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Landmarks Preservation Commission  
November 12, 1991; Designation List 240  
LP-1725

**175 WEST BROADWAY BUILDING,**  
175 West Broadway, Borough of Manhattan.  
Built 1877. Architects: Scott & Umbach.

Landmark Site: Borough of Manhattan Tax Map Block 176, Lot 14.

On September 19, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 175 West Broadway Building and the proposed designation of the related Landmark Site (Item No. 11). The hearing had been duly advertised in accordance with the provisions of law. Nine witnesses, including two representatives of the owner, spoke in favor of designation. There were no speakers in opposition to designation. The Landmarks Preservation Commission has received one letter in support of designation.

#### DESCRIPTION AND ANALYSIS

##### Summary

Erected in 1877 for the heirs of the Estate of Jerome B. King to the designs of the Newark architectural firm of Scott & Umbach, the 175 West Broadway Building is an exceptional example of late-nineteenth-century polychromatic brick design. Exemplifying changes in taste during the 1870s which favored brick buildings, its facade presents a striking blend of European-inspired brick design. Among the notable features of the facade are the contrasting stonework which highlights areas of structural stress and creates patterned effects, the unusual corbelled archivolt employing multiple dentil courses, and the extraordinary stepped and bracketed corbelled brick cornice that is without parallel in New York architecture. This small office building was constructed at a time when improved transportation facilities spurred the erection of such new commercial buildings in the area around lower West Broadway. Built as a rental property for the heirs of Jerome B. King, one of the most prominent manufacturers of plaster and cement products in the country, the building was long occupied by Harwood & Son, a successful manufacturer and retailer of awnings and other canvas products.

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### The Development of West Broadway

In the 1750s, Trinity Church, which had holdings extending from Fulton Street to Christopher Street between Broadway and the Hudson River, began subdividing its property south of Reade Street into city lots for lease.<sup>1</sup> West Broadway, then called Chapel Street, was laid out and the blockfronts were built up with houses from Barclay to Reade streets by 1766-67. This portion of Chapel Street was ceded to the city in 1781. As the city expanded in the Federal period, the northern portion of the original Trinity grant was acquired by speculators. The site of the present 175 West Broadway Building was part of a sixteen-acre tract purchased in 1795 by clock maker Effingham Embree. In 1797, when the Common Council appropriated money to grade and open streets in the area west of Broadway between Barclay and Leonard Streets, Embree began selling his property as individual lots. Eleven lots on the block bounded by West Broadway, Leonard Street, Church Street, and Worth Street were purchased by carpenter, Isaac Sharples. In 1802, Sharples sold 175 and 177 West Broadway to separate owners. At that time there was a frame dwelling at 175 West Broadway as well as an outbuilding, perhaps a stable, at the rear of the lot.<sup>2</sup> Access to the rear building was provided by an alley running between 175 and 177 West Broadway which was held in common by the owners of the neighboring lots on West Broadway, Worth and Leonard Streets. This alley survives today, although in the 1850s the rear portion of 175 West Broadway's original fifty-foot-deep lot was acquired by the owner of an adjoining building at 35 Worth Street.<sup>3</sup> Thus the present building at 175 West Broadway occupies the twenty-seven-foot-deep site of the first frame dwelling on the lot.

When it first developed in the early nineteenth century the area around 175 West Broadway was residential in character, containing the homes and shops of craftsmen such as blacksmiths, combmakers, and carpenters.<sup>4</sup> In the mid-1830s commerce began to spread northward along West Broadway.<sup>5</sup> Dwellings were adapted for business purposes, then gradually former residential buildings were replaced by buildings erected specifically for commercial tenants. (One of the earliest surviving in the area is 130 West Broadway, built in 1835-36 as a five-story

structure.) By the post-Civil War era four- and five-story store and loft buildings began to predominate in the area. As the store and loft buildings were developed, West Broadway was drawn into the city's growing web of mass transportation. During the 1870s, the Metropolitan Elevated Railway constructed the Sixth Avenue line which began at Morris Street and Trinity Place, followed Church Street, turned onto Murray Street, and progressed northward on West Broadway with stops at Chambers Street and Franklin Street before connecting to Sixth Avenue. A street railway also ran along West Broadway en route from the Astor House to uptown destinations. It was in 1869, during this period of expansion, that Jerome B. King acquired the property at 175 West Broadway.

### Jerome B. King and the Development of 175 West Broadway

Jerome B. King was born in Saratoga County, New York, around 1805.<sup>6</sup> He moved to Newark, New Jersey, in 1836 where he and a partner operated a wood planing machine in an old grist mill at Cory's Basin. In 1839 King moved to New York where he opened his own planing business in Greenwich Village. He began dealing in plaster in 1843 and by 1850 had established the Knickerbocker Plaster Mill on West Street near Jane Street. According to the *National Cyclopaedia of American Biography* King became "one of the most successful manufacturers of and dealers in cement, plaster, and kindred commodities in the country."<sup>7</sup> His two sons, C. Volnay King and Vincent C. King, entered the firm in the 1850s and took over the business when Jerome B. King retired in the 1860s. After his retirement, King maintained homes in Belleville, New Jersey, and Providence, Rhode Island.<sup>8</sup> After King's death in 1875, his wife and daughters continued to reside in Belleville. King had invested heavily in real estate, acquiring rental properties in New York and New Jersey.<sup>9</sup> His wife, Eliza King, inherited a life interest in these properties (including 175 West Broadway); after her death the remaining interest in the Estate was to pass to the survivors among the Kings' three daughters.<sup>10</sup>

