Landmarks Preservation Commission
August 13, 2002, Designation List 339
LP-2112

325-333 BROADWAY BUILDING, 325-333 Broadway (aka 90 Worth Street), Manhattan.
Built 1863-64.

Landmark Site: Borough of Manhattan Tax Map Block 152, Lot 25.

On November 20, 2001, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 325-333 Broadway Building and the proposed designation of the related Landmark Site (Item No. 4). The hearing was continued on December 18, 2001. The hearings had been duly advertised in accordance with the provisions of the law. A total of five witnesses, including representatives of Manhattan Community Board 1, the Historic Districts Council, and Municipal Art Society, spoke in favor of the designation. The owner of the building testified in opposition to this designation.

Summary

This imposing commercial building at the southwest corner of Broadway and Worth Street, erected for real estate investor Henry Barclay in 1863-64, was originally three store-and-loft buildings that have been joined internally. The building is a distinguished example of the Renaissance-inspired commercial palaces that flourished from the 1850s through the1870s in the former wholesale textile and dry goods district of Lower Manhattan now known as Tribeca. In the mid-nineteenth century Broadway was the city's most prestigious business and shopping street, lined with commercial palaces. Clad in marble, with cast-iron columns employed for the ground-story storefronts, the building is articulated with a restrained design employing segmental arch arcades. The planar quality of the upper-story wall treatment, the unusual attention to structural articulation, and the inventive detailing incorporating highly abstracted classical motifs and ahistoric forms are highly unusual for the period and suggest that this building was influenced by avant-garde European architectural trends. Today, few mid-nineteenth-century commercial palaces have survived on Broadway south of Franklin Street, making the 325-333 Broadway Building a rare survivor. Constructed during a period when Worth Street emerged as the center of the wholesale textile trade in the United States, the 325-333 Broadway Building is a significant reminder of New York's mercantile history. It was initially leased to textile importers and ready-to-wear distributors. In the twentieth century, it was occupied by such important mill agencies as M.C. Borden & Sons and Iselin-Jefferson, Inc. In addition, the building is important in the history of technology as the international headquarters (1888-1917) of Wyckoff, Seamans & Benedict, makers and distributors of the Remington typewriter, the first practicable typewriter, and the parent company of the Remington Rand Corporation. The 325-333 Broadway Building remains in commercial use with retailing and restaurants housed in its ground story and offices in the upper stories.

DESCRIPTION AND ANALYSIS

The Rutgers-Barclay Family and the Early History of the Site

In 1646, Governor Kieft granted to Jan Jansen Damen forty-five acres of land which came to be known as the Calk Hook Farm.[1] This property was bounded by the Collect Pond, a forty foot-deep body of water located near today's Foley Square, and extended north and west of the pond to what is today Canal Street and West Broadway, and south as far as Reade Street. In the 1720s, the farm was acquired by Anthony Rutgers, a city alderman and member of the colonial assembly. Rutgers built his residence near the current intersection of Church and Duane Streets. In the 1730s, Rutgers petitioned for and was granted the swampland and pond adjoining his property with the understanding that he would drain the land. After Rutgers died in 1746, the property passed to his heirs who had their land surveyed and mapped in the 1760s. In 1772, Anthony Rutgers, Jr. sold a portion of his share of the estate, a three-acre tract extending from 105 feet west of Broadway to Church Street between Duane and Worth Streets, to the Society of the Hospital in the City of New York (New York Hospital).[2] In 1786, Anthony Rutgers' [Sr.] daughter Mary Barclay (1723-1788), widow of Rev. Henry Barclay (1712-1764), rector of Trinity Church, sold part of her interest in the Rutgers estate to a group of investors.[3] The following year she conveyed the remainder of the property to her son Anthony Barclay (1755-1805). This comprised sixty lots, measuring approximately 100' x 25', and included the lots facing Broadway adjoining the hospital grounds. Barclay sold many of the lots in the 1790s and early 1800s. The remaining lots, including 329 and 331 Broadway, were leased.

Around 1800, the city government began a number of improvement projects in the vicinity of Barclay's property.[4] Between 1795 and 1798, the hill at Barley [Duane] Street was leveled and Broadway was regulated as far north as Canal Street. By 1810, most of the cross streets below Canal Street were laid out.[5] Health concerns about pollution in the Collect Pond and the disease-breeding marshy land surrounding it led the city to purchase the pond from the Rutgers family in 1791; the city began draining the swamps in 1798 and began filling in the pond in 1803. The historic Commons was improved by the construction of a new almshouse in 1797 (demolished) and City Hall in 1802-11 (Joseph F. Mangin and John Macomb, Jr., architects, a designated New York City Landmark). New York Hospital, which had been severely damaged by fire in 1775 and had been used as a barracks by Hessian and British troops during the Revolutionary War, was renovated and began receiving patients in 1791. Set back from the street, it was surrounded by landscaped grounds which were open to the public.[6] Initially, the neighborhood north of City Hall was built up with modest two-and-one-half- and three-and-one-half-story brick or frame structures in the Federal style.[7]

In the 1820s and 1830s, wealthy New Yorkers displaced by the expansion of banks and other financial institutions in the previously residential Wall Street area began moving to Broadway and the surrounding side streets opposite City Hall Park and to the blocks to the north that formerly had been part of the Trinity Church and Rutgers family holdings.[8] This residential neighborhood was served by several churches including Christ Church (PE) at 79-85 Worth Street (1822, demolished) and Broadway Tabernacle (Congregational) on Worth Street, east of Broadway (1835-36, demolished). The concentration of wealth in the neighborhood soon attracted theaters, hotels, and shops, including the firm of Nathaniel B. Hinton, hatter, which occupied the first story of a residential building at 333 Broadway in 1827 (replaced by this building).[9]

The A.T. Stewart Store and the Development of the Broadway Commercial District

Alexander Turney Stewart, an Irish immigrant who became one of New York's wealthiest merchants, opened his first store at 283 Broadway in 1823, selling Irish lace and notions. As his business expanded Stewart moved to increasingly larger quarters on Broadway opposite City Hall Park. In 1845 he acquired a site at Broadway and Reade Street, and began construction of a new store building that eventually occupied the entire block front between Chambers and Reade Streets. The new A.T. Stewart store was the largest retail establishment in the city and employed a novel arrangement in which different categories of merchandise were separated into individual departments, setting a precedent for the development of the American department store. Designed by Joseph Trench and John Butler Snook, the A.T. Stewart Store introduced a new architectural mode to New York based on the palaces of the Italian Renaissance. While most early nineteenth-century commercial buildings had brick and stone facades, the Stewart store was faced with marble above a cast-iron store front with huge plate glass windows. Almost immediately, Stewart's new marble palace became the favored store of New Yorkers and visitors alike.

