Landmarks Preservation Commission
November 17, 2009, Designation List 423
LP-2342

PARAMOUNT HOTEL, 235-245 West 46th Street, Manhattan
Built 1927-28; Thomas W. Lamb, architect

Landmark Site: Borough of Manhattan Tax Map Block 1018, Lot 6

On June 23, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Paramount Hotel and the proposed designation of the related Landmark Site (Item No. 9). The hearing had been duly advertised in accordance with the provisions of law. There were two speakers in favor of designation including a representative of the owner. There were no speakers in opposition.

Summary

The Paramount Hotel was constructed in 1927-28 as part of an extensive building and expansion drive in the Times Square theater district during that period. One of a very few hotels designed by noted theater architect Thomas Lamb, this building's design reflects the theatrical nature of the neighborhood. New York in the 1920s was a popular tourist destination and this hotel was one of several built in the area that was intended to appeal to visitors coming to New York for its extensive night life. This hotel provided over 600 rooms, restaurants, lounges and a well-known nightclub in the basement. Thomas Lamb designed a large number of theaters in the area, particularly movie houses, giving them a variety of decorative treatments that suggested the fantastical interiors and variety of entertainments provided inside. Lamb was a classically-trained architect, able to use a wide-ranging architectural vocabulary geared toward the specific conditions of the building. At the Paramount Hotel he employed flamboyant French Renaissance details, often over-scaled to create a dramatic presence on this smaller, bustling side street. He concentrated his ornament on the lowest levels, visible to passers-by on the street, and on the roofline, visible from a distance or from the windows of nearby buildings. The building displays a double-height arcade along the street, with each arch filled by glass windows allowing a view into the hotel's activities. The two floors above this are highly embellished by terra-cotta moldings, keystones, volutes and swags, adding a sophisticated note to the streetscape. Toward the top, the building steps back gradually to an imposing central pavilion. The tall mansarded and hipped, copper-covered roof, with its ornate dormers, over-scaled urns and projecting pediments is highly visible from a distance, and stands out from its more reserved neighbors. Throughout the changes to the Times Square neighborhood over the last century, the Paramount Hotel has continued to add its sophisticated presence on this busy commercial street. After years of neglect, the renovation of the hotel in the early 1990s contributed to the renewed popularity of this area as a popular tourist destination.

DESCRIPTION AND ANALYSIS

Times Square Neighborhood[1]

The Times Square neighborhood, recognized world-wide as a major entertainment center, has played an important role in the cultural life of New York City in the 20th century. Known today as the Broadway theater district, this area encompasses the largest concentration of legitimate theaters in the world. With the meteoric rise of the motion picture industry, Times Square in the 1920s was also transformed by the arrival of elaborate and luxurious movie theaters, or "palaces" which celebrated this popular and new form of entertainment. Complete with fashionable hotels, restaurants, and dance halls, Times Square began to attract visitors and New Yorkers alike to its thriving night life in the early 20th century.

The development of the Times Square area was primarily a result of the steady northward movement of Manhattan's population, abetted by the growth of mass transportation. In the early 1800s, businesses, stores, hotels and places of amusement had clustered together in the vicinity of lower Broadway. Crowding caused by the larger population encouraged New York's various businesses to move north and they began to isolate themselves in distinct areas. The theater district, which had existed in the midst of stores, hotels and other businesses along lower Broadway for most of the 19th century, spread northward in stages, stopping for a time at Union Square, then Madison Square, then Herald Square. During the last two decades of the 19th century, far-sighted theater managers had begun to extend the theater district even farther north along Broadway until it reached the area then known as Long Acre Square (today's Times Square).

By the turn of the 20th century, this neighborhood was chiefly occupied by carriage shops and livery stables and "rows of drab apartment houses and dingy dwellings"[2] which relocated further north as the theaters moved in. At the same time, Long Acre Square evolved into a hub of mass transportation. A horsecar line ran along 42nd Street as early as the 1860s, and in 1871, with the opening of the Grand Central Depot and the completion of the Third and Sixth Avenue Elevated Railways, it was comparatively simple for both New Yorkers and out-of-towners to reach Long Acre Square. In 1904, New York's subway system was started, with a major station located at Broadway and 42nd Street. The area was renamed Times Square in honor of the recently erected building for *The New York Times* newspaper.[3] The intersection was also close to Pennsylvania Station at 32nd Street between 7th and 8th Avenues and accessible by the ubiquitous taxi cab that made its first appearance in New York in 1907. These various modes of transportation brought visitors and local residents alike to the lively entertainment scene at Times Square.

