

**BAUMANN BROTHERS FURNITURE and CARPETS STORE**, 22-26 East 14<sup>th</sup> Street (aka 19-25 East 13<sup>th</sup> Street), Manhattan. Built 1880-81; D[avid]. & J[ohn]. Jardine, architects; West Side Architectural Iron Works, cast iron.

Landmark Site: Borough of Manhattan Tax Map Block 571, Lots 1101 and 1102.

On September 17, 2002, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Baumann Brothers Furniture and Carpets Store and the proposed designation of the related Landmark Site (Item No. 1). The hearing was continued to June 17, 2003 (Item No. 2). The building was re-heard on September 16, 2008 (Item No. 1). All of the hearings had been duly advertised in accordance with the provisions of law. Twelve people spoke in favor of designation, including representatives of one of the property's owners (the New School University) (2003), State Senator Thomas K. Duane, Assemblymember Deborah Glick, Councilmember Margarita Lopez, Municipal Art Society of New York, New York Landmarks Conservancy, Historic Districts Council, Greenwich Village Society for Historic Preservation, Metropolitan Chapter of the Victorian Society in America, and Union Square Community Coalition. The property's co-owner spoke in opposition to the designation of their portion (ground story) (2008). In addition, the Commission received resolutions in support of designation from Manhattan Community Board 2 (2002 and 2008).

#### Summary

The Baumann Brothers Furniture and Carpets Store was built in 1880-81 for James McCreery (1826-1903), a well-known textiles merchant of Scottish descent. It was designed by the architectural firm of D. & J. Jardine, whose principals, David and John Jardine, were brothers also of Scottish birth. One of the more prominent, prolific, and versatile New York firms in the late-nineteenth century, D. & J. Jardine executed designs for a wide variety of building types, including a number of notable cast-iron fronts, in contemporary styles. The wide cast-iron front facade of the Baumann Brothers store, manufactured by the West Side Architectural Iron Works, is one of the Jardines' and one of the city's most inventive, unusual, and ornamental. Built toward the end of the heyday of cast-iron fronts in New York and the flourishing creativity in that material, the Baumann Brothers store is also a signal achievement of Aesthetic Movement design. An amalgam of ornamental influences, including neo-Classical, neo-Grec, and Queen Anne styles, is embraced to achieve a decorative overall composition. Another designed, though simpler, facade on 13<sup>th</sup> Street is clad in brick and stone with a cast-iron ground story. The building's prime location was in the midst of Manhattan's primary retail shopping district, which included 14<sup>th</sup> Street, Union Square, and Ladies' Mile. From 1881 to 1897, it housed Baumann Brothers, a furniture manufacturing company established c. 1870 by Albert and Ludwig Baumann, Bohemian Jewish immigrants. By 1884, the firm occupied the entire structure and billed itself as "the largest and most complete furnishing establishment in America." For eight decades, the ground story contained 5-10-and-25-cent stores, beginning with the fourth Woolworth store in Manhattan (1900-28), acclaimed at its opening as "the largest ten-cent store in the world" and in 1910 the location of the chain's first lunchroom. This space was later a store for F. & W. Grand, H.L. Green, and McCrory. The upper stories were leased for over eight decades for show rooms and manufacturing by various firms related to the textile and sporting goods industries, as well as a gymnasium and classrooms for the Deleahanty Institute (1930-63), which trained candidates of the Police and Fire Departments. The upper stories are currently used as an annex to the Parsons School of Design, while the ground story contains a drugstore.



## DESCRIPTION AND ANALYSIS

### Union Square, Ladies' Mile, and 14<sup>th</sup> Street<sup>1</sup>

The land for Union Square, at the juncture of Broadway and the Bowery (later Fourth Avenue and Park Avenue South) north of 14<sup>th</sup> Street, was set aside as a public space by the City in 1832 and opened as a park in 1839. Residential development, on lots facing the square and on the blocks to the east, began in the 1830s. This area emerged as the city's most fashionable neighborhood and, by the end of the 1840s, the square was surrounded by residences. With the expansion of New York's port in the 1840s and the introduction of railroads into Lower Manhattan in the 1850s, the drygoods trade grew rapidly and the city solidified its position as the country's leading commercial center. As downtown business and warehouse districts expanded to handle this trade, hotels, retail shops, and theaters moved northward along Broadway, following residential development. The first hotels were built in the Union Square area around 1850. The Academy of Music (1853-54, Alexander Saeltzer; demolished) and Steinway Hall (1863-64, John Kellum; 1866; demolished) on East 14<sup>th</sup> Street contributed to Union Square's status as the city's entertainment and classical music center. Most of the city's piano makers and many theaters, both legitimate and popular, located here.

