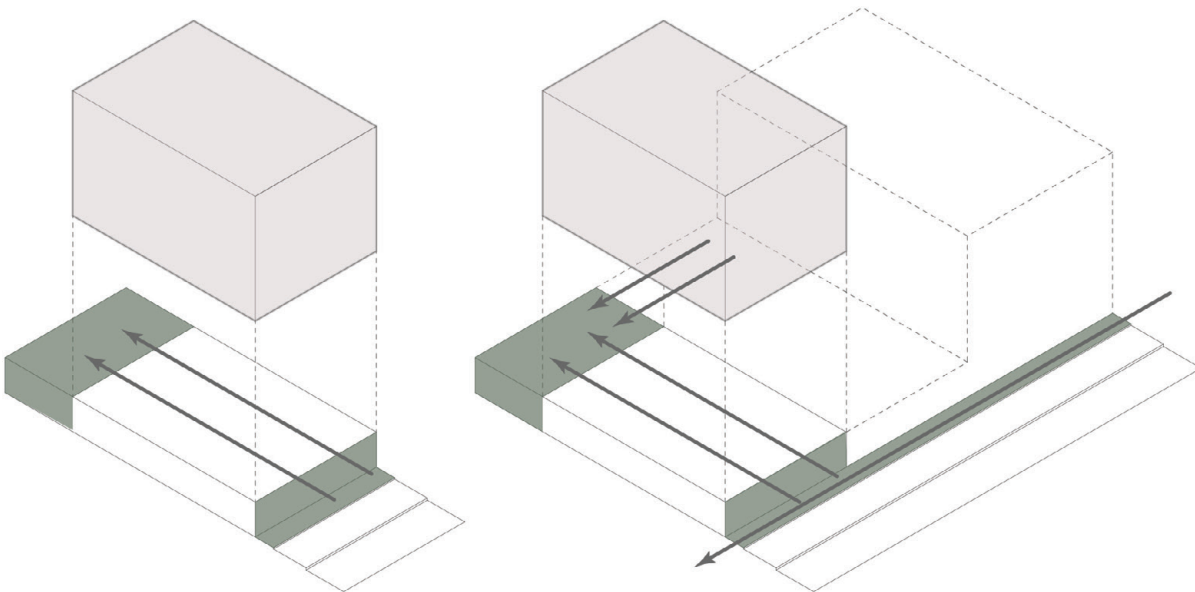


PRESENT CONDITION

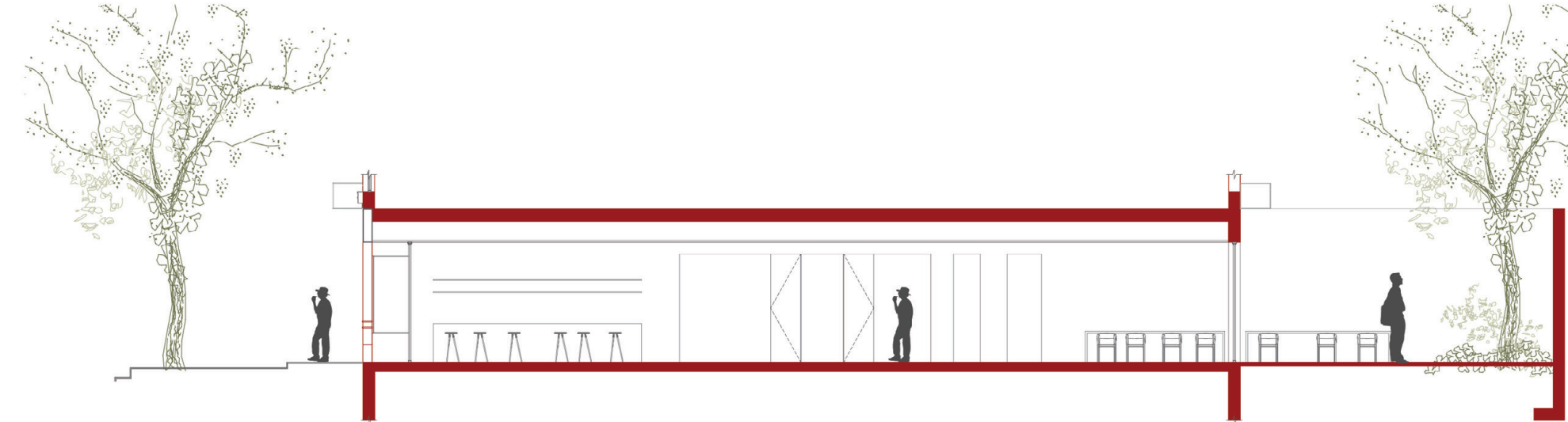


- Storefronts deterioration
- Courtyard used as storage area
- Lack of integration between retail spaces & the street

PROPOSAL

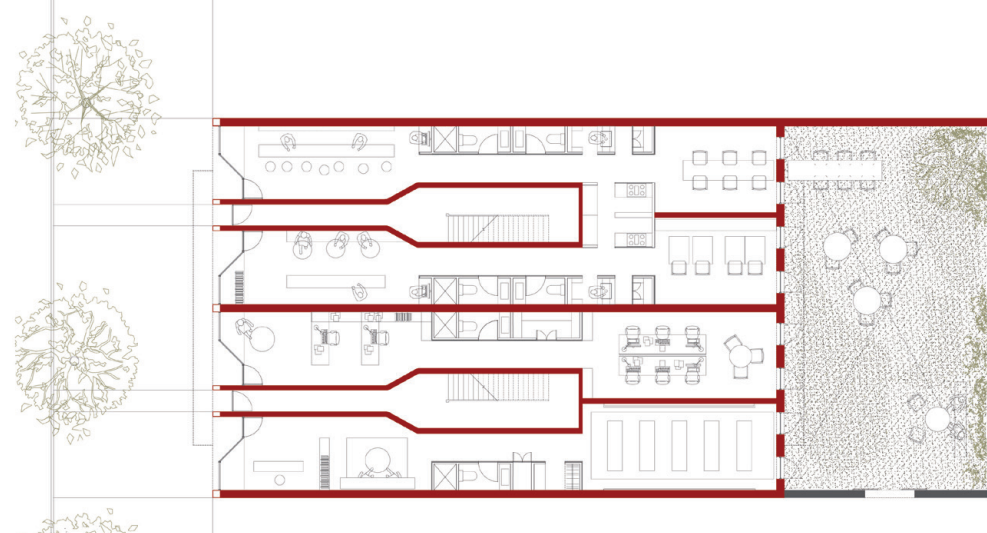


- Maintenance of residential use at upper floors
- Maintenance of retail use at ground floor, improving its interior distribution
- Re-use of courtyard as a shared space between tenants, retails, and waiting area of contiguous building
- Rehabilitation of facade exposing original materials



Retail section a-a'

■ preserved elements



Retail floor plan a-a'

■ preserved elements

LAURA GARNIER

1. History and Architecture

St Malachy's Church was built from 1902 to 1910 in Hell's Kitchen, Manhattan. It was designed by Thomas J. Duff, an architect who had already built several Catholic cathedrals in Ireland as well as in New York City. The Gothic Revival Style of this church is particularly significant in the neighborhood by contrast with the buildings around, which are for the main part theaters, bars or hotels.

2. Cultural History

St Malachy's Roman Catholic church, is located in the middle of the theater district in Hell's Kitchen, between 8th Avenue and Broadway. The history of the building has a strong link with its environment. The neighborhood evolved around the church, and had a significant impact on it. In the 1920's, the theatre district moved in, and the Catholic Archdiocese of New York decided to adapt St. Malachy's to meet the needs of its new parishioners. The church took a second name and became the «Actors Chapel». Saint Malachy's church has been the spiritual home of several famous actors such as for Douglas Fairbanks when he married Joan Crawford at St. Malachy's, as well as for the funeral of Rudolph Valentino. In the 1970's, the area changed and porn shops, prostitution and drugs moved in and the neighborhood became unstable. The church was neglected. The context had a major impact on the conditions of the church. In 1976, when the church was prepared to close its door,

a new Father was named and over the next years many addition and alterations were made that improved the reputation of the church.

3. Investment in community

From its creation until 1920, St. Malachy's service to its community was comparable to that of most other Roman Catholic churches in Manhattan. In 1920, the evolution of the church gave it new significance. Even today, it is always very fascinating to discover how the Church invests in the community life of the area. The Encore Community Center, created in 1977 to help elderly people, as well as the many concert organized, the masses late in the night to allow people to participate after the Broadway's shows, and the many collaborations with other foundations in the neighborhood, also made it a very dynamic building integrated in a less classical environment, which is clearly significant. To express this great integration, in 1991, Father George Moore received a Tony Award for Extraordinary Devotion to the Theatrical Community.

4. Materials of construction

Another fascinating element about this Gothic Revival Church are the materials. We can find a large variety of materials in a very good condition. It is very interesting to identify them and understand if they are original or additions. The different alterations of this church also gives it significance. The interior of St Malachy's has been modified several time with

the transformation of paintings, and floors, and also the addition of a west aisle and a complete renovation of the rectory facade in 1930's. It is interesting for this statement to connect the phase of transformation such as this west aisle added with historical and cultural factors. Because the Actors' Chapel became so popular so quickly, they probably needed this enlargement.



SCOTT GOODWIN

The Scribner Press Building located at 311 West 43rd Street is the former printing plant for the Charles Scribner's Sons publishing house, one of the great American print publishers of the late nineteenth and early twentieth centuries. The building, designed by Beaux-Arts architect Ernest Flagg, was the sole site of manufacture for Scribner editions and periodicals published between 1908 and 1955, including a range of seminal literary works and the popular Scribner Magazine. The building has since been converted to office space.

The Scribner Press embodies a history of print manufacturing and industrial labor that is largely excluded from spatialized and written histories of print publication. Work is central to understanding New York City's second largest industry during the early twentieth century, yet existing narratives—reinforced through landmarks preservation—define the history of publishing in terms of corporate leadership, literary achievement, and commercial success. However, as a conduit for a significant and underrepresented history, “the Press” building only faintly reflects its past operational use today due to extensive alteration.

I designed a preservation intervention for the Press intended to symbolically anchor historical published works to the site of their production, and thereby the act of print manufacturing itself.

I proposed the creation of a web-accessible digital archive of Scribner works to be housed on



computer servers sited in the building's turn-of-the-century sub-level power plant. The reformatting of Scribner publications for use in the digital mode suggested historical continuity between past and

present publishing processes. An alteration to the building's original façade signage conveyed the building's preservation to the general public within Hell's Kitchen.

311 WEST 43RD STREET



EMILY JUNKER

The Hotel Edison is significant for its cultural role in the Times Square Theater District, its association with the prominent architect Herbert J. Krapp, and its Art Deco architectural features. It was built by Max J. Kramer after he acquired the property from J.J. and Lee Shubert in 1928. Thomas A. Edison, the hotel's namesake, pressed a switch from his New Jersey home that lighted the hotel during the opening ceremony in January, 1931.

The primary function of the 22-story hotel was to provide lodging for visitors to Times Square within its 925 guest rooms. Its restaurants, entertainment and post-prohibition bar additions served those who came to Times Square to enjoy the dozens of legitimate theaters and movie palaces that had been built primarily in the 1920's. These spaces were regular hangouts for people in the theater industry, celebrities and patrons alike. The Green Room was a supper club where big band performers of the 1940's were discovered. The ballroom, which originally functioned to host events, was converted to a Broadway theater twice. The Arena Theatre occupied the space from 1950-51 and was the first use of theater-in-the-round in New York. The Edison Theatre (1970-91) hosted the revival of *O Calcutta!*, significant in Broadway history for its extended scenes with full nudity and its brief record for longest running show on Broadway. The dining room of the hotel, originally the Adam Room, was the Edison Café from 1980-2016. This casual neighborhood staple served a mixed clientele of tourists, local workers, and high-level theater

people who met there to make business deals and write plays.

Krapp was one of the most prolific theater architects working in the district and many of his theaters have been designated New York City landmarks including the Golden, Majestic, and Brooks Atkinson theaters. Krapp worked primarily with the Shubert and Chanin Organizations who each preferred particulareclecticarchitecturalstyles. Thesetheaters incorporated intricate and bold ornamentation in varied materials and colors to achieve a sensory experience. They were also notable for innovations in interior theater configuration. Of the three built hotels designed by Krapp, Hotel Edison is the only commercial hotel, the largest, and is a singular example of Krapp's work in the Art Deco style.

The exterior of the Hotel Edison incorporates bold Art Deco features. Vertical piers of various thickness composed of dynamically laid white enamel brick are contrasted by window bays that are darker and set slightly back. The windows are broken up at floor levels by varicolored terra-cotta spandrels with gray, brown, and green geometric zig-zag patterns. This verticality is contrasted by several horizontal setbacks that crown the top of the hotel. At the top, bold abstracted botanical ornament in varicolored terra cotta are set into rectangular panels. Rich materials were used at the ground level including granite, marble, nickel-silver, bronze, and terrazzo. In its time, it would have been one of the largest buildings in the

district and visible from a distance by day and lit by floodlights at night contributing to the glow of the White Light as Times Square was colloquially named.

