

NEW YORK TIMES BUILDING (originally the Times Annex), 217-247 West 43rd Street, Buchman & Fox, 1912-13; Ludlow & Peabody, 1922-24; Albert Kahn, Inc., 1930-32, architects; George A. Fuller Co., builders.

Landmark Site: Borough of Manhattan Tax Map Block 1015, lot 12, in part consisting of the land beneath the original 1912-13 building and the 1922-24 and 1930-32 additions known as 217-247 West 43rd Street.

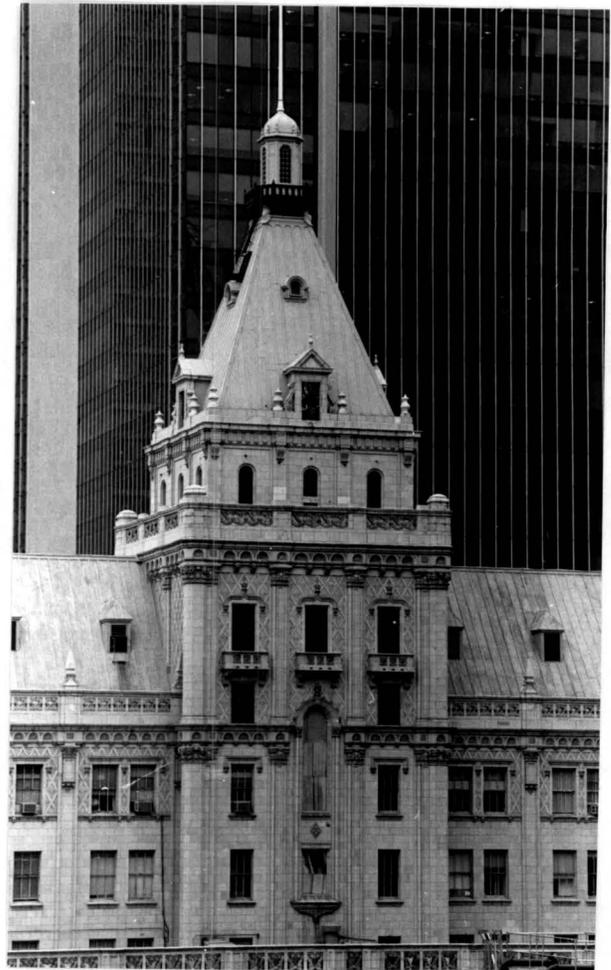
On March 27, 2001, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the New York Times Building (originally the Times Annex), and the proposed designation of the related Landmark Site (Item No.1). The hearing had been duly advertised in accordance with provisions of law. Four witnesses, a representative of the New York Times and representatives of the Historic Districts Council, the Municipal Art Society, and the Landmarks Conservancy, spoke in support of designation. The Commission received one letter in support of designation. The Commission previously held a public hearing on the New York Times Building (LP-1560) on November 12, 1985. This hearing was continued on December 10, 1985.

Summary

Built in three stages between 1912 and 1932, the New York Times Building reflects both the development of the Times Square neighborhood and the history of one of the most highly-respected newspapers in the United States. Founded on Nassau Street in 1851, the *Times* moved to West 42nd Street in 1905, constructing a skyscraper headquarters at the crossing of Broadway and Seventh Avenue, which had been named Times Square the previous year. The newspaper quickly outgrew the so-called Times Tower and in 1912-13 the eleven-story Times Annex was constructed about two hundred feet away on the north side of West 43rd Street, between Seventh and Eighth Avenues. Architect Mortimer J. Fox, of the firm Buchman & Fox, closely patterned the tripartite neo-Gothic elevations on the 1905 building, designing a limestone base and brick shaft, crowned by a richly embellished terra-cotta cornice and parapet. The Annex became the newspaper's headquarters, accommodating editorial and executive departments, as well as new printing presses and mechanical equipment. The editors christened their new headquarters the "monarch of Times Square" and claimed it was the largest newspaper plant in the world.

In 1922, the *Times* filed plans to double the plant's capacity. Ludlow & Peabody designed the one hundred-foot long addition, which consisted of an expanded staff entrance, five identical bays to the west, and a five-story setback attic level in the style of the French Renaissance. At the center of the hipped roof attic, which extended across both buildings, was a seven-story tower, capped by a pyramidal roof and slender lantern. This Chateausque feature gave the expanded Annex a dignified and conspicuous presence in an increasingly incandescent Times Square, making the building visible from all corners of the entertainment district.

The west wing was constructed in 1930-32. Albert Kahn, the noted Detroit-based architect, designed the plan and maintained the building's primarily neo-Gothic vocabulary, adding three additional bays, a second lobby, and roof-top studio. In recognition of its importance to the newspaper, the Annex was renamed the New York Times Building in 1942. The New York Times Building is one of Times Square's oldest and best preserved non-theatrical structures. Extending 318 feet along the north side of West 43rd Street, the exterior survives largely intact, and the building continues to serve as the newspaper's editorial and business offices.



DESCRIPTION AND ANALYSIS

The New York Times¹

For one hundred and fifty years, *The New York Times* has been one of the world's best-known and highly respected newspapers. Established by Henry Jarvis Raymond, George Jones and Edward B. Welsey in 1851, the newspaper flourished in a series of increasingly prominent Manhattan structures, including sites in the financial district, along Park Row, and since 1905, in Times Square. The *Times* initially leased space at 113 Nassau Street, but it soon moved to a larger structure at the southeast corner of Nassau and Beekman Streets. In 1856, the owners acquired the Old Brick Presbyterian Church and graveyard "at the northern apex of the triangle formed by Park Row and Nassau and Beekman Streets," which they replaced with a five-story, eighty-foot tall, building designed in the Italianate style by the architect Thomas R. Jackson (1826-1901).² The floor plan provided a model for future *Times* structures: the heavy presses and printing equipment were housed in the basement, while staff offices were located above, on the first, fourth, and fifth stories. To provide space for future expansion, the second and third stories were temporarily leased to outside tenants.

The early 1880s were a prosperous period for the *Times* and in 1886 George Jones proposed to build "the largest and handsomest newspaper office in the world."³ With few sites available in the immediate area, he decided to construct an entirely new building at the same location while retaining as much of the existing structure as possible. Credit for this technological feat went to the architect-engineer George B. Post (1837-1913) who planned and supervised construction of a twelve-story building without interfering with daily operations. Completed in 1889, the granite and limestone Romanesque Revival headquarters (a designated New York City Landmark) was described in *King's Handbook of New York* (1892) as "the Times expressed in stone."⁴

The *Times* struggled financially during the early 1890s due to competition from "penny" papers, such as the *Journal* and *World*, as well as the financial panic of 1893. Despite hopes that rental income from vacant floors would supplement circulation revenue, in 1893 the newspaper was sold to the New York Times Publishing Company, a corporation headed by *Times* editor Charles R. Miller. Three years later, in August 1896, Adolph S. Ochs (1858-1935) became publisher, and by August 1900, the company's major shareholder.

Soon after taking full control of the *Times*, he added the familiar slogan "All the News that's Fit to Print" to the masthead, signaling his intention to maintain the newspaper's traditional high standards.

Times Square

New York City's population experienced a dramatic rise in the last decades of the nineteenth century, inspiring fierce competition among daily newspapers. While some lowered prices and ran sensational headlines to attract readers, others, like the *Tribune*, built lofty skyscrapers to provide office space and rental revenue, as well as to serve as highly visible symbols of each company's success.

In the late 1890s, Ochs developed plans to build a new headquarters. As publisher of the *Chattanooga Times*, Ochs undertook a similar, though far more modestly-sized project in 1891, constructing the city's tallest structure. Crowned by a domed corner pavilion, the six-story Romanesque Revival building attracted considerable attention in Chattanooga and ten thousand people attended the dedication.⁵ Ochs recognized that a new Manhattan headquarters would offer numerous benefits. In addition to providing additional office space, an impressive structure would generate invaluable publicity for the *Times*.

Several sites were considered, including a large plot on lower Broadway, between Barclay and Murray Streets, but escalating real estate prices in the City Hall area convinced him to choose a less costly location. The *Herald* was the first major newspaper to abandon Printing House Square, acquiring a full-block site bounded by Broadway and Sixth Avenue, West 35th and 36th Streets. Constructed in 1892-95, the two-story Renaissance Revival structure (McKim, Mead & White, demolished) was notable for its height and handsome glazed loggia, which permitted views into the pressroom.

In July 1901, Ochs assembled a similarly prominent trapezoidal site at the center of Longacre Square. Real estate developers were the first group to recognize the area's potential. During the 1850s, brownstone rowhouses and churches began to dominate the blocks west of Broadway, attracting a "superior class of residents."⁶ Modest hotels and multiple dwellings followed, as well as a large concentration of stables, harness shops, and carriage manufacturers. Because of these establishments the neighborhood became known as Longacre Square, recalling a similar

commercial district in London. In 1882, the Metropolitan Opera House (J. C. Cady, demolished) opened on Broadway, between West 39th and 40th Streets. The presence of this elite institution, filling an entire city block and accommodating more than three thousand listeners, would help Longacre Square become the city's primary entertainment district.

In subsequent years, a significant group of theaters were built close-by, including the Casino (Francis H. Kimball & Thomas Wisedell, 1882, demolished), the Broadway (J. B. McElfatrick, 1887-88, demolished) Hammerstein's Olympia (J. B. McElfatrick, 1895, demolished), and the New Amsterdam (Herts & Tallent 1903, a designated New York City Landmark and Interior), as well as such luxury hotels as the Astor (Clinton & Russell, 1904-9, demolished) and the Knickerbocker (Marvin & Davis with Bruce Price, 1901-6, a designated New York City Landmark).