Imitators soon followed and, within a few years, Broadway and its side streets from City Hall Park to Canal Street became lined with marble, brownstone, and cast-iron commercial palaces. Commenting on this change in 1852, *Gleason's Pictorial* noted:

> *The entire length of Broadway seems to have measured for a new suit of marble and freestone –six and seven story buildings going up on its whole, of most magnificent elegance in style. ... Indeed public and private buildings are going up in all directions... with Aladin-like splendor and celerity.*

Today the 325-333 Broadway Building is one of the few remaining commercial palaces on Broadway south of Franklin Street.

Improvements in Transportation and The Emergence of a New Wholesale Dry Goods District

As the new retail district began to develop on Broadway in the late 1840s and 1850s, the wholesale dry goods merchants who had been located on Pearl Street near the South Street Seaport began to move their businesses to Broadway and the blocks to the west between Dey Street and Park Place. To a large extent this move was prompted by the growing popularity of the North (Hudson River) piers which were better able to accommodate the large steam-powered vessels used for coastal and transatlantic shipping. Two major railroads established freight depots in the area during the 1850s and several other railroads built terminals in New Jersey where goods were off-loaded for transshipment across the river to the West Side piers. In addition, the New York & Erie Railroad, then the longest railroad in the country, extending from Lake Erie to Piermont-on-Hudson, in Rockland County, operated a ferry service from Piermont to a large depot at the foot of Duane Street which was constructed in 1851. According to historian Carl Condit:

> *The nearly simultaneous openings of the New York and Erie and the Hudson River railroads, in addition to the presence of the relatively long-established Erie Canal, gave New York City an immediate and overwhelming advantage over Philadelphia and Baltimore... In the year 1858, for example, the total of rail freight carried into the New York port area exceeded the combined total for Baltimore and Philadelphia by 141,000 tons.*[10]

This increase in trade and relocation of transportation facilities coincided with a city project in 1851 widening Dey and Cortlandt Streets between Broadway and Greenwich Street that made large tracts of cleared land available for redevelopment. Within the space of two years, Dey and Cortlandt Streets were almost entirely rebuilt with store and loft buildings for wholesale dry goods businesses and similar buildings were going up on Park Place, Vesey Street, and Church Street. According to the *Daily Tribune*, "forthwith commenced a most astonishing migration. [The] whole mercantile community seemed to have woke from a long sleep."[11] Over the next twenty years the wholesale dry goods trade continued to move northward into the blocks west and north of City Hall Park where merchants could take advantage of the new transportation facilities in the area. In 1857, the important dry-goods importing firm George Bliss & Co. (later Dunham Buckley & Co.) purchased the site at the southeast corner of Broadway and Worth Street formerly occupied by Broadway Tabernacle and erected a large building which was entirely occupied by the firm. In 1861, H.B. Claffin & Co., the most successful dry goods firm in the country, moved from Pearl Street to 40 Worth, occupying the northern half of the block bounded by Worth, Thomas, and Church Streets and West Broadway.[12] In 1862, A.T. Stewart, who had become increasingly involved in the wholesale trade, moved his retail business to a new cast-iron store building on Broadway near Astor Place (1859-62, King & Kellum, demolished) and devoted his downtown store entirely to wholesale trade. Textile houses from other cities, including Parker Wilder & Co. of Boston and Woodward, Baldwin & Co. of Baltimore, began opening branch showrooms in the Worth Street area. According to Frank Walton, whose book *Tomahawks to Textiles* details the history of Worth Street as a center of the textile trade, it was from that time forward that "Worth Street crystallized as the primary mill-agency market in the United States."[13]

Henry Barclay and the Construction of the 325-333 Broadway Building

Anthony Barclay's real estate holdings eventually passed to his only child Henry Barclay (1794-1865). A resident of Astoria, who married Sarah Moore, a member of a prominent Newtown family, Henry Barclay derived much of his income from his family's land holdings in Queens and Manhattan. As the long term multi-decade leases made by his father or trustees to the Barclay Estate expired, Henry Barclay often improved the lots with new buildings which he leased. In 1835, he regained control of the lots at 321, 323, and 325 Broadway, and as Broadway became a

center of the retail trade in the 1840s, he built three new five-story store-and-loft buildings on the lots. In the early 1850s, the showrooms of Stoddart & Co. Pianos occupied the ground floor of No. 325 while the upper stories were leased to merchants, a milliner, and a jeweler. Barclay also owned the building at 327 Broadway and the former residences at 329 and 331 Broadway, which were leased to a variety of small businesses. The twenty-five-foot-wide lot at 333 Broadway, at the corner of Worth Street, had been sold by Anthony Barclay in 1795 and by the 1840s was in the ownership of the Estate of George Bowen, which improved the property with a five-story store-and-loft building in the 1840s. In 1847, Barclay purchased that building. He continued to lease the Broadway buildings to retail merchants through the 1850s and early 1860s.

