

BOWLING GREEN OFFICES BUILDING, 5-11 Broadway (aka 5-11 Greenwich Street), Manhattan. Built 1895-98; W. & G. Audsley, architects.

Landmark Site: Borough of Manhattan Tax Map Block 13, Lot 5.

On May 16, 1995, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Bowling Green Offices Building and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. Eleven witnesses spoke in favor of designation, including Councilwoman Kathryn Freed and representatives of State Senator Catherine Abate, the New York Chapter of the American Institute of Architects, the Municipal Art Society, the New York Landmarks Conservancy, the Fine Arts Federation, and the Seaport Task Force of Community Board 1. No one spoke in opposition to designation. A representative of the owners took no position regarding the proposed designation but stated that the owners wanted to cooperate with the Commission. The Commission has received several letters and other statements in support of designation including a resolution from Community Board 1.

Summary

An enormous and beautifully crafted presence at the base of Broadway, facing Bowling Green and extending through the block to Greenwich Street, the seventeen-story Bowling Green Offices Building was designed and built in 1895-98 to be at the forefront of New York commercial towers in terms of its size, architectural style, and amenities. The architects were Scottish-born brothers William James and George Ashdown Audsley, whose fame rests largely on the more than twenty-five books they wrote on craftsmanship, decorative art, and related topics. Their design for the office building exhibits the "Hellenic Renaissance" style, which they defined as "a free but pure treatment of ancient Greek architecture," and is articulated in two nearly identical facades, each characterized by its tripartite base-shaft-capital arrangement. The austere shaft, clad in white brick reflecting the structural skeleton within, is set off by the ornately carved granite base and the stylized terra-cotta ornamentation of the top. The bold, straightforward design reflects the innovative work often associated with buildings of the Chicago School. The amenities and technical achievements of the Bowling Green Offices included a very large steel frame, a plan oriented around a light court that provided plentiful light and ventilation, and electric service. Throughout the twentieth century, the building has been occupied by businesses traditionally associated with this section of Manhattan: steamship companies, including the International Mercantile Marine Co. prior to its purchase of No. 1 Broadway, and related firms, including financial and legal interests. The client was the Broadway Realty Company, which owned the property for many decades and was directed in its early years by Spencer Trask and his successor, George Foster Peabody, both notable bankers and philanthropists. The architectural firm of Ludlow & Peabody, long associated with the building, reconfigured the original stoops on Broadway in 1912-13 and added a sympathetically designed seventeenth story and set-back four-story tower in 1917-20. The exterior of the building survives largely intact from that period with the exception of the storefronts.



DESCRIPTION AND ANALYSIS

Development of the Site and the Clients¹

Located at the southernmost section of Broadway, opposite Bowling Green, the site of 5-11 Broadway (see fig. 1) was occupied by Dutch colonists as early as the 1650s, and for many years during the nineteenth century it was the location of the Atlantic Garden, a popular place of amusement, and, subsequently, a freight depot of the New York Central & Harlem River Railroad Company.

In June 1895 Stacy C. Richmond acquired the site from attorney Joseph F. Stier, and in July a New Building Application was submitted on behalf of the Broadway Realty Company, a newly created organization headed by five businessmen: John A. Barnard, James C. Ward, Arthur P.D. Burder, Ferdinand E. Crassous, and Edward C. Hollister.² By January 1897 the company's directors included Stier, Richmond, and prominent financier Spencer Trask as president. A native of Brooklyn and son of Alanson Trask, a nationally prominent jobber and manufacturer of shoes and boots, Spencer Trask (1844-1909) established a banking house and became a member of the New York Stock Exchange. His investment house took a leading part in financing electric lighting corporations and other industrial enterprises; he also bought and reorganized the *New York Times*, and was a philanthropist of note. With his wife, Katrina Nichols, he built a country estate near Saratoga Springs, New York, known as "Yaddo."

Trask was succeeded as head of the Broadway Realty Company by his protégé, George Foster Peabody, who ran the company until the 1930s. Peabody (1852-1938) had arrived in New York as a young man following the destruction of his family's business during the Civil War. After clerking in a wholesale drygoods store, he entered the firm of Spencer Trask & Company, and soon thereafter became a partner. He served as director of the Federal Reserve Bank of New York from 1914 to 1921, and his other business interests included the General Electric and Edison Electric Illuminating companies and many railroads. Peabody was active in the Democratic party at the state and national levels; as chairman of the New York State Reservation Commission he saved the hot springs at Saratoga and introduced future president Franklin D. Roosevelt to the natural springs at Warm Springs, Georgia. Eventually Peabody became a trustee of the foundation which supported research on infantile paralysis. In 1921 he married Spencer Trask's widow, Katrina Trask, thereby becoming involved in the transformation of Yaddo into a home for visiting artists. Broadway Realty owned the Bowling Green Offices Building until 1978.