These new buildings, along with construction of the IRT subway, between 1901 and 1904, convinced Ochs that his new headquarters would stand at the center of a major urban crossroads.⁷ Measuring 58 feet at the southern end, 20 feet at the northern end, and 138 and 143 feet on the sides, the wedge-shaped building would be located at the intersection of Broadway and Seventh Avenue, between West 42nd and 43rd Streets. The architects Eidlitz & McKenzie (C. L. W. Eidlitz and Andrew C. McKenzie) were responsible for the design, and it was, for a brief period, the city's second tallest structure. Consisting of a twenty-five story shaft set on a sixteen-story base, the so-called Times Tower was constructed by the George A. Fuller Company, with Purdy & Henderson as structural engineers.⁸ Inspired by "Giotto's Tower" (begun 1334) in Florence, Italy, the limestone, brick and terra-cotta elevations originally featured neo-Gothic and Renaissance Revival details, produced by the Perth Amboy Terra Cotta Co.⁹

The tower's upper stories housed editorial offices, while the lower stories were divided between various departments and outside tenants. Due to the building's slender profile and small footprint, there were few interior rooms and most offices had two windows. The *Times* claimed that "There is probably not another building in New York City, probably in the world, so saturated with fresh air and sunlight."¹⁰ In the basement were various presses as well as the platforms of the recently completed IRT subway. On April 8, 1904 the New York City Board of Alderman named the station and the "previously nameless" intersection Times Square, forever linking the newspaper with the neighborhood.¹¹

The Times Annex

The *Times* quickly outgrew the 42nd Street tower, with no possibility of expansion onto an adjoining site. Despite escalating real estate prices in the immediate neighborhood "it did not occur to anyone to suggest that the [newspaper] should desert Times Square."¹² The owners viewed the midtown location as "strategic" -- at the center of the entertainment district and at the intersection of various existing and proposed transit routes.

In 1912, the New York Times Company acquired two lots on the north side of West 43rd Street, between Seventh and Eighth Avenues, including a one hundred by one hundred-foot lot purchased from Lee Shubert for \$300,000 -- a "record price for property west of Broadway in the Times Square District" -- and a forty-three by one hundred-foot lot leased from the Astor estate.¹³

The Times Annex would be the newspaper's sixth building. It was designed by Mortimer J. Fox (1874-1948) of the architectural firm Buchman & Fox.¹⁴ Albert C. Buchman (1859-1936) and Fox founded their partnership in 1899. A native New Yorker, Fox studied at the College of the City of New York (now City College) and at the Columbia School of Mines (later the Columbia School of Architecture). The firm was responsible for many private residences and commercial buildings, including Saks & Company (1901-2, altered, now Herald Center), the Leonori Apartments (1901, part of the Upper East Side Historic District), and the terra-cotta clad World's Tower Building (1914) on West 40th Street.¹⁵ In 1917, Fox left the firm to become a director and vice president of the Columbia Bank (later part of Manufacturer's Trust). After ten years, he retired to pursue a successful career as a landscape painter. Buchman, a graduate of Cornell University, was associated with Ely Jacques Kahn after 1919.¹⁶

Fox designed the Annex in the neo-Gothic style, patterning the general configuration and decorative vocabulary on that of the Times Tower. In September 1911, an unidentified *Times* writer declared:

No one will be able to doubt after the most cursory glance that the Times Building and its Annex are related, and that, separated though they be by Seventh Avenue, they yet house branches of the same institution.¹⁷

Rising to a height of 170 feet, the building consisted of an eleven-story tower set beside a four-story extension.¹⁸ This "mounted" tower configuration, like that of the Times Tower, not only gave the Annex the

appearance of greater height, but it ensured employees that their new offices would “enjoy as much light and air” as their previous ones. The elevations that were most visible from Broadway – the south and east facades – were treated identically, clad in Indiana limestone, light-colored Kittanning-faced brick and mat-faced terra cotta. The crown, marked by a multi-story arcade, projecting cornice and parapet, was the building’s most prominent feature, closely resembling that of the former headquarters. To accentuate the relationship between the Times Tower and the Annex, the upper stories were encrusted with identical terracotta tablet flowers, composite capitals, shells, and scroll-like reliefs. The fenestration was also similar, juxtaposing groups of triple one-over-one double-hung windows with deep reveals to single one-over-one double-hung windows with label moldings.

Construction began in March 1912 and was completed in August 1913.¹⁹ The George A. Fuller Company, the contractor for the Times Tower, again served as builder. Established in Chicago in 1882, the firm specialized in steel-frame construction, erecting such distinguished commercial structures in New York City as the Fuller (aka Flatiron) Building (1901-3), Pennsylvania Station (demolished), the Plaza Hotel (1905-07, 1921) and the Seagram Building (1955-58). At the time of construction, the Fuller Company was among the most successful builders in the United States, with offices in seven cities.

The Annex had a considerably larger footprint than its predecessor, with a total of 170,000 square feet of space. Staff and visitors passed through a neo-Gothic portico with revolving doors into a marble-clad lobby. Immediately east of this entrance were three loading bays, two storefronts, and a twenty-five foot wide arcade leading to Weber & Field’s Music Hall (William Albert Swasey, 1911-12, demolished) on West 44th Street.²⁰ To alleviate street congestion, the three bays opened onto a fifty-eight by thirty-eight-foot brick paved freight hall where wagons could be loaded and unloaded from raised platforms. The name of the newspaper was found in four locations, carved into the cornice between the second and third stories, on an illuminated sign above the main entrance, on globe-shaped lighting fixtures between each of the loading bays, and on the roof where one-story-tall letters, facing east, spelled “TIMES ANNEX.”

The first issue was printed in the Annex on March 3, 1913. Once the new plant was fully operational, the newspaper’s link to the Times Tower became primarily symbolic. With nearly all floors leased to outside tenants,²¹ only the publication and subscription offices

remained in the former headquarters, which were connected to the Annex by means of a four hundred-foot long concrete conduit beneath Seventh Avenue, housing steam and electric cables, as well as a pneumatic tube.²² The *Times*, nonetheless, chose to retain ownership of the Times Tower until 1961, using it as a highly visible venue for such special events as the annual New Year’s celebration, as well as to display various illuminated signs and the world-famous electronic news zipper.²³

A staff of six hundred persons worked in the Annex, making the *Times* one of the largest employers in the area. As in the Times Tower, the executive and editorial offices were located in the crown. At the eleventh story was Ochs’ private office and an assembly hall for lectures and large meetings. On the tenth story was the main library and subject “morgue.” The fifth story was devoted to recreation, with showers and dining rooms, and the sixth, seventh, and eighth stories were “reserved for growth.” Of particular significance was the steel frame, which was engineered at “above code standards” to support additional floors should they be required.²⁴

Ludlow & Peabody and the 1922-24 Addition

Circulation continued to grow throughout the late 1910s, reaching 331,000 copies a day in 1921. While rival newspapers built large printing plants in areas where property values were significantly lower, such as the *New York American* and *Evening Journal* (Charles E. Birge, 1927) at 210 South Street, the *Evening Graphic* (1927) at 346 Hudson Street, the *New York Evening Post* (Horace Trumbauer, 1926) at 75 West Street, and the *Daily News* (Raymond M. Hood, 1929-30, a designated New York City Landmark) at 220 East 42nd Street (near Second Avenue), the *Times* remained committed to publishing in the heart of Times Square and the Annex would become a significant expression of the newspaper’s presence and influence.²⁵

In January 1922, the *Times* filed plans with the Department of Buildings to double the plant’s printing capacity. Six years earlier, the newspaper had acquired five five-story flats on 43rd Street, immediately west of the recently completed Annex. These structures were subsequently demolished, providing a one hundred by one hundred foot lot for a “14 story fireproof storage + workroom + office” structure.²⁶ The architectural firm Ludlow & Peabody was hired to design the addition. William Orr Ludlow (c. 1871-1954) was trained at the Stevens Institute of Technology in Hoboken, New Jersey. After graduating in 1892, he joined the firm of Carerre & Hastings where he worked as a draftsman

until 1895. From about 1895 to 1908 he was associated with Charles A. Valentine and Lawrence Valk. In 1909, he formed a partnership with Charles S. Peabody (1880-1935). A native of Brooklyn, Peabody studied architecture at Columbia University and the Ecole des Beaux Arts in Paris. Their partnership lasted for more than twenty years, with the firm designing numerous residential, corporate and institutional buildings throughout the United States.²⁷ In New York City the firm was responsible for the Prospect branch of the People's Trust Company in Brooklyn (1919-20), the Johns-Manville Building at 292 Madison Avenue (1924), forty-eight-story 10 East 40th Street (1928), and thirty-eight-story Chase National Bank Headquarters (1928) at 20 Pine Street.

The scale and density of Times Square increased dramatically following construction of the Annex. Grand movie palaces like the Capitol (1914, demolished) and Loew's State (1920, demolished) lined both sides of Seventh Avenue and Broadway, seating as many as five thousand persons. Many prominent skyscrapers were also built in the area during this period, such as the neo-Gothic World's Tower and the Spanish Renaissance-style Candler Building (Willauer, Shape & Bready, 1914-20) on West 42nd Street. Notable for their height and sumptuous use of terracotta ornament, these light-colored towers may have provided inspiration for the upper stories of Ludlow & Peabody's addition.

Construction began in January 1922 and was completed in October 1924.²⁸ The addition featured an eleven-story base and a four-story attic level surmounted by a seven-story tower. Clad in limestone, brick and terra cotta, the one hundred foot-long addition was designed to give the impression that the two structures had been built at the same time. To accomplish this effect, Ludlow & Peabody obtained permission to build a five-bay structure that would match the height of the Annex and to extend the projecting cornice onto the new facade.²⁹ The terra cotta used to clad the base and the lower floors was closely modeled on the Annex,³⁰ which explicitly referred back to the Times Tower. For reasons that are unknown, the facade's consistency and reference to the original Times Tower and Annex was diminished by the fenestration, in which steel three-over-three double-hung windows were installed instead of the one-over-one double-hung windows used in the Times Tower and Annex. This choice of windows somewhat undermined the intended coherence of the 43rd Street elevations.

Above the base was the four-story attic level extending across both structures. This part of the 1922-

24 addition, which is largely hidden from view on 43rd Street because of the deep setback and parapet, was designed in the style of the French Renaissance. At the center of the hipped roof is a seven-story tower with balconies, capped by a pyramidal roof and slender lantern. The Chateausque feature gave the expanded Annex a dignified and conspicuous presence in an increasingly incandescent Times Square, making it visible to the thousands who congregated in the entertainment district each night. On the four sides of the seventeenth story were one-story tall neon letters that spelled out "TIMES" and at the top of the lantern was a flagpole that flew the newspaper's logo.³¹

The expanded Annex enclosed nearly 318,000 square feet of floor space.³² Inside, the general floor arrangement was retained. Most of the lower floors continued to function as offices and the new fourteenth story became the executive wing, with spacious mahogany-paneled offices for Ochs and various vice presidents, as well as a library and private dining room.³³

Albert Kahn and the West Wing³⁴

Times Square reached its zenith in the late 1920s. The district became nationally famous, celebrated in both Hollywood films and live musical revues. The *Times* prospered and circulation increased, reaching 431,000 daily copies in 1929. Many editorial improvements were made to the newspaper during these years, including expanded coverage of financial news, as well as the introduction of a Sunday magazine supplement and book review section.