In several interior spaces a substantial amount of primary original Art Deco and other decorative features still exist. The dining room interior retains its intricate bas-relief Adamesque plaster work on the ceiling, walls, and columns and its café retains a barrel-vaulted ceiling. Likewise, the lobby and ballroom have been renovated more than once yet retain original primary design elements such as terrazzo patterned floors, ceiling and wall plasterwork, nickel-silver entrance doors, marble stairs, bronze railings and grates, all in Art Deco style.

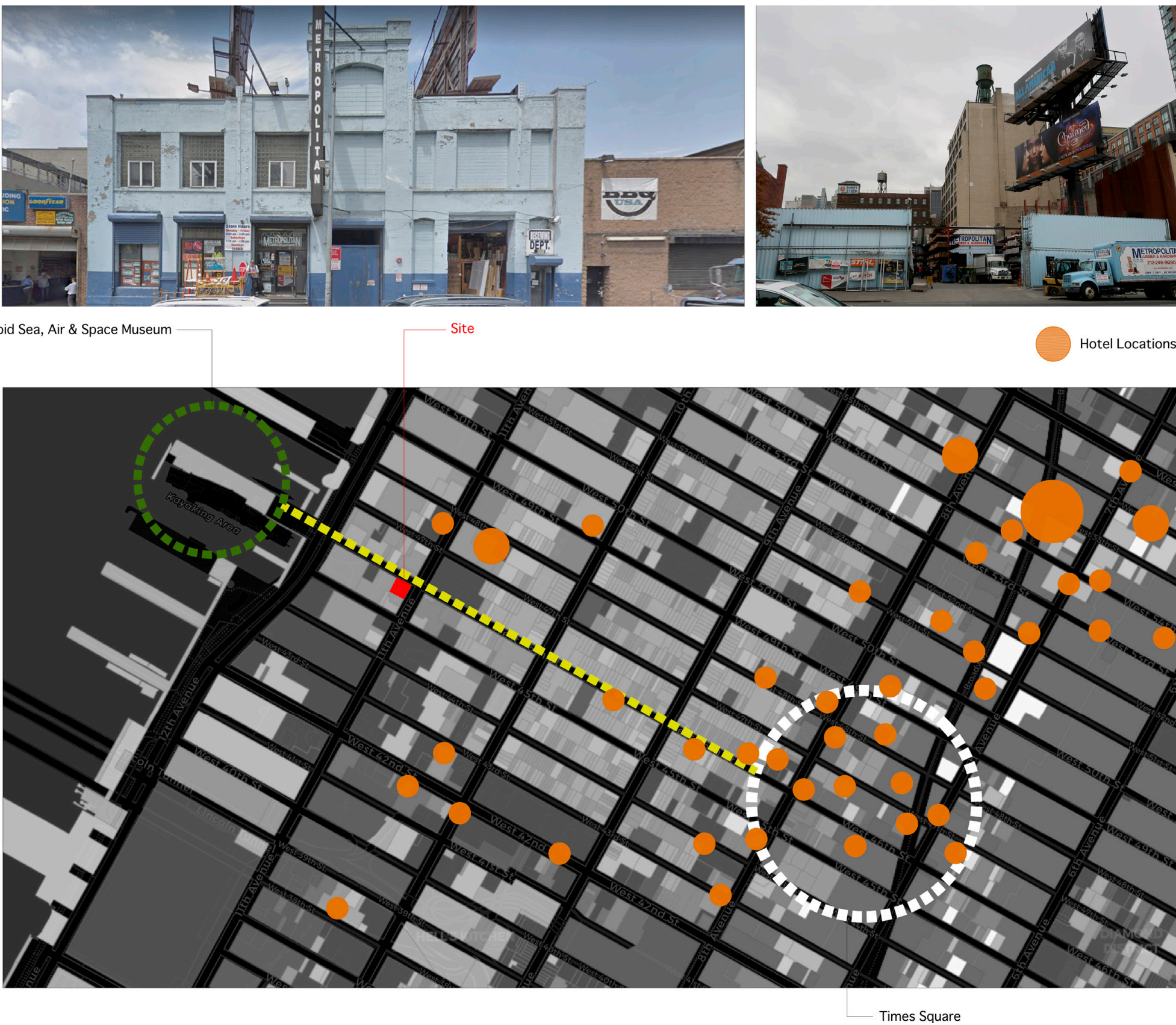
228 WEST 47TH STREET



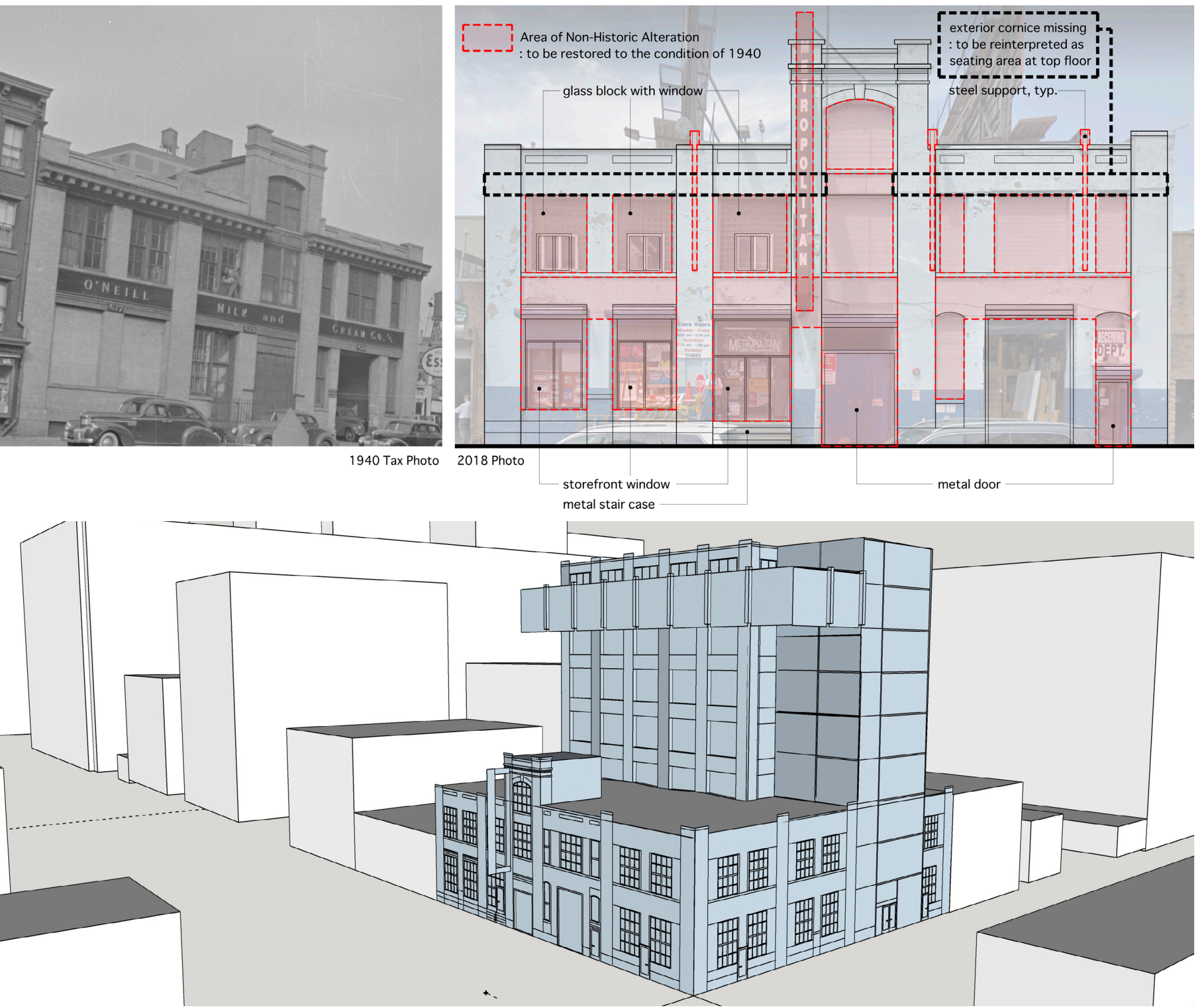
SOHYUN KIM

My preservation approach to the building at 617 11th Avenue is Rehabilitation, as per the standards of the National Park Service. It is based on the site which combines with the adjacent Lot 36, understanding that Lot 36 has been purchased by the same owner recently. Newly proposed additions will incorporate spaces for hotel and café / restaurant to serve the neighborhood as well as tourists visiting the Midtown along the Times Square, with a separate and independent access provided, so that new uses do not destroy the building's current spatial relationship to the property. There will be a provision of additional space for the current hardware shop as well, to improve their excessive interior occupancy.

New additions are to be made of brick masonry and pressed steel brick which will be compatible with the building's historical masonry, and the overall proportion after additions will be appropriately fitting into the property, while still providing differentiation between the old and new. Further alterations are proposed to the building for its structural stability and architectural restoration of the front façade which should mainly deal with storefronts restoration and wall finish repair. The missing exterior cornice is to be architecturally reinterpreted into a seating area at the top floor, connecting to the café / restaurant. This rehabilitation proposal with new additions to the building will generate more economic value, entice pedestrians and tourists to visit the property, and revitalize the northeast corner of Block 1093 in conjunction with Lot 36.



617 ELEVENTH AVENUE



BINGYU LIN

The building is located in 425-27 West Forty-fourth Street, Manhattan, New York. It has special architectural and historic significance which can be divided into two stages: the first stage (1912-1924), as the Rogers Model Tenement; the second stage (1926-Present), as the St. Joseph's Immigrant Home.

It is significant as an excellent example of a model tenement in use from 1912-1924. The building was designed by Grosvenor Atterbury, one of the most influential American architects, town planners, and inventors of the first half of the twentieth century. He focused on affordable housing to solve the housing crisis as New York City's population exploded in the 1900s. The building had the austere, balanced street façade with a variety of brick pattern and sophisticated details on the parapet. The interior space far surpassed the minimum standard acceptable for tenements, guaranteeing ample sunlight and fresh air for all its tenants. It was equipped with modern amenities, such as electric lighting, gas ranges, and a garbage incinerator. The court yard was built 50 percent larger than what the law required. Distinctively, it had a common room for social intercourse and a roof garden for children, which were seldom found in other tenements. Its significance became more important as the price per room was cheaper than that at other neighborhood tenements, and the rooms were restricted to low-income families. It was a truly affordable and comfortable tenement at that time.

It was purchased in 1924 by a Roman Catholic religious order, the Daughters of Mary of the Immaculate Conception, and became St. Joseph's Immigrant Home in 1926, which is what it remains today. It is significant since it is one of the three houses for women in Hell's Kitchen in the 1920s, and currently is the only remaining housing for women in Hell's Kitchen. It is associated with the Catholic church, providing a safe, secure affordable community for its domestic and immigrant inhabitants. It is a good example for understanding immigration and the living conditions of working women in the past and present. However, it has had serious alterations since the 1970s. The aesthetics of its appearance was influenced by the removal of the original sophisticated parapet and the window frames, and the replacement of original consistent material by new material that creates big a contrast. The interior integrity was affected as the original apartments have been converted into separated rooms, and the common room was replaced by a religious chapel.

Based on the above mention significance, I propose that the history be more widely recognized by people through the following methods:

(1) Recommend the building to be designated as a landmark

According to the designation criteria by Landmark Preservation Commission, to become an individual landmark, a building must be "At least 30 years

old" and have "a special character or special historical or aesthetic interest or value as part of the development, heritage, or cultural characteristics of the City, state, or nation".

425-27 West Forty-fourth Street has distinctive architectural and historical significance as it is an excellent example of a Model Tenement and later became the St. Joseph's Immigrant Home, providing vital housing for women. Its significance should be more widely known and it deserves to be designated as a landmark.

(2) Install a plaque on the façade

I also recommend the installation of a plaque on the façade so that the passersby can easily know it's interesting history.