The Architects³

George Ashdown Audsley (1838-1925) received his architectural education in his native Scotland and was apprenticed to the respected firm of A. & W. Reid before establishing himself in Liverpool. There he began a partnership with his talented brother, William James Audsley (1833-?), which continued until William's death. The brothers received many important commissions in and near Liverpool, particularly for religious buildings. Following the erection of his West End Synagogue (in association with N.S. Joseph) in London, George moved to that city, where he confined himself to writing, and — occasionally in collaboration with William — published more than twenty-five books, dealing mainly with craftsmanship and decorative art; their output includes *Guide to the Art of Illuminating and Missal Painting* (1861), *Handbook of Christian Symbolism* (1865), *Cottage, Lodge, and Villa Architecture* (1868), *Outlines of Ornament in the Leading Styles* (1881), *The Ornamental Arts of Japan* (1882-84), and *The Practical Decorator and Ornamentist* (1892). Strongly influenced by Gothic Revivalist John Ruskin, those scholarly and lavishly produced publications are devoted to a careful study of ornament, especially of polychrome ornament. The Audsleys succinctly expressed their approach to architecture in *Cottage, Lodge and Villa Architecture*:

*... great art, whether expressing itself in words, colours, or stones, does not say the same thing over and over again; that the merit of architectural, as of every other art, consists in its saying new and different things; that to repeat itself is no more a characteristic of genius in marble than it is of genius in print; and that we may, without offending any laws of good taste, require of an architect, as we do of a novelist, that he should be not only correct, but entertaining.*⁴

To aid designers in that task, the Audsleys' books provide beautifully colored patterns, derived from a variety of historic styles and large enough to be a daily reference, unlike Owen Jones's *Grammar of Ornament*, which they criticized as having plates "too small for daily use."⁵

In 1892 George and William relocated to New York, where they opened an architectural office, W. & G. Audsley. Their most prominent buildings in America were the Layton Art Gallery (1885-87, with E.T. Mix, now demolished) in Milwaukee and the Bowling Green Offices Building (1895-98). Other works known to be theirs were the Christ P.E. Chapel (1899) on Wolcott Street in Red Hook, Brooklyn, and St. Edward the Confessor R.C. Church (1902-06) in Philadelphia, a local Landmark. From 1897 to 1902 the firm was located in the Bowling Green Offices

Building; they continued to practice from uptown locations until 1910. During his later years, George was a noted expert in organ building; his publications on that subject led to his selection as designer of the great organ in the Festival Hall of the St. Louis Exposition (1904), an organ later installed in the John Wanamaker Store in Philadelphia. The organ case at Our Lady of Grace R.C. Church in Hoboken is also his design.

Context in the Development of the Skyscraper⁶

During the nineteenth century, commercial buildings developed from four-story structures modeled on Renaissance Italian *palazzi* to much taller skyscrapers. Made possible by technological advances, tall buildings challenged designers to fashion an appropriate architectural expression. Between 1870 and 1890, nine- and ten-story buildings transformed the streetscapes of lower Broadway between Bowling Green and City Hall. During the building boom following the Civil War, New York's tallest buildings — the six-story Equitable Life Assurance Building (1868-70, Gilman & Kendall and George B. Post) at Broadway and Cedar Street, the ten-story Western Union Building (1872-75, George B. Post) at Broadway and Liberty Street, and the nine-story Tribune Building (1873-75, Richard M. Hunt) on Park Row, all now demolished — incorporated passenger elevators, cage construction, and fireproof building materials within building envelopes articulated according to traditional *palazzo* compositions with mansarded and towered roof profiles. Beginning in the later 1870s tall buildings were characterized by flat roofs and a free, varied grouping of stories, often in the form of multi-storied arcades, within the facades. Ever taller skyscrapers were permitted by the increasing use and refinement of the metal skeleton frame. In 1888-89 New York architect Bradford Lee Gilbert used skeleton steel framing for the first seven stories of the eleven-story Tower Building at 50 Broadway (demolished).

Beginning around 1890 architects began producing skyscraper designs which adhered to the tripartite base-shaft-capital arrangement hitherto associated with the classical column. While most designers in New York continued to adapt the use of arcades for the tripartite scheme, W. & G. Audsley took a different approach. Avoiding arches altogether, the designers articulated the exterior of the Bowling Green Offices Building (1895-98) with a base and capital of pilasters richly carved with anthemion and other Greek-derived ornament bracketing a shaft of austere, continuous piers and recessed windows. This solution exhibits the firm's devotion to the "Hellenic Renaissance" style, defined in a building prospectus as "a free but pure treatment of ancient Greek architecture, in which the spirit rather than the letter of that refined style is carried out."⁷ The unusual character of the building closely resembles their earlier design for the Layton Art Gallery in Milwaukee, which was faced in Amherst

sandstone, straw-colored pressed brick, and terra cotta. Furthermore, the imposing "Hellenic Renaissance" Bowling Green Offices Building, in its effective use of continuous piers and concentrated ornament, is analogous to Louis H. Sullivan's famous Wainwright Building (1890-91) in St. Louis, and other buildings of the Chicago School. The facades of the Bowling Green Offices and the Wainwright are characterized by (1) a crisp structural expression of the grid formed by continuous vertical piers and recessed, molded spandrels (in both buildings only every other pier contained a steel column), and (2) profuse ornament which is limited to certain sections of the design. The obvious differences between the two are in their ornamental details and overall color — in New York, Greek-derived ornament in white granite, brick, and terra cotta; in St. Louis, organically-derived ornament in russet-colored granite, brick, and terra cotta. The differences are no doubt partly due to the neo-Classical influence of the World's Columbian Exposition, held in Chicago in 1893: while many architects began designing white, Beaux-Arts-inspired monuments, Sullivan continued his organically-derived ornamental aesthetic.