By the 1920s, the peak of Times Square development, one million light bulbs were contained within the famous marquees, signboards, and advertisements that lit up what had come to be known as the Great White Way.[4] Apart from periods during the World Wars, the brilliant streams of light and color have continued to emanate from Times Square.

Oscar Hammerstein was the first theater impresario to move onto Long Acre Square with his massive entertainment complex, the Olympia, on Broadway between 44th and 45th Streets in 1895. Although only part of his grand scheme was actually built, he has been called the "Father of Times Square." Many other theaters quickly followed so that there were 43 more theaters constructed between 1901 and 1920, most of them in the side streets east and west of Broadway. After World War I, the city's general prosperity and an increase in New York's theatrical activity allowed for the construction of an additional 30 theaters and an expansion of the theater district

from west of 8th Avenue to 6th Avenue and from 39th Street to Columbus Circle.[5] In addition to theaters, the district encompassed the ancillary businesses that supported the productions, as well as restaurants and hotels for visitors and those employed in the theater industry.

By the 1910s and 20s, movie theaters began to invade the district. As movies developed from nickelodeons and matured as an entertainment form, the form of the movie theater evolved. Because of early technical difficulties with film, producers felt they needed to distract their patrons with stage shows that required full sets and room for orchestras. Architects responded with elaborate palaces, suggestive of exotic, far-away places. Many such grand houses were constructed along Broadway and 42nd Street, beginning with Thomas Lamb's Strand Theater (1914). Movies provided a "more democratic" form of entertainment and made it available to a wider group. With the opening of the Roxy in 1927, the Times Square district had reached its "apogee."[6] After 1929, many legitimate theaters in the district were converted to movie houses in an attempt to keep them operating.

Times Square Hotels[7]

Early in the 20th century, New York emerged as one of the leading cities for business and financial affairs in the world and the country's leading port. New York was also America's main tourist destination. The city's theaters, hotels, restaurants and other amusements contributed significantly to this development.[8] By the early 20th century, the nature of hotels had changed. From being merely a place to stop on a journey they had become a destination in themselves.[9] New hotels were expected to have every modern convenience and to provide a level of luxury that was often more than people had at home. With greater numbers of travelers after the war, hotels competed with one another for new customers. While many large hotels developed near the new train stations, Times Square, where land was cheaper, also became a popular location. Early in the century, the grand Astor Hotel (1904) was built between 44th and 45th Streets on Broadway, with a huge entrance colonnade dressed in marble and gold. Other hotels followed, including the elegant Knickerbocker Hotel on 42nd Street in 1906, and the Hotel Rector in 1910. Most of the early hotels were located closer to Times Square. In 1924, there were only two hotels on 8th Avenue, the Times Square Hotel at 43rd Street and the Hotel Fulton, on the southeast corner of 46th Street.

In the 1920s construction of buildings of all kinds accelerated in New York, but by the middle of the decade, hotel operators were warning of overbuilding in the industry. During an address in 1926 to the New York City Hotel Men's Association, the manager of the Hotel McAlpin opined that during the previous year, 3,000 more hotel rooms were built than were needed.[10] Nonetheless, hotel building continued and from January through September, 1927, 13 new hotels were constructed in Manhattan.[11] In the Times Square area one of the largest projects was the 32-story Lincoln Hotel (now the Milford Plaza) on 8th Avenue filling the block between 45th and 46th Streets. It was part of a mixed-use development by Irwin Chanin, originally designed in a Spanish style by theater architect Herbert J. Krapp.[12] The Paramount Hotel was part of this surge of hotel building, which also included the Hotel Picadilly on West 45th Street (George & Edward Blum) and the Hotel Victoria on 51st Street (Schwartz & Gross) in 1928, as well as the Hotel Edison on West 47th Street (Herbert J. Krapp) and the Hotel Dixie on West 42nd Street (Emery Roth) in 1930.