When the heirs of Jerome B. King's Estate inherited 175 West Broadway in 1875, the property was still occupied by a two-story frame dwelling which had been converted to commercial use.<sup>11</sup> The building had housed a variety of firms over the years including a liquor store in the 1850s and the offices of a coal company in the 1860s.<sup>12</sup> It is not known who leased the building from Jerome B. King immediately after he acquired it in 1869, but in 1873 it became the headquarters for the awning firm of Samuel A. Harwood.<sup>13</sup> Harwood had established the firm dealing in awnings and window shades on Chatham Street in 1860. He remained in the Chatham Square area until 1872 when he moved the business to Worth Street near West Broadway. The following year he leased the building at 175 West Broadway and continued to do so until 1877, when the King heirs decided to erect a new four-story brick office building on the site.<sup>14</sup> Harwood then moved the retail division of his firm to a building directly across the street from 175 West Broadway. It also seems likely that he continued to lease 175 West Broadway, since his firm was listed in the Manhattan directory of 1889/90 at both these locations as well as at a store on the west side of West Broadway between Worth and Thomas streets. The continuing presence of the Harwood firm at 175 West Broadway is indicated by an 1892 lease made by Samuel Harwood and his son Warren, who had become a partner in the awning business in 1889. By this point the firm was manufacturing and retailing plain and fancy awnings and tents, truck covers, tarpaulins, horse covers, and flags. Mail order service was also offered, and it seems possible 175 West Broadway was used for that aspect of the firm's business rather than for manufacturing which would have required more space than 175 West Broadway's twenty-foot-by-twenty-seven-foot floors afforded. In 1903, Samuel Harwood died and his son Warren took over the firm. Warren Harwood continued to lease 175 West Broadway until 1909 when he purchased the building from the remaining King heirs. It continued to serve as the headquarters for his firm until the 1950s, the building's exuberant polychrome facade providing a colorful setting for the canvas goods offered for sale within.

### Scott & Umbach<sup>15</sup>

In commissioning a new building at 175 West Broadway in 1877, the heirs of Jerome B. King, who were then residing in Belleville, a suburb of Newark, selected the Newark architectural firm of Scott & Umbach. The senior of the two partners, Martin H. Scott, began his career as a carpenter in 1850. By 1861 he had made the transition from carpenter-builder to architect, a common practice in mid-nineteenth-century America prior to the development of American architectural schools. Scott continued to work on his own until 1874 when Emanuel Umbach became a partner in his firm. Born in Newark in 1848, he was the fourth of nine children born to William Umbach, a German immigrant tailor who became a drygoods merchant, and his wife Pauline, a seamstress specializing in fancy embroideries. Emanuel Umbach was raised in Newark and began working as a clerk, presumably in an architect's office, perhaps Scott's, around 1869. Umbach remained a clerk until he became a partner in Scott's firm. Their partnership was relatively short-lived, lasting only from 1874 to 1878. After the firm was dissolved, Martin Scott's son Winfield began working in his father's office and Umbach formed a partnership with a young Newark architect, A. Wallace Brown. Scott ceased practicing in 1880; his son did not attempt to carry on the architectural firm but instead turned to carpentry. Umbach worked on his own in Newark between 1880 and 1884. In 1884 he set up a New York office in the Astor House. He maintained a practice in New York until 1892/93, then may have been forced to find work in another architect's office following the financial panic of 1893. In 1897, he reestablished his own practice in Newark and continued to work independently until 1910. He died in Newark in 1917.

Unfortunately, due to the destruction of the nineteenth-century records of the Newark building department, little is known about the work of Scott & Umbach. Family tradition credits Umbach with several buildings for the Clark Thread Company as well as a commercial building on Halsey Street in Newark, but as yet no other works beside 175 West Broadway can be securely attributed to the architects. Nevertheless, 175 West Broadway reveals them to have been talented and inventive designers.

## The Design of 175 West Broadway

Built as a small four-story office building, 175 West Broadway is similar to many of the store and loft buildings in the Tribeca area in the division of its facade into a cast-iron and brick commercial base and brick upper stories. Here, however, the first story is elevated a few feet above ground level. In the absence of original plans it is only possible to speculate on this unusual arrangement, though it seems likely that the building's small size made an above-ground basement desirable. In addition, since 175 West Broadway was an office building, the wood and glass shopfront was probably not used for the display of goods but only for signage and illumination. The articulation of the upper stories is unusually rich, employing both elaborate corbelling and brick and stone polychromy in an exceptional design which draws on both German and French sources.

In his dissertation on architectural polychromy of the 1830s, David Van Zanten described architectural polychromy as "a general phenomenon embracing the whole of European architecture" through much of the nineteenth century.<sup>16</sup> An interest in polychromy had first developed during the early nineteenth century as European architects began to find evidence that ancient buildings originally had been colored. By the 1830s, the avant-garde were incorporating an increasingly strong palette in their reconstruction drawings of ancient buildings. As these architects began to produce plans for modern buildings, color became an important element of design. While the first polychromatic designs were executed in stucco and paint, architects soon became concerned about the tendency of these materials to crack and fade. Experiments were made with enameled panels, notably in connection with J.-I. Hittorff's St. Vincent-de-Paul in Paris (consecrated 1844), but increasingly the solution seemed to lie in structural polychromy, in which color was derived from "the inherent hues of building materials."<sup>17</sup> One of the leaders in the adoption of structural polychromy was the pre-eminent German architect Karl Friedrich Schinkel who began to produce polychromatic brick designs in the late 1820s, culminating in the red and violet-banded Berlin Bauakademie (School of Architecture), a major public monument, which became an important prototype for German design.<sup>18</sup> Interestingly, Schinkel drew his inspiration from a variety of

sources including the medieval brick architecture of Germany and Italy and the modern-day utilitarian architecture of industrial Britain. This expansion of interest to include a variety of models which were given equal weight with classical architecture is, of course, one of the chief characteristics of nineteenth-century design.