During the Civil War, army orders for uniforms and blankets and wartime tariffs on imported clothing led to an increase in American textile production.[14] With the Mississippi closed to steamboats and Confederate ports blockaded, cotton from Texas and captured southern territories was brought into the city via the Great Lakes and the Erie Canal for trans-shipment to Europe. Freight tonnage and passenger usage also increased dramatically on the Erie, New York Central, and Hudson River railroad lines. All of this led to a boom in the dry goods trade and to an increasing demand for new store-and-loft buildings in the expanding dry goods district.[15] In 1863, Henry Barclay decided to take advantage of this demand and erect three large new marble-fronted store-and-loft buildings at 325-333 Broadway. That Barclay was willing to raze two five-story buildings erected only about fifteen years earlier gives some idea of the enormous profits to be made in providing modern warerooms for the dry goods trade during this period.[16]

The Design of the 325-333 Broadway Building

The 325-333 Broadway Building is a distinguished example of the palazzo mode, introduced in New York by Trench and Snook with their design for the A. T. Stewart Store.[17] Inspired by the early sixteenth-century Renaissance palaces of Florence and Rome, the palazzo mode had been introduced in England by Sir Charles Barry in his designs for the Travelers' Club House (1829-31) and Reform Club (1837-41) in London and the Athenaeum (1837-39) in Manchester, a center of the English textile industry.[18] The design of the Athenaeum stimulated the interest of Manchester's cotton merchants who envisioned themselves as modern-day merchant princes and who wanted impressive exteriors for their warehouses which served as the principal seat of their wholesale businesses. Within two years, Manchester had its first commercial building in the style, the Mosley Street Warehouse (1839-40, Edward Walters). In the 1840s and 1850s, the palazzo style was adopted in cities across Britain for store-and-loft buildings, such as those in London's Faringdon Street North and New Coventry Street (both mid-1840s) which featured stuccoed facades and glassy iron-framed shopfronts. A.T. Stewart, who made frequent buying trips to England, would have been familiar with these buildings. Trench andSnook may have seen illustrations of the Manchester warehouses and certainly would have known about the Barry clubs.[19]

Following the opening of the A.T. Stewart Store, the palazzo mode was adopted for a number of different commercial building types, notably the numerous new store-and-loft buildings that proliferated in the neighborhood north of Chambers Street. Many followed the Stewart store model, employing a first-story storefront composed of engaged cast-iron columns and pilasters supporting an entablature and a four-story upper section faced with marble or stone. The upper stories of these buildings were based on Roman and Florentine models and were framed by quoins or paneled pilasters and had rectangular window openings embellished with molded surrounds and lintels, stringcourses separating the stories, and a heavy bracketed and/or modillioned cornice. Another variant of the Stewart model, popular during the 1850s, incorporated arched window openings in place of square-headed openings. Other buildings were modeled after Venetian palaces. In the late 1850s, architects began to employ segmental-arched windows. Most architects simply incorporated the new window type into their Italianate designs following the Stewart store model. The 325-333 Broadway Building is clearly part of this broad general development, but it has a number of unusual features that suggest its designer had a sophisticated knowledge of avant-garde architectural trends.

Chief among these features is the treatment of the facade as a series of flat layered planes modulated to express the underlying structure of the building. The projected rusticated piers and cornices emphasize the essential elements of the structure. The taut segmental-arch arcades are stripped of almost all ornament to emphasize their structural role while the window surrounds are recessed. Much of the ornament is stylized and abstracted. This is most evident in the substitution of small triangular recesses for conventional recessed panels on the spandrels between the arches. Unarticulated blocks at the top and bottom of the rusticated piers are the only indication that they are to be read as classical orders.

Other elements such as the reeded, domical bosses with button caps and reeded vase-shaped marble urns punctuating the roof line are extremely unconventional. The simple cornices coupled with the most reticent of architrave moldings for the entablatures separating the stories and the naturalistically rendered vegetative forms used for the scroll modillions and console brackets supporting the crowning cornice also differ markedly from the larger scale, more conventionalized, classical forms found in most Italianate buildings.

A variety of influences seem to have played a role in the creation of this design. Design reformers in England (the Gothic Revivalists), France (the Romantic Rationalists),[20] and Germany (working in the *Rundbogenstil*) extolled the virtues of "truthfulness"[21] in the expression of structure and function during the mid-nineteenth century. Both Romantic Rationalists and *Rundbogenstil* architects frequently used the Italian Renaissance models as a starting point for the development of their designs, although *Rundbogenstil* architects also drew on Romanesque and Byzantine models to create a synthesis of the historic round-arched styles. Both *Rundbogenstil* and French Rationalist designers preferred planar designs incorporating ornament applied in flat bands or incised into the wall. They differed, however, in their handling of wall surfaces. German designers tended to recess their windows and chamfer the jambs of their buildings to emphasize the thickness of the walls. The French Rationalists preferred broad unified surfaces. They avoided excessive projections, moldings in vigorous relief, and chiaroscuro effects, thus preferring planar effects closer to the articulation of the 325-333 Broadway Building. Some features of the 325-333 Broadway Building's design, however, do seem to reflect the influence of the *Rundbogenstil*, notably the use of recessed arch windows inscribed within an arcade and bifurcated window surrounds (now lost, see historic photos) that were originally employed in the fifth-story windows. For the most part, however, the detailing of the 325-333 Broadway Building is Renaissance-inspired and is comparable in its low relief, small scale, use of undercutting, and incorporation of naturalistic foliate details, to such French Rationalist Renaissance-inspired works as the *Pavillon de la Bibliothèque*, at the Louvre, Paris, by Ludovico T.-J. Visconti and Hector M. Lefuel (1852-55), published in the *Revue générale de l'architecture* in 1855. The more abstract and inventive elements of the 325-333 Broadway Building design probably reflect an early use of the neo-Grec style. Brought to America in the mid-1850s by Richard Morris Hunt, the first American to study architecture at the Ecole des Beaux Arts in Paris, the *Nèo-Grec* had been developed by a group of French architects who studied in Italy during 1820s, where they were inspired by the purity of form and simplified geometry of the archaic Greek buildings of Southern Italy. The *Nèo-Grec*s did not attempt to emulate Greek buildings or orders but instead adopted what they interpreted to be Greek principles of design, employing an abstracted, skeletalized system of ornament that often made use of geometric forms and incised decoration. In the 1850s and 1860s, Hunt made use of the neo-Grec style in several works, notably the Studio Building at 15 West 10th Street (1857, demolished). There, he employed a decorative motif of recessed discs inscribed within squares at the springing of the first-story arches. This highly abstracted geometric treatment may have inspired the extraordinary triangular-notch decorations at the 325-333 Broadway Building.