By the end of the Civil War, many of the residences around the square were being converted to boarding houses or to commercial uses, and large retail stores, such as Tiffany & Co. (1868), began to replace earlier buildings. Within a decade, the stretch of Broadway, particularly between Union and Madison Squares, had become known as "the Ladies' Mile" and was lined with the country's foremost purveyors of fashion, furniture, and luxury items. In addition, the area to the east of Union Square was the northern extent of *Kleindeutschland*, the German-American community that by 1880 constituted about one-third of the city's population. The magnitude of commercial activity in the vicinity was indicated by *King's Handbook of New York* in 1893:

*the retail shopping district [is] from 10<sup>th</sup> Street to above 23d Street. In Broadway, 14<sup>th</sup> Street and 23d Street principally, the prominent retail establishments are the wonder and admiration of all who see them, and in extent and in variety of goods they are not surpassed elsewhere in the world. It has been estimated that the trade in this district annually amounts to over \$500,000,000.*<sup>2</sup>

### James McCreery and the Construction of His Building at 22-26 East 14<sup>th</sup> Street<sup>3</sup>

In 1880, well-known drygoods merchant James McCreery purchased the southern portion of the parcel of land at 22-26 East 14<sup>th</sup> Street (that extended through the block to 19-25 East 13<sup>th</sup> Street), between Fifth Avenue and University Place near Union Square. The northern portion of this parcel, the site of the Greek Revival style hotel Arlington House (1846), was once part of the farm of Henry Spingler (c. 1746-1814) dating from the late-eighteenth century;<sup>4</sup> this portion of the parcel was retained by Spingler's heirs in the Van Beuren family, so it was leased by McCreery. This land (and the building that McCreery constructed on it) remained under the separate ownership of the Van Beuren estate and McCreery interests until the 1960s, when the entire lot and the building came under common ownership.

James McCreery (1826-1903), born in Ireland of Scottish Presbyterian descent, immigrated to Baltimore in 1845. He worked for the drygoods firm of Hamilton Easter & Co. and in the late 1850s was that company's agent in Paris.<sup>5</sup> In 1862, McCreery moved to New York City where he

found a position with Ubsdell, Peirson & Lake, a drygoods concern at 471 Broadway. He became a partner in Lake & McCreery at that location in 1864; after Lake's retirement in 1867, the firm became James McCreery & Co. McCreery built his own store (1868-69, John Kellum; altered), at 801 Broadway (northwest corner of East 11<sup>th</sup> Street) that featured two full cast-iron fronts and a mansard roof. This prime location was just a block north of A.T. Stewart's cast-iron-fronted Uptown Store (1862-70, Kellum; demolished). McCreery sold his new building to the Methodist Book Concern and Missionary Society, remaining as a tenant, but repurchased the property in 1889 and his firm occupied the entire building. Considered "one of the most highly esteemed dry-goods establishments in America,"<sup>6</sup> primarily for retail and wholesale textiles, McCreery operated "the largest silk-dealing house in the country" according to the *New York Times*.<sup>7</sup> He opened a branch store (1893-94, Alfred Zucker; demolished) at Sixth Avenue and West 23<sup>rd</sup> Street.<sup>8</sup> At the time of his firm's 25<sup>th</sup> anniversary, McCreery was listed by the *Times* "in the front rank of the merchant princes of the metropolis."<sup>9</sup> After McCreery retired from business in 1901,<sup>10</sup> his son James Crawford McCreery (1853-1934), who had been in his father's firm since 1877 and was a partner since 1889, formed the James McCreery Realty Co. to handle the family's extensive real estate holdings and served as president.

Architects D. & J. Jardine filed in November 1880 for the construction of a five-story cast-iron-fronted, timber-and-iron-framed building for a first-class drygoods store on McCreery's 14<sup>th</sup> Street parcel. *The Manufacturer and Builder* in January 1881 carried the following item:

*A large store is to be erected by James McCreery on the south side of East Fourteenth street, at Nos. 22, 24 and 26, now occupied by the Arlington Building. It will extend through to Thirteenth street, and will be five stories high. Its ground dimensions will be 75 feet front and 206-1/2 feet in depth. The material will be brick, with an iron front. The estimated cost is \$75,000.*<sup>11</sup>

Construction began in December 1880 and was completed in September 1881, with Samuel Lowden as mason.<sup>12</sup> The full cast-iron front facade of the structure was manufactured by the West Side Architectural Iron Works.<sup>13</sup> The rear 13<sup>th</sup> Street facade is clad in brick and stone with a cast-iron ground story. The building originally featured an elevator to the second story.

It is unknown whether McCreery planned to relocate his own firm here, but he never used the building for his own business. Roughly two-thirds (Nos. 22-24) was initially leased to Baumann Brothers for a furniture and carpets store. The businesses of two other early tenants, in Nos. 24-26, failed: Flint & Warren (1881), purveyors of drygoods, millinery, wraps, furs, and Paris costumes;<sup>14</sup> and E. D. Bassford (1882-83), dealer in crockery and house furnishings.<sup>15</sup>

#### The Architects: D. & J. Jardine<sup>16</sup>

Born in Whithorn, Wigtownshire, Scotland, David Jardine (1830-1892) trained under his builder-architect father before immigrating to America in 1850. In New York City he established an architectural practice by 1855, then was a partner in Jardine & [Edward G.] Thompson in 1858-60. His brother, John Jardine (1838-1920), also born in Whithorn, immigrated to the United States and worked for the U.S. government during the Civil War in the design of monitors and gunboats. John moved to New York City, and in 1865 formed an architectural partnership with David. D. & J. Jardine, which lasted until David's death, was one of the more prominent, prolific, and versatile architectural firms in the city in the second half of the nineteenth century. George Elliott Jardine

(1841-1902), another brother from Whithorn, began working for the firm in 1882. All three brothers were members of the Saint Andrew's Society of the State of New York, a Scottish-American organization which was apparently the source of some of their commissions. A fourth member of the firm, from 1872 to 1891, was Jay (Joseph) H. Van Norden.

