

Landmarks Preservation Commission
March 29, 2005, Designation List 360
LP-2162

(Former) Germania Bank Building, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders.

Landmark Site: Borough of Manhattan Tax Map Block 492, Lot 38.

On October 19, 2004, the Landmarks Preservation Commission held a public hearing on the proposed designation of the (Former) Germania Bank Building (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Four people spoke in support of designation, including representatives of Assemblyman Sheldon Silver, the Historic Districts Council, Place Matters, and the Municipal Arts Society. Three people – the owners and their representative – spoke in opposition to designation.

Summary

The former Germania Bank building is an impressive Beaux Arts-style structure prominently located on the northwest corner of the Bowery and Spring Street. Built in 1898-99 to the designs of architect Robert Maynicke, it was the third home of the Germania Bank, which was established in 1869 by a group of local businessmen of German extraction. By 1840, more than 24,000 German immigrants and their descendents were living in New York City. Their numbers increased dramatically over the next two decades, resulting in the development of the area along and to the east of the Bowery above Division Street as a German neighborhood called *Kleindeutschland*, or Little Germany. The neighborhood became the major German-American center in the United States during the second half of the nineteenth century. German immigrants contributed greatly to New York City by establishing churches, synagogues, and other cultural organizations, as well as creating their own banking, savings, and loan institutions, such as the Germania Bank. They also opened architectural firms and construction companies. Architect Robert Maynicke, who was of German birth, attended Cooper Union, about ten blocks to the north of this building, and worked for the noted architect George B. Post before co-founding the firm Maynicke & Franke in 1895. The Germania Bank building is considered to be one of his most important designs. Marc Eidlitz, whose construction company built the bank, was also of German descent.



The granite and brick building features rusticated stonework, a chamfered corner with an arched entry flanked by Tuscan columns, and multi-story pilasters. The ground floor features large arched openings with voussoirs surmounted a massive denticulated cornice. A similar cornice terminates the fifth story. The top story features paired arched openings also surrounded with voussoirs and concludes in an elaborate copper cheneau. The building's facades are remarkably intact.

DESCRIPTION AND ANALYSIS

The Bowery¹

The Bowery is part of an old road leading up Manhattan Island once known as the Wickquasgeck Road, since it led to lands of that tribe, and later as the Post Road to Boston. From the city of New Amsterdam at the south end of Manhattan, it veered northeast around a freshwater pond known as the Collect, beyond which in 1625-26 Crijn Fredericksz set out a dozen *bouweries*, or company farms, intended to supply the initial settlement. The vulnerability of these scattered farms to attacks by Native Americans prompted an order in 1660 that settlers gather in towns “after the English fashion,” and Bowery Village was established on part of what had been the Company’s Great Bowerie. The road leading to it became known as “Bowry Lane,” which served as the city’s principal route of expansion during its first two centuries of growth. Much industrial and manufacturing development, especially associated with the docks along the East River, occurred in the neighborhood, and was accompanied by housing for the working- and middle-classes. Bowery Road, which was the widest road on the island at the time, was officially designated “The Bowery” in 1813.² As wealthier residents moved uptown, the Bowery became more commercial in character, and by the mid-nineteenth century became dominated by businesses operated by and for the burgeoning German-immigrant population of New York’s Kleindeutschland.

Kleindeutschland³

From its founding in 1626 by Peter Minuit, a native of the German town of *Wesel am Rhein*, New York City has had a significant German population. During the 1820s, the first German neighborhood and commercial center developed in the area southeast of City Hall Park and by 1840 more than 24,000 Germans lived in the city. During the next twenty years, their numbers increased dramatically as “mass transatlantic migration brought another hundred thousand Germans fleeing land shortages, unemployment, famine, and political and religious oppression.”⁴ To accommodate this growth, a new German neighborhood developed along and to the east of the Bowery and north of Division Street. It became known as *Kleindeutschland*, Little Germany, Dutchtown, or *Deutschlandle*. In the 1870s and 1880s, dislocations caused by growth of the German Empire brought 70,000 new immigrants to the area while thousands of American-born children of German-American immigrants established their own homes in the neighborhood. By 1880, the German-speaking population of *Kleindeutschland* exceeded 250,000, making up approximately one-quarter of the city’s population, and the neighborhood’s boundaries had expanded north to 18th Street and east to the East River. It was the first large immigrant neighborhood in America that spoke a foreign language, and remained the largest center of German-American culture in the United States for the rest of the century.⁵