(3) Put the information online

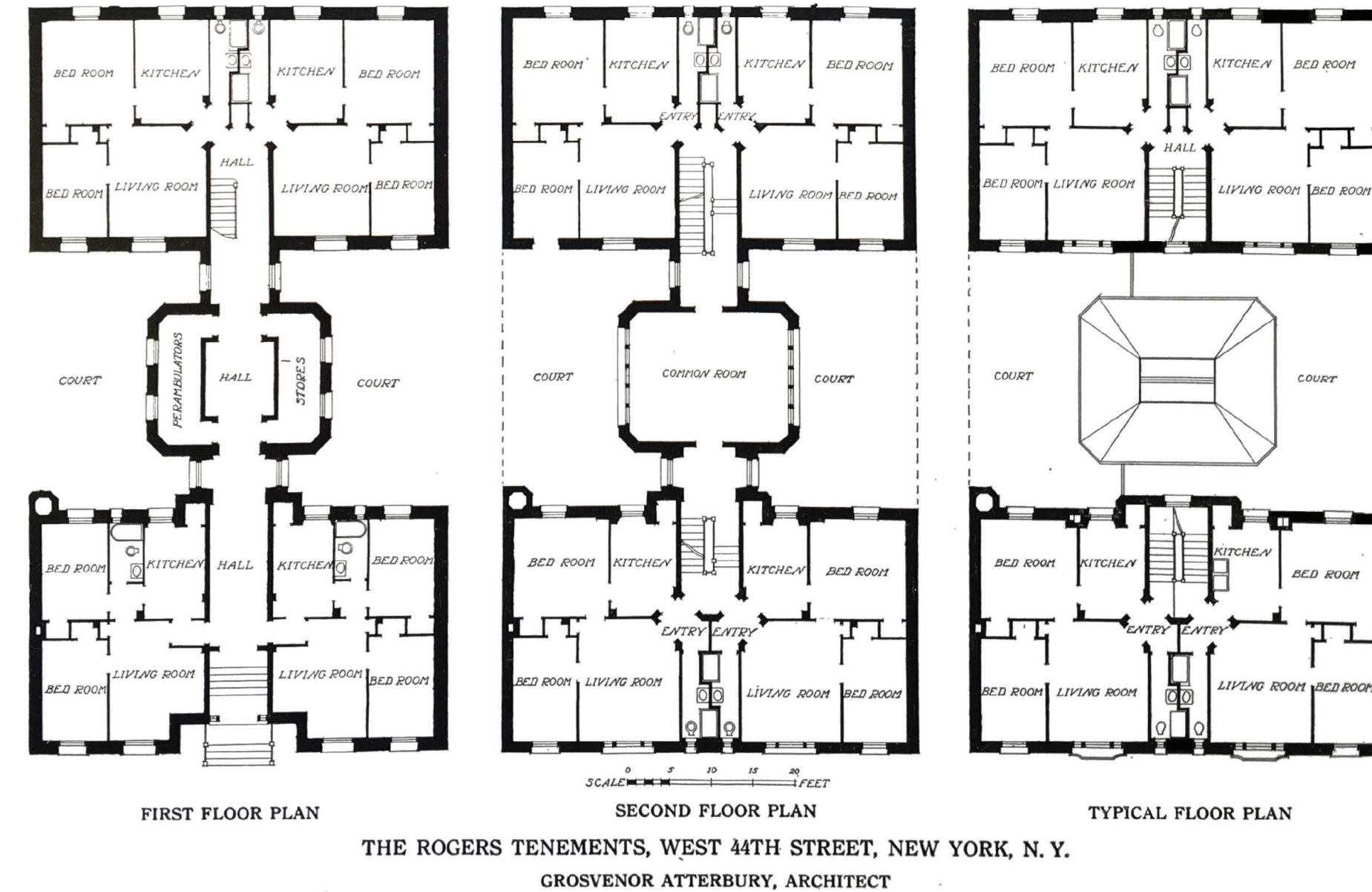
Currently, the website of St. Joseph's Immigrant Home has some general introduction about St. Joseph's, the rooms and its amenities. I recommend the addition of information about the interesting history of the building. This will allow people to learn more about the building.

25-427 WEST 44TH STREET

1912 – 1924: Rogers Model Tenement

1926 – Present: St. Joseph's Immigrant Home

Design: Austere, Modern, and Advanced



South Elevation. Rogers Model Dwellings, 425-27 West 44th St.

Division of Rare and Manuscript Collections, Cornell University Library

KATHLEEN MALONEY

In 1891 C.B.J. Snyder became Superintendent of Buildings for the City of New York and over the next thirty-two years, as the city consolidated the education system for all five boroughs, Snyder oversaw the construction and alteration of approximately 350 schools. While corner lots were favored for their exposure to natural light, the city needed to construct quicker, more efficient structures on less expensive lots to meet the growing population and influx of immigrants. Early on in his career, Snyder revealed his innovative H-shape plan designed to accommodate mid-block schools in New York City. The plan drastically and, at the time, positively impacted the effectiveness of the school environment and Snyder's plan was replicated throughout New York City. His design reflected the contemporary ideologies and concerns of the community including improvements in sanitation, adequate light, fresh air, reduced noise, and accessibility.

Snyder constructed PS 17 (now known as PS 212 Midtown West / The Professional Performing Arts School) fifteen years after he ascended as the Superintendent of School Buildings. The site is an enduring example of Snyder's signature H-shape plan that had begun to garner attention across the nation as NY led the way in modern school design. Snyder designed PS 17 as a five-story brick building with terra-cotta and limestone ornament to replace an existing school that had been on the site since 1859, which had subsequently replaced a school constructed by the Public School Society

built in 1848. Though alterations and a renovation of the facade that included replacing the cornice (stylistically similar to the original Beaux-Arts design), windows, roof, masonry and chimney restoration, the present structure still maintains much of what appears to be the original fabric.

On the interior this includes a plaque commemorating the 1859 construction of the previous school on the same site, mosaic-tiled floors, steel columns in the auditorium, and on the exterior glazed terra-cotta medallions, carved limestone detail, and much of the original wrought iron fence, gate, grills, and balustrades. It also maintains many of the key components of the plan including the original location of the auditorium (accessible at ground level to encourage community participation), a central courtyard (meant to help diffuse noise), original corridors and stairways (wider to allow for classrooms on either side, promote ventilation and light, and reduce possibility for congestion during emergency exit), enclosed bathrooms on every floor, and oversized windows to promote proper ventilation and allow light into the classrooms.

While Snyder often replicated whole building plans and design elements, this is one of the earliest H-plan schools with an elevated courtyard and, as far as research has shown, the only Beaux-Arts style primary school of this shape and design left in Manhattan. Accentuating the architectural significance of the site is the cultural importance of the site, as an educational institution and

community meeting place. Currently housed in the building is the Professional Performing Arts School (PPAS), a 6-12 school established to encourage pursuit of the arts. Since it's opening in 1990, it has had many notable graduates who have been influential and contributed to the arts including Grammy Award winner Alicia Keys, Emmy and Golden Globe winner Claire Danes, and Tony award-winning choreographer Justin Peck.

The building is emblematic of the success of Snyder's design and the early implementation of progressive ideas in New York City's public school system. It is in good condition and listed as eligible for the National and NY State register under Criterion C Design/Construction. My preservation approach would be to encourage landmarking the site as an important addition to Hell's Kitchen after making upgrades to encourage the continued use as a school including upgrading the classrooms to reduce noise and adding ramps and elevators for greater accessibility.



PS 17, now PS 212 Midtown West / The Professional Performing Arts School



Original doorknob

ERIN MURPHY

In 1896, over 4,500 stables in New York City housed more than 73,000 horses. Many of these stables were located in the Hell’s Kitchen neighborhood, which bounds itself by 34th and 59th Streets, from Eighth Avenue to the Hudson River. After the turn of the century, industrialization caused the production and use of automobiles and consequently, the use of horse and carriage drastically decreased, resulting in the conversion of stable buildings into garages. In the 1880s and 1890s in Hell’s Kitchen, nearly every block contained at least one stable buildings of either wood or masonry construction. Today, many of these buildings no longer exist, particularly those of wood construction. Only five stables in Manhattan are still functioning in their original use, all of which are in the greater Hell’s Kitchen area. The exact number of surviving masonry stables in the neighborhood was not determined in the course of this study, but it is clear that the size, condition, and architectural detailing of the building at 536 West 46th St provides a unique insight to the design of commercial masonry stables of this period.

In 1907, the stable building was constructed under the prolific architects, Buchman & Fox, who designed a recorded 126 buildings in New York City. Though the majority of their portfolio does not include stables, this building has beautiful architectural features with intricate brickwork, Rundbogenstil openings, and wide arched openings at the ground level. The building was purchased in 1911 by Acker Merrall & Condit and was leased to the Electruck Corp, who used the building to manufacture

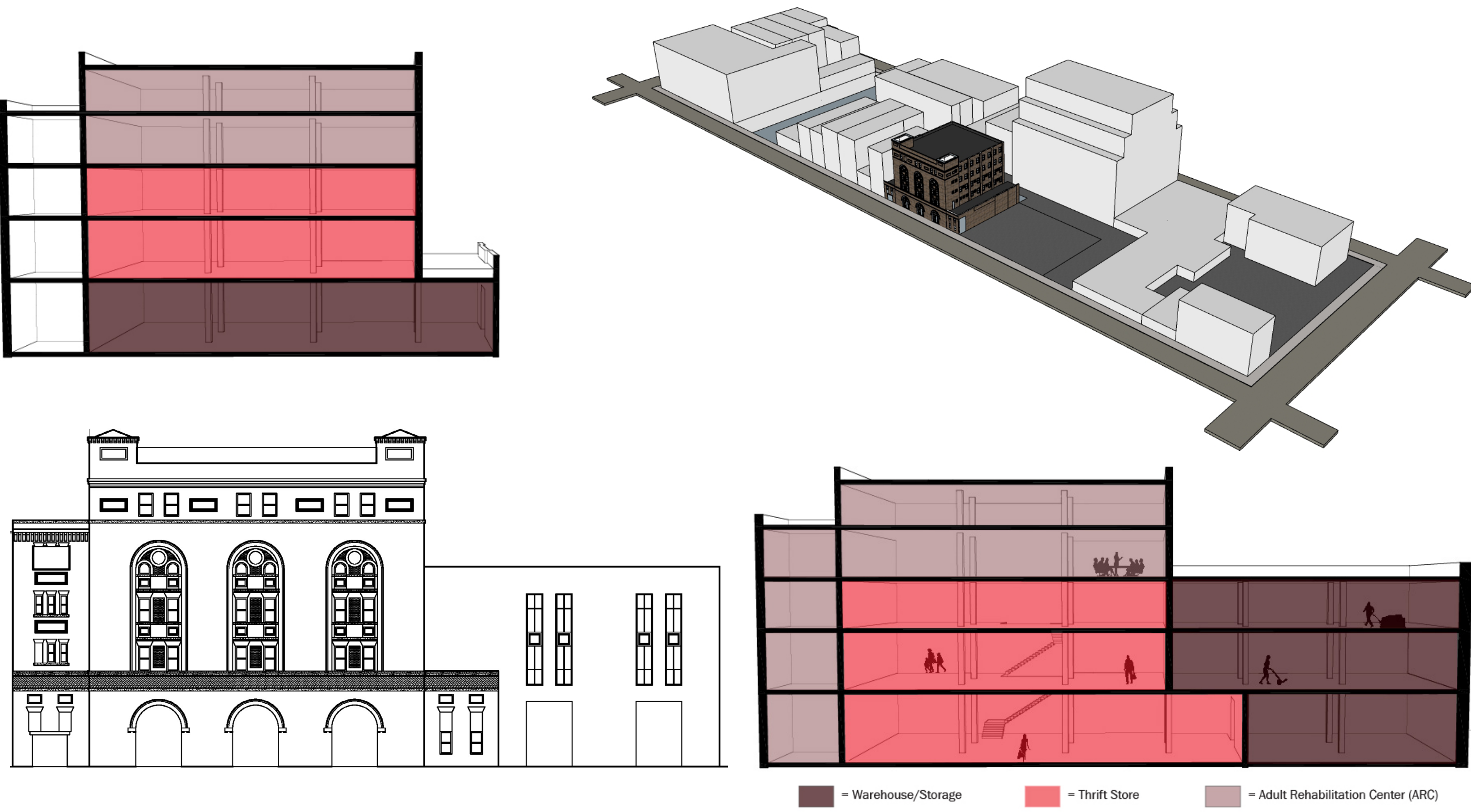
and garage automobiles at the beginning of the transition from horse drawn carriages to vehicular transportation. 536 West 46th Street is a prime example of commercial stables construction at the turn of the 20th century, and its history is indicative of the transition from horse-powered cities to automobile manufacturing.

In 1930, the Salvation Army purchased the building in the midst of Prohibition, which occurred from 1920 - 1933, and the Great Depression, which occurred from 1929 - 1939. During this period, Hell’s Kitchen was also a contentious epicenter of speakeasies, organized crime, and gang violence in New York City. The Salvation Army’s history began in New York 1880, when the city served as the national headquarters for the organization to service the community and provide relief and rehabilitation for those dealing with substance issues. One of the most widely respected services of the Salvation Army was the administration of “workingmen’s hotels,” which served as temporary shelters for men. These hotels later evolved into industrial homes, which employed homeless, jobless, often alcoholic men to salvage and repair used clothing, which was resold at low prices to the poor. 536 W 46th St, geographically 3 at the center of the violence and substance abuse synonymous with Hell’s Kitchen, was likely an appropriate location for an industrial home by the Salvation Army.