Tenants: Dry Goods Houses and Wyckoff Seamans & Benedict

When the three buildings at 325-333 Broadway were completed in1864, they were leased to a variety of dry goods firms. A view of Broadway from around that time indicates that No. 325 was occupied by Ogden & Blewett, listed as dry goods importers in the New York City directory, and by Draper, Hyde & Sturges, dealers in tailors' trimmings. Two dealers in men's shirts, Knisely Myers & Co. and Morrison Son & Hoyt, were located at No. 327, while G.W. Moore & Knapp and Shafer Whitford Co. (later Carhart Whitford & Co.), wholesale clothing merchants, occupied No. 329-333. During the 1870s and 1880s, the three buildings continued to be occupied by a variety of dry goods importers, jobbers, and commission agents.[22] Tenants included A. Baldwin & Co., dealers in silk dress goods and fancy goods, at No. 325, and Ely Oberholser & Co., dry goods jobbers, at No. 329-333. In the late 1870s and early 1880s, No. 325 was occupied by the wholesale division of John Wanamaker's Philadelphia department store.

Around 1888, the firm of Wyckoff, Seamans & Benedict, makers and distributors of Remington typewriters, moved to No. 327 Broadway.[23] Typewriters were a recent invention, developed in the late 1860s and early 1870s by Christopher Latham Sholes, who in1873 arranged to have E. Remington & Sons, the arms maker, manufacture his design at its plant in Ilion, New York. In 1876, Remington purchased Sholes' patents and began perfecting

Scholes' design.[24] William O. Wyckoff, later Wyckoff, Seamans & Benedict's senior partner, became the typewriter division's publicist and owned a share of the business. After taking over distribution of the Remington typewriter in 1882, Wyckoff, Seamans & Benedict began an aggressive marketing campaign, securing the endorsement of Samuel Clemens (Mark Twain) for the device and opening sales offices in several cities in the United States and abroad. Wyckoff was fortunate that the YWCA had begun offering typing classes for young women in 1881 and that the first class of eight women had found jobs within days of finishing the course. In addition to the YWCA's courses, Wyckoff, Seamans & Benedict opened a typing school under the Remington name and private schools sprang up all over the world. Mrs. M.V. Longley, the proprietor of one of the schools, developed an all-finger method of typing that greatly increased typists' speed. Typewriter sales began to increase. In 1886, Wyckoff, Seamans & Benedict purchased the typewriter manufacturing division of E. Remington & Sons with the right to continue using the Remington name. Until the 1890s, Remington was the only manufacturer of typewriters in the country and controlled the most useful patents for the machine. Wyckoff, Seamans & Benedict increased production and further improved the typewriter's design. In 1892, *King's Handbook of New York* reported that the factory in Ilion was producing "over one hundred complete typewriters each day" and was employing "some seven hundred men."[25] This "plain and unpretentious, though substantial marble structure" at 327 Broadway served as the company's "executive offices and main selling headquarters," from which supervision was "exercised over more than a score of branch-offices located in the leading cities of the United States and Europe."[26] In 1905, the firm officially changed its name to the Remington Typewriter Company. Sometime around 1910-11, Remington acquired the leases for Nos. 325 and 329-333 Broadway and filed plans to create fireproof openings between the three buildings, joining them into one structure in order to provide additional means of egress as required by the building code.[27] Functionally, 325 and 327 Broadway became one building, which was occupied entirely by Remington until1917, when the company moved its operations to 374 Broadway. In 1927, the Remington Typewriter Company merged with the Rand Kardex Company, a manufacturer of record-control systems, to form the Remington Rand Corporation. It continued to be a leading manufacturer of typewriters, stenciling machines, and adding machines. In the 1950s, Remington Rand merged with the Sperry Gyroscope Company, forming the Sperry Rand corporation which began to focus on the electronics and computer industry.

Later History: M.C.D. Borden & Sons and Iselin & Jefferson

After Remington moved from 325 and 327 Broadway in 1917, that portion of the building was occupied by a variety of businesses including several leading dry goods firms. These included Converse & Co., a dry goods commission agency that occupied 325 Broadway from 1917 to around 1930, and Rupprecht, Brothers, a cotton cloth brokerage firm that leased offices at 327 Broadway from around 1930 until at least 1946. Perhaps the most prominent tenant was M.C.D. Borden & Sons, a selling agency that was established at 329-333 Broadway (using the address 90 Worth Street) in 1910.[28] Matthew Chaloner Durfee Borden (1842-1912) was the son of Colonel Richard Borden, a leading industrialist who had been president of the American Printing Company of Fall River, Massachusetts, which produced printed cotton cloth (calicos). M.C.D. Borden became president of the American Printing Company in 1880 and by 1902 had made it the largest cloth mill in the United States. In 1910, he established M.C.D. Borden & Sons to act as the selling agency for the American Printing Company, leaving the direction of the firm to his sons Bertram H. (1868-?) and Howard S. Borden (1876-). In 1923, the firm purchased 329-333 Broadway (aka 90 Worth Street) from the Bendrow Realty Company which had acquired that portion of the building from Henry Barclay's heirs in 1920. In 1935, Iselin-Jefferson Company, Inc., purchased Borden Mills, Inc. and M.C.D. Borden & Sons and moved its operation to 329-331 Broadway. Bertram Borden retained ownership of the building, which was later sold to the 90 Worth Street Corporation.

The Iselin-Jefferson Company[29] had been formed in 1927 as a partnership between Oliver Iselin, representing William Iselin & Company, and Floyd W. Jefferson, who had been serving as vice-president of another textile company. The Iselin firm was one of the oldest dry goods businesses in the city, having been established on lower Broadway by Isaac Iselin in 1808. The firm began as an importer of textiles from Austria, Belgium, England, France, Germany and Switzerland. Over the years it changed names and locations many times and by 1885 had begun to factor accounts. After taking over M.C.D. Borden, Iselin-Jefferson acted as the selling agent for a number of Southern mills. As the company's business expanded it began to lease the fourth and fifth floors of 327 Broadway. In 1946, when Floyd Jefferson took over

as president of Iselin-Jefferson, it purchased 325-327 and 329-333 Broadway and had additional openings cut between the buildings, joining them into one structure.[30] In 1956, Iselin-Jefferson Co., Inc., and a subsidiary, Iselin-Jefferson Financial Co, Inc., which occupied offices at 325 Broadway, were acquired by Dan River Mills. The businesses remained at 325-333 Broadway until1958. The 325-333 Broadway Building remains in commercial use with retailing and restaurants housed in its ground story and offices in the upper stories.