The Germania Bank⁶

The Germania Bank of the City of New York was established in 1869 at 185 Bowery by a group of local businessmen at a time when the Bowery was occupied by many stores that were owned by German immigrants. The first president of the bank was Christian Schwarzwaelder, a resident of West 36th Street, who owned a furniture store at 9 East Broadway. The vice-president, Joseph Kuntz, owned a brewery at 225 East Houston Street and lived at 167 Bowery, just a few doors away from the new bank. Other founding board members included butcher Joseph M. Ohmeis, iron safe and furniture manufacturer Kasimir Krenkel, and cigar maker Michael J. Adrian of 472 Grand Street, who in 1872 founded and became the first president of the German Exchange Bank at 245 Bowery. Upon its founding, the Germania Bank had \$200,000 in capital, which was divided into two thousand shares worth one hundred dollars each. The bank officially opened on May 1, 1869. In 1878, the bank, which had outgrown the small space it was leasing at 185 Bowery, purchased a nearby loft building at 215 Bowery from Charles L. Fleming and converted it to its banking hall and offices. In the early 1890s, Germania’s continuing success

required its expansion into the adjacent building at 217 Bowery. By the mid-1890s, the bank began planning to construct a new home at the Bowery at Spring Street.

Design and Construction⁷

In December of 1896, Germania Bank acquired three adjacent lots,⁸ located at the northwest corner of the Bowery and Spring Street, from Max Daniger and William Hyams. A little over a year later on January 3, 1898, plans for Germania's new offices and banking hall were filed at the Department of Buildings by the noted architect, Robert Maynicke, who produced a restrained, but striking version of the then-popular Beaux-Arts style. The six-story, fire-proof building, costing approximately \$200,000, was to be freestanding (no party walls) and would consist of a concrete basement floor, brick foundation walls, a brick superstructure supported by steel girders and clad in Maine granite on its two main facades, and terra-cotta floors supported on steel beams. The builders, Marc Eidlitz and Son, began construction of February 4, 1898; the Department of Buildings certified the completion of the building on January 21, 1899, although the bank was opened for public inspection on December 28, 1898 and for regular business on January 3, 1899, exactly one year after Maynicke filed the plans for the building. The building's interior featured a first-floor banking hall, the President's office, and Board of Directors' meeting room; safe deposit vaults were located in the basement, and the upper stories each contained twelve offices and support spaces. The bank's president at the time of the construction of the new building was Edward C. Schaefer.

In 1900, the bank produced a promotional pamphlet featuring a handsome rendering of the building's facade on the cover. Entitled "Germania Bank and Safe Deposit Vaults," it stressed the security of its vaults in photographs and text: "The safest place for your insurance policies, wills, securities and valuables is in the safe deposit vaults of the Germania Bank.....which as to convenience and security are unsurpassed."