536 West 46th Street is a prime architectural example of commercial stables construction at the

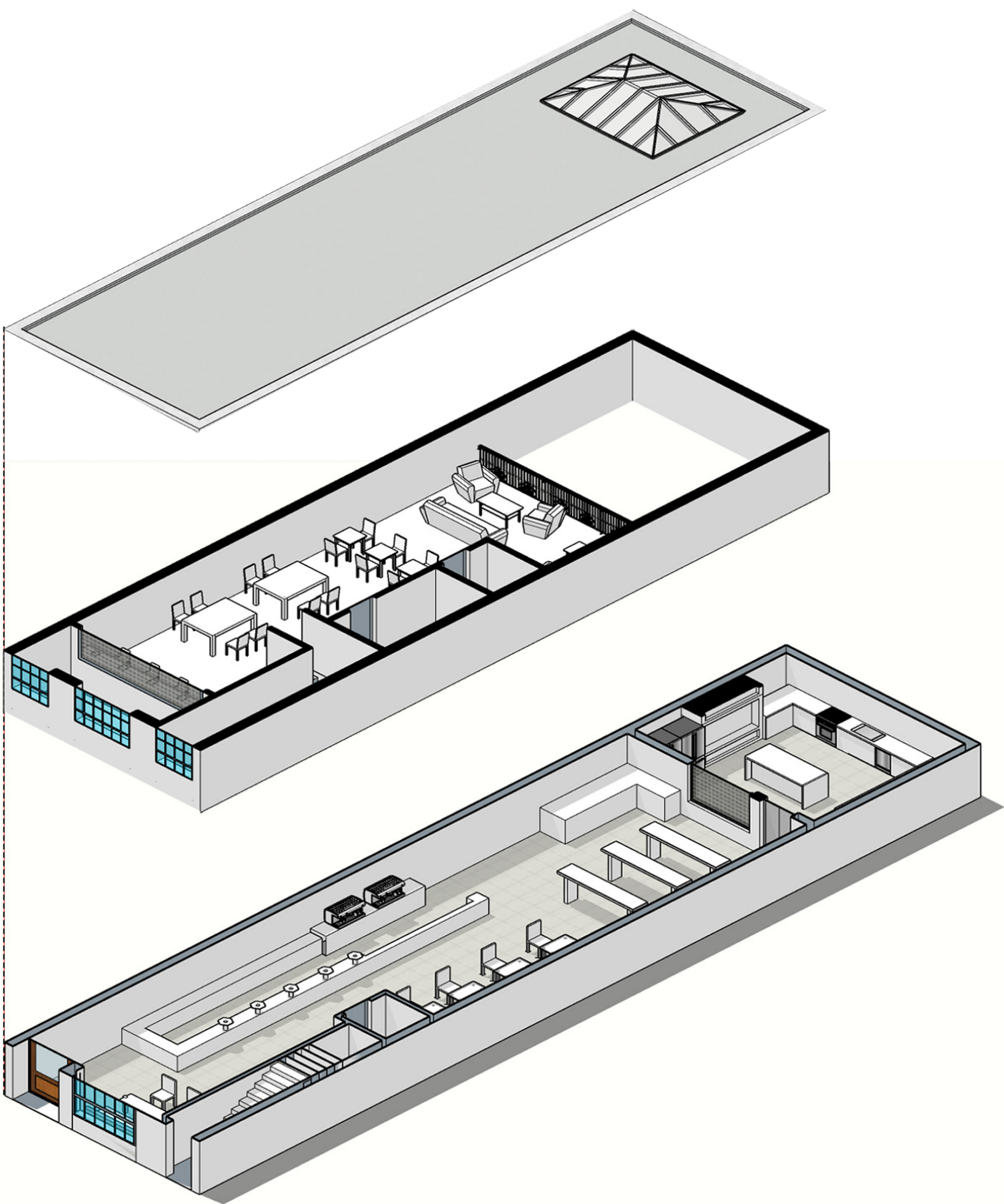
turn of the 20th century, and its history exemplifies the transition from horse-powered cities to automobile power. It’s Romanesque and Rundbogenstil style is a unique landmark in the neighborhood and provides insight to the architecture of the past. Though the character of the neighborhood has dramatically changed since the 1930s, the cultural significance of the site as a haven and community resource remains. The Salvation Army, which still occupies the site, continues to serve the community through their work therapy program and thrift store. The preservation approach on this project seeks to retain both the architectural and cultural significance on this building by maintaining the character of the exterior and return the building to its likely-original form, by removing existing windows and brick infills at window openings. On the interior, the building will undergo preservation by rehabilitation in order to reprogram the building to better distribute the use of spaces for the donation resource, thrift store facility, and rehabilitation center and allow the space to be used more functionally for both the Salvation Army community members, and retail shoppers.

536 WEST 46TH STREET



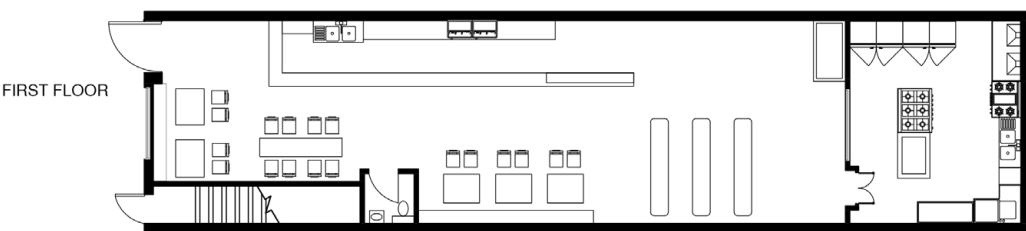
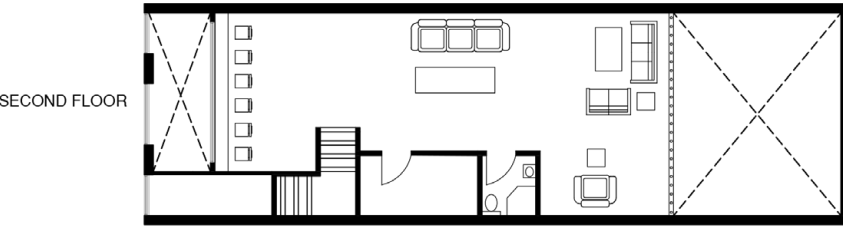
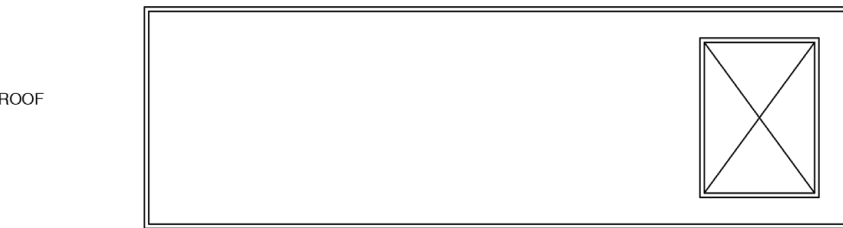
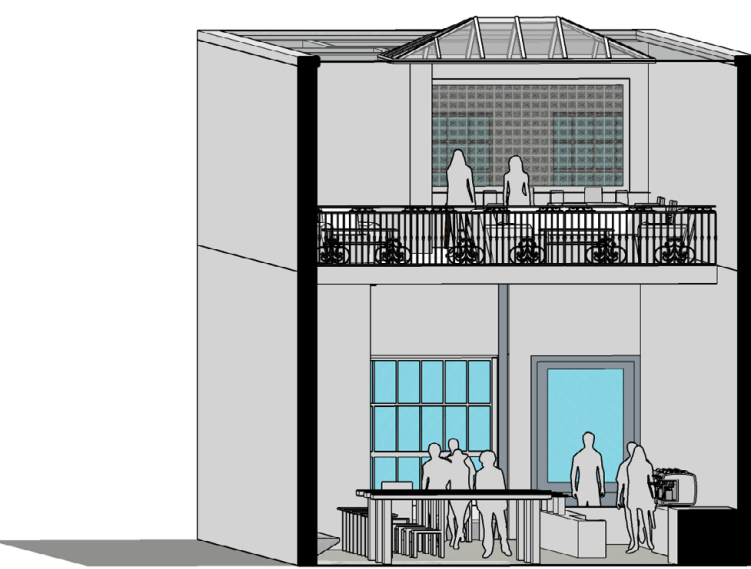
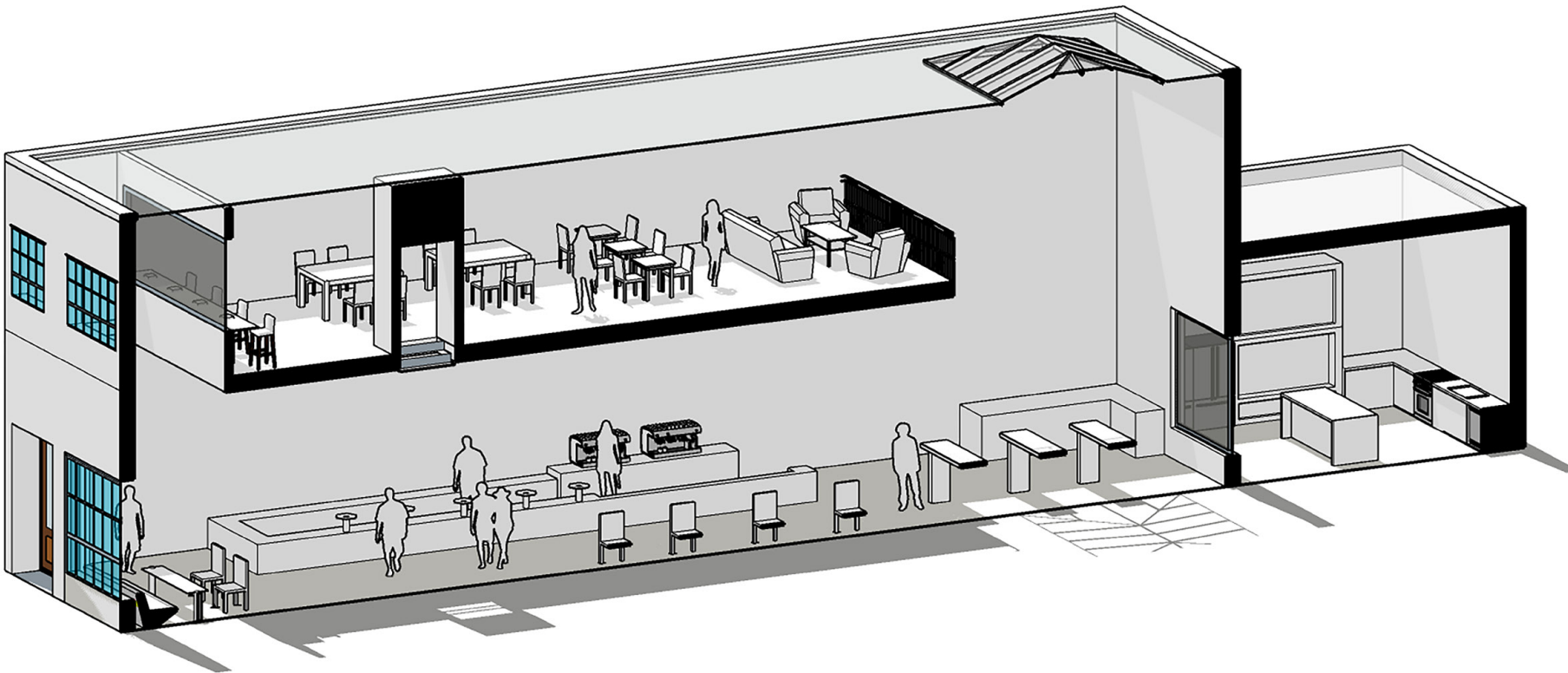
Hybrid Auto building in 517-519 West 47th Street is significant because of its association with economic development in Hell’s Kitchen. During the 1940s, port of New York once again emerged as a pivotal transportation hub for the nation, and the increase of automobiles triggered the development of garage type warehouses buildings at the western part of the Hell’s Kitchen neighborhood. The garage type warehouses in Hell’s Kitchen share the characteristics of brick façade, one or two-story structure, and large ground-floor openings which were accessible to automobile. Between 1939-41, within the area bound by Twelfth Avenue, Tenth Avenue, 46th Street, and 51st Street, fifty-eight garage type warehouse buildings operated as industrial warehouse and auto-repair shop. Nowadays, only a handful of these buildings survive in the neighborhood, and the Hybrid Auto building is a rare example which retains its use as an auto-repair shop and warehouse.

My preservation approach for the 517-519 W. 47th Street buildings will be focusing on the rehabilitation of the building. Currently, the 517-building is not enjoying its full economic potential as the upper stories are entirely vacant. I will retain the historic character of the building by repairing the brick façade and windows while changing the use of 517 W. 47th building to a bakery and coffeeshop. To create desirable space, I will add skylights and alter the interior to provide new economic vigor to the building.



SOUTH ELEVATION
SCALE 1/8" = 1'

SOUTH ELEVATION
SCALE 1/8" = 1'



SCALE 1/16" = 1'

SARAH SARGENT

The building at 424 West 44th street was built in 1903 as Saint Matthew’s Lutheran Church of the Redeemer. It was designed by John Boese, a little-known German architect who designed several other religious structures in the area. The church was built as a mission church, and it served as the headquarters of the Metropolitan Lutheran Inner Mission Society.