Paramount Hotel

The land on which the Paramount Hotel was built held a variety of small buildings in the early 1920s when the boom in activity and construction hit the Times Square neighborhood. Theaters and hotels clustered around Broadway and were only beginning to be constructed further west, on and near 8th Avenue. Aside from two large store buildings and a small hotel on the southeast corner of 8th Avenue and 46th Street, the immediate area was filled with small buildings. In 1925 the Spear Construction Company consolidated lots 8-11[13] and then sold them to the 235 West 46th Street Company in 1926.[14] There was a tenement building on lot 8 while the others had small houses, some with back buildings

Shortly thereafter an announcement appeared in *The New York Times* that Isidore Zimmer, Samuel Resnick and Frank Locker would build on this combined lot, creating a hotel with a theater, with Thomas Lamb as architect. They projected an 18 story hotel with 612 rooms costing $3,500,000 that would "meet the demands of discriminating patrons who desire first-class accommodations at a moderate cost. This hotel will compare with the finest hotels in the city." They planned a grill room "cooled by refrigerated air" with dancing and entertainment, styled as a Spanish patio, a large lobby with a mezzanine in the Spanish Renaissance style adjoining a dining room seating 22 people, and nine stores fronting on 46th Street. [15]

The Paramount Hotel was part of a wave of development along 8th Avenue in 1928-29, encouraged by the Eighth Avenue Association. As subway construction progressed under that street, the increased accessibility made the area more desirable and many new projects were created there, including those by "some of the largest and best-known real estate and building promoters in the city."[16] By the time the Paramount Hotel was finished, the building was recognized as "a pioneer in a section which is very rapidly becoming the hotel centre of the city" and its owners received an award "as recognition of its contribution to the architectural beauty of this community and the city at large."[17]

Thomas W. Lamb, Architect[18]

Thomas W. Lamb (1871-1942), one of the best known of a small group of American theater specialists and one of the world's most prolific theater architects, designed over three hundred theater buildings in the United States and around the world, the majority of which were movie theaters. Born in Dundee, Scotland, Lamb moved with his family by 1883 to New York City, where his father worked as an engineer. Lamb opened an architectural office around 1892, prior to his having any particular architectural training. He then enrolled in general science at the Cooper Union in 1894, graduated in 1898 and worked for a time as a building inspector and plan examiner.

Lamb's earliest known theater project was the 1904 alteration of the Gotham Theater at 165 East 125th Street (demolished). Theaters soon became his specialty, and he worked on a number of renovations as well as new theater projects. One of these was the 1908-09 conversion of the roof garden of the American Theater (at Eighth Avenue and 42nd Street, demolished) into a second theater for William Morris. The Nicoland Theater (1908, demolished), 768 Westchester Avenue, the Bronx, is thought to have been one of the earliest movie theaters built in New York. Other notable early theater commissions by Lamb also included the 2,267-seat City Theater (1909-10, 114 East 14th Street, demolished) for William Fox which housed both vaudeville and motion pictures (and was one of the first large theaters to show movies in New York City), and the National Theater/National Winter Garden Theater (1911-12, East Houston and Chrystie streets, demolished), a Yiddish theater/vaudeville house.

Lamb became known for his designs of both monumental movie theaters and smaller neighborhood houses for the leading theater chains of the day, such as Loew's, Proctor's, Keith's, RKO, and Trans-Lux. Stylistically Lamb's theaters fall into three categories. The earliest group, designed before 1920, were generally classically derived and tended to include the large theaters near mid-town Manhattan. By the 1920s, Lamb was inspired by the French Rococo and the Spanish and Italian Baroque. In the 1930s, Lamb turned toward the Hindu, Chinese, Moorish, Mayan and Romanesque influences. In New York, Lamb's extant early theaters include: the Washington, 1801-1807 Amsterdam Avenue (1910-11, with V. Hugo Koehler, now New Covenant Temple of the United Holy Church of America, building significantly altered); the Eltinge, 236-240 West 42nd Street (later Empire, 1911-12); the Audubon Theater and Ballroom, 3940-3960 Broadway (1912, front façade partially extant); Loew's Boulevard, 1032 Southern Boulevard, the Bronx (1912-13); the Regent, 1906-1916 Adam Clayton Powell, Jr. Boulevard (1912-13, a designated New York City Landmark); the Cort, 138-146 West 48th Street (1912-13, a designated New York City Landmark); the Hamilton, 3560-3568 Broadway (1912-13, a designated New York City Landmark); Loew's Bedford, 1362-1372 Bedford Avenue, Brooklyn (1913, altered); and the 81st Street, 2248-2258 Broadway (1913-14, auditorium demolished).