Description

The 325-333 Broadway Building is comprised of three five-story former store-and-loft buildings which have been joined internally. The building occupies a corner lot which extends 102.3 feet along Broadway and 103.9 feet along Worth St. The two street facades are similarly detailed. On Broadway, the building's ground story is almost entirely concealed by non-historic shopfronts, though portions of the original rusticated marble-clad piers and bracketed cornice are visible. On Worth Street, original fluted cast-iron columns and pilaster responds are also visible. Clad with marble, the upper stories are articulated by rusticated piers and segmental-arched window surrounds. The windows were originally two-over-two double-hung wood sash, with bifurcated arches at the top story. All of the original wood sash have been replaced by non-historic vinyl-coated aluminum sash. The building is crowned by a full entablature embellished with paneling, bosses, dentils, and console brackets and by urns along the roofline above the piers. The building's rear elevation is visible from a publicly-accessible plaza to the west. All three facades have been painted.

Broadway facade: On Broadway, the facade is composed of two twenty-five-foot-wide sections which are each articulated into three bays and a thirty-foot-wide-section that is divided into four bays. *Ground story*: The masonry piers that frame the storefronts have been painted but remain intact. A pair of non-historic metal alarm boxes and a non-historic bronze plaque have been applied to the southernmost pier. A non-historic vertical sign has been attached to the pier between the third and fourth bays (reading south to north). A non-historic wood rack is attached to the pier between the sixth and seventh bays. Only one of the original fluted cast-iron columns (located between the fourth and fifth bays) remains visible. The cast-iron column between the first and second bays was removed and replaced by a pier to provide a wide entrance for the elevator lobby at the south corner of the building. The other iron columns and pilaster responds on this facade may survive but they are either encased in piers or covered by sheet metal facings. All of the shopfronts, entrances, and signage are non-historic. While most of the simple frieze is concealed by signage, the marble bracketed cornice crowning the first story remains remarkably intact.

Second through fifth stories: At the second story recessed round-arched enframements are inscribed within the segmental surrounds. The spandrel panels between the inner and outer arches are ornamented by recessed panels and a central boss. Small triangular recesses are cut in the spandrel panels above the outer arches and the story is crowned by a denticulated cornice At the third through fifth stories segmental-arched enframements are inscribed within the surrounds, the recessed triangle motif is repeated above the arches, and the stories are separated by simple molded cornices. The building is crowned by a full marble entablature embellished with paneling, bosses, dentils, modillions, and paired console brackets above the piers. (The scroll of the north bracket on the north corner of facade has broken off). Decorative marble urns resting on marble plinths punctuate the roofline above the piers. All of the windows contain non-historic vinyl-covered aluminum sash with fixed arched lights above a pair of sliding lights.

Worth Street facade: On Worth Street, the facade is articulated into ten window bays which are arranged in a 1-3-2-3-1 pattern with rusticated piers marking the vertical sections and cornices setting off the individual stories.

Ground story: On Worth Street, many of the original ground story elements remain intact including the marble piers and cornice, and cast-iron frieze extending over the storefronts. The cast-iron pilaster responds and columns have also been preserved but they have lost their capitals. In the sixth bay (reading east to west) an illuminated sign box has been bolted to the western cast iron pilaster respond. Brackets to support a vertical banner are attached to the iron column between the eighth and ninth bays. Two bracketed signs are attached to the western rusticated pier in the tenth bay. The metal framework for the vinyl canopy in the tenth bay is attached to the ironl pilasters to All of the shopfront infill including the bulkheads, doors and windows, steps and railings, canopies and signage is non-historic.

Second through fifth stories: Aside for the variation in window groupings, the articulation of the upper stories of the Worth Street is identical to that of the Broadway facade. As on Broadway, the marble elements remain remarkably intact. All the windows have been replaced with non-historic vinyl-covered

aluminum sash.

Rear Elevation: The rear elevation is faced with brick laid in American common bond and has been painted. The southern portion of the wall (formerly the rear of 325 and 327 Broadway) is separated from the lot line by a narrow areaway that provides light to a basement story that is screened from view by the chain link fence and shrubs in the adjacent plaza (not on the landmark site). There are two large air conditioner units in the areaway at the first story (presumably they are rest on piers) which are also partially concealed by the fence and shrubbery. Both Nos. 325 and 327 have shed roofed one-story extensions. At No. 325 the first story extension has been faced with non-historic vinyl siding and has two square-headed windows containing non-historic one-over-one sash windows protected by iron grilles. The roof of the extension is covered with asphalt roofing material. There is a small historic brick chimney (capped with a large non-historic aluminum ventilation duct) at the south corner of the roof. A brick firewall separates the roof of the extension at No. 325 from that of No. 327. The first-story extension of No. 327 is faced with brick and has heavy brownstone lintels surmounting the three window openings which contain non-historic sash and are protected by non-historic iron grilles. The shed roof is covered with asphalt roofing material and is pierced with several non-historic ventilating caps, ducts, and chimney pipes. The second to the fifth stories of Nos. 325 and 327 have regularly spaced trabeated window openings surmounted by stone lintels. (The southern window at No. 325 has been modified and is somewhat smaller and out-of-alignment with the other windows). The windows contain a variety of non-historic sash, primarily one-over-two and one-over-one vinyl-coated aluminum windows. Non-historic fire escape balconies extend in front of the northern window of No. 325 and southern window of No. 327. Several non-historic chimneys and pipes are also attached to this wall. The rear wall of No. 333 and the small section of side wall between No. 327 and No. 329-333 are windowless, although it appears that there was once an opening at the second story of the rear wall of No. 329-333 which has been sealed with brick. On the side wall metal brackets support three large exhaust ducts. The end chimneys extend from the base of the building to the roof, the middle chimney rises from the second story. The iron posts for the fence around the adjoining plaza are anchored to the rear wall of No. 329-333 near the middle of the first story. Two banners and a metal sign are also affixed to the north corner of the rear wall of No. 329-333.