Despite a modest decline in readership following the stock market crash of October 1929, and a significant drop in advertising lines, Ochs continued to develop plans for a \$2 million plant on Third Avenue, between Pacific and Dean Streets, in downtown Brooklyn, as well as a seventy-five foot long addition to the Annex.³⁵ Both buildings were designed by Albert Kahn, Inc., Architects and Engineers. Founded by Albert Kahn (1869-1942) in 1902, the Detroit-based firm specialized in industrial buildings, producing such important works as the Ford River Rouge Plant (1917-1939) and the Chrysler Corporation Half-Ton Truck Plant (1938). The firm also designed several newspaper plants, including the *Detroit News* (1915), *Detroit Free Press* (1925) and *Detroit Times* (1930).³⁶ In March 1930, Moritz Kahn, a member of the firm, published an essay on the design of newspaper buildings. While much of the discussion focused on interior planning, considerable attention was also paid to decoration and construction materials. He advised:

The newspaper publisher . . . is under a certain obligation to the public so far as the appearance of his plant is concerned. There is, to a certain degree, a bond between architecture and newspaper publication in that both are chroniclers of current events. Both are of importance in moulding the character and developing the culture of the public. Consequently, while the planning of the interior of a newspaper building must be done with a keen eye for efficiency, the exterior of the building should possess architectural merit.³⁷

By the late 1920s, West 43rd Street had changed considerably. The Annex was flanked by two large structures, the fifteen-story Times Square Hotel to the west, and the south elevation of the thirty-three-story Paramount Building (Rapp & Rapp, a designated New York City Landmark) to the east. Crowned by a two-story tall clock with faces on four sides and an illuminated glass sphere that flashed to indicate the hour, the Paramount Building became one of the most visible structures in Times Square, overshadowing the Annex, the recently completed addition, and even the Times Tower.³⁸

In August 1930, the newspaper filed plans to alter and expand the Annex. The west wing was built on the former site of the Yandis Court Apartments, located between Ludlow & Peabody's 1922-24 addition and the Ascension Memorial Church and rectory (both demolished). Directly across the street, the site faced the Lyric (Victor Hugo Koehler, 1903), Apollo (Eugene DeRosa, 1920), and Selwyn (George Keister, 1918, demolished) theaters, as well as the Hotel Dixie (later Carter Hotel).³⁹

Construction commenced November 16, 1930 and was officially completed January 7, 1932.⁴⁰ The fifteen-story west wing, which cost more than \$1 million, exclusive of equipment, was designed to "permit the expansion of practically all departments... without rearrangement of space in the present structure."⁴¹ While Kahn used a modern classical vocabulary in the award-winning Brooklyn plant, on 43rd Street his firm adopted a more contextual approach, duplicating the neo-Gothic crown, shaft, and base of the earlier Annex and addition.

In contrast to many recent office towers, his design emphasized the building's horizontal character, directing the eye rhythmically west along the projecting cornice, rather than toward the sky. Perhaps in anticipation of future construction, the building's west facade was treated sparsely, with unadorned fenestration

and simple two-tone brickwork. Only minor changes were made to the elevations: above the two entrances, between the third and fourth floors, a neo-Gothic clock was installed in 1931, as well as a series of glass globe lighting fixtures beside each delivery bay.⁴²

With opening of the west wing in August 1931, the Annex stretched 318 feet along West 43rd Street. *Times*' historian Meyer Berger described the building as "a spreading white monument."⁴³ Eighteen stories tall, 221 feet high, it was valued at \$3.05 million. In recognition of the building's importance to the newspaper, the Annex was renamed the New York Times Building in 1942.⁴⁴

Subsequent History

Under Ochs' successor, Arthur Hays Sulzberger (1891-1961), the east section of the building was expanded to the north, occupying the former site of the 44th Street Theater, which the *Times* acquired in 1943.⁴⁵ Designed by the architects Shreve, Lamb & Harmon, the 1947 addition (not part of this designation) obscured much of the north elevation which was mostly dismantled to link the structures. At this time, fifteen new presses were installed in the basement increasing the plant's capacity by fifty percent, and bedrooms were built on the fourteenth floor to provide overnight accommodations for executives during emergencies.⁴⁶

The main entrance was redesigned by the architects Shreve, Lamb & Harmon in 1946. In addition to stripping the west and center porticos of various neo-Gothic arches and other details, a third public entrance (with expanded lobby) was added to the east, replacing a single delivery bay. The new entrance had a revolving door and a grid of windows, surmounted by an Art Deco relief. Removed from the facade of the Brooklyn plant, which closed in the mid-1930s and was sold to the *Brooklyn Eagle* in 1945, the bronze sculpture depicts two muscular figures flanking an image of the earth with the motto "ALL THE NEWS THAT'S FIT TO PRINT" below.

In December 1946, a simple ceremony marked the opening of the redesigned entrance. It was reported at the time that no key could be found to lock the original 1913 entrance and that an "old-timer" recalled that when the Annex opened "it was decided to throw the key away on the theory that the *Times* would never close its doors."⁴⁷ The radio station WQXR, which was purchased by the *Times* in 1944, moved to new studios on the ninth and tenth stories in 1950. A new auditorium was also constructed on the ninth story, designed by Shreve, Lamb & Harmon.⁴⁸

After World War II, Times Square entered an significant period of decline. Hurt by the middle-class exodus to the suburbs and the growing popularity of television, the entertainment district began to lose its luster. Despite such changes and plans for construction of a new three-block long printing plant on the Upper West Side (Egger & Higgins, 1957-59), the *Times* continued to publish the daily paper on West 43rd Street.⁴⁹ A pamphlet, issued by the newspaper, dramatically described each evening's activity:

. . . on the ground floor of its building in Forty-third Street, is a fleet of trucks, waiting to speed the paper to readers in all parts of the world . . . So when the presses start and the papers start coming up the carriers in a swift stream . . . becomes a maelstrom of activity . . . Out of the doors on the street roll the trucks no matter what the weather . . . some to catch planes, some to catch trains, some to meet other trucks and divide up their burdens for runs into the country, some for local delivery – all of them hastening on schedule, loaded with news of the world.⁵⁰

To better manage the growing number of delivery trucks, in 1951 the roadbed on West 43rd Street was repaved and widened by two feet, and in 1962 the seven delivery bays to the west were also widened (Egger & Higgins). Large quartz floodlights were installed over each bay in 1967. The stone facing on the rusticated columns was removed, and east of the entrances the arches were squared-off and the columns replaced by steel pillars.

In 1963, a fire destroyed the original clock which was replaced with a seven by seven-foot tall digital “jump” clock.⁵¹ Two years later, in 1965, the building was recognized by Sigma Delta Chi, a society devoted to professional journalism, as an “Historic Site in Journalism.” As the twenty-first site identified by the society, the members placed a rectangular bronze plaque dedicated to Ochs between the west and center entrances.⁵²

During the 1980s, the west end of the attic level was altered to enclose an audio visual center and auditorium. At this time, a large window wall was cut into the attic's north face. In 1997, the presses came to a halt and the balance of printing operations were moved to a new printing plant (Polshek Partnership, 1994-97) at 26-50 Whitestone Expressway in College Point, Queens. The *Times* is currently planning to build a new skyscraper headquarters on the east side of Eighth Avenue, between West 40th and 41st Streets,

designed by the Italian architect Renzo Piano.

Description

The New York Times Building occupies a 318 by 100 foot site on West 43rd Street, between Seventh and Eighth Avenues. Based on French Gothic, and French and Italian Renaissance sources, the eighteen-story structure is faced in Indiana limestone, tan brick, and cream-colored terra cotta. The building is divided into three major parts: a four-story east section, an eleven-story main section (1912-13, 1922-24, 1930-32), a five-story set-back attic level and seven-story tower (1922-24). The fenestration in the 1912-13 portion of the building consists of one-over-one double-hung, steel sash. The 1924 and 1931 additions have a combination of mostly three-over-three and six-over-six double-hung, steel windows. Replacement windows are either steel or aluminum.

The **south elevation** faces West 43rd Street and consists of a two-story limestone base, a brick shaft, and richly-embellished terra-cotta crown. The first story is divided into sixteen bays, of which twelve are used as delivery bays. These twelve bays have been stripped, widened, and framed by non-historic steel columns (c. 1962). To the west of the entrances, the arches above each bay have been retained, while to the east, they have been squared. Attached to each column is a globe-shaped lighting fixture (c. 1962) modeled on those installed before 1922. The non-historic delivery bay doors are painted blue. Most of the second-story windows, except for one at the west end and four at the east end, are arranged in pairs and share a common sill. These windows are surmounted by a continuous shell frieze and cornice. Non-historic lighting fixtures are attached above the cornice and directed toward each delivery bay.

Three entrance porticoes are located at the center of the first story. Whereas the two unused entrances at the west are framed by the original porticoes and pilasters (1930-32), the east or main staff and visitors entrance (1946) consists of two revolving doors surmounted by a grid of six windows and a rectangular bronze relief. The west entrance is flanked by globe-shaped lighting fixtures, while to either side of the main entrance are non-historic slender bronze-and-glass lighting fixtures (1985) attached to the wall. A bronze plaque dedicated to Adolph S. Ochs is attached to the facade between the main and center entrance. The west and center entrances have bronze doors surmounted by windows. Above the left door of the west entrance is an air conditioner. Above each entrance, at the second story, are three recessed triple-hung windows,

surmounted by a frieze with relief panels, each with a pair of griffins grasping a shield. Two flagpoles extend from each sill above the center and main entrance. A single gargoyle projects between the west and center entrance. Between the third and fourth stories, aligned between the west and main entrance is a digital "Times" clock (1967) projecting over the sidewalk.

The four-story east section (1912-13) is clad in brick above the second story. It has three single-hung windows on each floor. The fourth story windows are crowned by ogee moldings with finials. Above the fourth story is a richly embellished terra-cotta cornice supported by four decorative corbels. A terra-cotta parapet extends across roof.

Floors 3 through 9 are clad in brick. From east to west, the fenestration is arranged as follows: a single window with ogee molding, three pairs of recessed windows, a single window with ogee molding (1911), a single window with ogee molding, three pairs of recessed windows, a single window with ogee molding (1922-24), three recessed windows, and a single window with ogee molding (1930-32). Between the ninth and tenth story extends a continuous entablature interrupted by decorative terra-cotta capitals with small cartouches crowning brick pilasters that rise from the base of the third story.