The Bowling Green Offices Building's imposing facades, of thirteen bays on Broadway and fourteen bays on Greenwich Street, share the traditional base-shaft-crown arrangements (with transitional stories bracketing the shaft) and are given a decidedly vertical character by the alternation of tall projecting piers and recessed window bands. The Broadway facade is characterized by its projecting end sections, each featuring a boldly decorated entrance, in the form of a battered and colonnaded enframing capped by acroteria. The Greek-derived ornament is confined to the intricately detailed three stories at the bottom and top of the building, allowing the shaft to be an austere foil.

Construction and Occupancy⁸

Following the economic depression of 1893, building activity began to boom in 1895. Among the new office buildings on lower Broadway was the Bowling Green Offices Building, commissioned by the Broadway Realty Company and estimated to cost \$1.8 million. Financed by wealthy businessmen, the building was located on prime Manhattan real estate and designed to be state-of-the-art for the time, guaranteeing its commercial success. The sixteen-story structure, erected between October 1895 and November 1898, consisted of a steel frame clad in Maine granite, white brick, and terra cotta. At that time the increasing use of steel skeleton-framing was noted in a *New York Times* article, which reported that, during the latter portion of 1895, eighty buildings under construction contained such frames, varying in size from 500 tons of steel in a small building to "upward of 5000" tons for the Bowling Green Offices. Terra cotta used on the building exterior was

manufactured by the Conkling-Armstrong Terra-Cotta Company.⁹

The irregular site was covered by a structure which in plan is oriented around a light court with the spine against the northern edge of the property and wings extending southward. These wide outer wings extend along the street fronts to the southern edge of the property; the Broadway facade, with slightly projecting end pavilions, is at a marked diagonal to the rest of the building. Because of the size of the lot, the spacious light court to the south, combined with that of the adjacent Washington Building, put the Bowling Green Offices in the forefront of New York commercial towers in terms of providing light and air to all offices; a building prospectus¹⁰ published at the time of construction boasted that it was the largest light court of any office building in the city. The pamphlet also advertised that the building had fireproof construction and electrical service;¹¹ that its location was convenient to the "E1" (on Greenwich Street with a station at Battery Place) and to the soon-to-be-completed subway; and that elevators conducted guests to the upper-level restaurant and private sleeping apartments, which enjoyed spectacular views.

The massiveness of the new Bowling Green Offices Building made a huge impact on the appearance of lower Manhattan. Of the structures around Bowling Green and on Broadway as far north as Exchange Place, only the Produce Exchange had a larger footprint than that of No. 5-11 Broadway and no others came even close in size; only the seventeen-story (but very narrow) Hudson Building at 32-34 Broadway rivaled it in number of stories.

Occupants of the building have included many shipping companies¹² (such as the White Star Line, founded in 1867; the American Line, dating to 1873; and the American Scantic Line); other firms related to that business (such as shipbuilders, freight brokers and forwarders, and ship supply firms); the Merchant Marine Committee of the Whole and the Department of the Navy's Supervisor of Shipbuilding; utility companies (petroleum, coal, etc.); and mining engineers, bankers, lawyers, and a few naval architects.

Significant Alterations¹³

Ludlow & Peabody served as the architects of the Bowling Green Offices for many years. William Orr Ludlow (1870-1954), an alumnus of the Stevens Institute of Technology and active in professional organizations in New York and New Jersey, maintained a partnership in Manhattan with Charles A. Valentine from about 1896 to 1908.¹⁴ From 1909 until 1936 Ludlow worked with Charles S. Peabody, producing several significant buildings in the New York metropolitan area, such as the William Hall Walker Gymnasium (c. 1917) at the Stevens Institute of Technology in Hoboken; the Combustion Engineering Building (c. 1920, refaced 1945) at 45 Broad Street; and the Johns-Manville Office Building (c. 1924) at the corner of Madison Avenue and East

41st Street.

During the 1910s, Ludlow & Peabody executed two significant alterations to the Bowling Green Offices Building. In 1912-13, in order to remove sidewalk encroachments on Broadway, the firm (1) reconfigured the broad staircases leading up to the side-bay entrances and down to the areaways and (2) recessed the long central stoop. Work included cutting and resetting elements of the facade as well as recessing steps behind the outer plane of the facade. Later that decade, spurred by the demand for office space, the Broadway Realty Company added a seventeenth story and a four-story tower by Ludlow & Peabody, whose design harmonizes with the original exterior. The difficulty in obtaining steel during World War I delayed construction until 1919-20.

An historic photograph from 1938 (fig. 3) reveals that the depressed areaways facing Broadway and flanking the central stoop had already received storefront extensions by that time. An application to the Department of Buildings from that year also mentions the inclusion of a restaurant (presumably, as today, facing Greenwich Street).

Description

— The Bowling Green Offices Building has a thirteen-bay-wide facade on Broadway, a fourteen-bay-wide facade on Greenwich Street, a four-story tower at the northern edge of the site, and a south-facing elevation that is visible above the top of the adjacent building at No. 1 Broadway.