The history of the building is tied directly to the development of the docks in Hell’s Kitchen. The docks were well established as dangerous and immoral industrial areas by the turn of the century, and the church was likely constructed to bring reform to the area. Several pastors of the church preached directly to the sailors and dockworkers of the waterfront, as well as to immigrants on Ellis Island. During the Great Depression, the church worked to support the local community by handing out food and other supplies. In 1941, the building was renamed as the “Lutheran Army and Navy Club”, which catered to service members. The building was purchased by the New Dramatists, a non-profit playwrighting institution, in 1969. The New Dramatists helped to contribute to the development of theater in the area, by nurturing aspiring playwrights and graduating over 600 alumni, many of whom have gone on to become well-known. The building is currently still used by the New Dramatists.

My proposed intervention was to complete a useable maintenance plan for the façade of the

New Dramatists building, located at 422-424 West 44th Street in the Hell’s Kitchen neighborhood of Manhattan. I focused entirely on the façade due to difficulty gaining access to the interior of the building. This maintenance plan was comprised of an overview of the building’s history and significance, a history of alterations to the building, an overview of major façade materials, and a preliminary inspection and maintenance schedule. The maintenance plan also broke down the façade by material, and discussed the significance of each material or building element, the current condition of each material, as well as proposed treatments. All recommended interventions (such as fixing broken glass, cleaning the façade, and repainting the wood façade elements) were briefly discussed, and their priority was highlighted.

Next is an excerpt from the inspection schedule, which provides the building owner with questions to ask about each building element to guide them in determining its current condition.

Preliminary Facade Inspection Schedule & Guide:

Inspect Entire Facade - Every 5 Years

Examine all façade elements below, and the façade as a whole. Photograph and record any changes or signs of new deterioration. Are there overall patterns of biological growth or soiling that might indicate a water infiltration problem?

Inspect Brick & Mortar - Annually

Are there any missing or fallen bricks? Is the brick surface largely intact? Are there areas where the brick surface has spalled off? Are there white stains that might indicate efflorescence? Does the mortar appear to be intact when viewed up close and with binoculars? Is it cracking, eroding, or falling out of the joints?

Inspect Leaded Glass Double Hung Windows - Annually

Are there any broken panes of glass? Do the windows show signs of increased bowing? Is the metal support bar still attached? Do the lead comes appear distorted? Are the lead joints still securely soldered together? Does the waterproofing putty appear to be intact? Are there cracks or areas where it has fallen out? Does the glazing on the bottom sash appear to be intact? Are there cracks or areas where it is missing or protruding from the muntin? Are there signs of paint failure, such as cracking or peeling? Are there signs of moisture infiltration near the window, such as excessive condensation or rotting wood frame elements? Is the window operational? Does it open and close smoothly? Is there any missing hardware?

Inspect 1x1 Wood Windows - Annually

Are there any broken panes of glass? Does the glazing appear to be intact? Are there cracks or areas where the glazing is missing or protruding from the muntin? Are there any signs of paint failure, such as cracking or peeling? Are there signs of moisture infiltration near the window, such as excessive condensation or rotting wood frame elements? Is the window operational? Does it open and close smoothly? Is the wood window frame in good condition? Are there any loose or deteriorated wood elements? Is there any missing hardware?



YU SONG

322-324 West 48th Street is a Neo-Greek and Romanesque Revival style, brick and stone building with one-over-one double-hung windows designed in 1902 by the architect Martin V. B. Ferdon. Firstly, It is significant as one of the few remaining examples of stables in Hell’s Kitchen. It is a six-story building with six bays and was constructed as a livery. During the same year, there were approximately 67 stables built in Manhattan, and only 6 of them were located in Hell’s Kitchen. Among them, 536 West 46 Street is a family store and donation center that belongs to the Salvation Army, and 257 West 47 Street now is a parking lot. Even though like other left stables, 322 has also been converted to other uses, it still holds its significance as one of the few remaining examples of such type of buildings in the area.

Secondly, it is significant as a remarkable design of the rich and varied facade by extensive use of brick. The architect, Martin V B Ferdon, was a well- known active architect in New York City from the 1890s to 1920s. However, among his work, most of them were tenement houses and were constructed with brownstone. Nevertheless, one of the few exceptions is 485, located on Amsterdam Avenue. It is a Neo-Greek style tenement house built in 1895. Similarly, it is also a brick and stone building with one-over-one double-hung window. It shows similar ornament style of massive use of bricks with varies detailing. Moreover, it has been designated as a landmark in New York City, which has also proved the significance value of this building as a project designed by Ferdon.

Thirdly, the building remained a stable until 1945 and changed to an office building with light manufacturing. So, the interior design has been altered as well as the north façade on the first floor. In order to serve the showroom on the first floor, Northside façade was altered from the original design which could reflect the structure feature the building. Based on that, this might reduce the significance of the building.

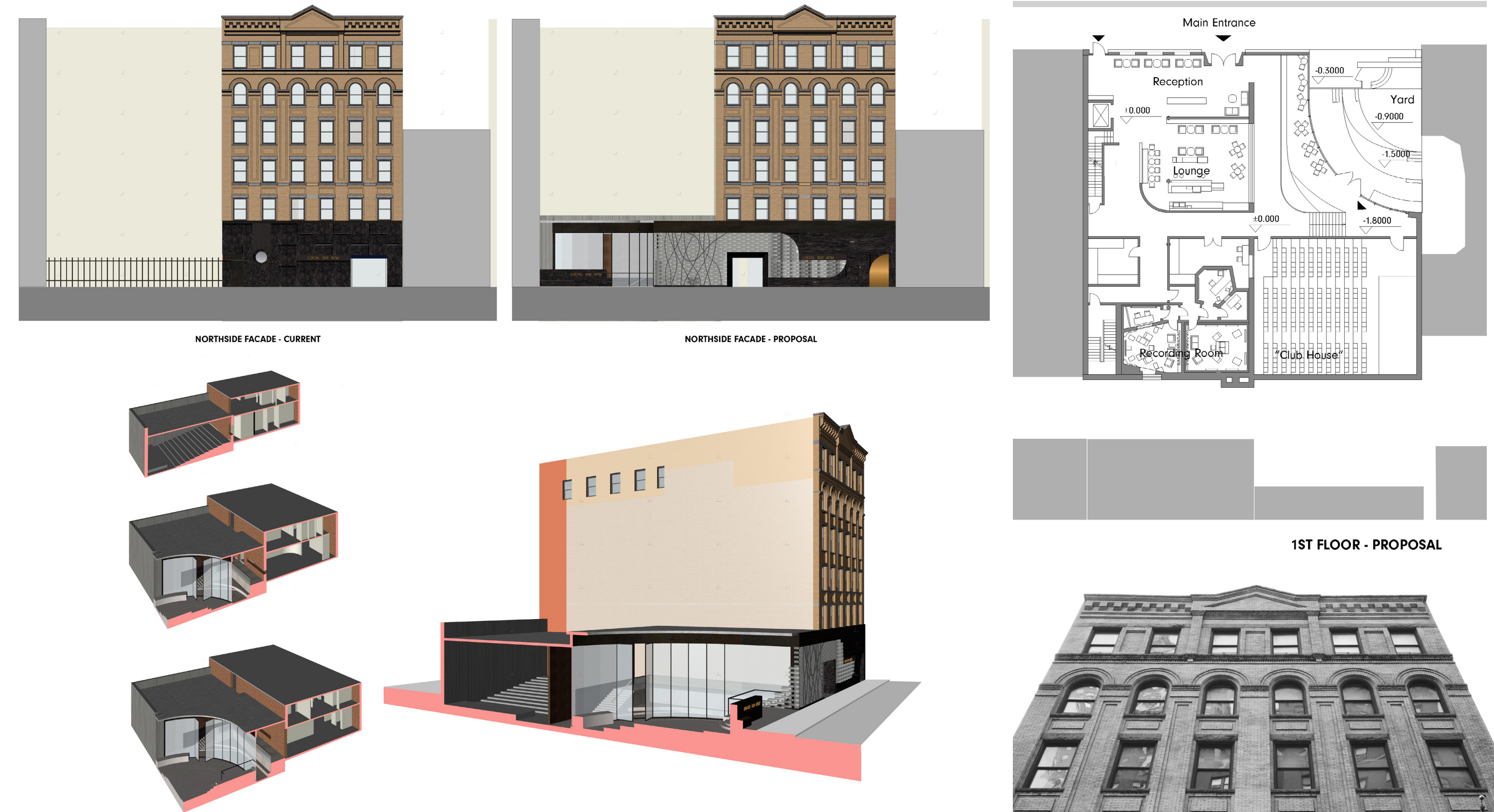
Then, it is also significant as a place for music recording. In 1967, A&R Studio became part owner of the building and designed recording studios on the first and second floors, named R1 and R2, respectively. In order to achieve optimum acoustic properties, the facade of the first floor was reconstructed with natural stone which has remained until now.

As an American major independent studio recording company founded in 1958 by Jack Arnold and Phil Ramone, A&R Recording Studio has contributed a lot to the American Music Industry. The studio R1 belongs to Phil Ramone, the co-founder of this company, and he did most of his work there. Billboard described Ramone as “legendary,” and the BBC as a “CD pioneer.” There are a significant number of singers who used to cooperate with him including John Coltrane, Bob Dylan, and Billy Joel. Until 1993, the American Federation of Musicians - Local 802, the union started to work here. Another alteration happened during the same year. Interior design has been majorly changed to serve the union

as an office building. The purpose of the union is to fight for the common interests of all musicians by advancing industry standards that dignify their labor and honor and enrich the art. To some extent, the union could be concluded as an inheritance of A&R Recording Studio. It is another contributor who is playing an active participant role in this area where is full of arts, theatres as well as all kinds of music. Thus, the union is trying to add significance to the building although they might not notice it.

Since it has already been converted to an office building, my approach is the rehabilitation of the building. One part is to preserve the northside brick façade, trying to keep the facade in good condition both on the material itself and how they are connected. Another part is design, including interior design of the first floor and northside façade of the first floor as well as re-coating eastside façade based on my observation and conservation with stuff working inside. I believe that it is necessary to provide a better working environment for employees while ensuring that the value of the building is not damaged or even added. My approach is to partially replace the black natural stone with glass stone to make façade more friendly to the neighbor environment. Simultaneously, occupy the 320 lot to enlarged the whole ground floor including a multi-functional hall, a more opening lounge, a spacious reception as well as a small yard. Meanwhile, keep the rest of the stone and use it in interior design.

322-324 WEST 48TH STREET



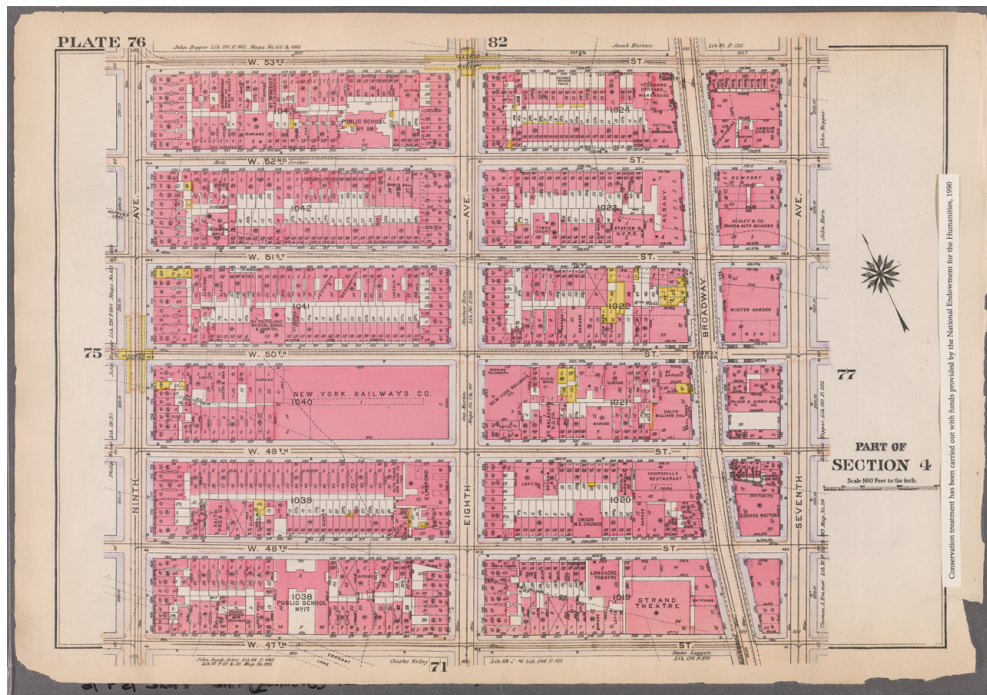
GWEN STRICKER

This rehabilitation proposal for the early 20th century high-rise industrial loft building at 250 W. 49th Street would bring life to the building through a mixed program of public performing arts center and office space. The building has a flexible interior because of its structural system, and I propose spaces which would invite the public to engage in performance and provide affordable options for up and coming performers and directors with close proximity to many Broadway theaters. The proposal also includes the addition of a rooftop live performance bar. It would capitalize on the theater district, and create an open space more accessible to locals than perhaps Broadway shows might be.