The tenth and eleventh stories are treated as a single composition in terra cotta, with three groups of three triple windows framed by arches springing from decorative capitals and flanked by pilasters faced with tablet flowers. To accentuate the southeast corner, these pilasters repeat near the end of the south and east facades. The triple windows are divided by thin metal columns resting on squat pedestals. At the eleventh story, the windows rest on decorative metal spandrels. Each group of windows is flanked by a single window at the tenth story and a single window with balcony crowned by an ogee molding with finial at the eleventh story. Crowned by a continuous bracketed terra-cotta cornice, the eleventh story is surmounted by a decorative shell frieze, which extends onto the east facade. A decorative parapet, alternating three-dimensional decorative relief panels and pedestals, extends across the roof.

Set back from the street is the five-story *attic level* (1920-22) with a hipped roof and dormer windows. The fourteenth story is faced with fleur-de-lys reliefs within raised interlaced diagonal bands. Directly above is a bracketed terra-cotta cornice, a decorative frieze, and parapet. Atop each of the parapet's pedestals is a small obelisk. Towards the west end of the fourteenth story, a section of the parapet has been removed and a small

addition has been made into the roof (1985). The hipped roof is covered to give the appearance of standing seam terne metal.

The *tower* is divided into the three bays. At the seventeenth story, each window has a small balcony and is crowned by a ogee molding. In the central bay, a single (sealed) window rises from the fourteenth to the fifteenth story. The fifteenth and sixteenth story is faced with low fleur-de-lys reliefs set within raised interlaced diagonal bands. The tower sets back at the eighteenth story and is enclosed by a terra-cotta parapet with three-dimensional relief panels. Behind the parapet, each facade has three arched windows between pilasters. The eighteenth story has a pedimented dormer on each facade, flanked by scrolls and finials. The pyramidal roof, covered to give the appearance of standing seam terne metal, rises to a slender lantern, enclosed by an arched railing resting on shell-like objects. Directly below the lantern, on all sides, aligned with the pedimented dormer, is a round-arched dormer.

The brick **east elevation** (1912) is visible above the four-story extension. From east to west, the fenestration is arranged as follows: a single window with ogee molding, three pairs of recessed windows, and a single window with ogee molding. The tenth and eleventh stories are faced in terra cotta and treated as a single composition, with three groups of triple windows framed by arches springing from decorative capitals and flanked by pilasters faced with tablet flowers. The triple windows are divided by thin metal columns resting on squat pedestals. At the eleventh story, the windows rest on decorative metal spandrels. Each group of windows is flanked by a single window at the tenth story and a single window with balcony crowned by an ogee arch with finial. The eleventh story is crowned by a continuous bracketed cornice, surmounted by a decorative shell frieze. Extending across the roof is a decorative parapet, alternating squat pedestals with sets of five three-dimensional decorative panels.

The *attic level* sets back at the twelfth story. At center, a section of the parapet has been replaced by a pair of non-historic windows. The thirteenth and fourteenth stories have paired central windows with ogee moldings flanked by a single window with sills. The fourteenth story is faced with fleur-de-lys reliefs set within raised interlaced diagonal bands. The east facade is crowned by a bracketed terra-cotta cornice, a decorative frieze, and parapet. Obelisks rise from each of the pedestals. At the north end of the parapet rises a terra-cotta-clad chimney with chimney cap.

The **west elevation** (1930-32) is visible above the

adjacent garage and from Eighth Avenue. Brown and beige brickwork frames the double and triple hung windows, as well as the blind windows, on the fifth through eleventh stories. At the top of the eleventh story is a terra-cotta parapet and decorative reliefs. The *attic level* sets back at the twelfth story. The thirteenth and fourteenth stories each have a single two-over-two window at either end. At the fourteenth story, the windows and a wide central panel are decorated with fleur-de-lys reliefs set within raised interlaced diagonal panels. Decorative parapets mark the base of the fifteenth and sixteenth stories. Above the fifteenth story is a *small tower* capped by a hipped roof treated to give the appearance of standing seam terne metal with a metal dormer containing three round-arched double-hung windows. Below each window are decorative chevrons. Small finials mark the top of the dormer and roof.

The **north facade** visible above the ninth story. Up to the eleventh story, the facade is clad in light-colored brick or terra cotta. The windows are arranged in groups of three, with delicate sills and lintels on the eleventh story. The eleventh story is crowned by a simple cornice with a decorative shell frieze. The *attic*

level sets back at the twelfth story. Across the thirteenth and fourteenth story, from west to east, the fenestration is arranged as follows: a single window with ogee molding, three groups of triple windows with shared sills, a single window with ogee molding, three pairs of windows with sills, a single window with sill, and two slender windows (the windows to the east are not visible). The fourteenth story is faced with fleur-de-lys reliefs set within raised interlaced diagonal bands, and crowned by a bracketed terra-cotta cornice, a decorative frieze, and parapet. Atop each of the pedestals is a small obelisk. Near the east end rises the central tower (see previous description). The upper stories of the tower only are visible from the north end of Shubert Alley, at 45th Street. Toward the west end of the facade, several sections of the parapet have been removed and replaced by glass walls (1985). The *small tower* has a single window, squat chimney, and hipped roof rising from the parapet at the sixteenth story.

Researched and written by
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Research Department

Notes

1. There are a number of histories of the *New York Times*, including Elmer Davis, *History of the New York Times 1851-1921* (New York: New York Times, 1921); Meyer Berger, *The Story of the New York Times 1851-1951* (New York: Simon & Schuster, 1951); and Susan E. Tifft and Alex S. Jones, *The Trust: The Private and Powerful Family Behind the New York Times* (Little, Brown & Company, 1999). Additional information on the building was found in two unpublished manuscripts prepared for the Landmarks Preservation Commission: "The New York Times Building" by the Legal Department of the New York Times Company, December 10, 1985, and "New York Times Building 1947 Addition: Historical Background Notes (In Progress)," by Higgins & Quasebarth, December 27, 2000.
2. Berger, 21-22. Thomas R. Jackson trained in the office of Richard Upjohn. He designed such significant works as Tammany Hall, the Academy of Music, and the Jerome Mansion (all demolished). Surviving works can be found in the SoHo, Tribeca East, and Tribeca West Historic Districts.
3. Landmarks Preservation Commission, *(Former) New York Times Building* (LP-2031), report by Gale Harris (New York: City of New York, 1999), 3.
4. *Ibid.*, 5.
5. Tifft and Jones, 26.
6. Quoted in Alexander J. Reichel, *Reconstructing Times Square* (Lawrence: University of Kansas, 1999), 48. Also see the various essays in William R. Taylor, editor, *Inventing Times Square* (Baltimore and London: John Hopkins University Press, 1991) and Matthew A. Postal, "Times Square from Its Origins to the Early 1990s," *Casabella* (December 1999), 18-21.

7. The decision to locate in Longacre Square was not entirely without risk. At the time of the purchase, 43rd Street, between Seventh and Eighth Avenues, was known as “Soubrette Row” for its extraordinary concentration of brothels. Timothy J. Gilfoyle, “Policing Sexuality,” in *Inventing Times Square*, 300.
8. Sarah B. Landau and Carl W. Conduct, *The Rise of the New York Skyscraper 1865-1913* (New Haven & London: Yale University Press, 1996), 312. For additional information on Purdy & Henderson, see Landmarks Preservation Commission, *A. T. Demarest & Company and Peerless Motor Car Company Buildings (later General Motors Corporation Building)*(LP-2082), report by Jay Shockley (New York: City of New York, 2000), 4-5.
9. Established in 1879, the Perth Amboy Company Terra Cotta Co. was one of the nation’s leading manufacturers of terra cotta, furnishing details for such well known buildings as the Long Island (now Brooklyn) Historical Society, the Bayard Building, and the interiors of the New Amsterdam Theater (all designated New York City Landmarks). In 1907, it merged with the Excelsior (1894) and Atlantic (1897) terra-cotta companies. In 1908, the new company acquired the Atlanta Terra Cotta Company (1895). For more information on Perth Amboy and related firms, see Susan Tunick, *Terra Cotta Skyline* (New York: Princeton Architectural Press, 1997).
10. *The Times Annex: A Wonderful Workshop* (New York: New York Times, 1913), 2.
11. Davis, 326; Tifft and Jones, 71.
12. *The Times Annex*, 27.
13. *New York Times*, March 29, 1911, 1.
14. According to *Times* editor and historian Elmer Davis, Fox was the building’s designer. See Davis, 327. In 1915, at the height of his career, Fox left the firm to become president of the Columbia Bank. He later became a landscape painter. Obituary in *New York Times*, May 17, 1948.
15. Buchman & Fox also designed additions to Bloomingdales, B. Altmans Dry Goods Store, (1909, part of the Ladies Mile Historic District) and the Joseph Loth & Company Silk Factory (1904, a designated New York City Landmark).
16. Buchman & Kahn collaborated on many Manhattan buildings, most notably the Film Center (1928-29, a designated New York City Landmark Interior) and the Sherry Netherland Hotel (with Schulze & Weaver, 1926-27).
17. “Measure of This Newspaper’s Growth Since Its Foundation,” *New York Times*, September 18, 1911, part 2, 4.
18. The four-story extension was slightly taller than the adjoining row of brownstone buildings to the east.
19. New York City Department of Buildings, New Building permit 542 [19]11.
20. Built by the Shubert family, Weber & Field’s Music Hall was renamed the 44th Street Theater in December 1913. The property was purchased by the New York Times Company in 1940 and demolished in 1945.
21. Philip Paneth, *Times Square, Crossroads of the World* (New York: Living Books, 1965), 142.
22. This conduit was approved by the New York City Board of Estimate on September 26, 1912. See Buchman & Fox drawings (1978.001.01701) at the Avery Library, Columbia University.
23. The news zipper was installed in 1928. By 1960, the *Times* retained only a fourth floor office in the building to run the zipper. See Tifft and Jones, 227, 344. For information on the sale of the Times Tower to Douglas Leigh and its subsequent redesign in 1965 by Smith, Haines, Lundberg & Waehler, see Paneth, *Crossroads of the World*, 142-44, and Robert Stern et al, *New York 1960* (New York: Monacelli Press, 1995), 1103.
24. The writer observed “no one can tell at the present what will be the future demands on space.” For a detailed description of each floor and its use, see *The Times Annex*, 16, 34.