D. & J. Jardine was active in rowhouse development in Greenwich Village and on the Upper East and Upper West Sides from the late-1860s through the mid-1880s. The firm achieved prominence for its designs, in a variety of contemporary styles, for religious structures, store-and-loft buildings, warehouses, office buildings, and apartment houses. D. & J. Jardine designed a number of notable cast-iron-fronted buildings, including: No. 319 Broadway ("Thomas Twin")<sup>17</sup> (1869-70); G. Rosenblatt & Bro. Buildings, 57 Walker Street (1870), and 734 Broadway (1872-73); No. 28 Howard Street (1872), for F.G. Frazer; Davies Building (1874-75), 678 Broadway; Jones Building (1875-76, demolished), 171-175 8<sup>th</sup> Avenue, for drygoods merchant Owen Jones; B. Altman & Co. Building (1876-80), 625-629 Sixth Avenue; No. 121 Mercer Street (originally owned by the New York Eye & Ear Infirmary) (1879); and Baumann Brothers (1880-81).<sup>18</sup>

Among the firm's other notable extant commissions are: the Fourth Reformed Presbyterian Church (1874), 359-365 West 48<sup>th</sup> Street; D.S. Hess & Co. Building (1880), 35-37 West 23<sup>rd</sup> Street; and the Castree-Halliday Buildings (1887), store-and-loft structures located at 13-17 Jay Street.<sup>19</sup> The firm's multiple-residential structures, few of which survive, included the Jardine Apartments (1872, demolished), 203-205 West 56<sup>th</sup> Street, one of New York City's earliest French flats buildings;<sup>20</sup> Clermont Apartments (1878, demolished), 1706-1708 Broadway; St. Marc Hotel (1880, demolished), 434 Fifth Avenue; Palermo Apartments (1882, demolished), 125 East 57<sup>th</sup> Street; Dundonald Flats (1885), 71 West 83<sup>rd</sup> Street; the Alpine (1886-87, demolished), bachelor flats at 1282-1286 Broadway; and the Wilbraham (1888-90), bachelor flats at 1 West 30<sup>th</sup> Street.<sup>21</sup>

Of D. & J. Jardine in 1885, it was said that "no firm of architects has done so much toward beautifying and building up the city as th[is] prominent and old established house,"<sup>22</sup> while David Jardine was later called by the *American Architect & Building News* "one of the best known of the older generation of New York architects."<sup>23</sup> After David's death in 1892, John and George Jardine were joined by William W. Kent in the firm of Jardine, Kent & Jardine. In 1911, the firm became Jardine, Kent & [Clinton M.] Hill; its successor firm after 1913 was Jardine, Hill, & [Harris H.] Murdock. John Jardine committed suicide in 1920 at the age of 82. The firm continued as Jardine, Murdock, & Wright after 1936.

### Cast-Iron-Fronted Buildings in New York City <sup>24</sup>

Cast iron was used as an architectural material for entire facades of American commercial buildings in the mid-to-late-nineteenth century, and was particularly popular in New York City. Promoted and manufactured by James Bogardus and Daniel D. Badger, cast-iron parts were exported nationally for assembly on the site. Touted virtues of cast iron included its low cost, strength, durability, supposed fireproof nature, ease of assembly and of parts replacement, ability to provide a wide variety of inexpensive ornament, and paintable surfaces. The economy of cast-iron construction lay in the possibilities inherent in prefabrication: identical elements and motifs could be continually repeated and, in fact, could be later reproduced on a building addition, thus extending the original design. After a number of simple "constructive" cast-iron buildings in the late 1840s by Bogardus, the material was employed for commercial (store-and-loft, warehouse, and office)

buildings modeled after Venetian *palazzi*, from the mid-1850s through the 1860s. Designed in imitation of masonry and featuring round-arched fenestration, this mode is exemplified by the Cary Building (1856-57, King & Kellum), 105-107 Chambers Street, and the Haughwout Building (1856-57, John P. Gaynor), 488-492 Broadway.<sup>25</sup>

After the Civil War, the French Second Empire style began to influence designs in cast iron. Some buildings, such as McCreery's store (1868-69) and No. 287 Broadway (1871-72, John B. Snook),<sup>26</sup> were still Italianate but with mansard roofs. Cast-iron fronts in the Second Empire style, produced into the 1880s, were generally articulated with segmental-arched fenestration framed by columns and pilasters; large areas of glass; and a certain abstraction and paring-down of elements combined with the usage of variations on classically-inspired ornament. Examples are the Arnold Constable Store (1868-76, Griffith Thomas), 881-887 Broadway, and No. 28-30 Greene Street (1872, Isaac F. Duckworth).<sup>27</sup> The arrangement of cast-iron fronts, with their layered stories of arcades and colonnades, in turn influenced the design of contemporary masonry commercial buildings in New York.