In Germany, in the 1830s and 1840s, a group of progressive architects like Friedrich Von Gärtner and Leo von Klenze created a new style known as the *Rundbogenstil* which synthesized classical and medieval architecture by drawing on historic precedents in the round-arched Byzantine, Romanesque, and Renaissance styles.<sup>19</sup> Buildings in this style were usually executed in brick and locally available stone since these were thought to be more "truthful" materials than stucco and had historically been associated with German architecture. Characteristic features of the *Rundbogenstil* included the use of pilaster strips and horizontal bands to set off areas of the facade, the employment of elaborate brick corbelling (especially arcuated corbel tables), and the use of molded surrounds to emphasize arched door and window openings. Color remained an important element of design especially in the work of Schinkel's followers, Friedrich Ludwig Persius, Friedrich August Stüler, August Soller, and in that of the Munich architect Friedrich von Gärtner.

In the 1850s and 1860s, German architects began to develop new styles which drew on the decorative vocabulary developed for the *Rundbogenstil*.<sup>20</sup> In Munich, Ludwig Degen, the city's chief engineer, designed brick buildings in which the windows were set off by architraves and archivolts, many of which were enriched with dentils. Segmentally-arched windows, so much favored by the French, were employed in addition to the round-arched windows for which the *Rundbogenstil* had been named. Polychrome patterned brickwork remained an important element of design, achieved through the use of colored brick, glazed tiles, and terra cotta. Corbel tables were extremely elaborate, often incorporating stepped openings, angled courses, and cross-shaped recesses. Degen's designs were published in both France and Germany in copiously illustrated pattern books which appear to have been widely disseminated.<sup>21</sup> Periodicals like the *Architektonische Skizzenbuch* and the *Deutsche Bauzeitung* and other brick pattern books like A.F.

Fleischinger's *Systematische Darstellung der Bau Constructionen*,<sup>22</sup> also acquainted architects with the new developments in German architecture.

These new ideas seem to have been reflected in the work of some American architects in the 1860s and 1870s, especially those of German descent. Among the New York examples were the Pay Department Building at the Brooklyn Navy Yard (c.1868, demolished), George W. DaCunha's warehouse for Henry J. Meyer at 54-56 Lighthouse Street (1870), the Manhattan Market Building on West 34th Street (1871, demolished), and the warehouse building at 16 Hudson Street designed by Charles F. Mengelson for Horace K. Thurber (1873-74, with later alterations).<sup>23</sup> Like 175 West Broadway, these buildings have polychromatic brick facades which feature arched windows capped by brick archivolts and elaborate corbelling. The design of 16 Hudson Street is especially close to 175 West Broadway in its use of segmentally-arched windows with dentilled brick archivolts and stone keystones and imposts. Moreover, at the ground story of 16 Hudson Street the window enframements have multiple dentil courses comparable to the multi-layered dentil courses that are used for the window enframements at 175 West Broadway. It should be noted that while 16 Hudson Street and the other examples share a common decorative vocabulary with 175 West Broadway, the West Broadway building is much smaller than the other buildings and its design is considerably more elaborate. Especially noteworthy are the complex arrangement of brick dentil courses and slender stone courses for the window enframements and the treatment of the cornice with its extraordinary corbelled brick brackets. The latter seems close to the corbelling employed for the tunnel revetments on the Bavarian State railway between Neustadt and Frankenstein constructed in 1853, presumably to the designs of Ludwig Degen.

There are other elements of the 175 West Broadway building's design which suggest that its designers were also influenced by the French Neo-Grec style which was becoming popular in America during the 1870s.<sup>24</sup> Instead of simply dividing the facade into sections, here the pilasters are treated as part of a framework of piers and arches in a structurally articulative design which distinguishes between the supportive elements of the facade and the recessed window surrounds. (This arched

treatment tends to link the window openings in a way they would not be in a building based exclusively on German prototypes.) The use of stone ornament on the lintels, imposts, and at the base of the pilasters to emphasize areas of structural stress is also typical of the neo-Grec as used in America. So too is the flatness of the stonework, its abstracted angular forms, and the use of notching and incised decorations. Finally, like the Germans, the French were enthusiastic proponents of polychromatic brickwork during the 1860s and 1870s, though they avoided the use of projecting curved surfaces or elaborate corbelling in favor of flat patterned designs.<sup>25</sup> The use of small cross-shaped and T-shaped stone pieces as decorative accents in the design of 175 West Broadway is very much in keeping with this taste for patterned surfaces.