25. See W. Parker Chase, *New York, The Wonder City* (New York: Wonder City Publishing Co., Inc.), 72-75.
26. New York City Department of Buildings, New Building permit, 48-1922.
27. According to *Who Was Who in America*, Ludlow's various partnerships resulted in more than 400 buildings, including 40 college buildings and 30 churches. For additional information on Peabody, see Withey, 462; obituaries in the *New York Times* and *Herald Tribune* (clippings, New York Public Library, Art & Architecture Division); and American Architect's Biographies (www.sah.org/aame/biop.html).
28. New Building permit, 48-1922.
29. For additional information, see "The New Building for the New York Times," *Architecture* (July 1924), 236.
30. The 1922-24 addition is difficult to view as a unified whole. While the eleventh-story base is visible along 43rd Street, due to the deep setback at the twelfth story, the upper floors and the tower are best seen from a block or more away. Thus, the addition's base and the Annex continue to be read as referring back to the Times Tower, while the attic level, with its new vocabulary, is primarily seen from a distance, and as cut off from the base.
31. In 1912, the flag was described as having blue letters on a white field. See "Times Flag Flown on New Times Annex," *New York Times*, June 25, 1912, 11. Flashing neon signs were installed in 1951, with letters eight and ten feet tall. *Times Talk*, January 1951. These four signs were removed by 1970. They replaced an earlier "TIMES" sign originally located on the roof of the Annex. "New York Times Building" (New York Times Company: Legal Department, 1985), 9.
32. Higgins & Quaesbarth, 9.
33. Tifft and Jones, 129.
34. "Albert Kahn," *MacMillan Encyclopedia of Architects* (New York: Free Press, 1982), 535-37; Federico Bucci, *Albert Kahn: Architect of Ford* (New York: Princeton Architectural Press, 1993); *The Legacy of Albert Kahn* (Detroit Institute of Fine Arts, 1970); and Grant Hildebrand, *Designing for Industry: The Architecture of Albert Kahn* (Cambridge, MA.: MIT Press, 1974).
35. Designed in a modern classical style, the \$2 million Brooklyn plant was built to serve readers in Brooklyn, Queens, and Long Island. The builder was the James Baird Construction Company. At the laying of the cornerstone in 1930, a photograph of the Annex was placed in a copper box. In 1941, the building was leased to the Board of Education, and in 1945 it was sold to the *Brooklyn Eagle*. It is currently used by Sarah J. Hale High School. See "The Times Opens a Brooklyn Plant For Wider Service," *New York Times*, November 4, 1930, 1; and Norval White and Elliot Willensky, *AIA Guide to New York City* (New York: Three Rivers Press, 2000), 692.
36. According to Federico Bucci, Kahn's earliest work in New York City was the Mergenthaler Linotype Company, built in Brooklyn in 1907.
37. Moritz Kahn, "Planned to Make Newspaper Work Easy," *The American Architect* (March 1930), 46.
38. Landmarks Preservation Commission, *Paramount Building* (LPC-1566), report by Elisa Urbanelli (New York: City of New York, 1988).
39. These three theaters all had entrances on 42nd Street. In 1996, the Livent corporation converted the Lyric and Apollo into a single theater known as the Ford Center for the Performing Arts. William Morrison, *Broadway Theaters: History and Architecture* (Mineola: Dover Publications, Inc., 1999), 37.
40. These dates reflect the docket books at the New York City Department of Buildings (ALT 1760-1930). According to Meyer Berger, the "west wing" opened on August 2, 1931. Berger, 381.
41. "The Times Files Plans For Addition to Annex," *New York Times*, August 12, 1930, 37.

42. Designed by Kahn, the enclosure for the one and a half ton, ten by seven-foot, clock was built by William H. Jackson Co., Brooklyn. The mechanism was manufactured by Seth Thomas. See *Times Talk* (November 1963), (June 1962), (November 1953), 12.
43. Berger, 365.
44. At this time, the original *Times* Building became known as the Times Tower. *New York Times*, May 22, 1942. Douglas Leigh acquired the Times Tower on March 3, 1961 and resold it, two years later, on April 16, 1963, to the Allied Chemical Company.
45. The *Times* hoped to use the site of the Little Theater (now the Helen Hayes Theater, Ingalls & Hoffman, 1912, a designated New York City Landmark) for a similar purpose in 1931. Located immediately north of the west wing, public criticism stopped the project and during the 1930s it continued to operate as a theater. During World War II, it was renamed *Times* Hall and used for a variety of lectures and public forums. It returned to use as a legitimate theater in 1963. Landmarks Preservation Commission, *Little Theater Designation Report* (LP-1347) (New York: City of New York, 1987), 15.
46. Tifft and Jones, 235.
47. *New York Times*, December 25, 1946, 46.
48. *Times Talk* (April 1950); (March 1952).
49. Sulzberger envisioned the plant with a twelve to twenty-story tower rising from center. Production began in July 1950. Tifft and Jones, 343.
50. *News, The Story of How It is Gathered and Printed* (New York: New York Times Company, 1945), 40.
51. Immune to pigeons, the large clock and its “old English” lettering was reportedly visible from a distance of one thousand feet. It was designed by Warren Palmer. *Times Talk* (November 1963).
52. The first site chosen by Sigma Delta Chi in 1954 was the original location of the *New York Times* on Nassau Street. See *Times Talk* (June 1965).

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 New York Times Building (originally the Times Annex) 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 New York Times Building is a significant reminder of the origins of Times Square, that its design reflects both the development of the neighborhood and the history of one of the most highly-respected newspapers in the United States; that it was built in three stages between 1912 and 1932; that the neo-Gothic elevations of the first stage, designed by the architect Mortimer J. Fox, of the firm Buchman & Fox, are clad in limestone, brick and terra cotta; that the south elevation was closely patterned after the now altered New York Times Tower of 1903-5; that the Annex was planned as the newspaper's headquarters, accommodating the editorial and executive departments, as well as new printing presses and mechanical equipment; that the editors christened the building the "monarch of Times Square;" that in 1922-24 the *Times* doubled the plant's capacity with an eleven-story addition, and a five-story setback attic level designed by the architectural firm Ludlow & Peabody in style of the French Renaissance, featuring a seven-story tower, capped by a pyramidal roof and lantern; that this Chateausque feature gave the Annex a dignified and conspicuous presence in Times Square, making it visible throughout the entertainment district; that three identical bays, designed by Albert Kahn, Inc., were added at the west end of the building in 1930-32; that this addition maintained the building's primarily neo-Gothic character; that the building was officially renamed the New York Times Building in 1942; and that the three-hundred-foot long building, one of the oldest non-theatrical structures in Times Square, survives largely intact.

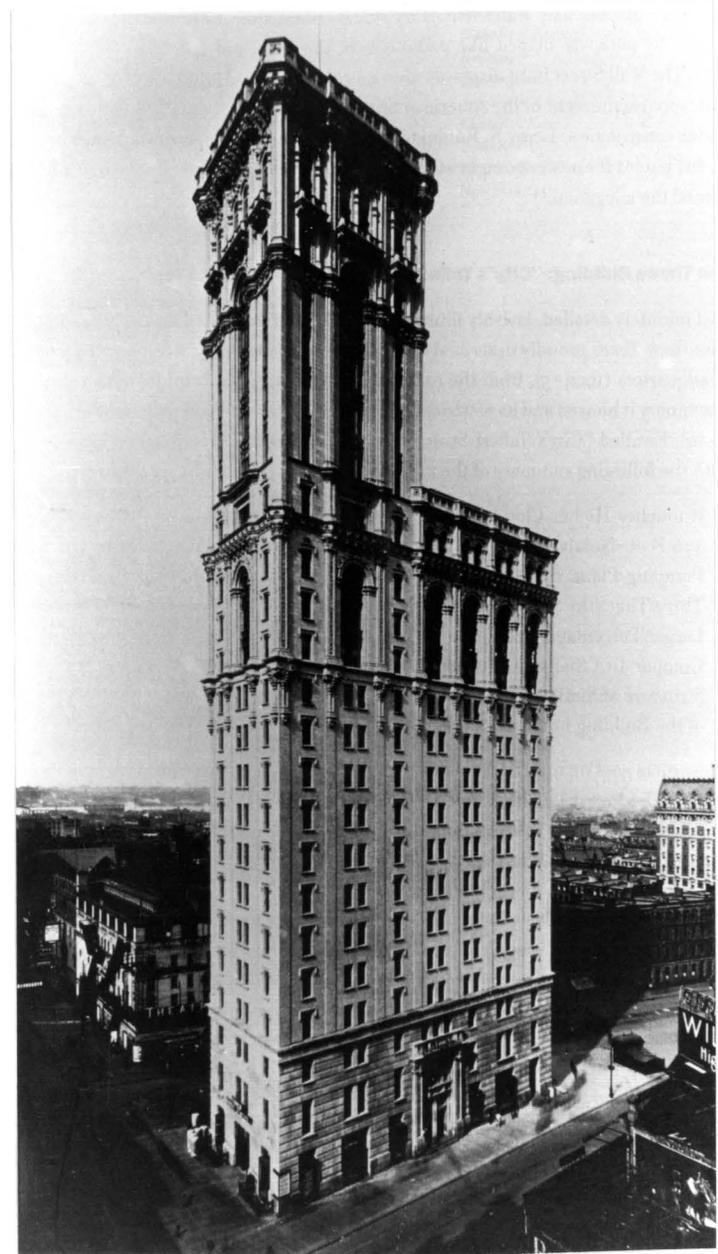
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the New York Times Building (originally the Times Annex), 217-247 West 43rd Street, Borough of Manhattan, and designates Manhattan Tax Map Block 1015, lot 12, in part, consisting of the land beneath the original 1912-13 building and the 1922-24 and 1930-32 additions known as 217-247 West 43rd Street, as its Landmark Site.