Broadway Facade. The Broadway facade (fig. 4) is divided into a two-story base, a twelve-story shaft -- which is framed at its lowest and highest levels by stories set off with cornices -- and a two-story capital, the cornice of which is surmounted by the one-story addition of 1920-21. Three bays at either end of the facade project slightly from the remainder of the facade. Resting on a watertable of gray granite, the white granite base is articulated by a colonnade of smooth pilasters, the capitals of which feature intricately carved ornament based on ancient Greek decorative forms such as the anthemion (fig. 5). The pilasters support carved cushions and a broad entablature, the frieze of which is similarly detailed and features the words "BOWLING GREEN OFFICES" in carved raised letters. Superimposed upon this order at each of the projecting ends is an elaborate entrance surround incorporating a smooth, battered frame embellished with rosettes, a carved cornice crowned with anthemion, and, separating the three bays, two fluted half-columns (figs. 6 and 8). The central bay retains its historic gray granite stoop and wing walls and tall iron gates. Behind the pilasters, each bay contains rusticated wall sections (and at the central bays, there are also segments of an intermediate cornice) which frame the window openings. Historic infill at the base includes (at the north end and central entrance) paired bronze doors with glazed central panels, capped by bronze bands

bearing the address and bronze-framed multi-paned transoms; at the south end the bronze doorway frame and trim survive. Non-historic fabric at the base includes (at the north end) metal louvers and sheeting, covered by a metal screen at the mezzanine openings; (at the south end) a pair of glazed doors and aluminum-framed windows set flush with the facade in front of the original plane of the infill; two metal-clad projecting shops; and at the central window openings of the first story, single-pane windows in metal frames beneath metal panels, and at the second story paired one-over-one double-hung aluminum sash.

The transitional third story introduces squat piers at the end bays and fluted, squat half-columns at the central bays (fig. 7). Above a denticulated entablature rise the austere, white brick piers of the shaft. They frame vertical rows of slightly recessed molded spandrels and deeply recessed rusticated wall segments flanking the window openings. Above the fourteenth story, which is set apart by cornices, stands the double-height capital, articulated by piers reflecting the decorative carving of the base (fig. 9). All windows are paired one-over-one double-hung aluminum sash, except for the single-pane aluminum windows at the fifteenth story; several openings have been filled with ventilation grilles. The terminal cornice of the original design features a carved frieze. The added seventeenth story, faced in buff brick, follows the window placement and end projections of the original design (fig. 10). Paired one-over-one double-hung windows retain bronze-colored mullions. The cornice is composed of patterned brick beneath white terra-cotta tiles.

Greenwich Street Facade. The Greenwich Street (west) facade (fig. 11) is a slightly simplified variation of its counterpart on Broadway, except for the following elements. The west facade has no projecting end pavilions. Due to the sloping site, the west facade incorporates a full-width, flush basement front, which is faced in granite-trimmed brick and features granite entrance porticoes and other openings. At the north end, a double entrance portico (fig. 12) retains its stoop, decorated iron railings, and architrave plaque which reads in raised characters "11 GREENWICH STREET

/ BOWLING GREEN OFFICES / 11 BROADWAY." At each side of the portico, infill is comprised of paired metal doors with glazed panels; a pull-down overhead gate secures each opening. The third bay, reached by a concrete ramp, has two metal doors and an overhead plaque: "11 GREENWICH STREET FREIGHT ENTRANCE / 11 BROADWAY." At the south end, another double entrance portico (fig. 13) retains a stoop and surround (partly painted), decorated ironwork, and one pair of historic metal doors with glazed panels; the other opening contains recent aluminum doors and a metal, illuminated canopy with smoked glass. The remaining bays, except for one, have been bricked up; two retain granite, pilastered surrounds with iron-railed stoops (fig. 15). At the upper portion of the sash, first- and second-story window openings contain recent metal transom panels, and the southernmost bay of the fifteenth and sixteenth stories has a double-height metal oriel (fig. 14). On Greenwich Street the seventeenth story, which on Broadway is a buff-brick wall, is a copper-clad mansard roof, parts of which are noticeably worn.

Southern elevation. The southern elevation (fig. 16) is only partly visible above No. 1 Broadway. Each of the eastern and western wings has a one-bay return which duplicates the brick and terra-cotta detailing of the adjacent facades, including another double-height metal oriel at the westernmost bay. The seventeenth story also continues the articulation of its other sides; one conspicuous alteration is the combining of two historic openings into one large opening.

Northern elevation. The northern elevation is a simple brick wall punctured by window openings (fig. 17).

Tower. Partially visible from the three sides of the building, the four-story tower is crowned by a copper mansard roof and sheathed in buff brick and terra cotta; its varied windows include three-over-three steel sash and one-over-one double-hung aluminum sash.

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NOTES

1. On the physical development of the site, see: New York County, Office of the Register, Liber Deeds and Conveyances, Block Indices, and Mortgages, Block 13; New York City, Department of Buildings, Manhattan, Block 13, Lot 5, NB 1439-1895; William Perris, *Maps of the City of New York* (New York: William Perris, 1852), pl. 3; *Atlas of the City of New York and Part of the Bronx* (New York: E. Robinson, 1885), pls. 1, 2; *Atlas of the City of New York, Borough of Manhattan*, vol. 1 (Philadelphia: G.W. Bromley & Co., 1899-1909), pls. 1, 2; *Atlas of the City of New York, Borough of Manhattan*, vol. 1 (Philadelphia: G.W. Bromley & Co., 1931-1961), pls. 1, 2; "Property Sold and Mortgaged," *NYT*, July 30, 1896, p. 10; I.N. Phelps Stokes, *Iconography of Manhattan Island* (New York: Robert H. Dodd, 1915-28), vol. II, 217-218; vol. III, 976.