Roof: There are two brick penthouses for elevators on the eastern part of the roof near the Broadway facade. There is also a large non-historic brick penthouse near the southwest corner and a small non-historic brick penthouse near the northwest corner of the roof of No. 329-333. A non-historic brick chimney is located near the northeast corner of the roof.

Report researched and written by
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NOTES

1. This material on the early history of the Rutgers farm is based on information found in D. T. Valentine, "Operations in Real Estate in the City of New York in the Olden Time," [*Valentine's*] *Manual of the Corporation of the City of New York* (New York: D.T. Valentine,1860), 562-567; "History of Broadway," *Valentine's Manual* (New York, 1865); Landmarks Preservation Commission, *Tribeca East Historic District Designation Report*, prepared by David M. Breiner and Margaret M. M. Pickart (LP-1711), (New York: City of New York, 1992), 7.

2. New York County, Office of the Register, Liber Deeds and Conveyances, Liber 45, p. 213.

3. Rev. Henry Barclay's will and many documents relating to Mary and Anthony Barclay's land transactions are preserved in Rev. Henry Barclay, "Will, releases, and misc. papers," New York Historical Society, Manuscript Collection, Barclay Box; See also Liber Deeds and Conveyances, Liber 24, p. 498, Liber 45, p. 198; Liber 46, p. 13, Liber 122, p. 53.

4. This section on the development of the former Rutgers farm and the surrounding neighborhood is based on LPC, *Tribeca East*, 47; Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford Univ. Press, 1999), 359; "Operations in Real Estate," *Valentine's Manual*, 564-67.

5. Two of the cross streets in the area, Leonard Street and Anthony Street, later changed to Worth Street, were named after the children of Anthony Rutgers' daughter Elsie and her husband Leonard Lispenard, and one was named for Lispenard himself.

6. In 1806, a second building was constructed at the southern end of the hospital grounds to treat insane patients.

7. *Elliot's Improved Double Directory* of 1812, which lists residents alphabetically and by address, indicates that the 325-333 Broadway Building site was occupied by four buildings, all housing at least two families headed by artisans or merchants, and at least one building (No. 327) containing the shop of cabinetmaker A. van Valen.

8. This material on the development of the area north of City Hall Park in the 1820s and 1830s is based on Frank L. Walton, *Tomahawks to Textiles: The Fabulous Story of Worth Street* (New York: Appleton-Century-Crofts, 1953); Landmarks Preservation Commission, *Tribeca South Historic District Designation Report*, prepared by Gale Harris, Elisa Urbanelli, and Kevin McHugh (LP-1712), (New York: City of New York, 1992), 7.

9. Hinton went bankrupt and his creditors foreclosed on his lease and stock in 1827. See Liber Deeds & Conveyances, Liber 228, 290.

10. Condit, v. 1, p. 59.

11. *Daily Tribune*, quoted in Charles Lockwood, *Manhattan Moves Uptown* (Boston: Houghton Mifflin Co., 1976), 100.

12. As Claflin & Co. expanded, it eventually occupied the entire block.

13. Walton, 103.

14. For the growth of commerce during the Civil War period see Burrows and Wallace, 872-79; Lockwood, 254-261.

15. Within the neighboring Tribeca East Historic District there are twenty-five surviving store-and-loft buildings built between 1863 and 1865. The building boom continued in 1866, when nearly thirty of the surviving store-and-loft buildings in Tribeca East were begun.

16. Between 1860 and 1870 the value of textiles produced by American mills more than doubled from $203,024,151 to $407,369,227.

17. This section on the development of the *palazzo* mode in New York City is adapted from the *Tribeca East Historic District Designation Report*. For this building type, see also Winston Weisman, "Commercial Palaces of New York, 1845-1875," *Art Bulletin* 36 (Dec. 1954), 285-294.

18. Barry may have been inspired by the revival of Renaissance architectural forms which had begun in Germany, particularly in Munich, as early as the 1820s. See Karl Milde, *Neorenaissance in der deutschen Architektur der 19 Jahrhundrets* (Dresden: Verlag der Kunst, 1981).

19. According to Mary Ann Smith, the account books of Trench & Snook and later John Butler Snook note expenditures for English and German architectural journals. In addition, many English firms included small views of their stores on their stationary and it seems possible Stewart may have made these illustrations available to his architects. Finally, the Barry club buildings seem to have been well-known in New York by 1846 when most popular journal accounts of the Stewart store cited the precedent of the Barry buildings. Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," (PhD dissertation: Pennsylvania State University, 1974), 22-36.

20. In the late 1820s, a group of French architectural students studying in Italy began to rethink the way they approached classical architecture. In contrast to neo-Classicists who had derived their theories from written texts, the Romantic Rationalists insisted on the importance of direct and careful observation of historic buildings. In addition they admitted to a much greater range of possible models since they viewed architecture as a continuum in which different forms evolved to meet different architectural circumstances. The early Renaissance was seen as particularly worthy of emulation because it had recovered the artistic principles of antiquity while creating new forms to meet new needs -- thus the Renaissance provided a methodological starting point for the evolution of a modern style. Architects were united in their underlying presumption that buildings should be expressive of their structure and function -- so that ideally the interior of a building could be anticipated by a glance at its exterior. For French

architectural theory see: David Van Zanten, *Designing Paris: the Architecture of Duban, Labrouste, Duc, and Vaudoyer* (Cambridge, Mass: MIT Press, 1987); Van Zanten, "Second Empire Architecture in Philadelphia," *Philadelphia Museum of Art Bulletin* 74 (Sept. 1978), 9-24; Christopher Mead, *Charles Garnier's Paris Opera: Architectural Empathy and the Renaissance of French Classicism* (Cambridge, Mass: MIT Press, 1991); Neil Levine, "The Book and the Building: Hugo's Theory of Architecture and Labrouste's Bibliothèque Ste-Geneviève," and Barry Bergdoll, "'The Synthesis of All I Have Seen': the Architecture of Edmond Duthoit (1834-89)," in *The Beaux-Arts and Nineteenth-Century French Architecture* (Cambridge, Mass: MIT Press, 1982); Bergdoll, *Léon Vaudoyer: Historicism in the Age of Industry* (New York: Architectural History Foundation; Cambridge, Mass.: MIT Press, 1994).