A third type of cast-iron front, which emerged after about 1870, fully exploited the possibilities of the material and featured a basic grid of large rectangular fenestration framed by columns/pilasters and vertical members that were highly abstracted and greatly reduced in width. Examples include the Roosevelt Building (1873-74, Richard Morris Hunt), 478-482 Broadway; No. 34-42 West 14<sup>th</sup> Street (1878, W. Wheeler Smith); No. 462 Broadway (1879, John Correja);<sup>28</sup> and No. 361 Broadway (1881-82, Smith).<sup>29</sup>

In a few instances, major architects produced more exotic works, such as the Moorish style Van Rensselaer Store (1871-72, Hunt; demolished), 474-476 Broadway, and No. 435 Broome Street (1873, William Appleton Potter), with Eastlake decoration.<sup>30</sup> In the 1870s and 80s, popular contemporary styles influenced cast-iron ornamentation. Neo-Grec style motifs, including incised lines and sharp geometric abstraction, further expressed the crisp "metallic" qualities of cast iron. A late example displaying neo-Grec style influence is No. 112 Prince Street (1889, Richard Berger).<sup>31</sup> The Queen Anne style and Aesthetic Movement introduced abstract or floral patterns, as seen on No. 361 Broadway. In the stylistic experimentation of the 1880s, buildings sometimes incorporated a picturesque variety of materials, including red brick, sections of cast-iron, and terra cotta. With the knowledge that buildings of cast iron were not in fact fireproof, however, particularly after the Boston and Chicago fires of 1872 and the 1879 New York fire that destroyed rows of such structures on Worth and Thomas Streets, restrictive revisions were made to the New York City building code in 1885. This contributed to ending the era of cast-iron fronts in the city, although they continued to some extent through the 1890s.

The cast-iron fronts designed by D. & J. Jardine display this overall progression and stylistic change. No. 319 Broadway (1869-70) is one of the city's finest extant corner buildings in the round-arched *palazzo* mode; No. 57 Walker Street (1870), No. 734 Broadway (1872-73), and the Jones Building (1875-76) were designed in the Second Empire style; and No. 678 Broadway (1874-75) combines elements of the French Renaissance style with neo-Grec stylization. The B. Altman & Co. Building (1876-77 and 1880) is one of the city's finest cast-iron essays in the neo-Grec style, with abstracted and incised ornament. No. 121 Mercer Street (1879), of the grid type, is decorated by neo-Classical elements and stylized anthemion. The wide cast-iron front facade of the Baumann Brothers Furniture and Carpets Store (1880-81) is one of the firm's and one of the city's most inventive, unusual, and ornamental. The fifth story has segmental-arched windows typical of the Second

Empire style, while the lower stories are aligned with the grid type of cast-iron front, though the third- and fourth-story columns are surmounted by stylized impost blocks bearing neo-Grec influence. Ornament is classically-inspired (columns, pilasters, quoins, keystones, swags, anthemia); neo-Grec (incising, abstraction, cornice modillions, stylized pilasters, bosses, panel blocks); and Queen Anne style/Aesthetic Movement (overall patterning, decorative fascias, sunflowers, foliation, strapwork). Certain decorative elements on this building, such as panels with sunflowers, are similar in effect, as executed in cast iron, to what architects were achieving with terra cotta during this period. Built toward the end of the heyday of cast-iron fronts in New York and the flourishing creativity in that material, the Baumann Brothers store, on which an amalgam of influences is embraced to achieve a decorative overall composition, is also a signal achievement of Aesthetic Movement design. Popularized in the United States by the Centennial Exhibition in Philadelphia in 1876, the Aesthetic Movement stressed the “aesthetic” or artistic in the applied arts and reached its culmination in the design of interior decoration. The preface to *In Pursuit of Beauty: Americans and the Aesthetic Movement* gives an indication of general design intent, characterized by visual complexity and profusion of surface ornament:

*The layering and juxtaposition of many different patterns and the use of a subtle palette of colors... demonstrated a heightened artistic consciousness on the part of the decorator and at the same time demanded a refined sensibility on the part of the visitor. Each object or detail deserved close attention, yet, like a mosaic, the whole became unified when seen from a distance.*<sup>32</sup>

### Baumann Brothers<sup>33</sup>

Baumann Brothers was a New York City wholesale and retail furniture manufacturing and home furnishings company established by Albert Baumann (1832-1895) and Ludwig Baumann (1843-1904), Bohemian Jewish immigrants. Albert is said to have begun in 1854 with a cabinet and furniture store on Third Avenue near 34<sup>th</sup> Street,<sup>34</sup> though he was first listed in a city directory in 1857 as a cabinetmaker with Abraham Baumann. After 1859, he was listed alone (the name often spelled “Bauman”) as a furniture dealer on Delancey Street, Third Avenue, and Grand Street. Ludwig Baumann & Co. was first listed in an 1864 directory as a tea business, then as a grocer on Third Avenue. “Baumann Brothers,” furniture, at 230 Hudson Street (at Broome Street) first appeared in an 1870 directory. A newspaper advertisement of 1872 called the firm “manufacturers of ... fine parlor furniture.”<sup>35</sup> Around 1879, Baumann Brothers moved to 32 West 14<sup>th</sup> Street, and then in 1881 to 22-24 East 14<sup>th</sup> Street (aka 21-23 East 13<sup>th</sup> Street). At that time, Ludwig Baumann resided at 824 Lexington Avenue (East 63<sup>rd</sup>-64<sup>th</sup> Streets) and Albert resided next door at No. 826. The Baumanns were members of Congregation Ahawath Chesed (Central Synagogue), 652 Lexington Avenue.<sup>36</sup>