It should be noted that in the late 1870s, when Scott & Umbach designed 175 West Broadway, brick had returned to favor for commercial buildings in New York. This development reflects a change in taste -- away from the Italianate and Second Empire modes which were usually executed in stone or iron in favor of the Queen Anne and neo-Grec styles which usually were executed in brick with stone and iron trim. In addition, major conflagrations in Chicago and Boston during the 1870s had proven that buildings with brick facades were considerably more fire-resistant than those with iron or stone fronts. Accordingly, an article published in the *Real Estate Record & Guide* in late 1876 urged architects and builders to adopt brick since it had demonstrated its "vast superiority ... over any other material of construction."<sup>26</sup> Thus, Scott & Umbach would have had ample encouragement to design a building in brick. It seems likely that the heavy influence of German architecture was due to Umbach, who was born in the same year his parents immigrated to the United States and was undoubtedly German-speaking. While there were other examples of commercial architecture in New York which were influenced by German architecture, it appears that only a few so thoroughly meshed German and French design principles and provided such a display of vibrant color and patterning or such spectacular corbelling as 175 West Broadway.

### Description

Located on a mid-block site next to a narrow alley, the small brick former office building at 175 West Broadway is four stories tall above a high basement. It has a rectangular plan covering the entire lot with a frontage of twenty feet on West Broadway and a depth of twenty-seven feet. Its facade is faced with hard pressed red brick and sandstone; three bays wide, it is divided into a trabeated commercial base and arcaded office stories. The building's striking design incorporates late-nineteenth-century German and French Neo-Grec motifs.

The building's basement story has been altered. It appears that originally there would have been basement windows in the west and middle bays where there is now an areaway with stairs leading down to a basement entrance. The wall surfaces in the areaway are stuccoed. The wood surround of the basement door appears to date from the early twentieth century, but the metal door itself is of recent date. The east bay is given over to a straight concrete stoop which leads to the first-story entrance. The stoop and its iron railings appear to be fairly recent, as are metal rails surrounding the areaway.

The first story is framed by banded brick piers with simple Tuscan capitals. Thin iron piers decorated with recessed panels and stylized capitals separate the bays. The western and center bays contain original wood-framed windows. These rest on wood bulkheads decorated with recessed panels and a central lozenge motif. The windows are topped by transoms with old, perhaps original, plate glass. The doorway in the eastern entrance bay has been modified, but the transom surround remains intact. Supporting the upper stories of the facade is an iron beam which is flanked by stone corbels and crowned by a stone cornice.

The brick upper stories are articulated by a framework of projected pilasters and segmental arches. The pilasters have stone bases and stone imposts separate the arches. The archivolt above the windows are articulated by a series of corbelled

moldings: incised dentils immediately above the windows, then a thin stone course, then a pair of dentil courses, and finally a continuous curving stone course which is punctuated by simple stone keystones. Projected stone courses are also employed to separate the stories. The facade is further enlivened by the use of cross-shaped stone inserts on the pilasters and the wall surface above the arches. Crowning the facade is an elaborate corbelled entablature of brick and stone. It features corbelled brick "brackets" above the piers, a stepped corbel table, an angled brick soldier course, terra-cotta tiles, and a stone string course and corona. The windows on these upper stories retain their original one-over-one wood sash and molded wood frames.

The building's western side wall adjacent to the alley is also visible from West Broadway. Faced with common red brick it has two rows of segmentally-arched window openings which are concealed by metal shutters. There are modern fire escape balconies on the windows closest to the street. Traces of an old painted frieze advertising Harwood & Son are visible at the roofline.

### Subsequent History

No. 175 West Broadway was retained by members of the Harwood family until 1972, when Samuel Harwood's great-granddaughter sold the property to the owner of the adjoining building on Worth Street. Aside from changes to the basement and first-story entrance, the building remains intact. It survives today as an unusual and striking blend of German and French nineteenth-century design and is without parallel among the commercial buildings surviving from the 1870s in lower Manhattan.

*Report prepared by Gale Harris  
Research Department*

*Report edited by Elisa Urbanelli  
Research Department Editor*

### NOTES

1. This section on the early development of the area around West Broadway and Worth Street is based on Landmarks Preservation Commission, *Tribeca West Historic District Designation Report* (LP-1713), (New York: City of New York, 1991), 45-46; *Minutes of the Common Council of the City of New York, 1784-1831* (New York: City of New York, 1917), vol. 2, pp. 362-64; D.T. Valentine, *Manual of the Corporation of the City of New York* (New York: McSpedon & Baker, 1860), 547-50; New York County, Office of the