Information on the Broadway Realty Company is derived from New York County, County Clerk, Division of Old Records, Index No. 117-1895: Certificate of Incorporation, July 3, 1895; Annual Reports, Jan. 27, 1897, and Feb. 16,

1898; Consent of Stockholders to Increase of Capital Stock, May 1904; Restatement of Certificate of Incorporation, Apr. 11, 1978.

Regarding the biographies of Trask and Peabody, see: Henry R. Stiles, ed.-in-chief, *The Civil, Political, Professional and Ecclesiastical History and Commercial and Industrial Record of the County of Kings and the City of Brooklyn, New York, from 1683 to 1884* (New York: W.W. Munsell & Co., 1884), I, 785 [Alanson Trask]; "Trask, Spencer," *Who's Who in New York City and State*, 1st ed. (New York: L.R. Hamersly Co., 1904), 591; "Saratoga Mourns for Spencer Trask," *NYT*, Jan. 4, 1910, p. 13; William Thompson Bonner, *New York: The World's Metropolis, 1623/4 - 1923/4* (New York: R.L. Polk & Co. 1924), 423, 476-478; "G.F. Peabody Dead; Philanthropist, 85," *NYT*, Mar. 5, 1938, p. 17; Louise Ware, "Peabody, George Foster," *Dictionary of American Biography*, vol. XI, pt. 2, Supplement Two (New York: Charles Scribner's Sons, 1958), 520-521; "Mrs. G.F. Peabody Dies of Pneumonia," *NYT*, Jan. 9, 1922, p. 17.

2. Since none of these men appears to have been very prominent, it is likely they were working on the behalf of others. According to records in the Division of Old Records and to city directories: Mr. Barnard does not appear in contemporary directories of Manhattan and Brooklyn; several men with the name James Ward (no middle initial) show up as clerks living in Brooklyn; Mr. Burder was a broker in Brooklyn; Mr. Crassous was a broker on Broad Street and a resident of East Orange, N.J.; Mr. Hollister was employed as a clerk on Wall Street and lived in Rutherford, N.J.
3. George A. Audsley obituary, *NYT*, June 24, 1925, p. 17; T.F. H[amlin], "Audsley, George Ashdown," *Dictionary of American Biography*, vol. 1 (New York: Charles Scribner's Sons, 1943), 422-23; Nikolaus Pevsner, *Lancashire, The Buildings of England* series (Harmondsworth: Penguin, 1969), 212, 218, 245-246; John Summerson, "Audsley, G.A.," *Macmillan Encyclopedia of Architects*, Adolf K. Placzek, ed.-in-chief (New York: The Free Press, 1982), vol. 1, pp.; Dennis Stedman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 12; Julian Orbach, *Victorian Architecture in Britain*, Blue Guide (New York: W.W. Norton, 1987), 324-325; James Ward, *Architects in Practice, New York City in 1840-1900* (Union, N.J.: Committee for the Preservation of Architectural Records, 1989), 4. Their Liverpool projects included the Presbyterian Church of Wales (1865-67) on Princess Road; the Synagogue and J.L. Bowes House (both 1874) across the street; the Raquet Club (1879); and St. Margaret's Church (1873-76, demolished) in Anfield and Christ Church (1870) in Edge Hill, both notable for their structural polychromy. Regarding Christ P.E. Chapel in Brooklyn, see "Christ Chapel Begun," *Brooklyn Eagle*, Sept. 4, 1899, p. 7; "The New Christ Chapel," *Brooklyn Eagle*, Nov. 9, 1899, p. 13; and "The Red Hook Story," pamphlet republished in 1990 by the Red Hook Civic Association and the Kentler International Drawing Space and found in the collection of the History Division, Brooklyn Public Library. The LPC appreciates the assistance of Andrew Scott Dolkart in identifying this neglected work of the Audsley firm. Regarding St. Edward the Confessor Church in Philadelphia, see LPC Research Files for a letter from Rev. Daniel H. Quinn to the Philadelphia Historical Commission, dated September 28, 1974; excerpts from "Golden Jubilee / Church of St. Edward / Eighth and York Streets / 1865-1915" [pamphlet otherwise unidentified]; and photographs, supplied by the Historical Commission. The Layton Art Gallery is discussed in detail and in the context of the architects' careers in David Van Zanten, "The Architecture of the Layton Art Gallery," 1888: *Frederick Layton and His World* (Milwaukee: Milwaukee Art Museum, 1988), 242-255.
4. W[illiam] and G[eorge] Audsley, *Cottage, Lodge, and Villa Architecture* (London: William Mackenzie, [1872]), 8-9.
5. George Ashdown Audsley and Maurice Ashdown Audsley, *The Practical Decorator and Ornamentist. For the use of Architects, Painters, Decorators, and Designers* (London: Published for Subscribers only by Blackie & Son, 1892), introduction.
6. Montgomery Schuyler, "The Evolution of the Sky-scraper," *Scribner's Magazine* 46 (Sept. 1909), 257-271; Carl W. Condit, *The Chicago School of Architecture* (Chicago: Univ. of Chicago Press, 1964), esp. 79-84; Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, 3rd ed. (Harmondsworth: Penguin, 1969), 327-349; Winston Weisman, "A New View of Skyscraper History," ch. 3 of *The Rise of an American Architecture*, Edgar Kaufmann, Jr. (New York: Metropolitan Museum of Art/Praeger, 1970), 115-160; Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c. 1870-1890," *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock*, ed. Helen Searing (New York and Cambridge, Mass.: Architectural History Foundation and MIT Press, 1982), 136-164; Paul Goldberger, *The Skyscraper* (New York: Knopf, 1982), passim; Robert A.M. Stern *et al.*, *New York 1900: Metropolitan Architecture and Urbanism* (New York: Rizzoli, 1983), 145-146, 152-153; Gerald R. Lawson, "The Iron Skeleton Frame: Interaction Between Europe and the United States," *Chicago Architecture, 1872-1922: Birth of a Metropolis*, ed. John Zukowsky (Munich: Art Institute of Chicago/Prestel, 1987), 38-55; Heinrich Klotz, "The Chicago Multistory as a Design Problem," *Chicago Architecture*, 56-75.
7. *Bowling Green Offices* (New York: Spencer Trask & Co., 1896), not pag., pamphlet at the Avery Library, Columbia University. The brothers used the folio plates of their books in designing their own buildings, as can be seen when comparing the "Hellenic Renaissance" details of the Bowling Green building with plates XVIII and XIX of *The Practical Decorator and Ornamentist*.
8. "Steel Skeleton Construction; What Has Been Done in Building this Year in this City; A Greater Growth than in Any Previous Twelve Months — Eighty Million Dollars Invested," *NYT*, Dec. 15, 1895, p. 25; "Recent Brick and Terra-Cotta Work in American Cities, and Manufacturers' Department," *Brickbuilder* vol. ?, (????), 16-17; W. Parker Chase, *New*