Lamb received commissions for some of the most prominent and enormous movie theaters on Broadway in the vicinity of Times Square in the 1910s and 20s. These included the Strand (1914), the Rialto (1916), the Rivoli (1917), the Capitol (1918-19, the first American movie theater with over 5000 seats), and the Loew's State Theater Building (1921), now all demolished. Two surviving movie palaces are the Hollywood Theater, 217-239 West 51st Street (1929), which was later converted for use as a Broadway house called the Mark Hellinger (a designated New York City Landmark and Interior Landmark) and Loew's 175th Street, 4140-4156 Broadway (1930).

According to one estimate, Lamb designed more than 300 theaters in the United States, England, Australia, India, South Africa and Egypt.[19] Although best known for his theaters, Lamb designed many other buildings and his large office produced, under his close supervision, a variety of building types.[20] Some of his more notable New York buildings include a number of banks, the Pythian Temple, 135-145 West 70th Street (1926-27, now a private club located in the Upper West Side/Central Park West Historic District), the National Vaudeville Association clubhouse, and the second Madison Square Garden, Eighth Avenue and West 49th Street (1925-29, demolished). Lamb also designed a series of Greyhound bus terminals in New York,[21] Pittsburgh, Philadelphia and Detroit, and casinos in Miami and in New York. He only did two other hotel designs, including the Pickwick Arms Hotel (230 East 51st Street, now The Pod Hotel) in New York and the Fountain Square Hotel in Cincinnati.

Lamb's Design for the Paramount Hotel

Thomas Lamb's experience with theater design, both in New York and elsewhere, as well as his agility with different historical forms, make the Paramount Hotel an outstanding building. Its location on a narrow midtown street coupled with Thomas Lamb's deft touch contributes significantly to its design. Lamb was able to use strategically placed ornament and setbacks to create a lively and inviting building with an exterior that was suggestive of the comforts and amusements to be found within, and whose dramatic design was totally appropriate to the fantastic sights and experiences of this lively entertainment district. The French Renaissance style Paramount Hotel is characterized by heavily ornamented upper and lower stories, with a tall

copper mansard roof that stands out on the busy street. Pierced by elaborately decorated dormer windows and highlighted with over-scaled urns, the lively roof provides a distinctive profile for the hotel. The moldings, pediments and brackets of these higher floors also project forward from the plane of the structure so that they can be seen from the street level.

The lower floors of the Paramount Hotel provide a wealth of decoration that enlivens the street. Large, marble-faced arches march across the façade, with expansive shop fronts and views of the lounge at the mezzanine level, further promoting the idea of the good life available within the building. The two floors above this are fully enriched with elaborate moldings, keystones, volutes and swags. This wealth of ornament sets the building apart from an ordinary commercial structure and showcases Lamb's ability to create buildings that work as fantasy sets for real life.

The massing and the arrangement of the setbacks of the upper floors of the Paramount Hotel create a sense of movement across the broad façade. The setbacks develop over several stories and rise to a grand central pavilion that provides a crowning element for the façade. This organization of setbacks echoes the composition Lamb created on another one of his rare non-theater buildings, the 1927 Pythian Temple on the West 70th Street (now apartments). On this building, however, the nine story façade of that building is highlighted by ornament suggesting ancient Sumerian, Assyrian, and Egyptian motifs.

Subsequent History

By 1935, the Paramount Hotel, like so many other institutions of that period, was in foreclosure. It continued to operate as a hotel under various owners, however and through the years it echoed the fortunes of the Times Square district. By the late 1930s, the lower level of the Paramount Hotel was the home of the Diamond Horseshoe nightclub, operated by Billie Rose.[22] It became known for "cheap food and drinks and scantily clad chorus girls."[23] Among the performers who headlined here were Dick Haymes and W. C. Handy. The nightclub continued under that name through 1951.

In the early 1990s, the Paramount was taken over by Ian Schrager and given a dramatic redesign of its lobby by Philip Stark. The exterior was repaired and windows were replaced but the design has not changed. The renovation of this hotel sparked a renewed interest in the Times Square area and had a positive impact on its revival.