21. The *Rundbogenstil* was an architectural style that flourished in Germany in the second quarter of the nineteenth century. Introduced by progressive architects such as Heinrich Hübsch and Friedrich von Gärtner, it was not a historical revival, but a new style that used the round arch (*Rundbogen*) as its basic structural unit. For more on the *Rundbogenstil* see *In What Style Shall We Build: The German Debate on Architectural Style* (Santa Monica: CA: Getty Center for the History of Art and the Humanities, 1992); 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, RI: Dept. of Art, Brown University, 1988), 35-41.

22. As the textile trade grew, transactions became more complicated and occupations became more precisely defined. Importers and exporters might either be selling agents, connected with a specific mill or manufacturer, or dealers, associated with a specific type of goods that represented several manufacturers of that product simultaneously for sale to numerous customers. Jobbers dealt directly with the manufacturer purchasing goods in bulk for sale to smaller dealers. Like the jobber, a commission merchant also dealt directly with manufacturer; however, his large scale business consisted of the sale of goods on a percentage basis, either in his own name, or in the name of the manufacturer.

23. This material on the Remington Typewriter Company is based on Hagley Museum and Library, "Remington Rand Corporation Records of the Advertising and Sales Promotion Department, 1876-1956," http:// www. Hagley.lib.de. us/1825REM.htm; "typehistory," http://www.carmelmiddle.org/olclass/typehistory/typehistory.html.

24. Remington manufactured sewing machines at the Ilion plant. After securing Scholes' patents, Remington set its chief engineer to designing improvements to the typewriter, which ended up with a treadle device for advancing paper and floral decoration..

25. *King's Handbook of New York City* (Boston: Moses King, 1892), 896.

26. Ibid., 897.

27. New York City Department of Buildings, Manhattan, Alteration Permit 2740-1911.

28. For M.C.D. Borden & Sons see Walton, 119-20; "History of Bristol County," http://ccbit.cs.umass.edu/lizzie/images/documents/L0041.html.

29. This material on Iselin-Jefferson is based on Walton, 123-24; *Who's Who in New York* (New York: Lewis Historical Publishing Co., 1952), 579, 586; "Jefferson, Floyd Wellman, Jr.," *National Cyclopeadia of American Biography*, v. 52, 283.

30. New York City Department of Buildings, Manhattan, Alteration Permit 1430-1946.

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 325-333 Broadway Building has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the 325-333 Broadway Building, constructed as three store-and-loft buildings by investor Henry Barclay in 1863-64, is a distinguished example of the Renaissance-inspired commercial palaces that flourished from the 1850s through the 1870s; that, as one of the few commercial palaces remaining on Broadway south of Franklin Street, it is a rare survivor; that, clad in marble, with cast-iron columns employed for the ground story storefronts, the building is articulated with a restrained design employing a series of segmental arch arcades; that the planar quality of the upper-story wall treatment, the unusual attention to structural articulation, and the inventive detailing incorporating highly abstracted classical motifs and ahistoric forms, notably the incised triangles on the spandrels between the arches and the reeded domical bosses, are highly unusual for the period and suggest that this building may have been influenced by avant-garde European architectural trends; that the building is important in the history of technology as the international headquarters (1888-1917) of Wyckoff, Seamans & Benedict, makers and distributors of the Remington typewriter, the first practicable typewriter, and the parent company of the Remington Rand Corporation; that its other tenants included textile importers and ready-to-wear distributors and important mill agencies, such as M.C.D. Borden & Sons and Iselin-Jefferson, Inc., reflecting Worth Street's importance as the center of the American wholesale textile trade; and that the building remains in commercial use.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 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 325-333 Broadway Building, 325-333 Broadway (aka 90 Worth Street), Manhattan, and designates Borough of Manhattan Tax Map Block 152, Lot 25, as its Landmark Site.

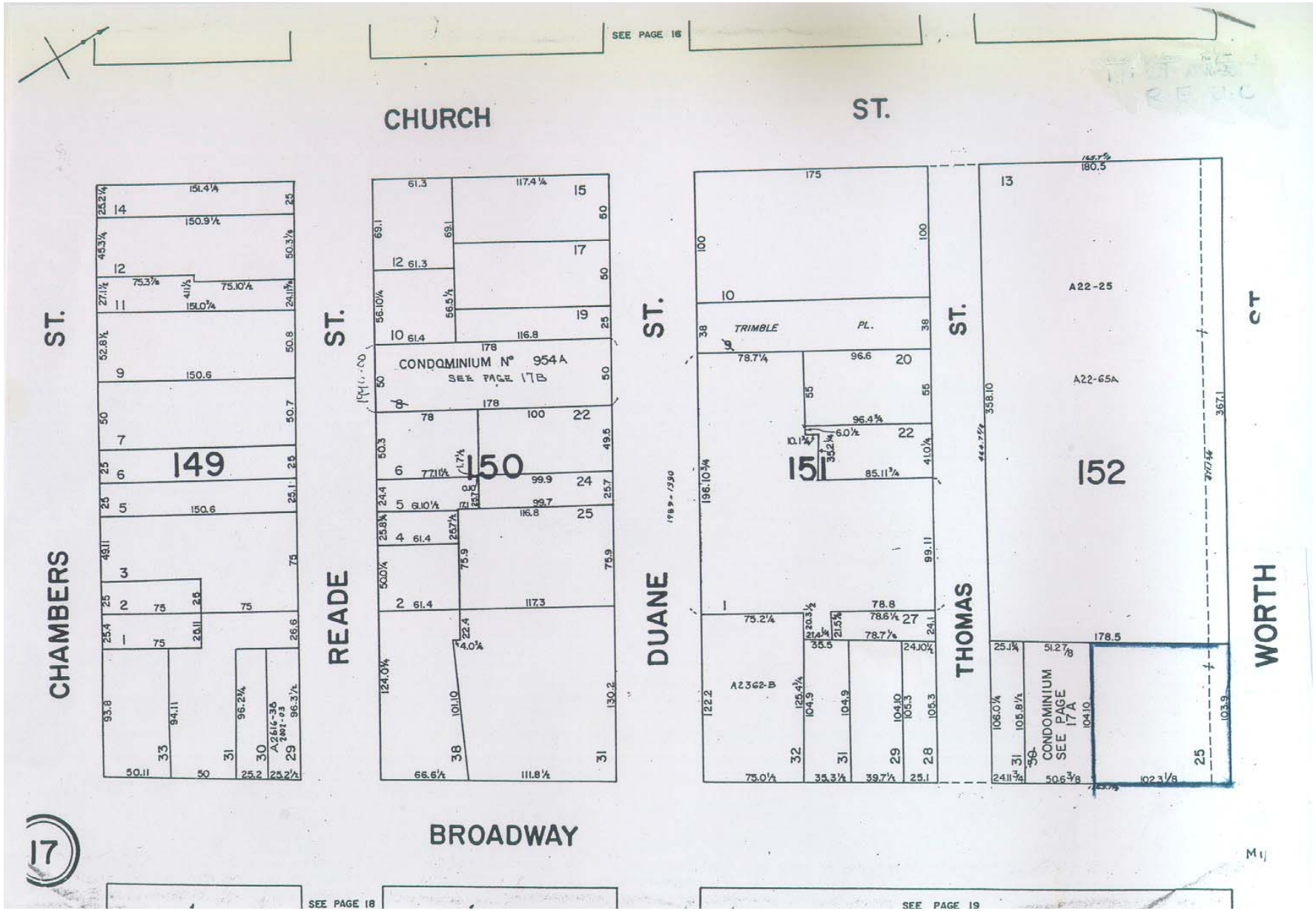
325-333 Broadway Building, 325-333 Broadway (aka 90 Worth Street), Manhattan
View from the northeast showing the Broadway and Worth Street facades
Photo: Carl Forster