York: The Wonder City (New York: Wonder City Publishing Co., 1932), 168. Regarding the building's occupancy, see: *Both Sides of Broadway*, 40; NYC directories, 1929, 1939, 1949, 1959.

9. For a brief account of this Philadelphia-based company, founded in 1895, see Walter Geer, "The Story of Terra Cotta (Chapters XVI and XVII)," in *Sites* 18 (1986), 46.
10. "Bowling Green Offices" (Spencer Trask & Co., 1896), not pag.
11. Despite the pamphlet's mention of electric service, a prominent advertisement, called "Backing Our Claim," for the New York Edison Company and published in *RER&G* 95 (June 5, 1915), 979, incorrectly indicates that service began in 1907. An explanation for this discrepancy has not been found.
12. This was well-known as the building was described in *New York: The Wonder City* (1932), 168: "as headquarters for concerns interested in the Steamship Business and affiliated interests, Lawyers, Financial and Industrial corporations."
13. NYC, Department of Buildings, Manhattan, folder for Block 13, Lot 5: Alt 3058-1912, Alt 64-1917. Regarding Ludlow & Valentine and Ludlow & Peabody, see: "East Orange National Bank, East Orange, N.J.," *American Architect & Building News* (hereafter *AABN*) 53 (Sept. 5, 1896), 80 and pl. 1080; *Avery Index to Architectural Periodicals*, "Ludlow & Valentine" and "Ludlow & Peabody"; William Orr Ludlow, "Let Us Discourage the Materialistic Modern," *AABN* 141 (Apr. 1932), 24-25, 79; William Orr Ludlow obituary, *NYT*, Jan. 22, 1954, p. 27; LPC, *Hamilton Heights Historic District Designation Report*, LP-0872 (New York: City of New York, 1974), 31; Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd ed. (New York: Harcourt Brace Jovanovich, 1988), 10, 433-434; Andrew S. Dolkart, "Lower Manhattan Architectural Survey Report" (New York: Lower Manhattan Cultural Council, 1987), no. 52, in LPC Research Files.

Alt 2786-1938 mentions the "first-floor" offices; BN 1638-1949 states that the existing storefronts are to be replaced by new storefronts, at a cost of \$10,000.
14. In addition to their varied designs for grand suburban residences near New York, their projects include the East Orange National Bank Building (c. 1896) in East Orange, N.J., and the Lenox (later St. Nicholas Avenue, then St. James) Presbyterian Church and Community House (1904) at St. Nicholas Avenue and West 141st Street, Manhattan.

