

STANDARD OIL BUILDING, 26 Broadway (aka 10-30 Broadway, 1-11 Beaver Street, and 73-81 New Street), Manhattan.

Designed 1920; built 1921-1928; architects Carrère & Hastings; Shreve, Lamb & Blake, associate architects.

Landmark Site: Borough of Manhattan Tax Map Block 22, Lot 13.

On May 16, 1995, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Standard Oil Building and the proposed designation of the related Landmark Site (Item No. 5). 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 owner attended the hearing but took no position regarding the proposed designation. The Commission has received several letters and other statements in support of designation including a resolution from Community Board 1.

Summary

The Standard Oil Building, largely erected between 1921 and 1926 and finally completed in 1928, incorporates the company's original building (built in 1884-85 and enlarged in 1895). Designed by Thomas Hastings of the architectural firm of Carrère & Hastings, with Shreve, Lamb & Blake as associated architects, the building is notable for its distinctive tower, one of the southernmost spires in the Manhattan skyline, and the sweeping curve of the Broadway facade, which is punctuated by the arched openings of the main entrance portal and flanking large windows that dominate the street wall as it fronts Bowling Green. The irregular pentagonal site, one of the largest parcels assembled in lower Manhattan to that time, dictated both the building's distinctive shape and complicated construction history. The powerful sculptural massing and arresting silhouette of the Standard Oil Building represent the new set-back skyscraper forms that emerged during the early 1920s. Limestone curtain walls facing Broadway, Beaver Street, and New Street are enriched with large-scale neo-Renaissance ornamentation that enhance the building's picturesque quality. The building, erected as Standard Oil approached its fiftieth year of operation, reinforced the presence of the oil industry giant in the heart of New York City's financial and shipping center. From the headquarters building at No. 26 Broadway, John D. Rockefeller's associates directed the Standard Oil Company that monopolized the American oil industry, endured a sensational anti-trust decision, and retained a dominant role in the international oil business. Although Standard Oil's successor firm sold the structure in 1956, the building at No. 26 Broadway has remained a prominent address in lower Manhattan.



DESCRIPTION AND ANALYSIS

The Standard Oil Company Headquarters on Lower Broadway¹

Since the early nineteenth century, lower Manhattan has been the premier location for headquarters of large business firms in addition to the financial institutions long sited in the area. As New York City became the leading commercial center of the United States, many insurance, communications, transportation, and other firms with a national or international scope of operation built large office buildings as corporate headquarters. Many such office buildings erected during the late nineteenth century were replaced by larger structures during the first decades of the twentieth century. Owning a prominent building on Broadway or other major street in lower Manhattan, bearing the name of the firm, signaled a corporate coming of age. These structures tended to become centers for related commercial enterprises, since space not occupied by the owner was rented to subsidiary firms or those in related fields.

The Standard Oil Company followed this general pattern and established a headquarters in lower Manhattan in 1885 at 26 Broadway. John D. Rockefeller, who had founded the firm in 1870 in Cleveland, relocated its headquarters to New York City after it had consolidated a controlling position in oil refining and marketing through the Standard Oil Trust, which united the management of many oil companies. The structure erected by Standard Oil was a ten-story, eighty-six-foot-wide office building (which extended through to New Street), a severe yet imposing structure with a Renaissance Revival style granite facade designed by Ebenezer L. Roberts. (Fig. 2) The building was expanded in 1895 through the construction of six additional stories and a twenty-seven-foot-wide extension on the north side; designed by Kimball & Thompson, these portions of the building were in a more elaborated Renaissance Revival style. (Fig. 3) The unadorned rear elevation of red brick and granite of the earlier building and its additions,² now the northern portion of the Standard Oil Building, is still visible on New Street (which functions as a service street for buildings facing Broadway and Broad Street).

From No. 26 Broadway, the trustees of the Standard Oil Trust controlled every phase of the nearly forty trust-controlled operations, regulated the production of petroleum, and set prices for petroleum products in the American market. After the move to New York, Standard Oil, directed primarily by John D. Rockefeller and his close group of associates, came to epitomize a modern integrated business