Description

Set on a narrow midtown commercial Manhattan cross street, the Paramount Hotel is 19 stories tall and 12 bays wide. Its brick, stone, and terra cotta façade is capped by a high copper mansard and hipped roof with two stories of projecting dormers. The building has a narrow H-shaped plan, with longer, uninterrupted facades on the north and south and light courts inserted from the east and west sides. The decorative emphasis is focused on the first three stories (those that can easily be seen from the street) and the upper levels that are visible from a distance. The eight stories in between have a fairly regular façade treatment, with evenly spaced windows provided for the hotel rooms inside.

Massing: The building rises straight up from the lot line through the 11th story. At the 12th and 13th floor levels, the nine central bays set back several feet. Another setback occurs evenly across the entire façade at the 14th and 15th stories, which effectively continues the central setback, while allowing the two end bays on each side to appear as strong, vertical elements. At the 15th and 16th stories, the four central bays continue to rise in the same plane, while the three

bays on each side set back. This central portion rises to a steep, hipped roof, while the roof on each side forms a steep mansard.

46th Street façade: The ground story on West 46th Street features a double-height colonnade, 12 bays wide across the entire front of the building, faced with white marble sitting on a granite base. Recessed shop windows with plain, non-historic glass fill most of the spaces between the columns with individual entrances to various stores. The main hotel entrance is located in the third and fourth arches from the east, with non-historic glass-and-metal doors. Each archway is trimmed by decorative molding and capped by a fully embellished volute flanked by ribbons and topped by a shell. Large, elaborately ornamented bronze frames are mounted on the columns that flank the fifth arch from the west. Within each archway, a mezzanine level is indicated by a tri-partite cast-iron base that cuts across the archway, topped by iron-framed, tri-partite windows.

The second story is the most elaborately ornamented of the façade. It is separated from the base by a continuous marble string course. Above this is a continuous paneled band that forms a base and continuous sill for the windows. Each plain, rectangular window is surrounded by a broad, eared molding that ends in vertical foliate bands that descend to a volute. The windows are capped by ornately decorated keystones flanked by foliate swags and topped by a shell. Additional foliate swags are located under each window. Between each window is a marble panel, alternately round and rectangular, each of which is embellished by an elaborate frame with shells below and swags above. A curving pediment topped by an angel's head is located above each panel. The windows of this floor (like all those above the base) have non-historic double-hung, one-over-one metal sash. Above the second story a large, projecting cornice with a variety of moldings marks the end of the base.

The third story windows are framed by broad, eared moldings and topped by shallow, projecting pediments. These pediments are alternately triangular and segmentally-arched and are carried on small volutes with swags between the window and the pediment. Beginning at the third story, the two bays on each end are highlighted by narrow brick quoins that rise continuously up the façade through the fifteenth floor. The rest of the façade, from the third through the tenth story is faced with brick, its flat plane broken only by regularly spaced rectangular window openings. The windows are unadorned except for terra-cotta sills and small air conditioner grills located beneath each one. At the eleventh story, except for the bays where the quoins rise, the windows are linked horizontally by flat marble panels inset alternately with colored marble diamonds and circles. The windows at this level have broad, eared terra-cotta frames with swags below and ornate keystones above.

Another string course runs above the 11th story, supported by brackets with acanthus leaves in groups of three between each window. Setbacks begin at the twelfth story. The eight central bays step back and are faced by a stone balustrade. Each pier of this balustrade is capped by a large vase with a terra-cotta cap. Next to each vase and extending perpendicular to the building are a series of non-historic iron balcony security grates. A row of shallow brick quoins rises vertically between each window. The windows on the 12th and 13th stories are linked vertically by wide terra-cotta moldings. The two windows on each end continue in the same plane as the main part of the building and this pair is framed by shallow quoins. Ornate iron balconnettes are located in front of the two end windows at the 12th story.

Above the 13th floor is another string course topped by a balustrade that runs the entire width of the building. This entire level steps back allowing the central eight bays to be set back farther than the two bays on each side. Numerous balcony security grates extend from the building to this balustrade. The brick quoins continue from below, located between each of the

windows, except flanking the end pairs. The windows of the 14th and 15th stories are linked by broad terra-cotta moldings, with most of the spandrel panels pierced by air conditioner grilles.