New York Times Building (originally Times Annex)
43rd Street facade, upper stories
Photo: Carl Forster



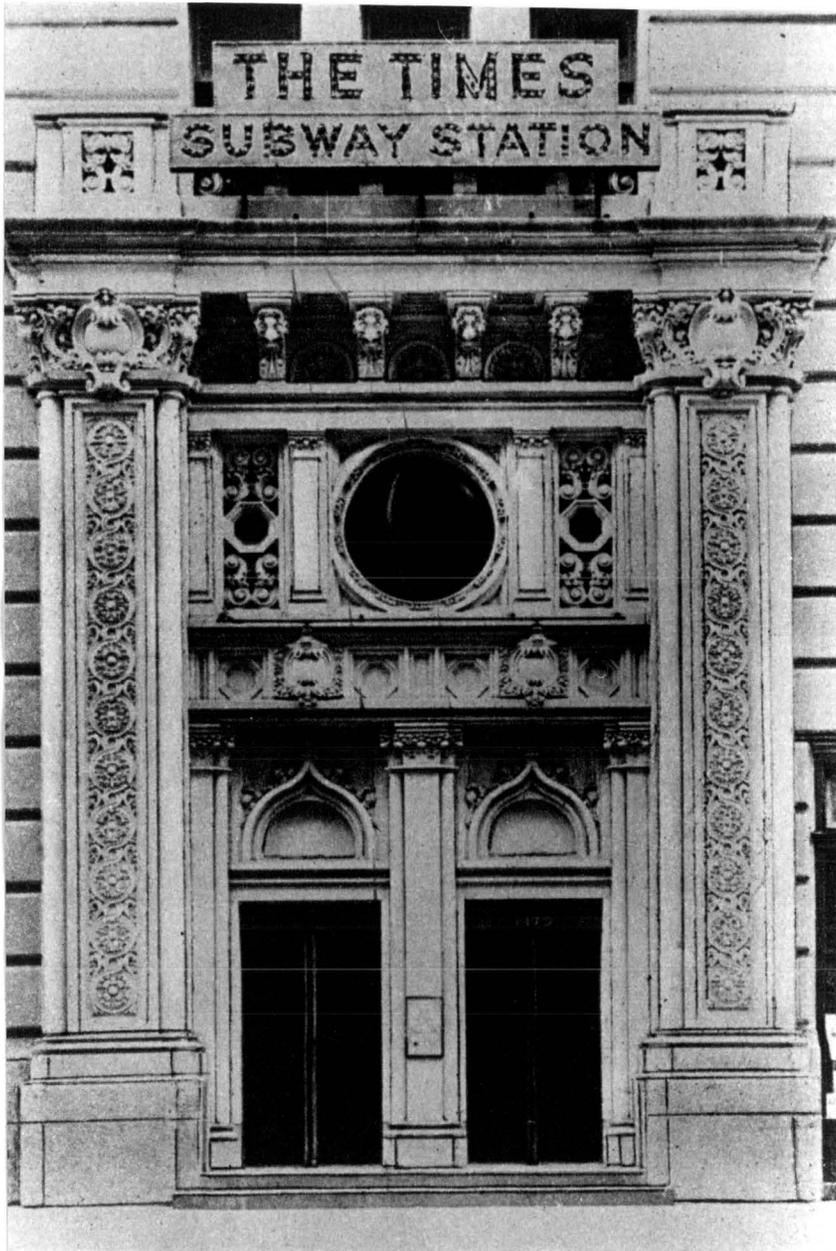
Chattanooga Times Building, Tennessee, 1892
Source: *The Trust*



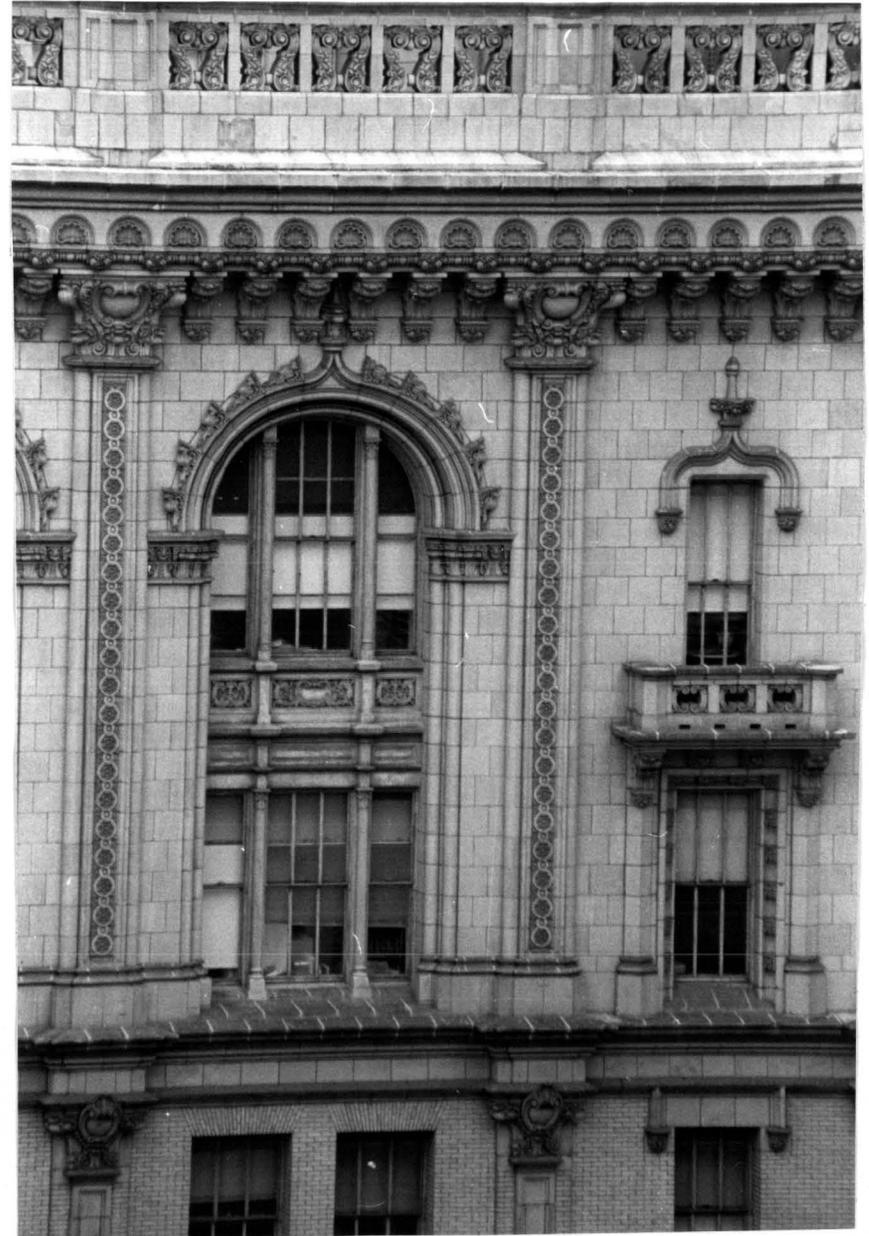
New York Times Building (aka Times Tower), 1903-5
Source: *The Rise of the NY Skyscraper 1865-1911*



Rendering of Times Annex, 1911
Source: Legal Department, New York Times Company



New York Times Building, Broadway entrance
Source: *The History of the NY Times, 1851-1921* (1922)



New York Times Building (originally Times Annex)
43rd Street facade, detail
Photo: Carl Forster