- Register, "Block Index to Conveyances," Block 176; Liber Deeds and Conveyances, Liber 51, p. 30; Map of Tracts and Farms, Plate 3, RD 353, Municipal Archives and Records Center.
2. Liber Deeds and Conveyances, Liber 62, p. 370.
  3. Block Index to Conveyances, Block 176; New York City, Tax Assessment Records, Tax Map for the Fifth Ward, 1853, pl. 11.
  4. Landmarks Preservation Commission, 177 West Broadway House Research File.
  5. This section on the development of West Broadway from the 1830s to the post-Civil War era is based on *Tribeca West Historic District Report*, 46.
  6. This section on the life and career of Jerome B. King is based on his death notice in the *New York Tribune*, Dec. 17, 1875, p. 5; the entry on V.C. & C.V. King Co. in *A History of Real Estate, Building and Architecture in New York City* (1898, rpt. New York: Arno Press, 1967), 445; Vincent C. King's obituaries in the *New York Tribune*, July 3, 1896, p. 7, and *New York Times*, July 3, 1896, p. 5; the entry for Jerome B. King's grandnephew J[ose] Berre King in the *National Cyclopaedia of American Biography* (1891, 1899, 1921, Rpt. Ann Arbor, Mi.: University Microfilms, 1967), vol. 26, p. 141-42; and the listings for Jerome B. King in the *Directory of Newark*, (Newark: Newark Daily Advertiser, 1836/37-1839/40); *Longworth's New York City Directory* (New York: Thomas Longworth, 1840/41-1842/43); *Doggett's New York City Directory* (New York: John Doggett, Jr., 1843/44-1850/51); *Rode's New York City Directory* (New York: Charles K. Rode, 1850/51-1854/55), *Trow's New York City Directory* (New York: John F. Trow, 1855/56-1863/64).
  7. *National Cyclopaedia*, vol. 26, p. 141.
  8. Essex County, New Jersey, Surrogate's Vault, Jerome B. King will, Wills Book U, p. 5, and Inventory Book W, p. 89.
  9. Essex County, New Jersey, Register's Vault, Grantee Indices, ser. 1 (1686-1859), ser. 2 (1860-99).
  10. Jerome B. King will.
  11. Tax Assessment Records, 1875. No. 2 White Street is a surviving example of a frame federal house which was altered during the nineteenth century for commercial use.
  12. This information is based on the listing for 71 West Broadway (the former address of 175 West Broadway) in *Doggett's New York City Street Directory for 1851* (New York: John Doggett, Jr., 1851) and the directory listings for Henry M. Baker, owner of 175 West Broadway from 1864 to 1869. See "Block index to Conveyances," Block 176 and *Trow's 1867/68*.
  13. This information on Harwood's firm and its occupancy of the buildings at 175 West Broadway is based on listings and advertisements in *Trow's Directory*, 1864/65-1925; "Samuel A. Harwood Dies Suddenly," *Scarsdale Inquirer*, Nov. 5, 1903, p. 1; and the property transactions between the King family and the Harwoods recorded in Liber Deeds and Conveyances, Sect. 1, Liber 10, p. 4; Sect. 1, Liber 99, p. 232; Sect. 1, Liber 123, p. 406.
  14. New York City, Department of Buildings, Manhattan, New Building Docket, 547-1877.
  15. This section on Scott & Umbach is based on directory listings in B.T. Pierson, *Directory of the City of Newark* (Newark: A. Stephen Holbrook, 1848-1862); *Holbrook's Newark City Directory* (Newark: A. Stephen Holbrook, 1868-1910); Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979). 77; *Trow's 1883-86*;

and two phone interviews with Emanuel Umbach's granddaughter Elizabeth Bronfeld on Aug. 6, 1991 and September 3, 1991.

16. David Van Zanten, *The Architectural Polychromy of the 1830's* (New York: Garland Publ., Inc., 1977), 1. The following section on architectural polychromy also draws on Robin Middleton, "Hittorff's Polychrome Campaign," and David Van Zanten, "Architectural Polychromy: Life in Architecture," in Robin Middleton, ed., *The Beaux-Arts and Nineteenth-Century French Architecture* (Cambridge, Mass.: MIT Press, 1982).
17. Van Zanten, *Architectural Polychromy*, 304.
18. On Schinkel's use of polychromy see: Van Zanten, *Architectural Polychromy*, 317-328; Barry Bergdoll, "Karl Friedrich Schinkel," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek, 4 vols. (New York: The Free Press, 1982), vol. 3, 688-691.
19. For the *Rundbogenstil* see Kathleen Curran, "The German Rundbogenstil and Reflections on the American Round-Arched Style," *Journal of the Society of Architectural Historians* 48 (Dec., 1988), 351-73; and Arabella Berkenbilt, "European Influences on Thomas A. Tefft; Theory and Practice," in *Thomas Alexander Tefft: American Architecture in Transition, 1845-1860* (Providence, R.I.: Department of Art, Brown University, 1988), 35-41.
20. For an overview of this period of German architecture see Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (Baltimore: Penguin Books, 1971), 219-225; Michael Brix and Monica Steinhauser, *Geschichte allein ist Zeitgemass: Historismus in Deutschland* (Lahn-Giessen, West Germany: Anabas Verlag Kampf, 1978); for industrial architecture in Austria, Manfred Wehdorn and Ute Georgopol-Winischhofer, *Baukunst der Technik und Industrie in Österreich* (Austria: Hermann Bohlass, 1984).
21. Avery Library Rare Books Collection holds *Les Constructions en Briques par Louis Degen* (Paris, 1860).
22. A.F. Fleischinger and W.A. Becker, *Systematische Darstellung der Bau Constructionen* (Berlin: Ernst & Korn, 1863).
23. The Pay Department Building and market are illustrated in Frederick S. Lightfoot, *Nineteenth-Century New York in Rare Photographic Views* (New York: Dover, 1981), pls. 123, 148.
24. The term Neo-Gréc had been coined in France in the 1850s to describe a new style in which architectural mass was reduced to a functionally expressive skeleton, and ornament was confined to a few abstract forms emphasizing points of structural stress or design emphasis. Many scholars credit Richard Morris Hunt, the first American to study architecture at the Ecole des Beaux-Arts, with having brought this style to the United States.
25. The introduction to a popular French pattern book states the concerns of French designers of the period - that brickwork, in association with stone, wood, and iron, be used only in accordance with the "rational" rules of building; that it employ only the play of the three "natural colors" -- red, pale yellow, and black; and that curved moldings with projected profiles be avoided. See J. Lacroix, *La Brique Ordinaire au Point de Vue Décoratif* (Paris: Ducher et Cie., 1878).
26. "Model Buildings," *Real Estate Record & Guide*, Sept. 30, 1876, p. 724.