The *New York Times* on September 2, 1881, heralded “the new and attractive store of the Messrs. Baumann Brothers, dealers in artistic furniture and carpets, at Nos. 22 and 24 East Fourteenth-street, [which] was opened to the public yesterday,”<sup>37</sup> and the paper later commented that “connoisseurs of artistic house-furnishing will find it to their advantage to call and inspect the beautiful stock of Paris-made goods at Baumann Brothers’.”<sup>38</sup> The company advertised

*the largest and most varied stock of fancy, useful, and ornamental cabinet furniture, draperies, carpets, rugs, and mats... Our warehouse presents the appearance of a*

*regular Eastern bazaar, where the public may find everything they want, without having to run from one store to another, and at prices that will commend themselves.*<sup>39</sup>

By the end of 1883, the firm had expanded into No. 26 and billed itself as “the largest and most complete furnishing establishment in America.”<sup>40</sup> In January 1884, the commitment was made to expand into the entire structure, as noted by the *Times*:

*Messrs. Baumann Brothers, the furniture and carpet dealers of East Fourteenth-street, yesterday leased from James McCreery the entire building adjoining their present large store. This will give to the Messrs. Baumann a store with 75 feet front and of a depth of 210 feet, extending through to Thirteenth-street. This accession to their premises will give the firm the largest house in the City devoted to the retail furniture and carpet trade.*<sup>41</sup>

In 1884, advertisements included “Hungarian Pottery” and bronzes.<sup>42</sup> The range, price, and quality of Baumann Brothers’ wares by 1889 was indicated by the *Times*:

*Housefurnishing in this city is every year becoming more of a fine art. It is being divided more and more into specialties, even decoration being subdivided many times, so that it is not alone a relief, but a great convenience, for a person to enter the great store of Baumann Brothers, 22, 24, and 26 East Fourteenth-street, where he may leave orders for a complete furnishing of a home at prices which are remarkably low. The grade of work done in this establishment – for all the furniture sold is made by the firm – is of the highest class. While the drawing room furniture includes all the latest fashions... it is perhaps upon the chamber suits that the firm prides itself most...*<sup>43</sup>

One furniture historian has noted that it was “one of a number of firms specializing in imitation bamboo furniture, primarily bedroom sets.”<sup>44</sup> A painted sign advertising “BAUMANN BROS/ FURNITURE/ INTERIOR DECORATION/ CARPETS” is still visible on the building’s western wall. The firm’s stables, with space for furniture storage, were located a block away on East 12<sup>th</sup> Street.<sup>45</sup>

Around 1891, Albert Baumann retired from the furniture business (he died 1895) and Ludwig’s son, Sidney J. Baumann, entered Baumann Brothers. Photographs from the 1890s indicate the presence of advertising signage on the roof of their store at 22-26 East 14<sup>th</sup> Street, to attract attention from Union Square. In 1897, Baumann Brothers left 14<sup>th</sup> Street and relocated to 258 Sixth Avenue. After Ludwig Baumann’s death in 1904, Baumann Brothers was run by Sidney J. Baumann and David Froehlich, his brother-in-law.<sup>46</sup>

#### Woolworth’s and Other 5-10-and-25-Cent Stores in the Baumann Brothers Building<sup>47</sup>

In 1897, the ground story of the Baumann Brothers building was divided into two separate stores. Herman Finkelstein, a wholesale dealer in fancy goods on Canal Street since 1881, operated a 5-and-10-cent store here in 1897-99, until he ran into financial difficulty. For part of 1898, the other store was leased by the Austin-Remsen Co., bicycles, until it, too, had financial problems. From 1900 until 1928, the entire ground story and basement were leased to Frank Winfield Woolworth, for his fourth Manhattan 5-and-10-cent store.<sup>48</sup> Raised on an upstate New York farm, Woolworth (1852-1919) began working in drygoods in Watertown in 1873, and by 1879 had his own 5-cent store in

Utica. Forced to close, he then opened 5-and-10-cent stores in Lancaster (1879) and Scranton (1880), Pennsylvania, that were highly successful. Woolworth established an administrative office in New York City in 1886. His business had reached one million dollars in sales by 1895 at 28 stores in New York, Pennsylvania, New Jersey, Massachusetts, New Hampshire, Connecticut, Delaware, and Virginia. That year, Woolworth opened his first big-city stores, in Washington, D.C., and Brooklyn (532 Fulton Street). In 1896 (the year he moved to New York), the first Woolworth store opened in Manhattan at 259 (now 581) Sixth Avenue in Ladies' Mile. The company expanded extraordinarily rapidly, with 55 stores by 1900, and 1000 stores by 1918. Woolworth was sole owner of his business until 1905, when it was incorporated as F.W. Woolworth & Co. The Woolworth Building (1910-13, Cass Gilbert), 233 Broadway, became the headquarters of the newly formed F.W. Woolworth Co. and the world's tallest building.<sup>49</sup>

When the Woolworth store in the former Baumann Brothers building on 14<sup>th</sup> Street opened in June 1900, it attracted a throng of some 25,000 people, occasioning the *New-York Daily Tribune* to comment that "so great was the crush that... several women fainted, while many others found repairs necessary to their clothing."<sup>50</sup> It was acclaimed "the largest ten-cent store in the world" and featured a pipe organ for "classical and sentimental music when required."<sup>51</sup> By this time, Woolworth storefronts had been standardized with red signage and gold lettering. According to a history of Woolworth's, this was the location of the chain's first lunchroom in 1910; the "Refreshment Room" was located in the rear of the store.<sup>52</sup> After Woolworth's vacated the ground story of the Baumann Brothers building in 1928, the space continued in similar usage for another five decades: F. & W. Grand, a 5-10-and-25-cent store (1928-35); and H.L. Green Co. and McCrory, operated by the same company (1935-80).