Banks and Architectural Imagery⁹

As industry, business, and commerce prospered after the Civil War, New York became the nation's financial capital. Apart from a few imposing buildings on Wall Street, however, banks were for the most part located in converted residences, or in office buildings, but prior to the 1880s and 1890s, rarely in quarters designed for them. With very high property values in the financial district, many commercial banks began to build office buildings, conducting business on the ground floors and renting revenue-producing office space above. Savings banks, many of which catered to small private investors, were, in contrast, generally not located in the Wall Street area; therefore, taking advantage of less expensive real estate, they were able to build monumental bank buildings for their exclusive use, many on corner sites.¹⁰ Savings banks proliferated in the 1890s. Among them were the Greenwich Savings Bank, designed by Robert W. Gibson (1892, demolished); the Bank for Savings at East 22nd Street and Fourth Avenue, designed by Cyrus L.W. Eidlitz (1892, partially demolished); the sumptuous Bowery Savings Bank, designed by McKim, Mead & White (1893-95); and R.H. Robertson's New York Bank for Savings at Eighth Avenue and 14th Street (1896-97). The last two are designated New York City exterior and interior landmarks.

This trend continued after the turn of the century. In 1909, the *Architectural Record* published a lengthy, illustrated survey, in which the author invoked the ancient Greek and Roman temples -- which had also served as banks -- as ancestors to the modern type; the recent banks, however, had evolved due to "the marvelous growth of modern consumerism."¹¹ The illustrations attest to the pervasiveness of the classical bank type, about which the author states, "The effect of the structure must be one of great importance and simplicity. It must make on the depositors the impression of being a perfectly safe place to leave their money and valuables."¹²

This bank imagery developed, not only as the result of economic conditions, but also in response to the resurgence of the neo-classical style, what has been termed Academic Classicism. American architects, influenced by the principles of the French Ecole des Beaux-Arts and the

popularity of the "Great White City" -- the 1893 World's Columbian Exposition in Chicago -- based designs on interpretations of Renaissance and neo-Classical prototypes. In part, Academic Classicism and the Beaux-Arts style were popularized as a means to create an architecture characterized by order, clarity, and sobriety, qualities considered appropriate to the democratic ideals of the expanding nation, and particularly appropriate to the design of banks and public institutions. In making historical associations, American architects drew parallels between their own culture, the American neo-classical past, and the enlightened Greco-Roman and Renaissance civilizations.¹³

The Germania Bank uses the Beaux-Arts style in its simplest and cleanest form, which epitomized the classical bank type. The grid of windows and piers on the two major facades lends crispness to the design, which is enhanced by the deep-set sash. The solidity of the rusticated base reinforces the popular image of strength and security that the Germania Bank strove to convey. The positioning of the portico at the chamfered corner focused the gaze of passing pedestrians on the grand entrance to the bank, which stood in the shadow of the Bowery's elevated tracks, which have since been removed. The building's crowning cheneau is the most ornate façade element, which was very visible from the elevated trains, the surrounding sidewalks, and windows of nearby buildings.

Robert Maynicke¹⁴

Born in Germany, Robert Maynicke (1848-1913) studied mechanics and mathematics at Cooper Union. By 1872-73, he was employed by George B. Post, where he studied the structural properties of iron and steel and supervised the firm's work on early elevator buildings -- commercial structures built during the 1870s and 1880s whose increased height required an elevator for easy access -- including the Mills Hotel, Produce Exchange, Cotton Exchange, Union Trust, Equitable, Havemeyer, and Pulitzer Buildings (all demolished). Maynicke oversaw construction of the firm's New York Times Building (1888-89, 41 Park Row, a designated New York City Landmark). Maynicke remained with Post until 1895, when he joined in partnership with Julius Franke, a native New Yorker and graduate of the College of the City of New York (now City College), who also worked with Post early in his career. Maynicke & Franke designed over one hundred large commercial structures in New York. The firm's work is noteworthy for its use of advanced structural systems, as well as for its exploration of the artistic and structural properties of reinforced concrete. Maynicke was a Fellow of the American Institute of Architects, and a member of the Municipal Art Society and the Architectural League. He practiced until his death in 1913.

Maynicke designed many stores, lofts, and office buildings within what is now the Ladies Mile Historic District, the Tribeca Historic Districts, and the NoHo Historic District. These buildings were mainly in the Renaissance and Classical Revival styles of architecture.