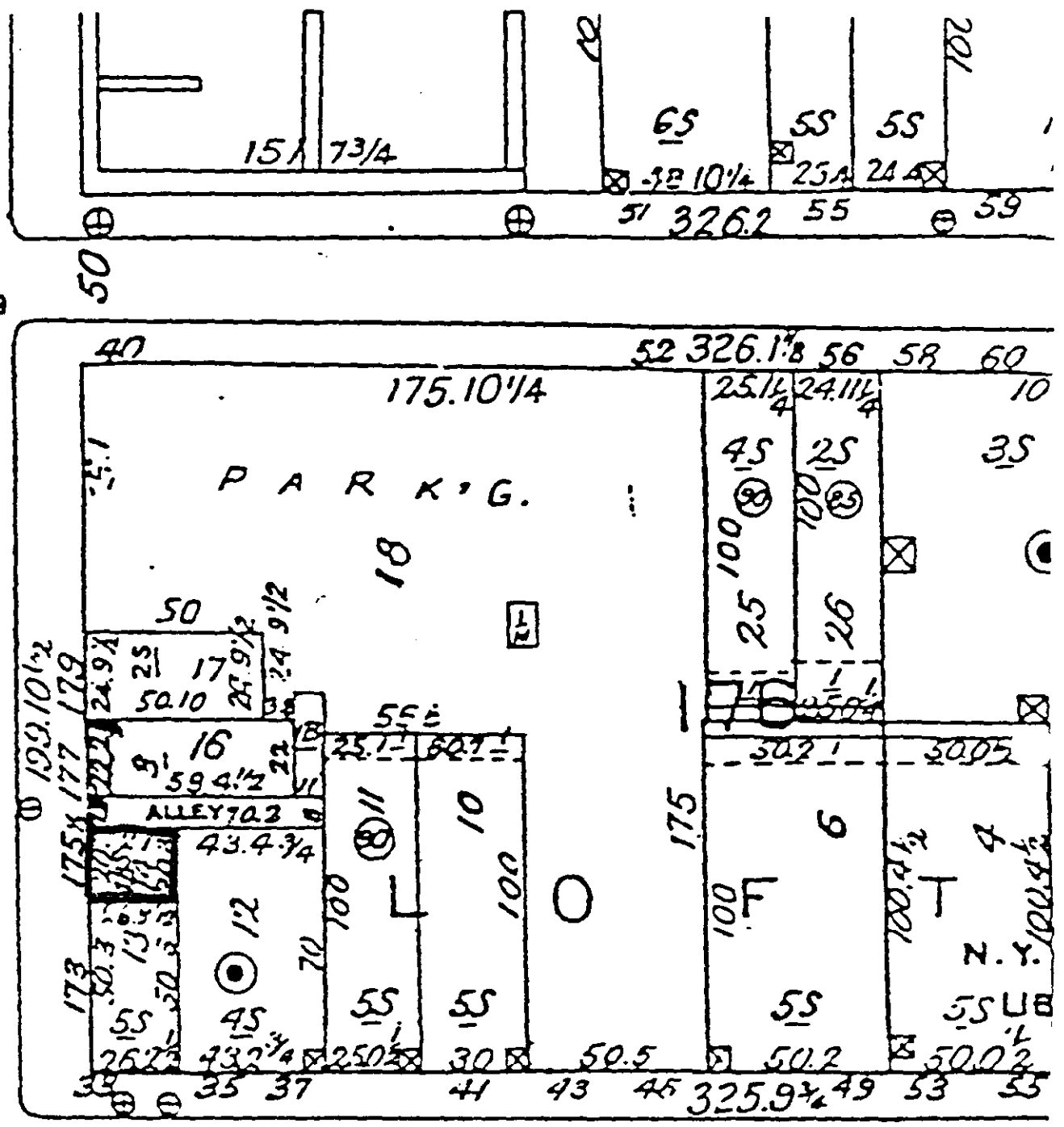
## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the 175 West Broadway Building has a special character, special historical and aesthetic interest and value as a part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the 175 West Broadway Building, erected in 1877 for the heirs of the Estate of Jerome B. King to the designs of the Newark architectural firm of Scott & Umbach, is an exceptional example of late-nineteenth-century polychromatic brick design; that its facade, which exemplifies changes in taste during the 1870s that favored brick buildings, presents a striking blend of European-inspired brick design; that among the notable features of the facade are the contrasting stonework which highlights areas of structural stress and creates patterned effects, the unusual corbelled archivolt employing multiple dentil courses, and the extraordinary stepped and bracketed corbelled brick cornice that is without parallel in New York architecture; that 175 West Broadway was built as an office building at a time when improved transportation facilities spurred the erection of such new commercial buildings in the area around lower West Broadway; that it was built as a rental property by the heirs of Jerome B. King, one of the most prominent manufacturers of plaster and cement products in the country; and that the building was long occupied by Harwood & Son, a successful manufacturer and retailer of awnings and other canvas products.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21), of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 175 West Broadway Building, 175 West Broadway, Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 176, Lot 14 as its Landmark Site.