Above the 15th story is another cornice carried on large, paired brackets with acanthus leaves. The four central bays of the 16th and 17th stories continue to rise along the same plane as the floors below, while each side section is recessed further, creating a central pavilion. The central section angles back toward the recessed areas, creating a plain brick wall between the four center bays and the three on each end. Each of these walls is ornamented by a vase on a shelf carried by a large, ornate volute set near the middle. The two end bays at the 16th story are fronted by stone balustrades. Non-historic iron railing fronts the recessed sections in between the ends and the middle pavilion. Non-historic iron balcony security grates extend from the building plane along this balcony. Each vertical pair of the windows on the 16th and 17th stories is linked by a wide terra-cotta molding with the spandrel panels between them pierced by air-conditioning grilles. The four central bays are flanked by brick quoins that rise between them. Above the four central windows of the 17th story are elaborate, projecting pediments with cartouches and elongated volutes that support them and extend down each side of each window. Copper drainpipes are also located between each of these four central bays.

This central pavilion extends up through the cornice to become four large, pedimented dormers that extend into the 18th floor and project from the copper, standing seam hipped roof of the central section. A wide terra-cotta frieze separates the 17th and 18th stories, with a panel with a guilloche design located beneath each window. Large, embellished vases mark the four corners of this central pavilion. The dormers are capped by projecting rounded pediments broken by elaborate cartouches with foliate and shell ornament. The base of each dormer is flanked by a large volute. The side sections of the roof are also clad in standing seam copper but form a steep mansard. There are three smaller, copper clad dormers located to each side along the lower roof at the 18th story. Each small, round-headed window is capped by a simple open, segmentally-arched pediment. Nine small, pedimented copper dormers are located at the 19th story, three in the central roof section and three on each side of the roof. The side dormers are topped by plain, segmentally-arched pediments. Those in the center are located between the four large dormers and have circular windows recessed within a curving hood.

The roof is capped by an embossed frieze of swags with ribbons that runs across the central, hipped section. A large, elaborate cartouche projects from each front corner, while the rest of the roof is capped by a simple coping.

Other facades: The upper stories of the western and eastern façades are visible over the neighboring buildings, but are not ornamented. The narrow light court divides the building in two and the unadorned windows of the court are barely visible. The setbacks of the front and rear façade are shown in the narrowing shape of each section and light stone bands ring these façades at the setback levels, above the 11th, 13th, 15th and 17th stories. On both sides, there is a chimney that projects in the center of the southern half, from the roof to the 8th story. A variety of single windows pierce the otherwise plain facades.

The nine highest stories of the rear façade are visible over the buildings on 47th Street. Unadorned windows pierce the plain façade at each level. This façade sets back at the same levels as on the front, but there are continuous balconies at these levels marked by terra-cotta string courses, with non-historic balcony security grates separating the various sections. Above the 17th story, the copper-clad roof has the same division into hipped and mansard roof, with six plain, squared dormers rising at the 18th story. The swag frieze carries around the top of the

hipped roof section and the rear corners also carry the same grand cartouches as on the front façade.

Report researched and written by
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NOTES

[1] This section was based on LPC, *Paramount Building Designation Report (LP-1566)* (New York: City of New York, 1988), report prepared by Elisa Urbanelli, and LPC, *Majestic Theater Designation Report (LP-1355)* (New York: City of New York, 1987), report prepared by Anthony W. Robins et.al.

[2] Mary Henderson, *The City and the Theater* (Clifton, NJ: James T. White 7 Co., 1973) ,187.

[3] W.G. Rogers and Mildred Weston, *Carnival Crossroads* (New York: 1960), 39-78.

[4] This phrase is credited to an advertising businessman named O.J. Gude who recognized the exciting potential of electric sigh display by installing the first in 1901, on Broadway and 23rd Street, which advertised a seaside resort. WPA, *New York City Guide* ((1939; rpt. New York, 1970), 170-71. See also Robert A.M. Stern, et al., *New York 1930* (New York: 1987), 229.

[5] Henderson, 195-6.

[6] New York, 1930, 259.

[7] NY 1930, 206.

[8] Henderson, 184.

[9] Jeff Hirsch, *Manhattan Hotels, 1880-1920* (Dover, NH: Acadia Press, 1997).

[10] "Hotel Building Being Overdone," *Wall Street Journal* (Mar. 12, 1926), 11.