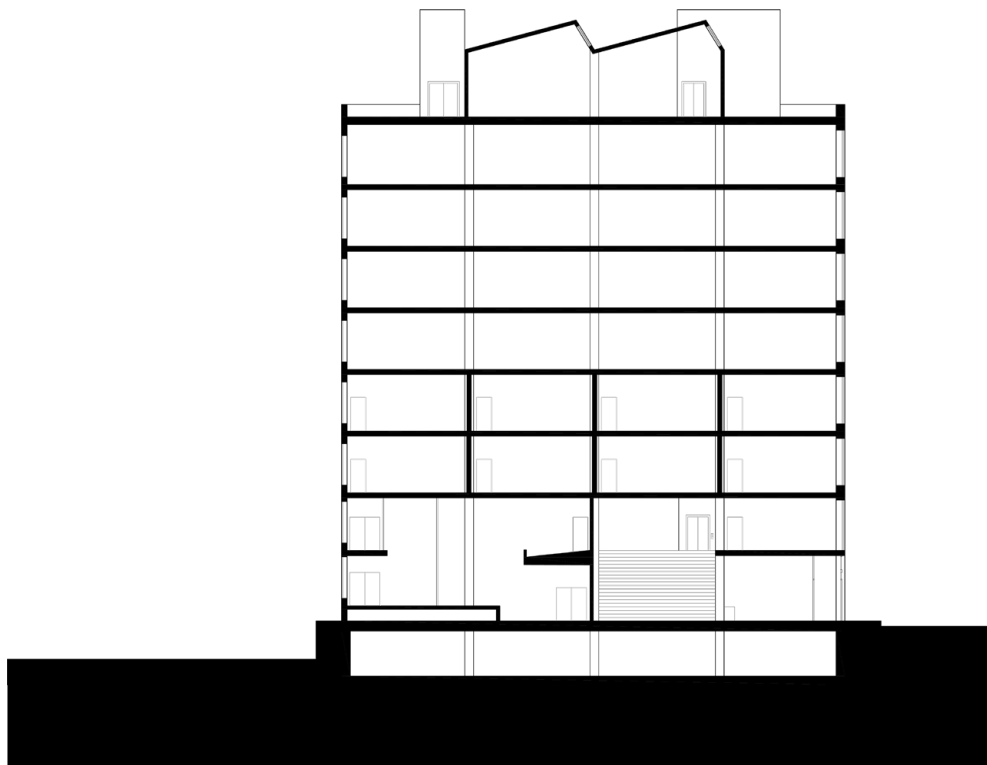
The design is intended to stand out from the original fabric of the building while not distracting architecturally. I believe the building and the public would benefit greatly from this new use, instead of it continuing to deteriorate and sit empty in a high traffic, prime real estate area. Since the building is not necessarily the most historically significant building, its flexible interior space and potential development rights give it vitality and possibility. It is in rather good condition, and would not require very extensive intervention to bring it up to a usable state.



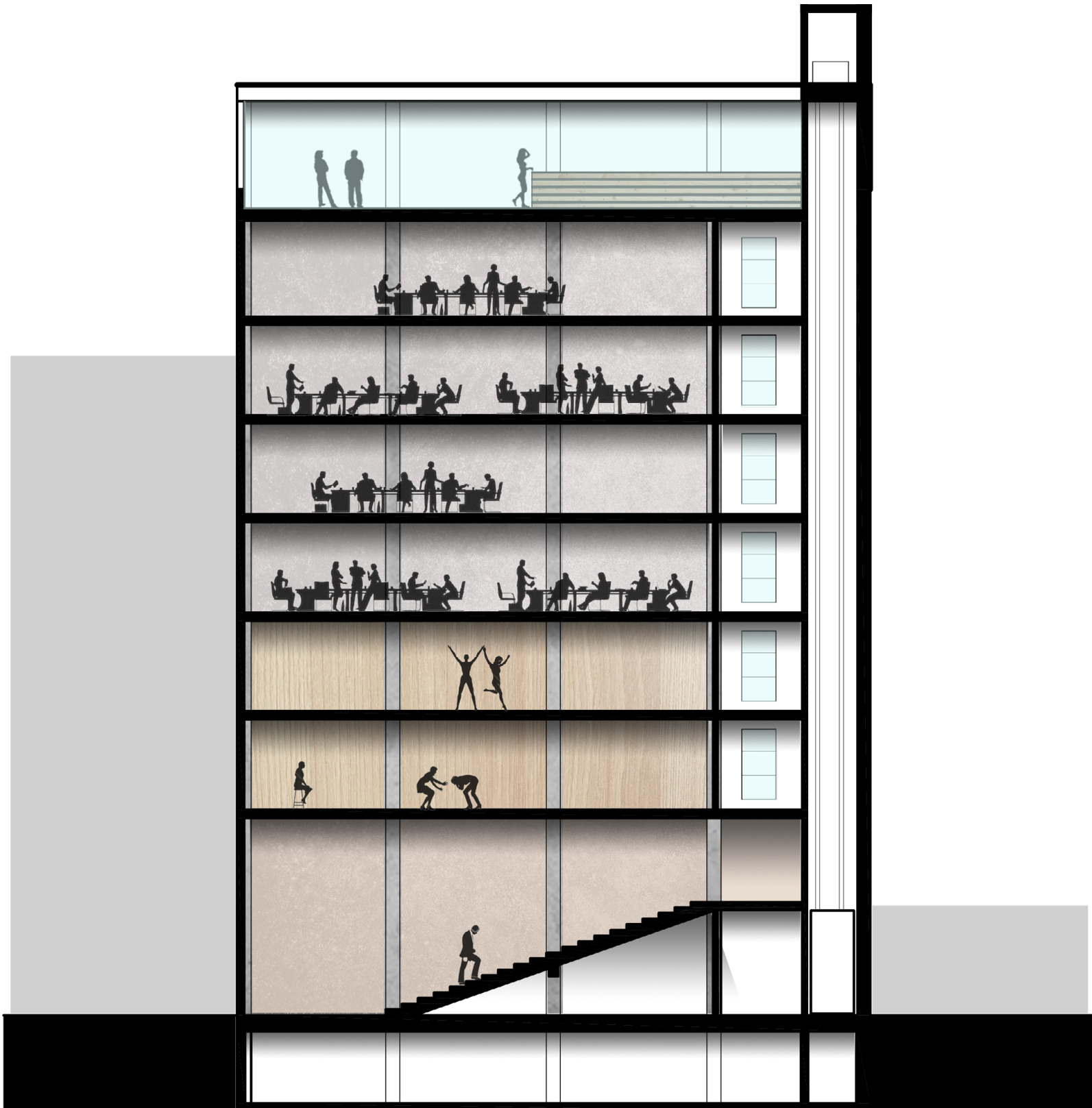
Building from 49th Street



1916 Atlas



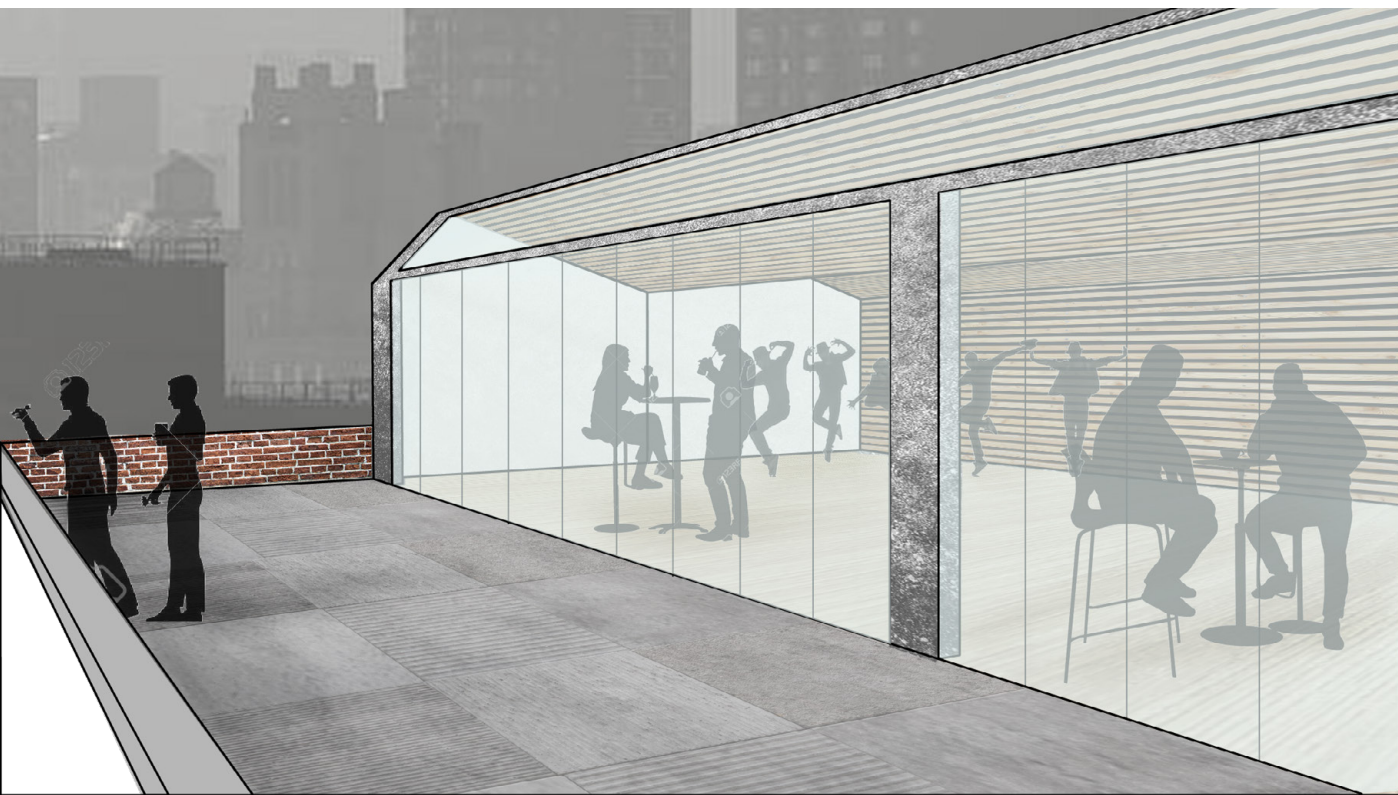
Longitudinal Section



Transverse Section



Lobby Perspective



Roof Perspective

MICAH TICHENOR

The State Bank and Trust Company building was constructed in 1928 on the prominent corner of Eighth Avenue and 43rd Street. It was designed by the architecture firm of Dennison and Hirons, and includes several works in bronze and terra cotta by sculptor Rene Chambellan. The ground floor was retail space, with the banking hall located above. This was a common arrangement for midtown banks, however evidence of this typology is rare today, marking this structure as a unique survivor.

In 1997, the building was purchased by the Second Stage Theater Company. The architecture firm OMA was hired to design the theater, where most of the 25’ high windows were blocked out for a conventional stage placement on the former banking hall floor. The interior walls were uniformly painted gray and the ceiling was covered, concealing Chambellan’s distinctive designs. The limestone facade was coated with a tan cementitious material, and over time commercial signage has obscured the original carved green granite entablature.

Research of the original bank design showed a spectacular Art Deco design that was disregarded in this process. My design approach critiques OMA’s design and offers an alternative to the conversion of a bank building typology into a theatre.

I proposed a rehabilitation of the facade and the banking hall’s interior architecture to the 1928 design that implements a new design for the ground floor retail and adds a 20’ wide extension

along Eighth Avenue. This extension contains necessary backstage functions, allowing for a flexible performance hall with moveable audience