entity that was powerful enough to provoke the American anti-trust movement. However, after the historic decision in 1911 that required Standard Oil to divest itself of all of its subsidiaries, the component companies — still owned and managed by the same group of men — continued to control the American petroleum industry from their offices in 26 Broadway. Standard Oil of New Jersey, which had been the holding company for the stock of firms in other states, remained the largest of the Standard Oil group, and retained its headquarters in the Standard Oil Building.³ **An Expanded Headquarters.**⁴ Standard Oil, under the leadership of Walter Clark Teagle, the president of Standard Oil of New Jersey, grew steadily after World War I. In 1920, Standard Oil began to assemble a larger site; the curving lower Broadway frontage just south of the existing building was on the east side of Bowling Green, and by expanding, rather than relocating, Standard Oil would occupy a highly visible location. Through purchases and long-term leases, Standard Oil put together one of the largest parcels in lower Manhattan, with a frontage on Broadway of over 500 feet. The irregular pentagonal site, which sloped noticeably on its southern portion and included a long-time holdout — the Child's restaurant at No. 3 Beaver Street — affected the expanded structure's distinctive shape and protracted construction schedule. The complications of assuming control and removing tenants from the four buildings that occupied the expansion site, coupled with the shortage of office space in the financial district in the years after World War I, prompted the decision to phase demolition of existing buildings and to erect the addition in five sections. (See Fig. 4.) The first portion of the expanded structure to be erected was that at the northwest corner of Beaver and New Streets, which was begun in 1921. The section of the structure on Broadway, including the main entrance (south of the existing Standard Oil Building) was built next, followed by the corner of the building at Broadway and Beaver Street in 1923, and the replacement of the front wall of the old Standard Oil Building (shown on Fig. 4 as 26 Broadway Building) in 1924-25. (The rear wall of the old building, facing New Street, was not replaced.) Finally, in 1928, the central portion on Beaver Street was erected after the Child's restaurant lease expired. The rusticated limestone street walls along Beaver and New Streets, which originally had small windows and entrances with recessed doors, have been altered with the insertion of storefronts.

The Architects

The Standard Oil Building was designed in 1920 by Thomas Hastings (1860-1929) of the architectural firm of Carrère & Hastings, with that firm's members, Shreve, Lamb & Blake, serving as associated architects.⁵ These architects — a group of the most respected tall building designers in New York City during the 1920s — brought various types of expertise to the project which are evident in the completed building. The firm of Carrère & Hastings had gained wide acclaim with its winning design for the New York Public Library in 1897 (constructed 1902-11) and subsequently enjoyed a wide-ranging practice; many of the firm's buildings in New York City, including the New York Public Library, are designated New York City Landmarks. By 1920, Thomas Hastings, the surviving partner of the firm of Carrère & Hastings, had developed a personal, Beaux-Arts-inspired approach to the design of the masonry envelope of steel-framed structures, and was exploring innovative solutions to the massing of tall buildings in response to the setback requirements of the New York City Building Zone Resolution adopted in 1916. Hastings considered the skeleton frame and the exterior sheathing as separate entities with different functions; the first supported the structure while the second enclosed it. His designs for the curtain walls of the Blair Building (24 Broad Street, 1902, no longer standing) and the United States Rubber Building (Broadway and West 58th Street, 1912-13) were for thin, veneer-like masonry facing, designed for architectural impact rather than to convey a sense of structure; that design approach was at odds with the more structural, expressive style advocated by other tall building designers working in New York City, including Pierre LeBrun, George B. Post, and Bruce Price. Hastings was a consulting architect in the design of the Cunard Building (25 Broadway, 1917-21), and his hand is evident in the massing and facade of the building, either through Hastings' influence on Benjamin Wistar Morris, a former member of the firm of Carrère & Hastings, or an active role in the project. Carrère & Hastings designed two other tall buildings of note, the Liggett Building (at the northeast corner Madison Avenue and East 42nd Street, no longer standing, 1919-20) and the Fisk Building (250 West 57th Street, 1920-21); both buildings have distinctive massing with pavilions of uniform setback rising above large bases, and are clad with thin masonry walls detailed to unite the two main portions of the building and add to their pictorial qualities. The Standard Oil Building is a culminating example of the firm's tall building commissions, incorporating even more complex massing, a varied limestone curtain wall, and bold sculptural elements at the upper stories meant to enhance distant views of the building.⁶

At the time of the Standard Oil Building

commission, Richmond H. Shreve (1877-1946), William F. Lamb (1883-1952), and Theodore Blake (1870-1949) were partners at Carrère & Hastings.⁷ Shreve and Lamb (with various associates before Arthur L. Harmon joined the firm in 1929) established a partnership during the early 1920s, which is perhaps best known for the design of the Empire State Building (1929-30), though the firm was involved with a number of major tall building projects in New York City. Shreve, who became widely recognized for his expertise in solving complex operational and administrative problems of building, supervised the complicated and innovative construction process of the Standard Oil Building; the roles of Lamb, a talented designer, and Blake in the Standard Oil project are less clear. Theodore Blake worked on several of Carrère & Hastings' other major projects, including the New York Public Library, the Senate and House Office Buildings in Washington, D.C., and the Manhattan Bridge.