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 Bowling Green Offices 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 Bowling Green Offices Building, an enormous and beautifully crafted presence at the base of Broadway, facing Bowling Green and extending through the block to Greenwich Street, was designed and built in 1895-98 to be at the forefront of New York commercial towers in terms of its size, architectural style, and amenities; that the architects were Scottish-born brothers William James and George Ashdown Audsley, whose fame rests largely on the more than twenty-five books they wrote on craftsmanship, decorative art, and related topics; that their design for the office building exhibits the "Hellenic Renaissance" style, which they defined as "a free but pure treatment of ancient Greek architecture"; that the two nearly identical facades are characterized by a tripartite base-shaft-capital arrangement; that the austere shaft reflecting the structural skeleton within is set off by the ornately carved base and the stylized terra-cotta ornamentation of the top; that the bold, straightforward design reflects the innovative work often associated with the buildings of the Chicago School; that the innovative amenities and technical achievements of the Bowling Green Offices included its very large steel frame, a plan oriented around a light court that provided plentiful light and ventilation, and electric service; that throughout the twentieth century, the building has been occupied by businesses traditionally associated with this section of Manhattan - steamship companies and related firms, including financial and legal interests; that the client was the Broadway Realty Company, which was directed in its early years by Spencer Trask and his successor, George Foster Peabody, both notable bankers and philanthropists, and that the company owned the building for nearly a century; that the architectural firm of Ludlow & Peabody, long associated with the building, added a sympathetically designed seventeenth story and set-back four-story tower in 1917-20; and that the exterior street walls of the building survive largely intact from that period with the exception of the storefronts.

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 Bowling Green Offices Building, 5-11 Broadway (aka 5-11 Greenwich Avenue), Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 13, Lot 5, as its Landmark Site.

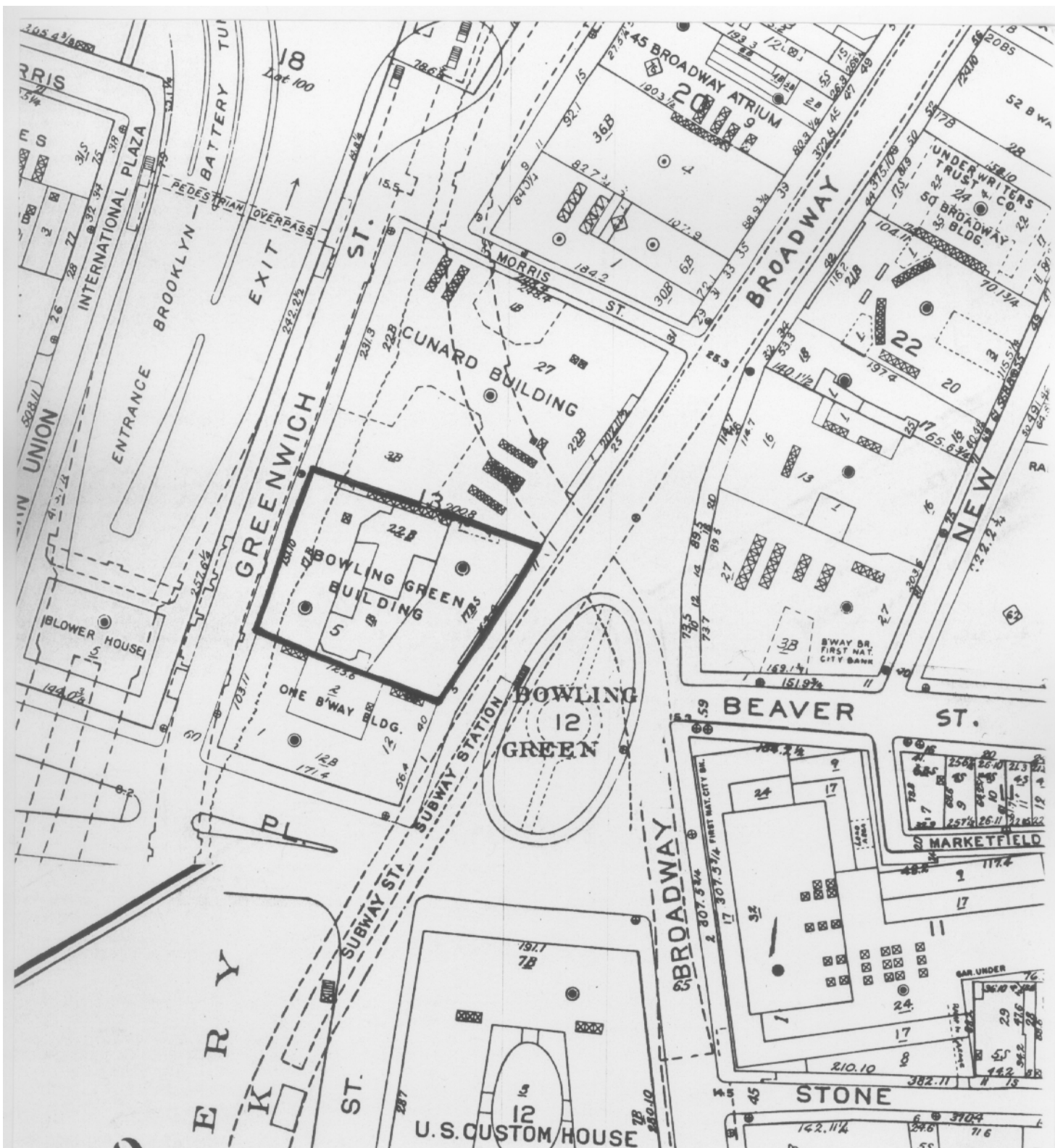


Fig. 1 Bowling Green Offices Building, 5-11 Broadway
Graphic Source: Sanborn, *Manhattan Land Book* (1994-95), pls. 1-2.