WEST BROADWAY



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Fig. 1. 175 West Broadway Building, Site Plan  
Sanborn, *Manhattan Land Book* (1990-91), pl. 9.



Fig. 2: 175 West Broadway Building

Photo Credit: GH



Fig. 3: 175 West Broadway Building, First Story and Basement

Photo Credit: GH

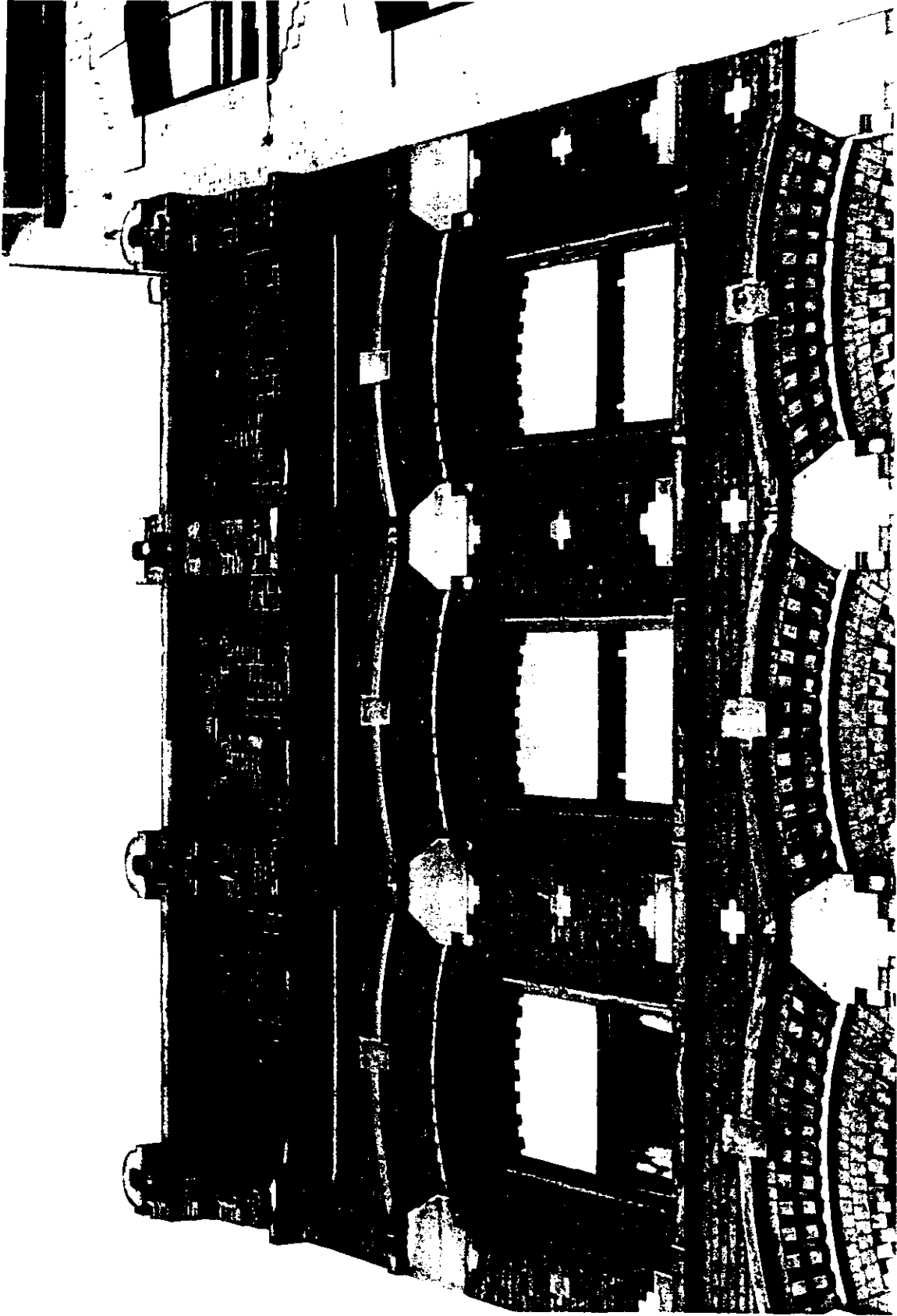


Fig. 4: 175 West Broadway Building, Top Story and Cornice

Photo Credit: GH

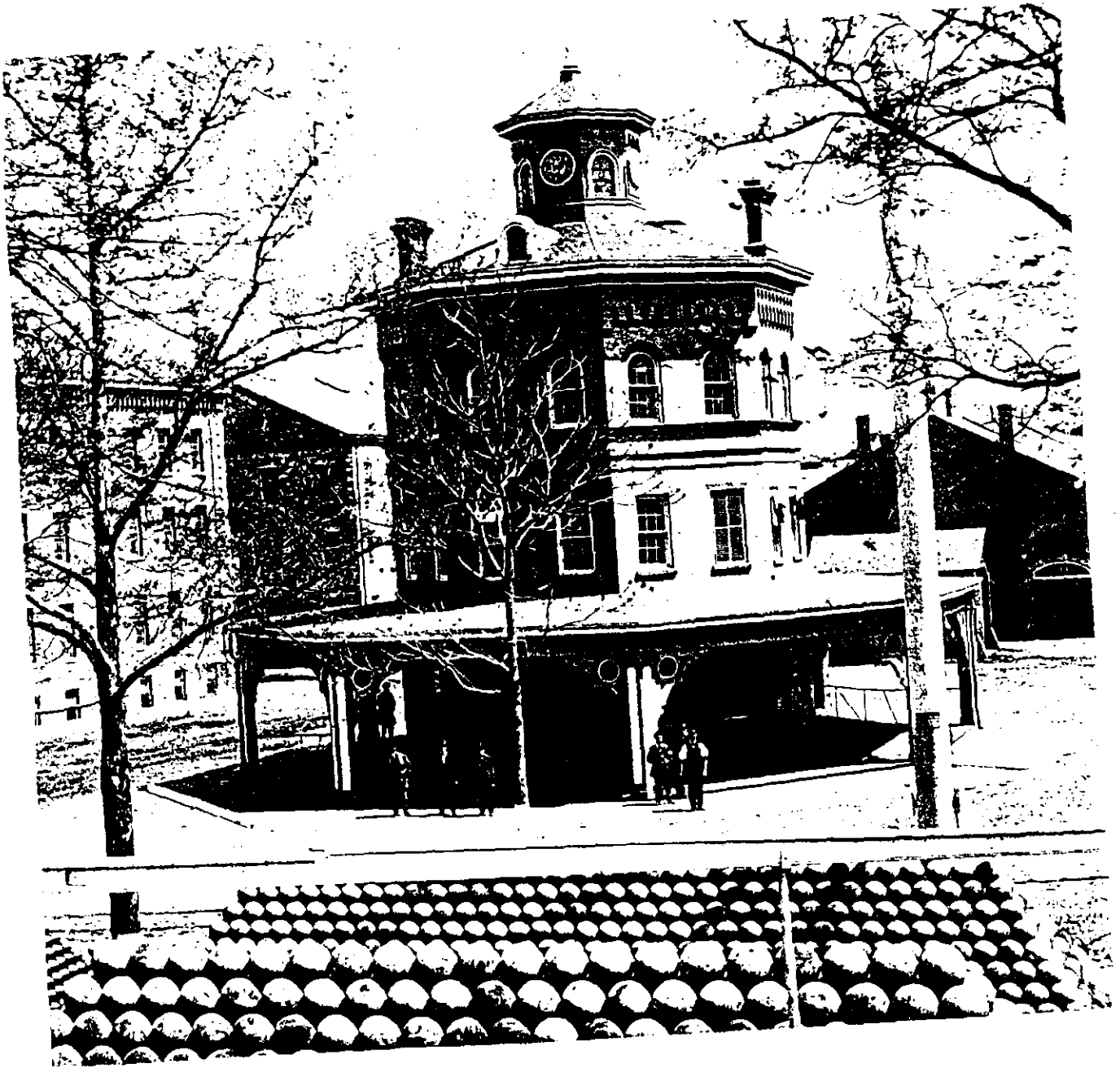