The Design of the Building:
"Standard Oil's Skyscraper to be
Landmark in City Sky Line"

Because few buildings were constructed in New York City during World War I and the recession that followed, the tall buildings erected during the first years of the 1920s, such as the Standard Oil Building, were among the first to reflect the provisions of the Building Zone Resolution. The provision, adopted in 1916, mandated set-backs at the upper stories of tall buildings in order to control density, air, and light. The Standard Oil Building was admired primarily for its complex massing which suggested a greater design emphasis on form and silhouette, rather than facade articulation.⁸ The fifteen-story height of the older Standard Oil Building, which was to be incorporated into the larger structure, gave rise to a composite massing with a tower above a large block. A revision of the original form of the building, made in 1921, furthered the building's irregular form. The Beaver Street facade was cut by a deep light court (above what by then had become a holdout lot) and the tower, in a more forceful form, was exposed as it seemingly rises from ground level at the rear of the court. Across Bowling Green to the southwest (Fig. 5), the best vantage point to view the building, the structure appears to be a group of towers — two lower ones projecting in front of the crowning pinnacle.

The tower seems inexplicably rotated above the huge base of the building, but its form and orientation helped incorporate the older Standard Oil Building into the expanded structure. The tower is aligned with the northern edge of the addition and, hence, rises at slight angles to both the Broadway and Beaver Street facades; its canted corners add to its

dynamic orientation. Loosely based on the Mausoleum of Halicarnassus, with a crowning finial consisting of a metal brazier surrounded by torches that are prominent elements in the iconographic program of the building, the upper tower is a dramatic symbol of corporate power.⁹ (Fig. 10) The southernmost spire of the Manhattan skyline, it was meant to be a visible to travelers entering New York Harbor, as a sculptural tower by day and a floodlit beacon by night.

The facades of the Standard Oil Building are curtain walls of Indiana limestone, varied with areas of rusticated ashlar at the street wall, large expanses of a smooth skin-like midsection, and soaring vertical bays on the exposed facade of the upper tower. (Figs. 6, 7, 11) The ornament of the exterior features boldly carved elements, as at the tenth-story frieze, and fully-modeled engaged columns at the monumental colonnades at the top of the base and upper tier of the tower. It also incorporates a fully-integrated corporate iconographic program with lamps and torches denoting the oil business and symbols of commerce. The broad sweeping curve of the Broadway facade is punctuated by the deep-set arched openings of the main entrance portal and flanking large windows which dominate the street wall and minimize the effect of the slope of Broadway and the varying height of the story at grade.

Contemporary critics praised the Standard Oil Building, which was predicted in 1922 to become a "landmark in the city skyline."¹⁰ As rendered by Hugh Ferriss, and labeled "The New Architecture,"¹¹ the Standard Oil Building conveyed a vigor and ruggedness in form. Architect C.H. Blackall stated that all the difficulties of the site had been cleverly overcome, that the massing of the building was its forte, and that details, like the windows, appeared as mere incidents in the wall.¹² C.H. Reilly, an English architect, also praised the form of the building and noted that "the combination possible of stepped building and tower, as in the Standard Oil structure, is proving that an outline more interesting even than that of the Woolworth Building can be obtained on any city site that is large enough."¹³

Description

The Standard Oil Building occupies the southern portion of the block bounded by Broadway, Beaver Street, New Street, and Exchange Place. (Fig. 1) The sixteen-story base of the structure, and the thirteen-story tower and ziggurat which rises above the central portion, are clad entirely in buff Indiana limestone,¹⁴ except for the brick and granite wall of the original portion of the Standard Oil Building on New Street, although the visible southern face of the original building is carefully covered with limestone

at the upper floors to form a return harmonizing with the new structure. Renaissance-inspired ornamentation incorporates an iconographic program that features the "SO" cipher, lamps, and torches in carved limestone and cast iron. The Broadway facade retains its formal base, fitting for a corporate headquarters, essentially unaltered except for the entrance at the corner of Broadway and Beaver Street; storefronts have been added to the Beaver and New Street facades. The original double-hung window sash in the upper stories and tower have been replaced with similar sash.