Fig. 4 Bowling Green Offices Building, 5-11 Broadway, Broadway facade

Photo: DMB



Fig. 5 Bowling Green Offices, Broadway detail

Photo: DMB



Fig. 6 Bowling Green Offices Building, 5-11 Broadway, North portico on Broadway

Photo: DMB



Fig. 7 Bowling Green Offices, Detail of second-third stories facing Broadway
Photos: DMB

Fig. 8 Bowling Green Offices, South portico on Broadway





Fig. 9 Bowling Green Offices, Detail of upper stories facing Broadway
Photos: DMB
Fig. 10 Bowling Green Offices, Detail of rooftop additions facing Broadway





Fig. 11 Bowling Green Offices Building, 5-11 Broadway, Greenwich Street facade

Photo: DMB



Fig. 12 Bowling Green Offices, North portico on Greenwich Street
Photos: DMB

Fig. 13 Bowling Green Offices, South portico on Greenwich Street





Fig. 14 Bowling Green Offices, Detail of upper stories on Greenwich Street
Photos: DMB

Fig. 15 Bowling Green Offices, Detail of ironwork on Greenwich Street



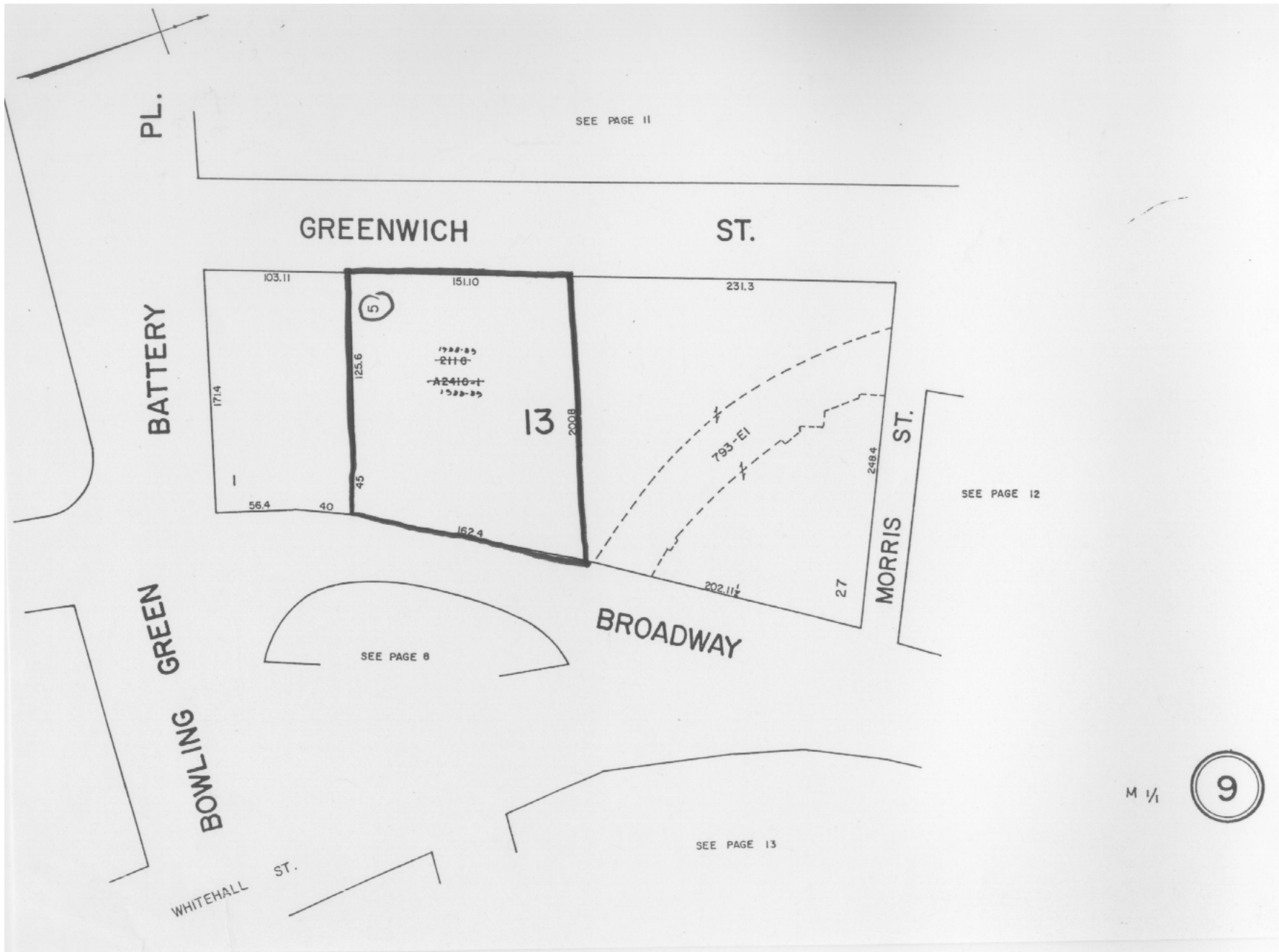


Fig. 16 Bowling Green Offices, South elevation (part of No. 1 Broadway in foreground)

Photos: DMB

Fig. 17 Bowling Green Offices, North elevation and part of west (Greenwich Street) facade





Bowling Green Offices Building, 5-11 Broadway (aka 5-11 Greenwich Street), Manhattan
 Landmark Site: Manhattan Tax Map Bloc 13, Lot 5
 Source: Dept. of Finance, City Surveyor, Tax Map