Fig. 5: Pay Department, Brooklyn Navy Yard, c. 1868

Source: Lightfoot, *Nineteenth Century New York*



Fig. 6: Warehouse at 16 Hudson Street, C.F. Mengelson, 1873-74  
Source: *King's Photographic Views of New York*

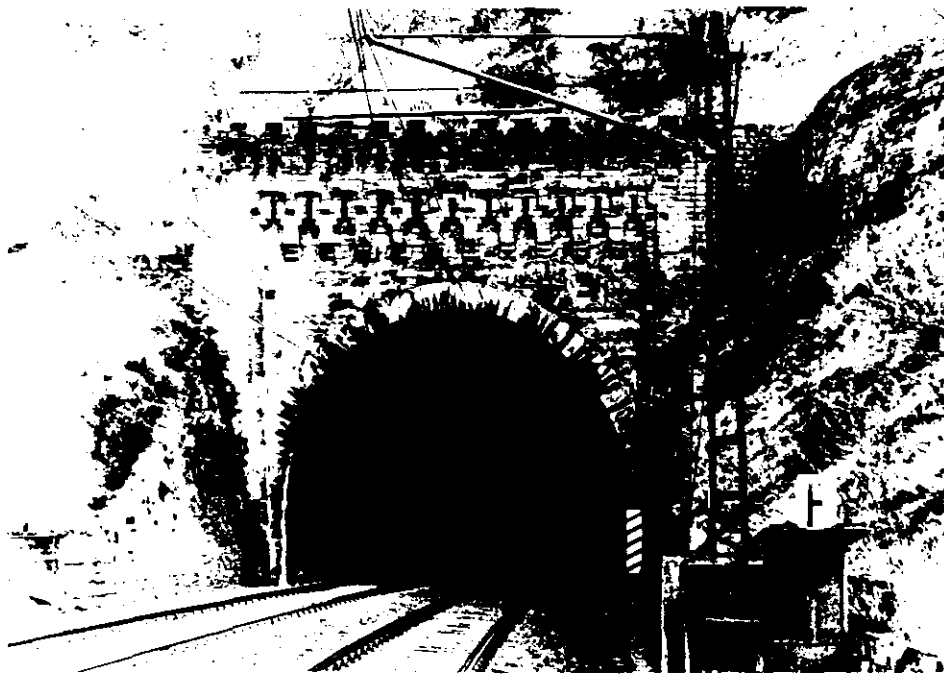


Fig. 7: Tunnel Revetment at Frankenstein, Bavarian State Railway, 1853  
Source: *Technische Denkmaler in der Bundesrepublik Deutschland*



Fig. 2: 175 West Broadway Building

Photo Credit: GH