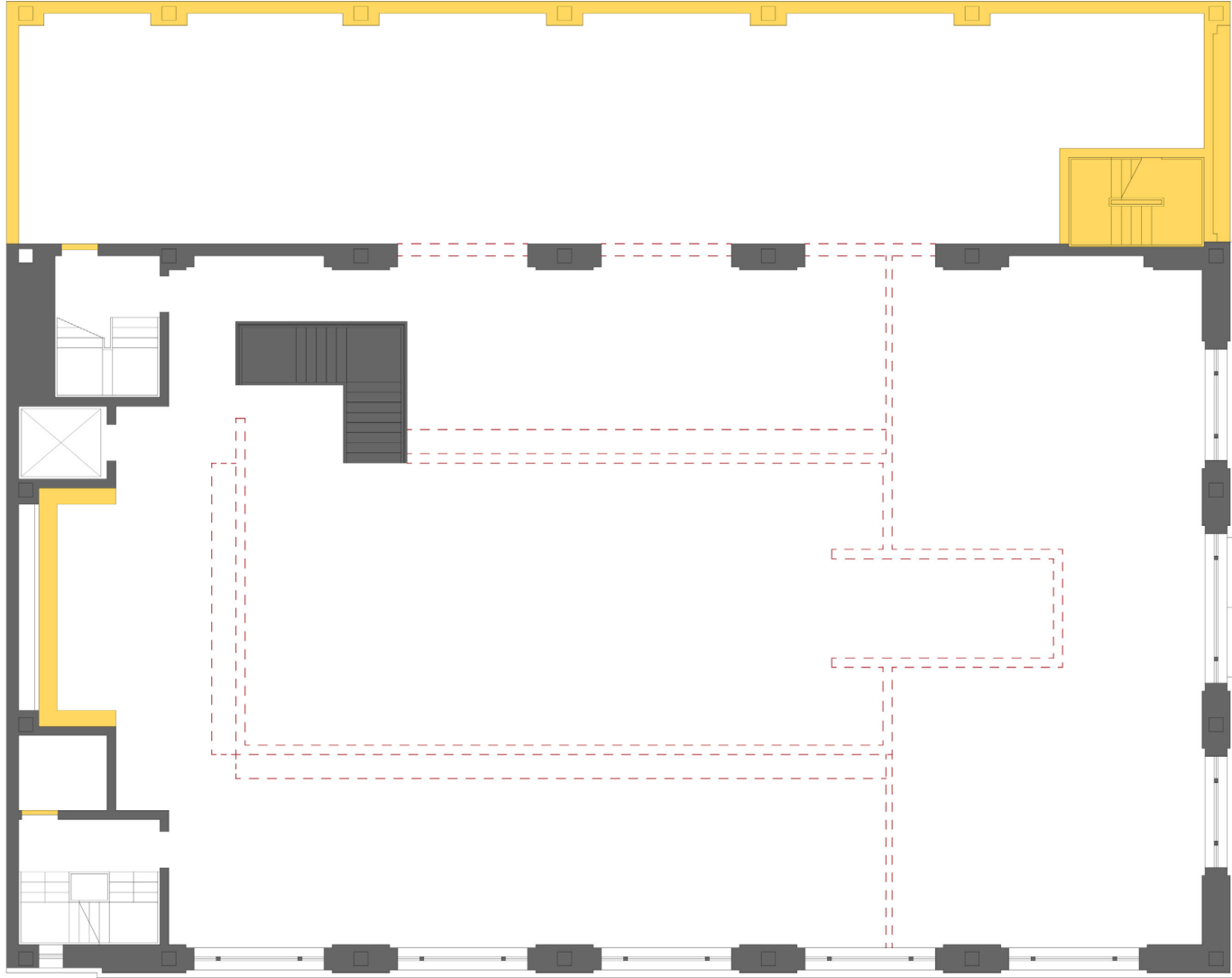
seating where the existing architectural features could be incorporated into performances.



305 WEST 43RD STREET



- Repair / Restoration
- Testing / Restoration
- Cleaning / Maintenance
- New Addition



- Remains
- Removed
- New Addition

You Wu

On the basis of a careful consideration of the history, the architecture and other features of this building, it is reasonable for Martin Luther King Labor Center to become a landmark building since it has a special character, special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

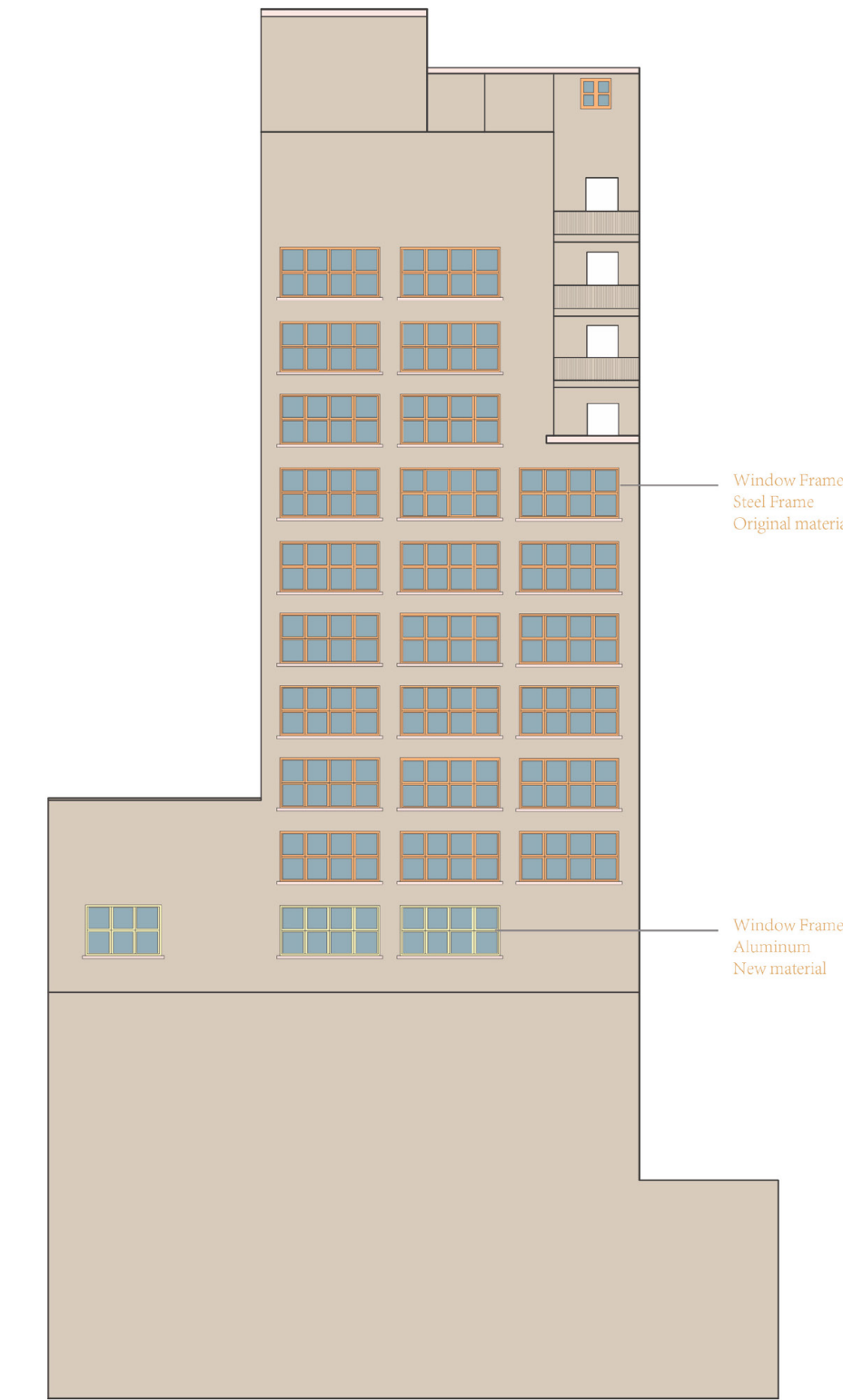
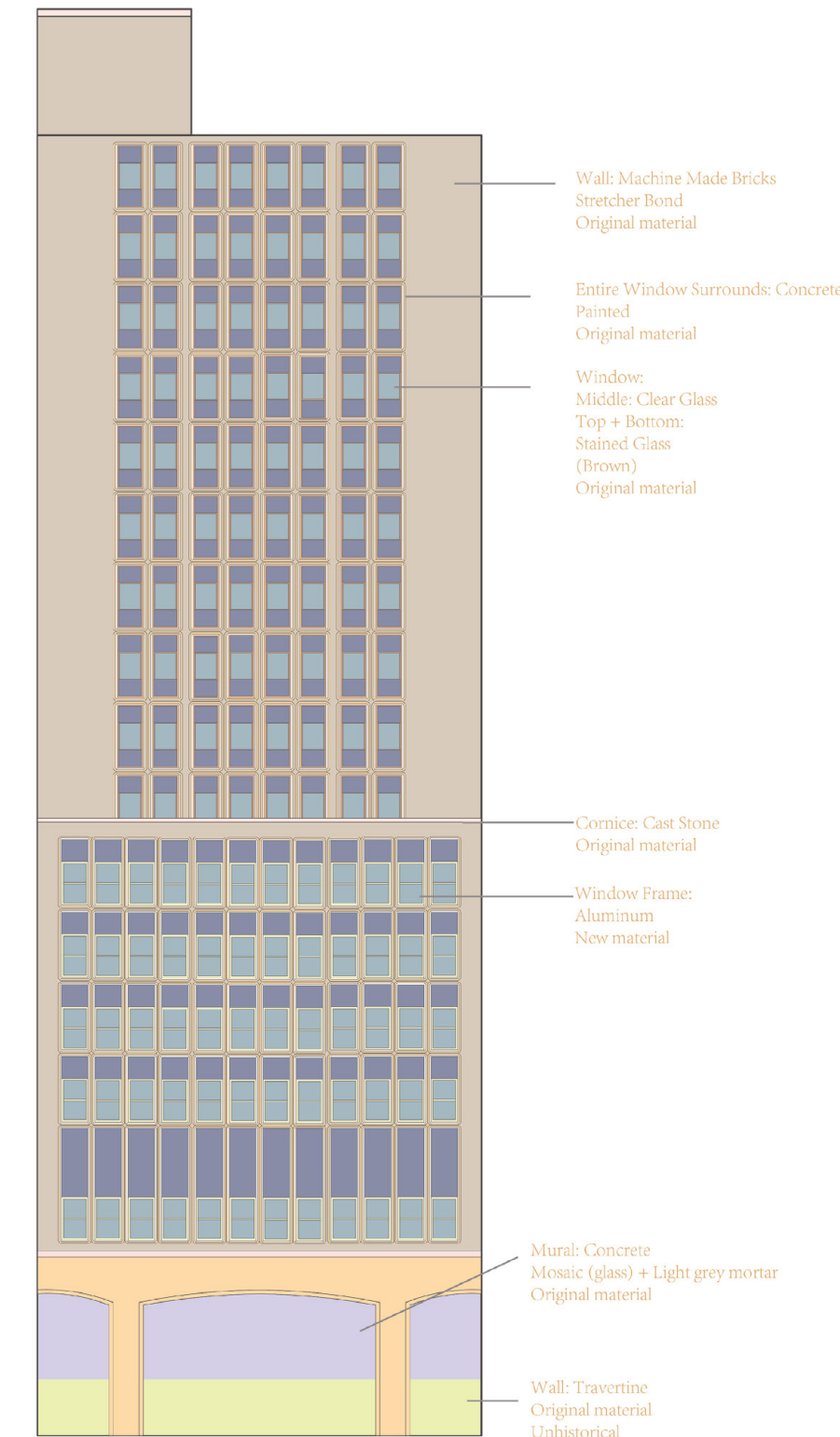
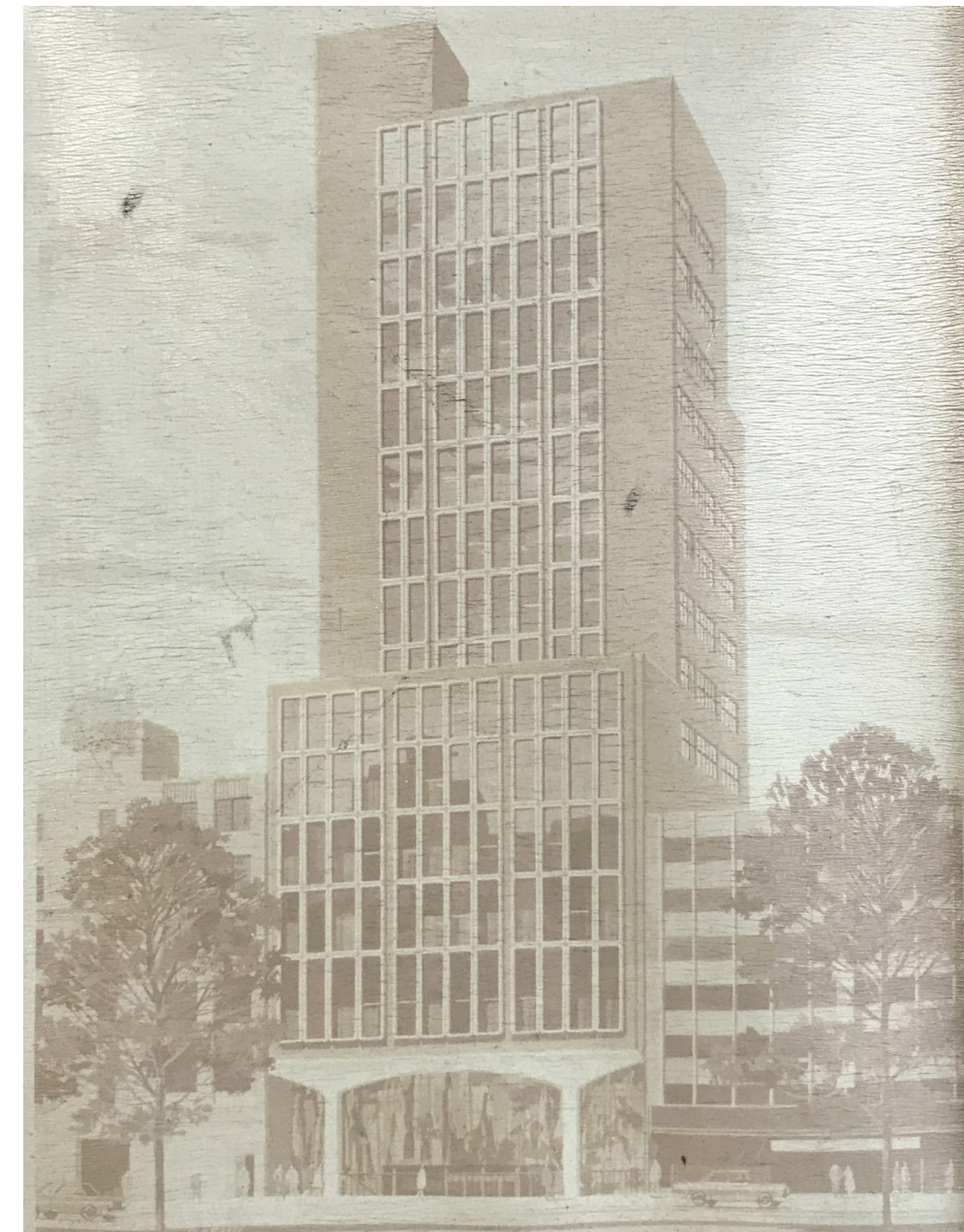
The Martin Luther King Labor Center located at 310 West 43rd Street, which is also known as the 1199 SEIU, is a 15-story commercial building that was built 1967-71. It is the largest healthcare union in the North America. By fulfilling the needs of the huge amount of members, the office building with such kind of volume was rare during the period at the area. The mural at the entrance, which created by Anton Refregier represents the mission and goal of the union. The black and white hands holding a paper in the middle shows the quotation from Frederick Douglass: "If there is no struggle, there can be no progress." The mural is a significant symbol for the union using glass mosaic, which also called tesserae as the material. It is not a common material to make an outdoor public art mural in New York City. The overall building is a modern style commercial building that can show some specific characteristics of the union building at the similar period. The precast concrete panels of window surrounds, which is vogue around 1960s, is a fashion choice for a union building. With faster construction and cheaper price, the precast concrete panels increase the value of the building at the time and the design is still worth looking for

architectural possibilities. After several alterations, the structure of the building did not quite change, some rooms that do not fit in the current people's life still exist, such as phone rooms and a small computer room that can tell the original design purpose of the architect and the needs for such kind of commercial building at that time.