#### Other Twentieth-Century Tenants of the Baumann Brothers Building<sup>53</sup>

By the early twentieth century, the Union Square area changed greatly as the theaters and retail trade had begun moving into midtown. New loft buildings were constructed around Union Square for manufacturing, while older retail loft buildings were used for similar purposes, especially the needle trades. 14<sup>th</sup> Street, between the square and Seventh Avenue, re-emerged as a popular, though low-end, commercial zone, particularly with the opening of S. Klein's (1912) and Ohrbach's (1920s). The *New York Times* in 1926 noted that "one of the most remarkable changes that have taken place on Fourteenth Street during the past few years is the establishment and growth of the retail shopping centre for women's wear in and about Union Square."<sup>54</sup> By 1939, the Federal Writers' Project's *New York City Guide* called 14<sup>th</sup> Street "perhaps the city's largest outlet for low-priced women's merchandise."<sup>55</sup>

The upper stories of the former Baumann Brothers building were leased for over eight decades for show rooms and manufacturing by various firms related to the textile and sporting goods industries. This was the location of Rubens & Meyer, hosiery (1901-14); [Lewis Mark] Hornthal, [Joseph J.] Benjamin & [Simon R.] Riem, wholesale clothing manufacturers (c. 1902-23);<sup>56</sup> Sohn, Oppenheimer & Co., fine trousers (1913-29);<sup>57</sup> [Alex] Marcus & [Alex] Wiesner (later Wiesen), elastic specialties, garters, and girdles (1930-85); Everlast Sporting Goods Manufacturing Co., maker of "Everlast" boxing gloves, and associated firms (1940s-55);<sup>58</sup> Rita Garment Co. (1940s-50s); Walco Leather Co. (1963-85), shoe supplies and trimmings; and Bentley Fashions and Neill Scott Originals (1970s-80s).



From 1930 to 1963, the building housed a gymnasium and classrooms for the Delehanty Institute, which trained candidates of the Police and Fire Departments; a running track was installed on the roof for the institute in 1941. The building again contained a furniture dealer with Bon Marche, purveyor of stylish inexpensive wares (1955-63), the firm retaining the space afterwards as a warehouse.<sup>59</sup>

#### Later Ownership<sup>60</sup>

The northern portion of the lot was transferred in 1922 by Van Beuren family members to Spingler-Van Beuren Estates, Inc. In 1958, this portion was conveyed to 5<sup>th</sup> and 14<sup>th</sup> Realities, Inc.; to Sutton Associates, Inc., in 1964; and in 1967 to the Marcus & Wiesen Realty Corp., whose principals were the long-term garter-making tenants in the building. The southern portion of the lot and the building were conveyed in 1902 to the James McCreery Realty Corp., which retained ownership until 1965, when they were acquired by the Marcus & Wiesen Realty Corp. The entire property was sold to Irving and Elliott Sutton in 1979. The building became a condominium in 1999. The upper stories (Lot 1101), acquired at that time by the New School University, are currently in use as an annex to the Parsons School of Design, while the ground story contains a drugstore and several small shops.

#### Description

The Baumann Brothers Furniture and Carpets Store is a five-story, timber-and-iron-framed building, with a full cast-iron front facade on 14<sup>th</sup> Street (75 feet wide), that extends through the block with a rear facade on 13<sup>th</sup> Street (nearly 83 feet wide) that is clad in brick and stone with a cast-iron ground story. Original windows are two-over-two double-hung wood sash.

**14<sup>th</sup> Street Facade: Base** The storefront area has been altered a number of times over the years (including 1897, 1900-01, 1912, and 1958);<sup>61</sup> the only remaining historic elements are the cast-iron end (and, probably, middle) pilasters (now partly or fully covered) ornamented with fluting and surmounted by panels with sunflowers. The entablature is covered with non-historic metal cladding. Current storefront conditions, from east to west: 1) a tiny, narrow sidewalk shop, with a rolldown gate, located to the east of the upstairs entrance and under the entrance awning; 2) a non-historic inset entrance to the upper stories (in the location of the historic pedimented entrance) with a metal door with a transom, tile floor, metal-clad walls and ceiling, a rolldown gate, and awning; 3) a non-historic drugstore storefront with plate glass, large signage, western entrance with metal and glass doors and a transom, and a metal sidewalk canopy supported by poles, and rolldown gates 4) a plate-glass storefront with glass door, awning/sign, and rolldown gate; and 5) a plate-glass storefront with glass door, awning/sign, and rolldown gate. **Upper Stories** The symmetrical eight-bay cast-iron facade is framed by continuous central and end pilasters and by entablatures that cap the middle stories and by the terminating cornice. The second story has rectangular windows each terminated by a decorative, angled fascia; central and end pilasters ornamented with fluting, stylized anthemias, and stylized capitals with swags; half- and quarter-round columns with bases ornamented with strapwork and anthemias and with composite capitals that support stylized pilasters; and a molded entablature ornamented with swags with sunflowers (both ends of the entablature corresponding to the terminations of the second-story end pilasters are missing). The third and fourth stories have flat-arched windows each terminated by a decorative, angled fascia; central and end pilasters ornamented