[11] "New Hotels and Apartment Hotels For Manhattan to Cost $13,781,000," *New York Times* (Sept. 4, 1927), RE2.

[12] This 27 story hotel was later redesigned by Schwartz & Gross with Irwin Chanin's close personal supervision.

[13] New York County Registers Office, Liber Deeds and Conveyances, Liber 3502, p. 162 and Liber 3944, p. 335.

[14] New York County Registers Office, Liber Deeds and Conveyances, Liber 3525, p. 415, recorded February 10, 1926.

[15] Hotel Paramount to Cost $3,500,000," *New York Times* (Jan 30, 1927), RE1.

[16] "Eighth Avenue Section Builds for Future," *New York Times* (Jan.1, 1928), RE1.

[17] "Sees Big Development in Eighth Avenue Section" *New York Times* (Mar. 20, 1929), 3.

[18] This section was compiled from: LPC, *Regent Theater (now First Corinthian Baptist Church) Designation Report (LP-1841)* (New York: City of New York, 1994), prepared by Jay Shockley and LPC, *Hamilton Theater Designation Report (LP-2052*) (New York: City of New York, 2000), prepared by Donald Presa; Claudia C. Hart, "The New York Theaters of Thomas Lamb" (Columbia University Masters Thesis, 1983); Thomas W. Lamb Job Book and Index, Avery Library, Columbia University; Thomas W. Lamb obituary, *New York Times* (Feb. 27, 1942); LPC, Thomas W. Lamb research file; and Hillary Russell, "An Architect's Progress: Thomas White Lamb," *Marquee* 21 (1989).

[19] "Thomas Lamb Dies," NYT (Feb.27, 1942).

[20] *Marquee*, 30.

[21] This was known as the Capitol Bus Terminal on 51st Street, built in 1937 and now demolished.

[22] There was also a movie called *Billie Rose's Diamond Horseshoe*, starring Dick Haymes and Betty Grable.

[23] Ruth Prigozy, *The Life of Dick Haymes: no more white lies* (Univ. of Miss Press, 2006).

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 Paramount Hotel 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, the Paramount Hotel constructed in 1927-28 was designed by Thomas Lamb, a prominent theater designer who created theaters throughout the world; that this was one of his rare hotel designs, built to provide housing, restaurants and evening diversions for visitors to the area during a period of tremendous expansion in the entertainment district of Times Square; that the Times Square neighborhood became America's prime theater and entertainment district after World War I with an expansion of transportation facilities that served the area, and a huge increase in the construction of theaters and facilities for those working and visiting these theaters; that Thomas Lamb's design for the Paramount Hotel was quite fitting for the area, being very dramatic with a large-scale arcade and extensive stone and terra-cotta ornamentation on the lower levels that enlivens the busy street; that the building's tall copper mansard and hipped roof with its elaborate dormers and huge urns creates a distinctive roofline that makes the building truly stand out among the other tall buildings of the area; that for many years the hotel housed the famous Golden Horseshoe nightclub in the Thomas Lamb-designed basement level, a popular dancing and supper club run by impresario Billie Rose, hosting such entertainers as Dick Haymes and W.C. Handy during the 1930s; that the hotel has continued to serve the same purpose for which it was built for over 80 years, making it a rare survivor in this often changing neighborhood.

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 Paramount Hotel, 235-245 West 46th Street, Manhattan, and designates as its Landmark Site Borough of Manhattan Tax Map Block 1018, Lot 6.

Robert B. Tierney, Chair
Pablo E, Vengoechea, Vice-Chair
Christopher Moore, Elizabeth Ryan, Stephen F. Byrns
Roberta Washington, Roberta Brandes Gratz, Commissioners

Paramount Hotel
235-45 West 46th Street, Manhattan
Manhattan Tax Map Block 1018, Lot 6
Photo: Christopher D. Brazee, 2009