The building is highly related to the history of the union. There were a lot of important events in the building and the gallery in the lobby still shows a lot of art work made by the members. These art works express the issues that members at the union want to talk about. The union will move out of the building in the year 2020, but the building will still exist and show people what it experienced during the time.

Based on the National Park Service guidelines, it is still worth preserving the building. Therefore, the building can be an individual landmark that focus on architectural and cultural perspective. For architecture, the precast concrete panel technology and the big volume of the building is rare during the time at the area, so preserve the architectural precast concrete panel on the front facade is necessary to show its peculiarity. The mural made out of glass mosaic tiles is not a typical style to be seen as outdoor public work. Furthermore, the mural represents the political attitude and the contribution of 1199 SEIU to the society. Thus, the help from some expertise to preserve the mural is also a significant part for keeping the unique style

of the building. The programs in the building is highly connected to events and activities of union members. Some space like the gallery and auditorium are still under frequent use, which means that the design did fit for needs of the union. Try to protect the original space in the building can show what a typical union building looks like during the 1960s to 70s.



Q I A N X U

The building located at 257-259 West Forty-seventh Street, is a Romanesque Revival style, four-story brick building designed in 1893 by W.C. Merritt, an obscure New York architect.

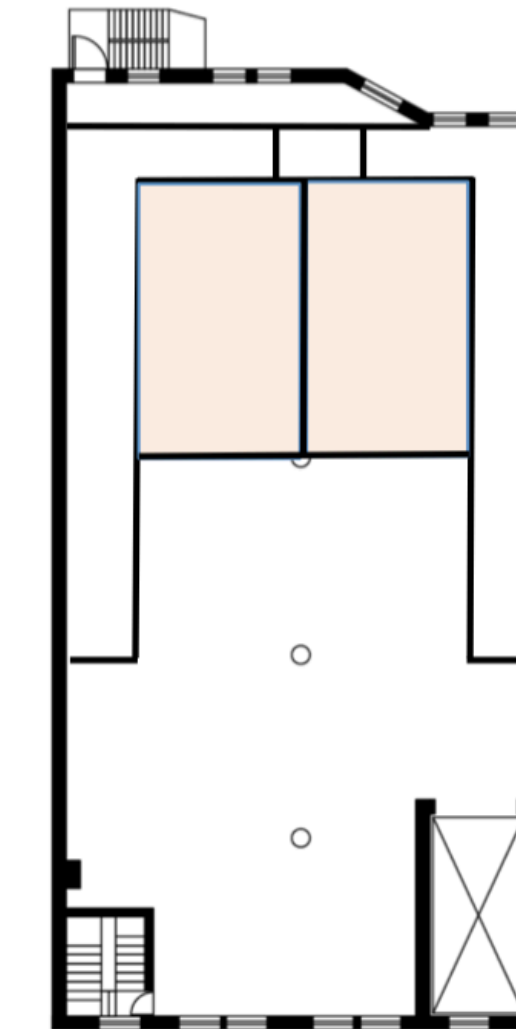
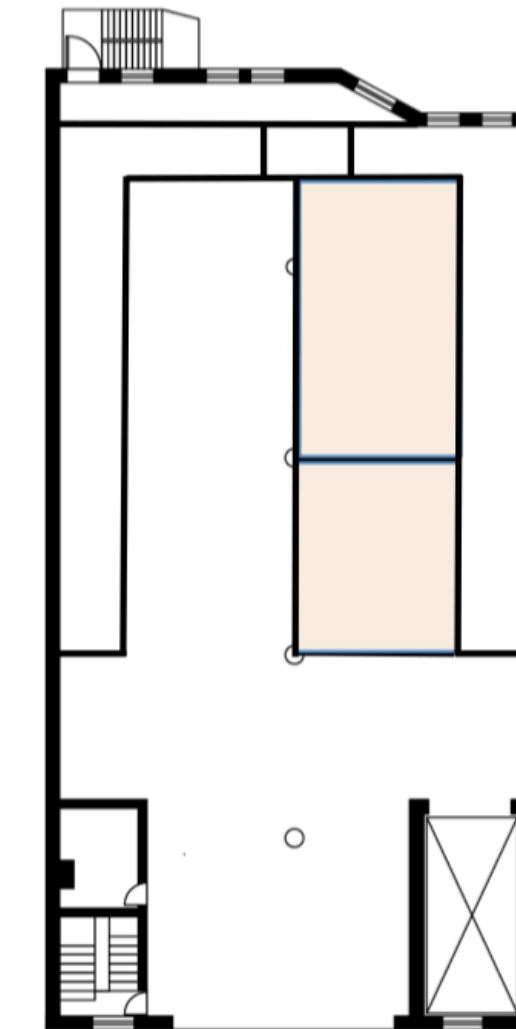
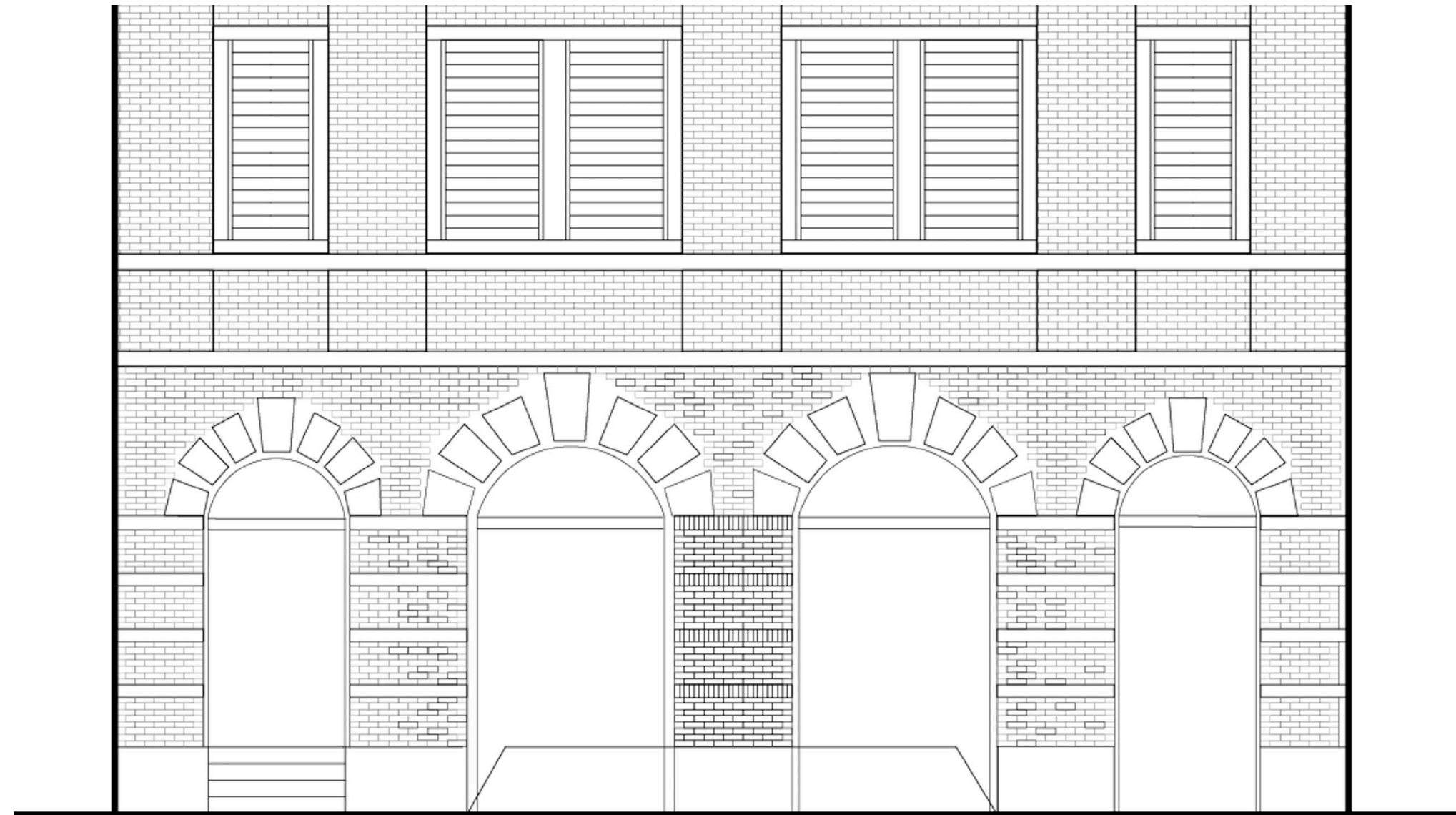
The building is significant as one of the oldest remaining stables in Hell’s Kitchen. It was a typical stable in 19th century, which adopted a popular style of the townhouses in order to blend into the surrounding fabric and to conceal their utilitarian interiors. In the late nineteenth century, the area between 42nd Street to 72nd Street on Broadway above Time Square was considered the “carriage center”. And in 1896 there were 4,649 stables in Manhattan, but only 6 (in 1898) of them were located in Hell’s Kitchen from West 42nd Street to West 47th Street, from Sixth Avenue to Tenth Avenue. Among these stables, 237-238 West 47th Street is the only one remained until today. Another five (318-320 West 48th Street, 117-119 West 46th Street, 126-128 West 46th Street, 311 West 43rd Street and 1540-1542 Broadway) have been torn down. Another stables, which appeared in this area today, are built in 20th Century.

It is significant because of its association with the development of the auto industry in New York. When the building was built, horse and carriage transportation was the popular form of transportation. There was only one garage that stored cars in Manhattan, and it was an electric-car manufacture facility, not open for the public. After 1906, the production of auto increased, that

caused a shift in the garage industry. By 1910s most of the stables, like that at 257-259 West 47th Street, were converted to automobile garages, and the building is still standing as a parking garage today. The huge commercial elevator, as originally designed in the southeast corner is a significant feature of the circulation of the stable and the current multilevel parking garage. The base of riding saddle bracket on the ground floor is also

a reminder of the time when horse-drawn vehicles were common on Manhattan Streets.

The interior layout has been lost. Aside from the interior shaft, other interior elements have lost their original ornamentation. In 1918, the entire fourth floor was removed and reduced in height to create a fireproof roof. In 1962, I beams, posts and floor were removed and new ones added.



YASONG ZHOU

The building at 527-529 West 45th Street is significant because of its association with the economic development of entertainment industry in Hell’s Kitchen. With the end of the World War I, Broadway theater culture began to flourish in the 1920s. As a stage lighting company served for the theater district, 527-529 W 45th Street building was built in 1925. Unlike other huge industrial buildings of the early 20s, this concise Revival style brick-facade building has only three-story structure and an underground double-height warehouse with large ground-floor openings which were accessible to truck. In order to integrate into the surrounding residential areas, the industrial buildings on the east of 11th Avenue in Hell’s Kitchen mostly abandoned the functions of the original factory. The 527-529 W 45th Street building is a rare example. It not only retains the function of the factory more or less during historic use, but also maintains the whole building in a good condition.

My proposal for the 527-529 W 45th Street building will focus on highlighting the characteristics of industrial buildings. I will paint fluorescent materials on the bricks damaged by industrial use to attract people’s attention. In addition, in order to realize its potential economic value, I will change vacant warehouse, second floor, and third floor to wine factory, office, and museum as the auxiliary space of the existing wine studio by designing the interior spaces and layouts.