with fluting and panels with sunflowers and stylized foliage; half- and quarter-round columns with bases ornamented with strapwork and anthemion and with composite capitals that support arched impost blocks ornamented with sunflowers; and a denticulated entablature. Two poles with banners have been placed on the third-story entablature. The fourth-story central pilaster was originally terminated by a projecting pediment that is now missing. The fifth story has segmental-arched windows each terminated by a decorative, angled fascia and keystone; central and end pilasters ornamented with rusticated quoins; and half- and quarter-round columns with bases ornamented with strapwork and anthemion and with composite capitals that support pilasters ornamented with incising and bosses. The molded galvanized-iron cornice, above a paneled architrave, is ornamented with modillions and swags with sunflowers. A parapet with end urns originally terminated the cornice; it was removed prior to 1916. Panels with lightbulbs were inserted between the modillions post-1980.

**13<sup>th</sup> Street Facade:** **Base** The ground story is framed by ten cast-iron pilasters, each ornamented with rustication, incised panels, and concave stylized “capitals,” that support a molded entablature. The nine bays, from west to east, have: 1) an inset non-historic service entrance with metal doors, surmounted by metal panels (a security camera has been placed on the western cast-iron pilaster); 2) non-historic metal and glass doors with a roll-down gate and canopy, surmounted by windows with metal mesh; 3) brick infill with a small window, surmounted by louvers; 4) brick infill, surmounted by louvers; 5) brick infill with windows, surmounted by louvers; 6) brick infill with windows, and louvers at the base; 7) brick infill with louvers at the base; 8) brick infill with a metal door and concrete steps, surmounted by a covered window with a small louver and metal grate 9) a non-historic entrance with metal and glass doors, transom and side panels, and a sidewalk canopy, surmounted by metal panels. **Upper Stories** The brick-clad upper stories are pierced by thirteen bays of rectangular windows with flush stone lintels and slightly projecting stone sills, connected by stone stringcourses. Second- and third-story windows are taller than those on the third and fourth stories. Original windows are four-over-four double-hung wood sash; some have one-over-one replacement sash and louvers. Two poles with banners have been placed above the second story. A fire escape is located near the center of the building. The facade is terminated by a molded stone band course and corbeled brick cornice.

**Roof** There is a bulkhead addition with a water tower at the east end, while a brick parapet has been added to the west end. **East Wall** The exposed east wall, visible from an alley, has been parged. **West Wall** The mostly exposed west wall, visible from an adjacent courtyard, is clad in brick, sets back 30 feet from 13<sup>th</sup> Street, has iron star tie-rod plates on the northern edge of that section nearest to 13<sup>th</sup> Street, and is pierced by windows (some now covered) on the set-back section. A painted sign advertising “BAUMANN BROS/ FURNITURE/ INTERIOR DECORATION/ CARPETS” is still visible at the top of the wall along 13<sup>th</sup> Street.