Paramount Hotel

Photo: Christopher D. Brazee, 2009

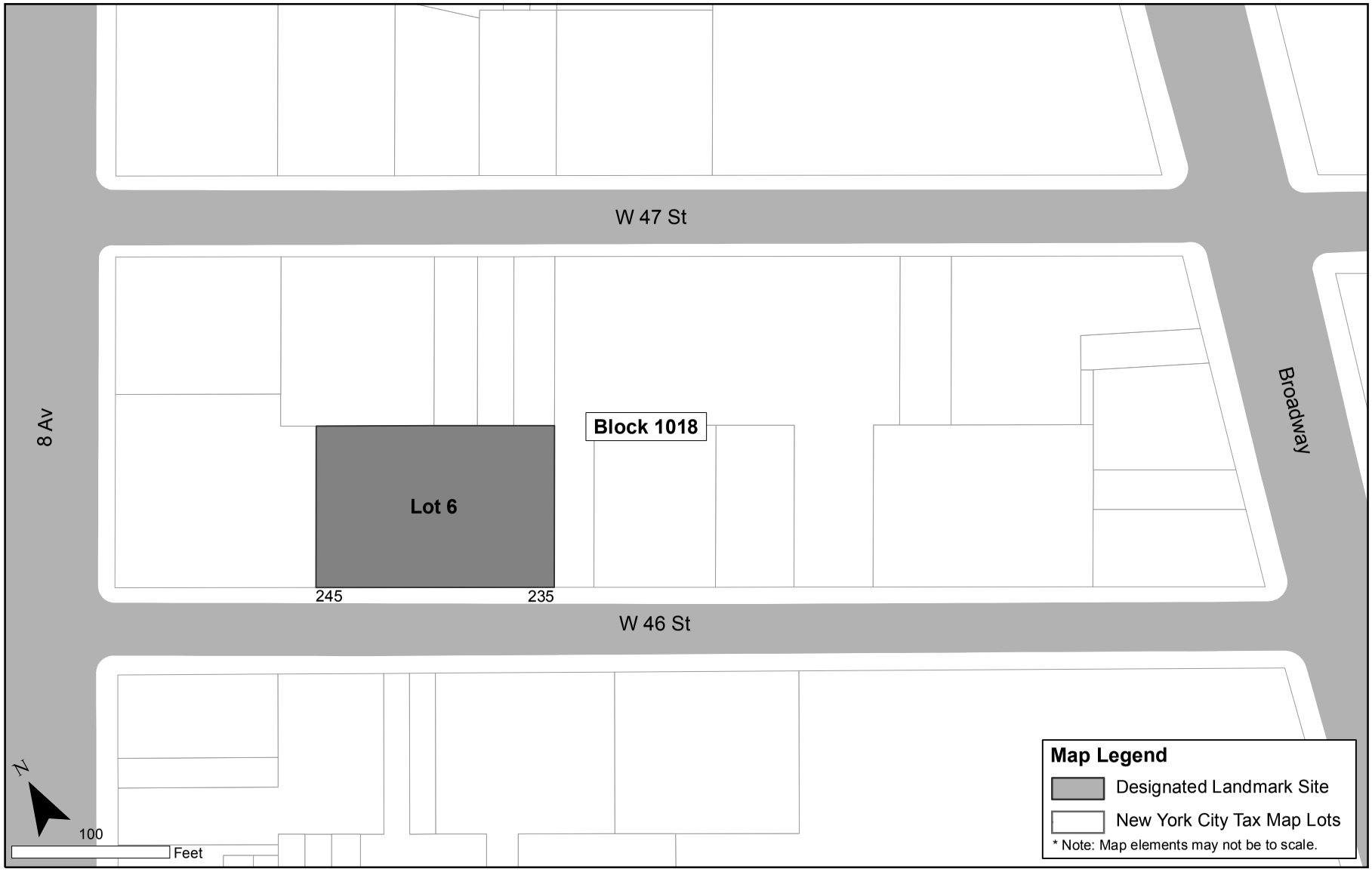
Paramount Hotel
Ground story details
Photos: Christopher D. Brazee, 2009

Paramount Hotel
2nd and 3rd floor window details
Photos: Christopher D. Brazee, 2009

Paramount Hotel
Upper stories
Photo: Christopher D. Brazee, 2009

Paramount Hotel
Upper story details
Photos: Christopher D. Brazee, 2009

Paramount Hotel
Roof details
Photos: Christopher D. Brazee, 2009



PARAMOUNT HOTEL (LP-2342), 235 West 46 Street (aka 235-245 West 46 Street).
Borough of Manhattan, Tax Map Block 1018, Lot 6.

Designated: November 17, 2009

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009. Author: New York City Landmarks Preservation Commission, JM. Date: November 17, 2009.