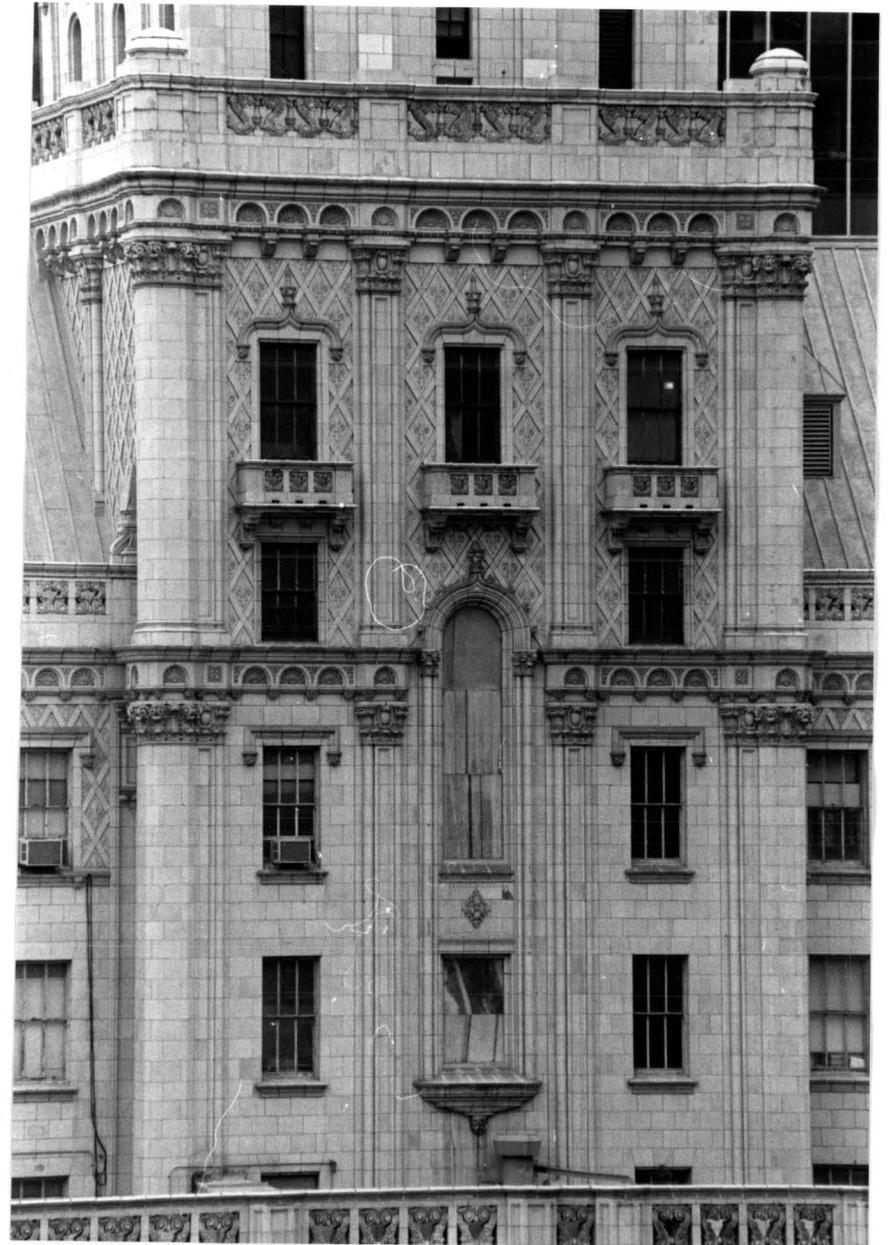


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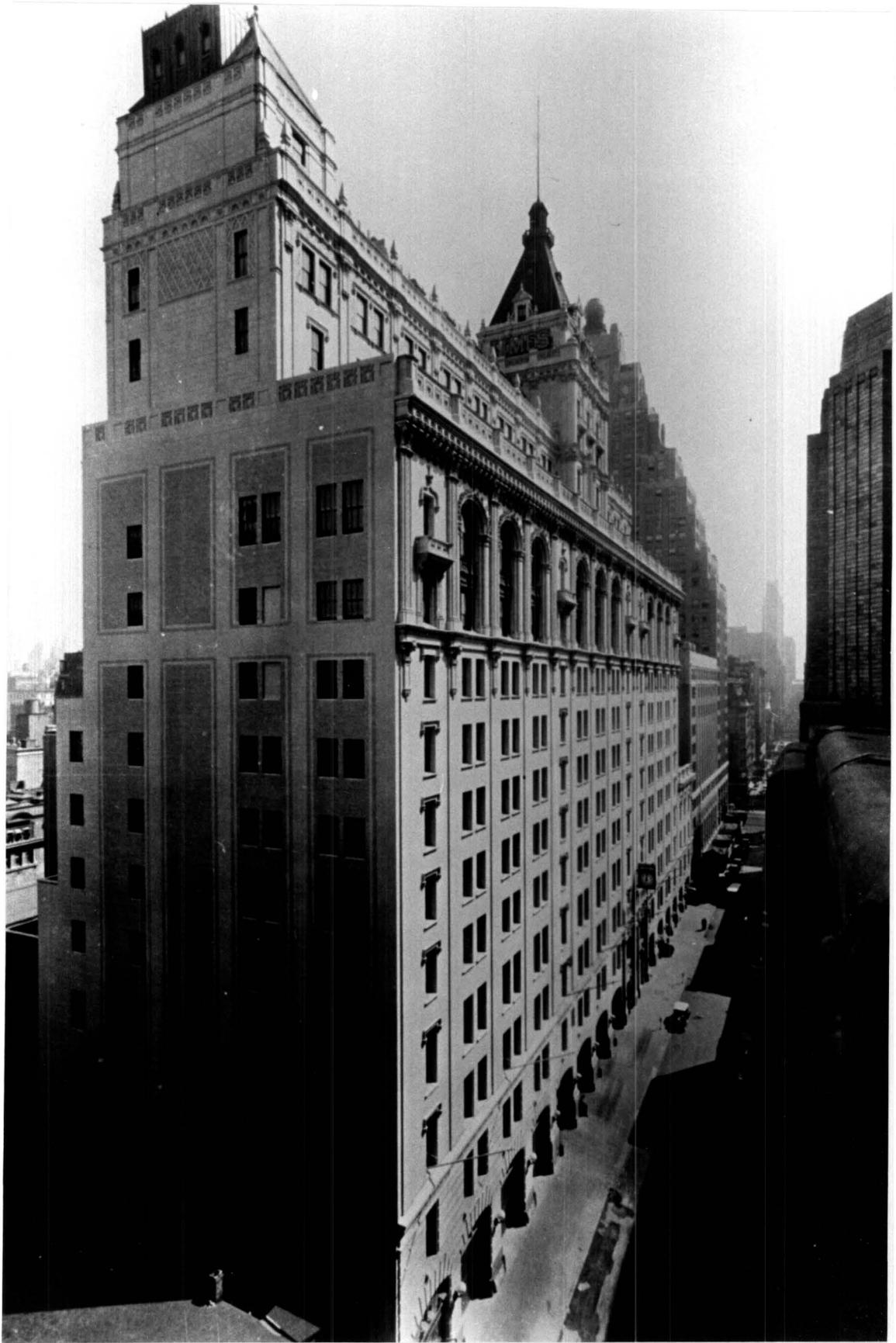
Times Annex, with 1922-24 addition, c. 1923
Source: Legal Department, New York Times Company



New York Times Building (originally Times Annex)
tower, 43rd Street facade
Photo: Carl Forster



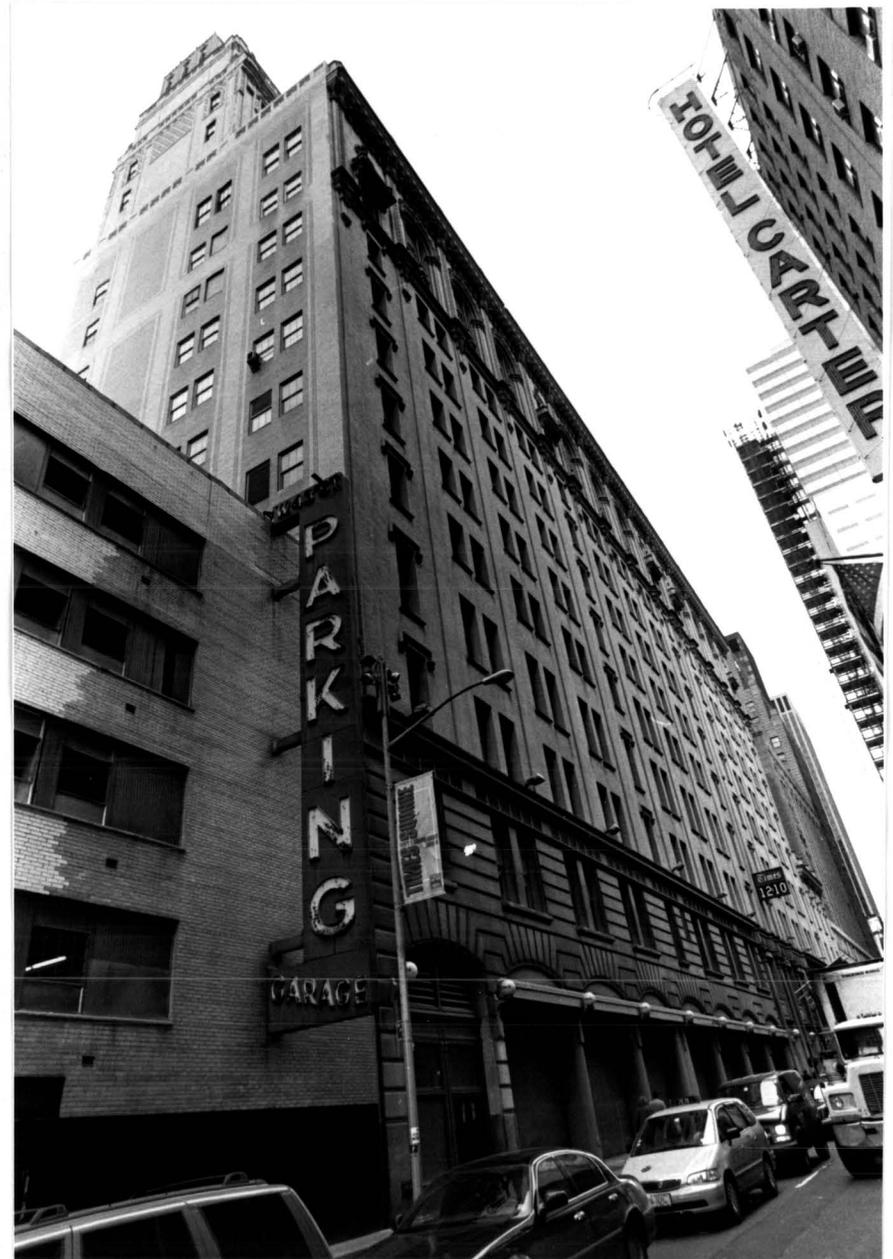
New York Times Building (originally Times Annex)
tower, 43rd Street facade, detail
Photo: Carl Forster



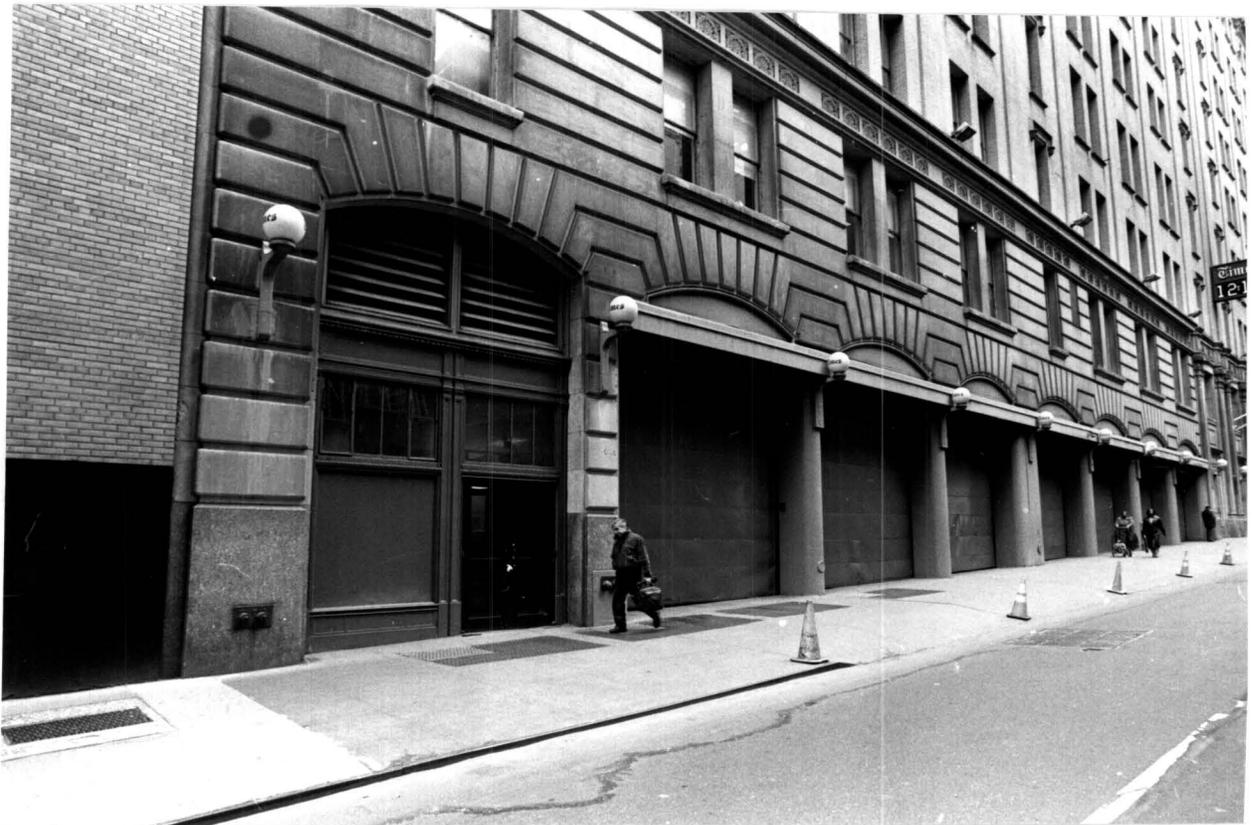
Times Annex, with west wing, September 1931
Source: Legal Department, New York Times Company