The Broadway Facade. (Figs. 6, 7) The long curved Broadway facade of the building is dominated at the street wall by the main entrance at 26 Broadway (Fig. 8), which is located near the center of the Broadway facade (and at the northern end of the addition; to the north is the original Standard Oil Building with a rebuilt facade). The deeply-recessed entry is flanked by reveals ornamented with carved panels; above the entrance with a revolving door hangs a wrought-iron light fixture incorporating the signs of the zodiac. The glazed screen/window above the entrance is framed by spandrels that feature the corporate iconography of tripled torches merging into a single flame, while the globes showing both hemispheres, held by a winged dragon and an eagle, in the spandrels flanking the arched opening suggest Standard Oil's position in world commerce. The main entrance is flanked by two-story arched window openings that retain special cast-iron window frames that incorporate the "SO" cipher in the spandrel panel. The two secondary entrances in the Broadway facade are interposed on large arched window openings, both of which are in pedimented door surrounds with clocks mounted above; the entrance (Fig. 9) at 28 Broadway gives direct access to the original portion of the building while the entrance at 24 Broadway, historically an entrance to jeweler's retail space, was raised in height in 1929 to make it more prominent. Though the Broadway facade is unified, the various building campaigns are visible in minor variations in ornamentation throughout the structure; for instance, the colonnade at the crowning three stories of the facade features shallow pilasters on the northern portion and engaged Ionic columns on the earlier-constructed southern portion. The mid-section of the long facade with punched window openings is articulated by quoin end and central bays; ornament is concentrated in several horizontal elements, including a secondary cornice and balustrade at the tenth story level, where a setback occurs on the Beaver Street facade.

The Upper Tower. (Fig. 10) All four sides of the upper tower, set back from the three street facades, are exposed, though only the south and west sides are visible from nearby streets. The wings at the base of

the tower, projecting to the east and west, have corners marked by obelisks and balustrades edge the perimeters of the various roof levels. At the area of the upper colonnade, metal spandrels span the bays; a stepped pyramidal limestone cap is terminated with a finial consisting of torches at the corners and a central brazier.

The Beaver Street facade. (Fig. 11) A deep light court divides the Beaver Street facade above the last-completed portion of the building; this section is distinguished by pilasters at the second and third stories which support a cornice. Large arched windows, as on the Broadway facade, are centered in each of the flanking sections of the base. This facade has long had storefronts at the level just above grade, with the present configuration dating from around 1960; the bank entrance at the corner of Beaver Street and Broadway was created in 1971. The entrance to the building lobby corridor is in a severe rusticated and keyed enframing. Storefronts in the Beaver Street facade, which have recessed entries above grade flanked by show windows, are unified by bronze framing elements and a sign band.

The New Street facade--southern portion. The southern portion of the New Street facade, as well as the eastern portion of the Beaver Street facade, both clad in limestone, were the first portion of the expanded building to be erected; the street wall features carved bands below the third-story windows which do not appear on later sections. The street wall consists of two-story arched window openings that alternate with bays with narrow openings, as on the Broadway facade. The storefronts in the southern portion of the structure are similar to those on Beaver Street. The entrance at 81 New Street (Fig. 12) has a replacement glazed door and transom assembly, which is not a significant feature.

The New Street facade--northern portion. (Fig.

13) The northern portion of the New Street facade -- the rear elevation of the original Standard Oil Building (1884-85) and a slightly recessed 1895 addition -- rises above a storefront level that originally contained service bays and loading docks.¹⁵ The unadorned red brick and granite elevation does not relate to the neo-Renaissance architectural character of the rest of the building, and in fact has the appearance of a separate structure. Consequently, this elevation, including its non-historic storefronts and non-historic window sash, does not possess features that contribute to the architectural significance of the building.

Subsequent History

The Standard Oil Building was occupied initially by the Standard Oil Companies of New York and New Jersey, and related firms in the oil, pipeline, and drilling fields; the building continued to be occupied by a number of such companies, later including more shipping and investment firms. The continued growth of Standard Oil of New Jersey (Esso) prompted the relocation of some of its offices in 1933 to rented floors in the RCA Building of Rockefeller Center; Esso moved into its own building, 75 Rockefeller Plaza (1946, architects Robert Carson and Earl Lundin) as Rockefeller Center was expanded after World War II. Socony-Mobil (formerly Standard Oil of New York) erected a new headquarters building in 1954 (150 E. 42nd Street, architects Harrison & Abramowitz) and sold No. 26 Broadway in 1956. No. 26 Broadway, subsequently rehabilitated with new mechanical systems, has remained a prominent address in lower Manhattan.