Later History¹⁵

In late 1917, Germania's Board of Directors, led by president Edward C. Schaefer, filed a petition with the Supreme Court of New York County to change the institution's name to the Commonwealth Bank. This request was most likely in response to the anti-German sentiment that surfaced during the First World War. Permission was granted on January 28, 1918, and the bank's new identity quietly took effect. In 1923, Commonwealth began an expansion campaign with the opening of its first branch bank on Lexington Avenue near 57th Street. By 1927, the company had three branches in Manhattan in addition to its long-time headquarters on the Bowery, and one each in the Bronx and Brooklyn. By the mid-1920s, the Bowery had become established as a prime location for banks. There were no fewer than five banks between Division and Houston Streets, including Commonwealth and the Bowery Savings Banks at 130 Bowery.¹⁶ In 1927, the Commonwealth Bank was acquired by the Manufacturers Trust Company,¹⁷ which had embarked on an expansion spree in 1912; by 1930, it had absorbed twenty-two other banks. Manufacturers Trust, which merged with the Hanover Bank in 1961 to form the Manufacturers Hanover Trust

Company,¹⁸ continued to operate 190 Bowery as a branch bank until the mid-1960s. In 1966, the bank sold the building to Archival, Inc., which retained ownership in 2004.

Over the years, the building's facades have been little altered, with most of the changes taking place in the interior of the building. Alterations consisted of changes to the banking hall in 1922, and the addition of additional interior stairs in 1924. By 1962, Manufacturers was using the upper stories of the building for the storage of records, and added additional fireproofing, which required the installation of a water tank on the roof. The building's exterior remains remarkably intact.

Description

The six-story building's two main facades, which are clad in granite, are comprised of a series of bays that are identical above the first story. There are three bays facing the Bowery, one angled bay at the chamfered corner, and six bays along Spring Street. Horizontal divisions are provided by a cornice with modillions above the first story, a denticulated crown molding above the second story, and a heavy cornice above the fifth story supported by large blocks and featuring a series of cyma moldings, fillets, and ovolos. The facades are surmounted by an elaborate copper cheneau decorated with anthemia, rosettes, and waves.

The rusticated base contains the building's primary and secondary entrances, and large, round-arched fenestration that lit the main public spaces of the bank. The main entryway, located at the angled corner bay, is comprised of a monumental, projecting portico. The portico, which contains a flight of bluestone steps leading to the main doorway, features freestanding Tuscan columns, decorated with rosettes and egg-and-dart moldings, supporting a molded entablature. The paneled wood entry doors feature a carved enframement and are flanked by paneled pilasters and are topped by an arched transom light (now sealed by what appears to be a Plexiglas panel) with a molded architrave and foliated keystone and flanking, paneled spandrels. It is protected by historic, elaborate wrought-iron gates. The round-arched, first-story windows are deeply set and the façade rustication is continued on the returns. The sills are slightly recessed and sit above concave stone panels. Voussoirs surround the arches. The sash and transoms, which are presently sealed with what appear to be Plexiglas panels, look to be historic one-over-one wood sash. They are separated by carved wood mullions and transom bars. The secondary entryway, located at street level facing the Bowery, features a granite portico with freestanding Tuscan columns decorated with rosettes and egg-and-dart moldings, supporting an entablature decorated with triglyphs and guttae. The entryway is filled with paneled, wood-and-glass doors¹⁹ covered with elaborate wrought-iron gates.

The upper stories feature banded stonework, paired fenestration from the second through the fifth floors, and projecting, multi-story piers from the third through the fifth floors on molded bases and carved caps with egg-and-dart moldings. Paneled spandrels separate the third-through the fifth-floor fenestration, which contains one-over-one wood or steel sash. The sixth story displays pairs of round-arched windows with voussoirs that spring from molded bands and projecting keystones. The one-over-one sash appears to be comprised of wood.

The brick north elevation contains what appear to be historic, one-over-one wood sash with historic steel shutters. The west elevation consists of a plain brick wall. The roof contains brick parapet walls, bulkheads, and chimney, non-historic wood and metal fences, and a wood water tank on a steel-framed base.