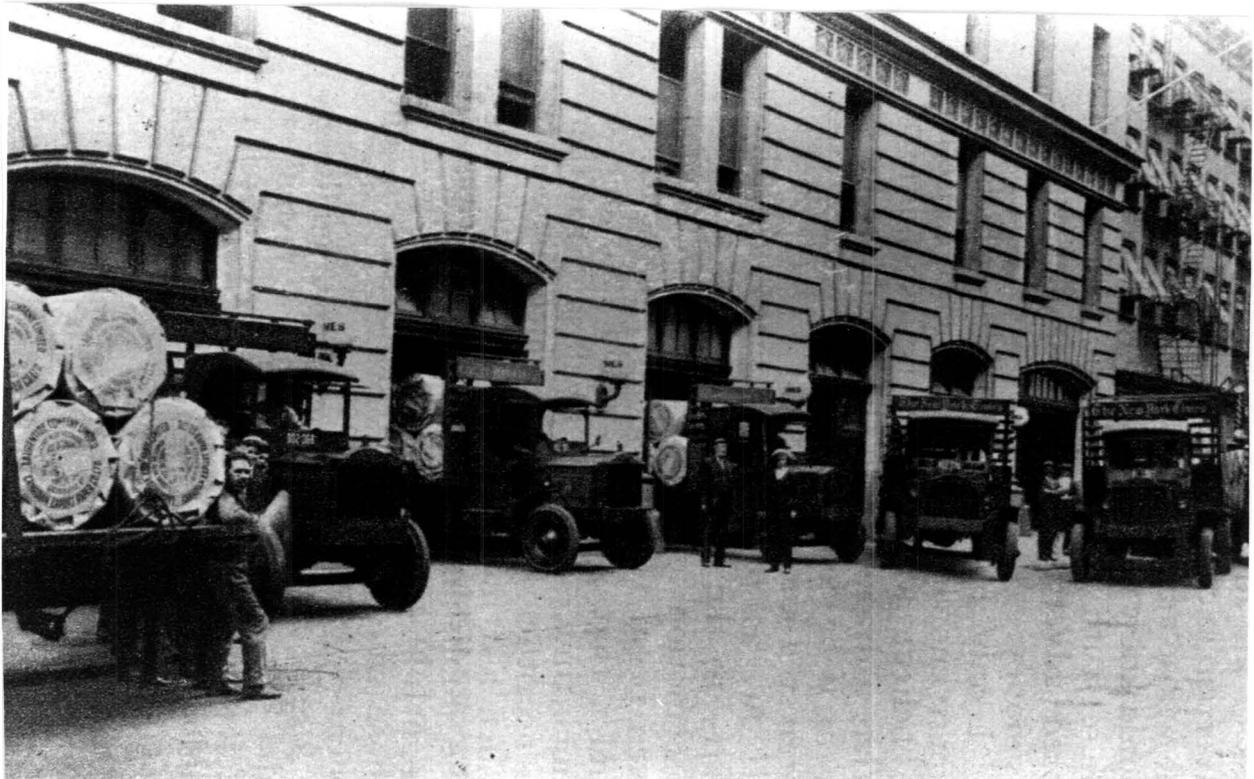
New York Times Building (originally Times Annex)
view to west
Photo: Carl Forster



New York Times Building (originally Times Annex)
view to east
Photo: Carl Forster



New York Times Building (originally Times Annex)
43rd Street facade, west end
Photo: Carl Forster



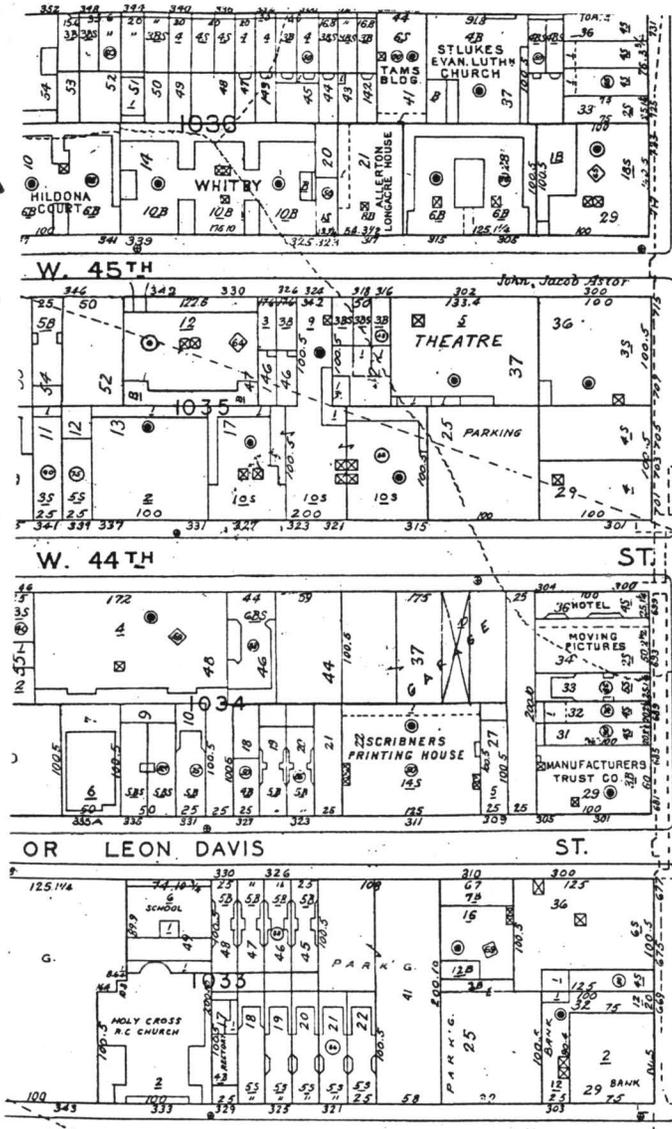
Times Annex, east end, before 1922
Source: *History of the New York Times 1851-1921*(1922)



New York Times Building (originally Times Annex)
43rd Street facade, first story, center
Photo: Carl Forster



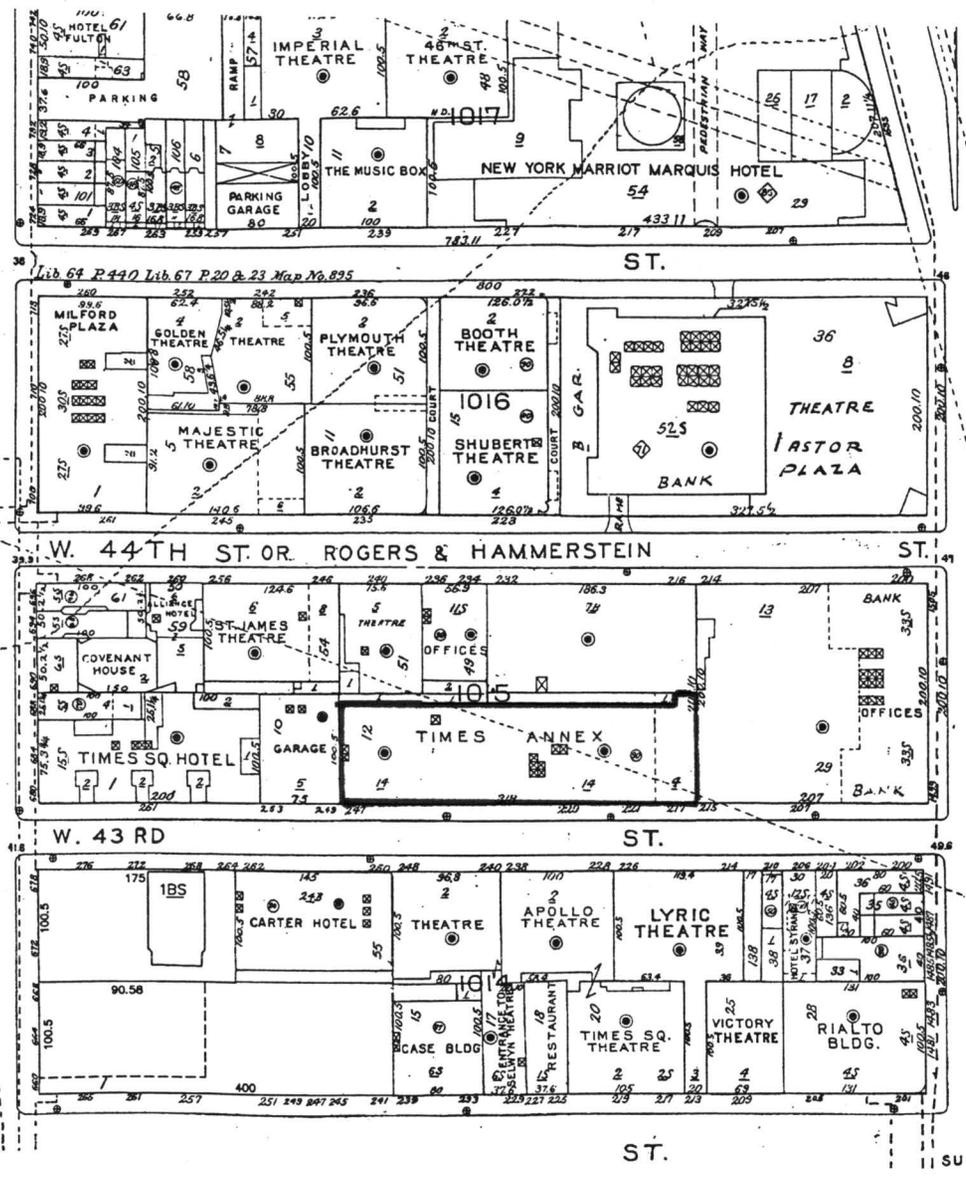
New York Times Building (originally Times Annex)
relief above main entrance, c. 1932
Photo: Carl Forster



AVE.

STATION EIGHTH

SUBWAY



ST.

SU

New York Times Building (originally Times Annex), 217-247 West 43rd Street, Manhattan
Landmark Site: Borough of Manhattan Tax Map Block 1015, Lot 12, in part consisting of the land beneath the original 1912-13 building and the 1922-24 and 1930-32 additions known as 217-247 West 43rd Street
Source: Sanborn, *Manhattan Land Book*, 1999-2000, plate 71