Broadway façade
Photo: Carl Forster

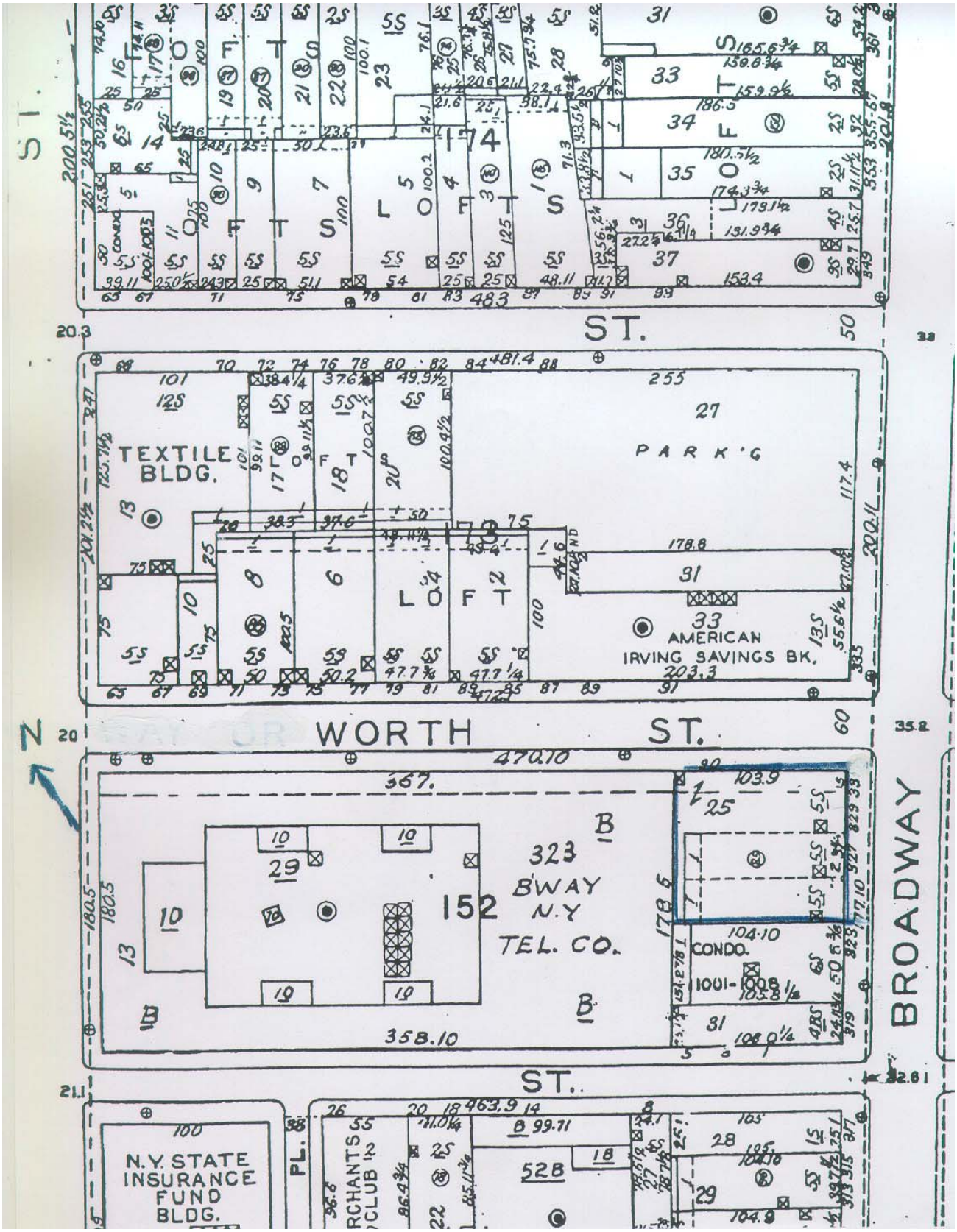
Worth Street façade
Photo: Carl Forster

Detail: Upper stories of the Broadway façade
Photo: Carl Forster

Top: Detail of the marble crowing cornice and roofline punctuated with urns
Bottom: Detail of the first-story storefronts along Worth Street
Photos:; Carl Forster



325-333 Broadway Building
325-333 Broadway (aka 90 Worth Street, Manhattan)
Landmark Site: Borough of Manhattan Tax Map Block 152, Lot 25
Source: Dept. of Finance, City Surveyor, Tax Map



325-333 Broadway Building
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