Report researched and written by
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Research Department

NOTES

¹ The section is based on the following sources: Lavin F. Harlow, *Old Bowery Days: The Chronicles of a Famous Street* (New York & London: D. Appleton, 1931); Stephen Jenkins, *The Old Boston Post Road* (New York: Putnam, 1914); Landmarks Preservation Commission (LPC) *Bowery Savings Bank First Floor Interior Designation Report* (New York: 1994), report prepared by Richard Brotherton; Hopper Striker Mott, "The road to the *Bouwerij* historically, cartographically and genealogically considered," *Americana* 8 (New York, 1913), 483-504, 573-607, and 719-38; and I.N. Phelps Stokes, *The Iconography of Manhattan Island 1498-1909*, 6 volumes (New York: Robert H. Dodd, 1915-1928).

² *Minutes of the Common Council of the City of New York* 7 (New York, 1917), 549. [Manuscript volume 27 (August 23, 1813), 182]. The definite article is generally dropped in street signs and addresses.

³ The following section on Kleindeutschland is based on Landmarks Preservation Commission, *(Former) Scheffel Hall Designation Report (LP-1959)* (New York: City of New York, 1997), report prepared by Gale Harris; Stanley Nadel, *Little Germany: Ethnicity, Religion, and Class in New York City, 1845-1880* (Urbana: University of Illinois Press, 1990); Stanley Nadel, s.v. "Germans" and "Kleindeutschland" in *The Encyclopedia of New York* (New Haven: Yale University Press, 1995); Russell S. Gilmore, s.v. "Target Companies" in *The Encyclopedia of New York*; Jay P. Dolan, *The Immigrant Church: New York's Irish and German Catholics, 1815-1865* (1977; Rpt. Notre Dame: University of Notre Dame, 1983).

⁴ Nadel, "Germans," *Encyclopedia of New York*, 463.

⁵ *Ibid.*

⁶ This section is based on the following: *Germania Bank of the City of New York Certificate of Incorporation* (April 15, 1869); New York County Office of the Register, Deeds Liber 1447, P. 78 (March 20, 1878); New York City Directories; and *New York Times* (May 2, 1894), 11.

⁷ This section is based on the following: "Germania Bank's New Home," *New York Times* (Dec. 29, 1898), 12; "Germania Bank and Safe Deposit Vaults," pamphlet published by the bank, 1900; New York City, Department of Buildings, Borough of Manhattan (NB 1 -1898); and New York County Office of the Register, Deeds Liber 49, p. 148 (Dec. 31, 1896).

⁸ They were occupied by early-nineteenth century brick buildings.

9. This section has been adapted from Landmarks Preservation Commission, *Manufacturers Hanover Trust Company Building Designation Report* (LP-1633), prepared by Elisa Urbanelli (New York, 1988).

10. A.C. David, "Private Residences for Banking Firms," *Architectural Record*, 14 July 1903, 13-14. See also Robert A.M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism, 1890-1915* (New York, 1983), 177.

11. "Recent Bank Buildings of the United States," *Architectural Record*, 25, No. 1 (Jan. 1909), 1-3.

12. *Ibid.*, 4.

13. Richard Guy Wilson, "The Great Civilization," *The American Renaissance, 1876-1917*, (New York, 1979), 11-16.

¹⁴ This section is based on the following sources: LPC, "Architects' Appendix," *Ladies Mile Historic District (LP-1609)*; _____, "Architects' Appendix:" *Tribeca West Historic District (LP-1713)*; _____, "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)*; _____, *(Former) New York Times Building (LP-2031)*; "George Browne Post," *Macmillan Encyc.*, vol. 3, 460-463; and *Trow's Directory*.