*Report prepared by
Betsy Bradley,
Research Department*

NOTES

1. The role of the Standard Oil Company in the American petroleum industry is documented in Ralph W. Hidy and Muriel E. Hidy, *Pioneering in Big Business, 1882-1911* (New York: Harper & Brothers, 1955); George Sweet Gibb and Evelyn H. Knowlton, *The Resurgent Years, 1911-1927* (New York: Harper & Brothers, 1956); Bennet Wall, et al, *Growth in a Changing Environment* (New York: McGraw Hill Book Co., 1988); Anthony Sampson, *The Seven Sisters* (New York: The Viking Press, 1975); Richard O'Connor, *The Oil Barons. Men of Greed and Grandeur* (Boston and Toronto: Little, Brown & Co., 1971); and the *New York Times* (NYT).
2. Roberts signed New Building application 672-1884 for the original portion of the building; the firm of Kimball & Thompson was responsible for the addition (Alt. 1236-1895). See Moses King, *King's Handbook of New York*, 2nd. ed. (Boston: Moses King, 1893), 917, for a view of this Standard Oil Building. *Both Sides of Broadway* (New York: Riehl Publishing Co., 1910), shows the Standard Oil Building with the addition.
3. The Standard Oil Trust appears to have been frequently referred to as the Standard Oil Company prior to 1911; after the Supreme Court-ordered dismemberment of the Standard Oil Trust, eight of the member companies retained "Standard Oil" in their names. Beginning in 1890, when lots were purchased for the expansion of the Standard Oil Building, the Standard Oil Company of New York is listed as the owner of property. After 1911, "Standard Oil" usually refers to Standard Oil of New Jersey, which remained the largest of the concerns.

4. The assembly of the Standard Oil site is traced in the *NYT*, Mar. 20, 1920, p. 1; Mar. 21, 1920, Sec. II, p. 1; and Aug. 26, 1920, p. 25. The Lisbon Building, the twelve-story Welles Building, the Produce Exchange Bank, and the five-story building in which a Childs restaurant was located, stood on the lots acquired. The construction history of the building is related in the *NYT*, Aug. 27, 1920 p. 23; Mar. 6, 1921, Sec. VIII, p. 1; Jan. 15, 1922, Sec. VII, p. 4; Ralph W. Chambers, "The New Standard Oil Building," *American Architect* 122 (Sept. 27, 1922), 282-292; "The Importance of Winter Building in the Construction Industry, its Economic Value Demonstrated in the Erection of the Standard Oil Building, New York," *American Architect* 127 (Jan. 14, 1925), 31-38; and documents in the New York City, Department of Buildings, Manhattan, Block 22, Lot 13, related to New Building Permit 307-1920.
5. The work of the firm of Carrère and Hastings is reviewed in many sources (see below), though Curtis Channing Blake, "The Architecture of Carrère and Hastings" (Ph.D. diss., Columbia Univ., 1976) and Stern, et al, *New York 1930: Architecture and Urbanism Between Two World Wars* (New York: Rizzoli, 1987) focus on the firm's tall building commissions. Blake notes the firm's early association with Standard Oil, which began with the Flagler commissions during the late 1880s; see Blake's note 11 for Flagler's role in Standard Oil. Carrère & Hastings made alterations to William Rockefeller's Tarrytown home (now demolished) in 1889. For information on the firm's earlier work, see "The Works of Messrs. Carrère & Hastings," *Architectural Record* 27 (Jan., 1910), 1-120; "Carrère & Hastings," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York: Free Press, 1982), vol. 1, 387-388. Regarding individual commissions by the firm, see: LPC, *First Church of Christ, Scientist of New York City Designation Report*, LP-0833 (New York, 1974); *John Henry Hammond House Designation Report*, LP-0677 (New York, 1974); *Henry T. Sloane Residence Designation Report*, LP-0937 (New York, 1977); "Architects' Appendix," *Upper East Side Historic District Designation Report*, LP-1051 (New York, 1981); "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*, LP-1647 (New York, 1990); "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*, LP-1834 (New York, 1993).
6. In 1920 the *Times* noted that Hastings sailed to Rome to study architectural features to be embodied in his plans for the new skyscraper; his approach was to adapt such classical sources in the manner favored by the great Renaissance architects.
7. The *NYT*, Jan. 15, 1922, noted that the firm of Carrère & Hastings was then known as Carrère, Hastings, Shreve, Lamb & Blake and that R.H. Shreve was the architect directly in charge of the construction of the building. The *NYT* obituaries of both Shreve (Sept. 11, 1946) and Lamb (Sept. 9, 1952) noted that both architects became partners in what was at first called Carrère & Hastings, Shreve & Lamb, and Blake is not mentioned. It is thought that Shreve and Lamb broke away from the old Carrère & Hastings firm in 1924. Theodore Blake, whose career is less well-known than those of Shreve and Lamb, was a graduate of the Brooklyn Polytechnic Institute and later attended the Ecole des Beaux-Arts after working as a draftsman for Carrère & Hastings. His designs for several residences and a private school building in Greenwich, Ct. were published in the architectural press during the 1910s. After 1927 Blake had an independent practice and his major projects included the Mount Hope Bridge, Providence, RI; and the Harbeck Chapel in Woodlawn Cemetery (Blake Obituary, [NYT?] May 4, 1949, Avery Obituary Index of Architects and Artists, Columbia University).
8. The design of the Standard Oil Building and contemporary comment are included in Stern, 538-540; see also "Standard Oil Building, New York City," *Architecture and Building* 57 (Aug. 1925); "The New Architecture" [Otis Elevator Company advertisement], *Architecture and Building* 57 (June 1925), 23.
9. The Mausoleum of Halicarnassus was one of the most famous monuments of antiquity, and many conjectural reconstructions were made of its design. See, for example, Banister Fletcher, *A History of Architecture on the Comparative Method* (New York and London: Charles Scribner's Sons and B.T. Batsford, Ltd., 1931), 119, 123. Subsequent archeological research has suggested a form which differs from the Standard Oil Building tower. As planned, the brazier was to be of bronze, but the building's "finial" is described as aluminum in *The Lamp* [Standard Oil's house organ] 6 (Apr. 1924) and 7 (Dec. 1925). According to the December article, the tower was illuminated at night.
10. *NYT*, Jan 15, 1922.
11. "The New Architecture."
12. C.H. Blackall, "American Architecture Since the War," *The American Architect* 113 (Jan. 5, 1928), 7-11.
13. Quoted in Stern, 540.
14. The structure incorporates Indiana limestone from at least three different quarries.
15. The storefronts in this portion of the building are similar to others to the south; north of the entrance at 75 New Street is a restaurant storefront that was installed in 1962.