¹⁵ This section is based on the following sources: *Commonwealth Bank Certificate of Increase of Capital Stock* (May 4, 1927); *Germania Bank of the City of New York, Petition to the Supreme Court of New York County* (Dec. 18, 1917); "Manufacturers Hanover Corporation," *International Directory of Company Histories*, Vol. II, ed. Lisa Mirabile (Chicago: St. James Press, 1990), 312; New York City Department of Buildings, Borough of Manhattan, Alterations applications files (ALT 2289-1922, ALT 1065-1924, ALT 102-1962, BN 12-1962); New York County Office of the Register, Deeds Liber 33, p.67 (Mar. 18, 1966); and *New York Times* (March 28, 1923), 24; (June 17, 1923), RE1; (May 24, 1927), 37; (June 5, 1927), E14; (July 9, 1927), 1; (July 20, 1927), 35; (July 30, 1927), 21; (Aug. 7, 1927), E16.

¹⁶ a designated New York City Exterior and Interior Landmark.

¹⁷ founded in 1905.

¹⁸ Manufacturers became part of the Chase Manhattan Bank in 1996.

¹⁹ The glass is presently covered with what appears to be Plexiglas panels.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the (Former) Germania Bank Building has a special character and 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 Germania Bank Building is an impressive Beaux Arts-style structure; that it is prominently located on the northwest corner of the Bowery and Spring Street; that it was constructed by builders Marc Eidlitz & Son in 1898-99 to the designs of noted architect Robert Maynicke; that the architect, who was of German birth, attended Cooper Union and had earlier worked for the noted architect George B. Post; that he co-founded the firm Maynicke & Franke in 1895; that the Germania Bank Building is considered to be one of his most important designs; that Maynicke & Franke, which designed over one hundred large commercial structures in New York, is noteworthy for its use of advanced structural systems; that this building was the third home of the Germania Bank, which was established in 1869 by a group of local businessmen of German extraction; that the area along and to the east of the Bowery above Division Street developed as a German neighborhood called *Kleindeutschland*, or Little Germany; that the solidity of the rusticated base reinforces the popular image of strength and security that the Germania Bank strove to convey; that the positioning of the portico at the chamfered corner focused the gaze of passing pedestrians on the grand entrance to the bank, which once stood in the shadow of the Bowery's elevated tracks; that the building's crowning copper cheneau, which is the most ornate façade element, is very visible from the surrounding streets; and that the building, which continued to operate as a bank branch until the mid-1960s, remains remarkably intact.

Accordingly, pursuant to 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 (Former) Germania Bank Building, 190 Bowery (aka 1-3 Spring Street) and designates Borough of Manhattan Tax Map Block 492, Lot 38 as its Landmark Site.

Robert B. Tierney, Chair; Pablo Vengoechea, Vice Chair
Roberta Brandes Gratz, Christopher Moore, Jan Hird Pokorny, Elizabeth Ryan



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders.
Photo: Donald G. Presa, 2005



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Main entryway.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Spring Street façade.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Bowery façade.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Base detail facing the Bowery.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Secondary entryway facing the Bowery.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Mid-façade detail.

Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Detail of upper stories and cornice.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. Roof detail.

Photo: Donald G. Presa, 2005.

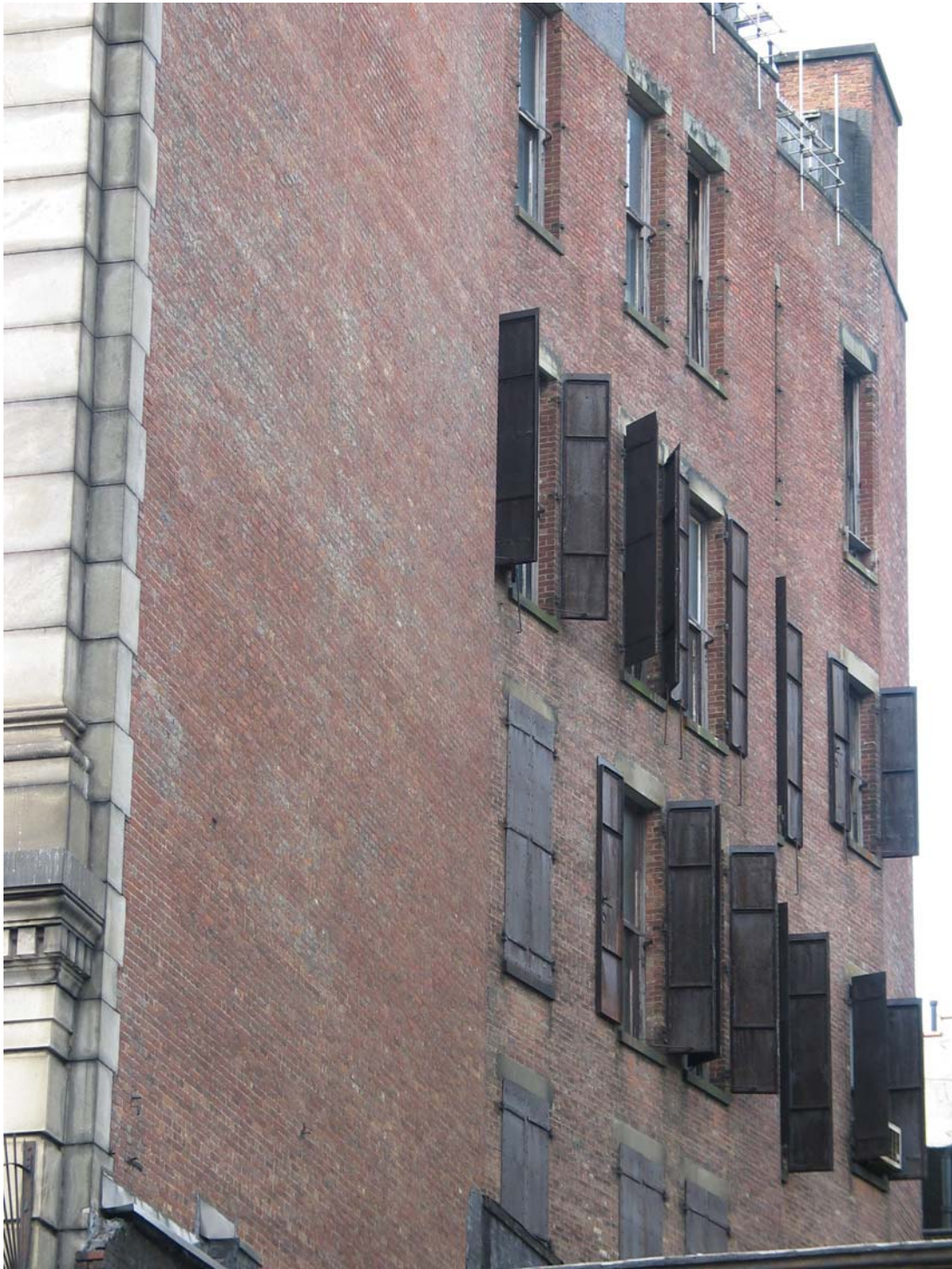


(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. West elevation.

Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. North elevation.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan. Built 1898-99; Robert Maynicke, architect; Marc Eidlitz and Son, builders. North elevation.
Photo: Donald G. Presa, 2005.



(FORMER) GERMANIA BANK BUILDING, 190 Bowery (aka 1-3 Spring Street), Manhattan.
Landmark Site: Borough of Manhattan Tax Map Block 492, Lot 38.
Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 03C, December 2003



(FORMER) GERMANIA BANK BUILDING,
 190 Bowery (aka 1-3 Spring Street), Manhattan.
 Landmark Site: Borough of Manhattan Tax Map Block 492, Lot 38.
 Graphic Source: Manhattan Land Book of the City of New York,
 24th ed.(Weehawken, NJ: First Real Estate Solutions, 2004), Plate 19.