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 Standard Oil 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 Standard Oil Building, designed in 1920 by Thomas Hastings of the architectural firm of Carrère & Hastings, with Shreve, Lamb & Blake as associated architects, was a noted example of the first group of tall office buildings built after the adoption of the Building Zone Resolution and at the time that lower Broadway was being lined with larger buildings; that the expanded Standard Oil Building, most of which was erected between 1921 and 1926 and finally completed in 1928, incorporates the company's original building at 26 Broadway; that the irregular pentagonal site, one of the largest parcels assembled in lower Manhattan at that time, dictated both the building's distinctive shape and complicated construction history; that the powerful sculptural massing of the Standard Oil Building represents the new setback skyscraper forms that emerged during the early 1920s and suggests how tall buildings could be designed with vigorous massing and arresting silhouettes; that the veneer-like limestone curtain walls are enriched with large-scale Renaissance ornamentation and reinforce the building's picturesque quality, particularly at the upper stories; that the distinctive tower, one of the southernmost spires in the Manhattan skyline and loosely based on the Mausoleum of Halicarnassus, is a symbol of corporate power and a prominent element in the iconographic program of the building; that the broad sweeping curve of the Broadway facade is punctuated by the arched openings of the main entrance portal and flanking large windows which dominate the street wall; that the building, erected as Standard Oil approached its fiftieth year of operation, reinforced the presence of the oil industry giant in the heart of the financial and shipping center of New York City; that from No. 26 Broadway, John D. Rockefeller's associates directed the Standard Oil Company which monopolized the American oil industry, endured a sensational anti-trust decision, and retained a dominant role in the international oil business; and that after the Socony-Mobil Company (formerly Standard Oil of New York) sold the structure in 1956, the office building at No. 26 Broadway remains a prominent address in lower Manhattan.

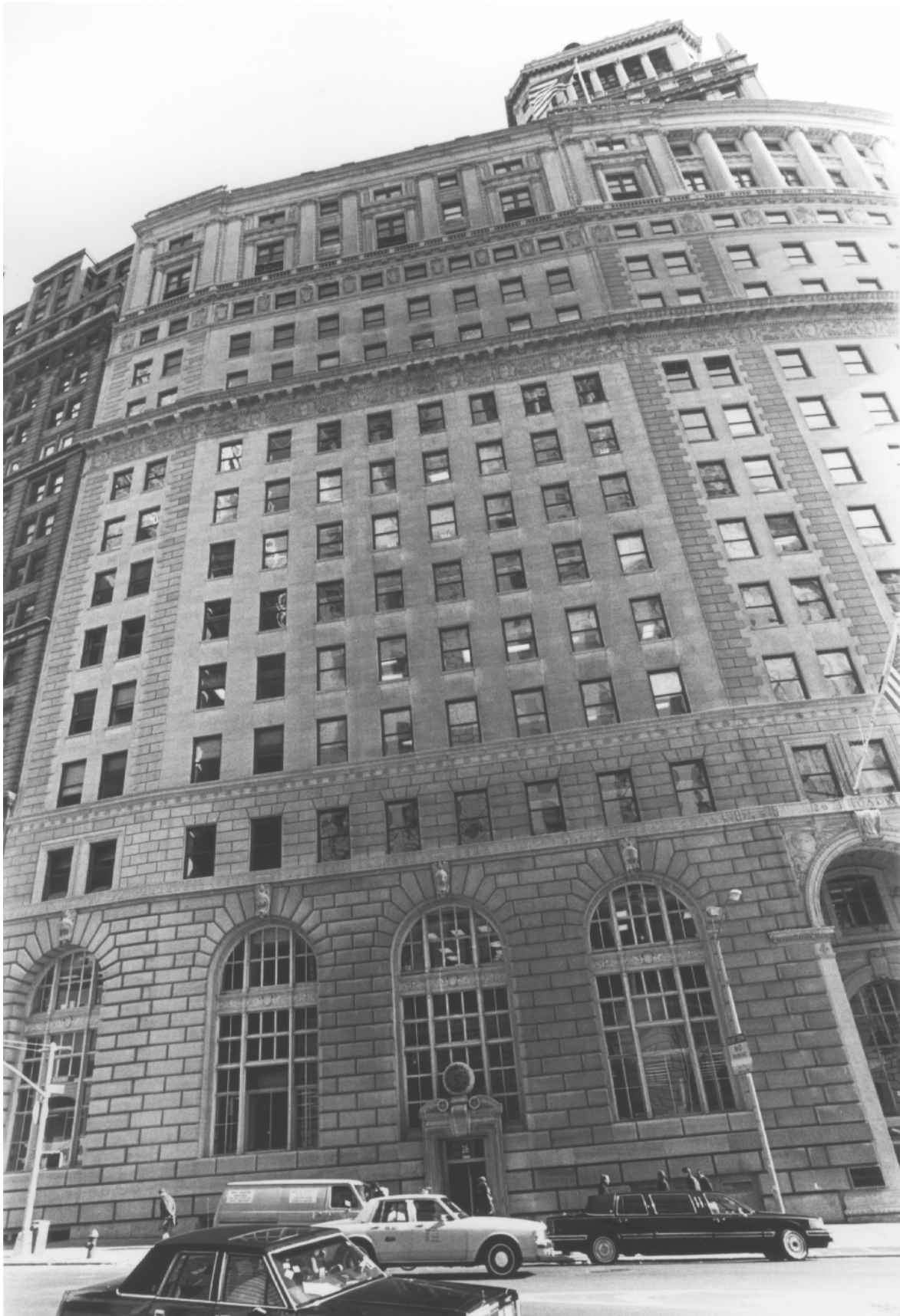
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Standard Oil Building, 26 Broadway (aka 10-30 Broadway, 1-11 Beaver Street, and 73-81 New Street), Borough of Manhattan and designates Borough of Manhattan, Tax Map Block 22, Lot 13, as its Landmark Site.



Standard Oil Building, 26 Broadway, Manhattan
View from southwest across Bowling Green
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
Southern portion of the Broadway facade.
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
Northern portion of the Broadway facade, incorporating the earlier building
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
Upper portion of the tower
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
Main entrance at 26 Broadway



Standard Oil Building, 26 Broadway, Manhattan
Secondary entrance at 28 Broadway

Photos: Carl Forster



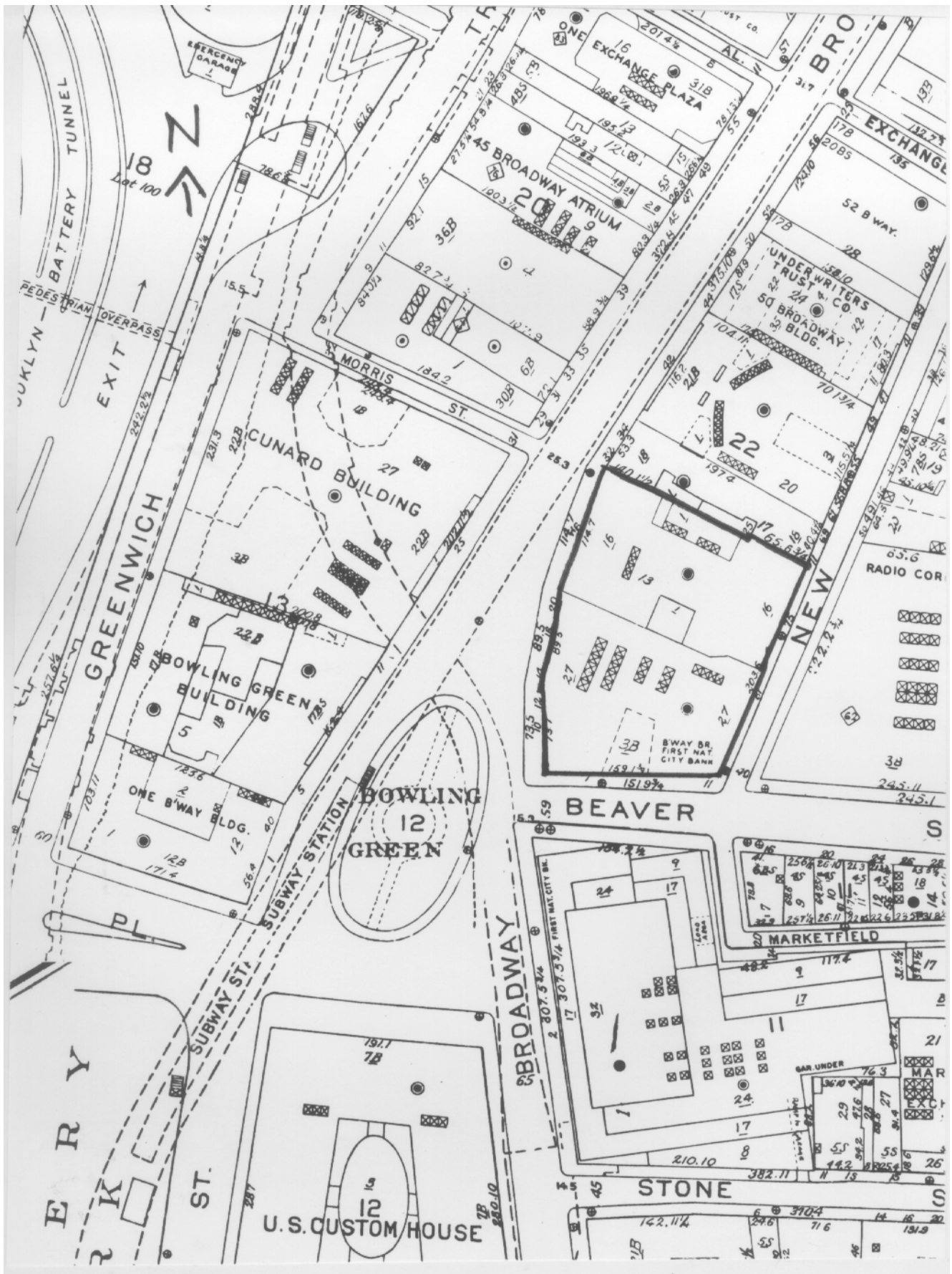
Standard Oil Building, 26 Broadway, Manhattan
Beaver Street facade
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
Entrance at 81 New Street
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
Northern portion of the New Street facade
Photo: Carl Forster



Standard Oil Building, 26 Broadway, Manhattan
 Graphic Source: Sanborn, *Manhattan Land Book* (1994-95), pls. 1-2.

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TOP

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BROADWAY



Standard Oil Building, 26 Broadway, (aka 10-30 Broadway, 1-11 Beaver Street, and 73-81 New Street), Manhattan
 Landmark Site: Manhattan Tax Map Block 22, Lot 13
Source: Dept. of Finance, City Surveyor, Tax Map