Report prepared by  
**JAY SHOCKLEY**  
Research Department

## NOTES

1. Adapted from: LPC, *East 17<sup>th</sup> Street/Irving Place Historic District Designation Report* (LP-1976)(N.Y.: City of New York, 1998), prepared by Jay Shockley and Gale Harris.
2. Moses King, *King's Handbook of New York* (Boston: M. King, 1893), 147-148.
3. New York County, Office of the Register, Liber Deeds and Conveyances; NYC, Dept. of Buildings, Manhattan, Plans, Permits and Dockets (NB 931-1880); Ubsdell, Pierson & Lake, advertisement, *New York Times* (NYT), Oct. 9, 1855, 5; Lake & McCreery, advertisement, NYT, May 4, 1867, 6; "Anniversary of the Methodist Missionary Society," NYT, Nov. 12, 1869, 2; "Moving Up Town: Methodist Book Concern...", *New-York Daily Tribune* (NYDT), Nov. 4, 1887, 3; "Its Facilities Increased," NYT, Mar. 5, 1890, 8; "Twenty-five Years of Prosperity," NYT, Apr. 29, 1894, 5; "M'Creery & Co. to Move," NYT, Aug. 3, 1895, 12; "Opening Their New Store," NYDT, Sept. 25, 1895, 7; "Claflin's Chain of Stores," NYT, Apr. 6, 1901, 14; James McCreery obit., NYT and NYDT, Feb. 28, 1903, 9 and 9; King, 852-853; James Crawford McCreery obit., NYT, Nov. 18, 1934, 34; Joseph Devorkin, *Great Merchants of Early New York: "The Ladies' Mile"* (N.Y.: Soc. for the Arch. of the City, 1987), 84-86.
4. Spingler was a hired hand on this farm, but during the Revolution its Tory owner abandoned it. After a period of tending the farm on his own, Spingler laid claim to the ownership. According to the U.S. Census (New York) of 1800 and 1810, Spingler did not own slaves. Burton J. Hendrick, "Permanent Owners of New York," *McClure's Magazine*, June 1912, 128-129.
5. After the start of the Civil War, Hamilton Easter was arrested in Baltimore for continued trade with Confederate states.
6. King, 852.
7. Feb. 28, 1903. He also had financial interests in silk mills in Paterson, New Jersey.
8. Mary F. Stroh, "Commercial Architecture of Alfred Zucker in Manhattan" (Pa. State Univ., M.A. thesis, 1973).
9. Apr. 29, 1894.
10. James McCreery & Co. became part of Associated Merchants Corp., along with H.B. Claflin Co. and Adams Dry Goods Co. The original McCreery store remained open until 1902; the 23<sup>rd</sup> Street store closed in 1913. A third McCreery location (1906), 9 West 34<sup>th</sup> Street, stayed in business until 1954. "M'Creery's New Shop," NYDT, Oct. 7, 1906, IV, 3.
11. *The Manufacturer and Builder* (Jan. 1881), 8.
12. Interior framing consisted of wood floor beams and girders, cast-iron columns on the first through the third stories, and wood columns on the fourth and fifth stories; the Buildings Department approved the substitution of a center brick wall with iron columns and girders.
13. West Side Architectural Iron Works, at 550-560 and 553-557 West 33<sup>rd</sup> Street, established by 1855 and operated by Andrew J. Campbell and William H. Van Tassel, was a structural and ornamental iron firm that manufactured "store fronts, girders, columns, lintels, beams and all kinds of building castings." The West Side works provided material for such structures as the Boreel Building (1878-79, Stephen Decatur Hatch, demolished), 115 Broadway. "West Side Architectural Iron Works," [Richard] Edwards and Critten, ed., *New York's Great Industries. Exchange & Commercial Review* (N.Y.: Histl. Publg. Co., 1885), 210; "Two Exciting Fires," NYT, Mar. 17, 1889, 3; West Side Architectural Iron Works, advertisement, *Year Book of the Architectural League of New York* (1893), 142.
14. Flint & Warren, advertisement, NYT, Oct. 10, 1881, 8; "Flint & Warren's New Store," NYT, Oct. 15, 1881, 8; "Business Embarrassments," NYT, Nov. 22, 1881, 3.
15. "Failure of E.D. Bassford, Dealer in Crockery Ware," NYT, May 15, 1883, 3. The building was known for a time as the Arlington Building, continuing the name of the previous building on the site.

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16. LPC, architects files; Dennis S. Francis, *Architects in Practice, New York City 1840-1900* (N.Y.: Comm. for the Pres. of Archl. Recs., 1979); James Ward, *Architects in Practice, New York City 1900-1940* (N.Y.: Comm. for the Pres. of Archl. Recs., 1989); "D. & J. Jardine, Architects," *History and Commerce of New York* (N.Y.: American Publ. & Engraving Co., 1891), 113; D. Jardine obit., *American Architect & Building News*, June 18, 1892, 173; "John Jardine a Suicide," *NYT*, June 24, 1920, 26; "D., J., and G. Jardine," William M. MacBean, *Register of Saint Andrew's Society of the State of New York* 3 (N.Y.: S.A.S., 1923), 44-45 and 50; George A. Morrison, Jr., *History of the Saint Andrew's Society of the State of New York 1756-1906* (N.Y.: S.A.S., 1906), 266; Record and Guide, *A History of Real Estate, Building and Architecture in New York City* (N.Y.: Arno Pr., 1967), reprint of 1898 edition, 685-689.
  17. No. 317 Broadway was demolished in 1971.
  18. 319 Broadway is a designated New York City Landmark. 57 Walker Street is located within the Tribeca East Historic District. 734 Broadway and 678 Broadway are located within the NoHo Historic District. B. Altman & Co. Building is located within the Ladies' Mile Historic District. 121 Mercer Street is located within the SoHo-Cast Iron Historic District.
  19. 35-37 West 23<sup>rd</sup> Street is located within the Ladies' Mile Historic District. 13-17 Jay Street are located within the Tribeca West Historic District.
  20. Record and Guide, 600.
  21. 71 West 83<sup>rd</sup> Street is located within the Upper West Side/Central Park West Historic District. The Wilbraham is a designated New York City Landmark.
  22. Edwards and Critten, 173.
  23. June 18, 1892.
  24. LPC, *No. 361 Broadway Building Designation Report* (LP-1225)(N.Y.: City of New York, 1982), prepared by Anthony W. Robins; Margot Gayle and Edmund V. Gillon, Jr., *Cast-Iron Architecture in New York* (N.Y.: Dover Publs., Inc., 1974); Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880* (N.Y.: Monacelli Pr., 1999).
  25. The Cary and Haughwout Buildings are designated New York City Landmarks, and are also included, respectively, within the Tribeca South and SoHo-Cast Iron Historic Districts.
  26. This building is a designated New York City Landmark.
  27. 881-887 Broadway is located within the Ladies' Mile Historic District and 28-30 Greene Street is located within the SoHo-Cast Iron Historic District.
  28. 478-482 and 462 Broadway are located within the SoHo-Cast Iron Historic District.
  29. This building is a designated New York City Landmark.
  30. This building is located within the SoHo-Cast Iron Historic District.
  31. This building is located within the SoHo-Cast Iron Historic District.
  32. Metropolitan Museum of Art, *In Pursuit of Beauty: Americans and the Aesthetic Movement* (N.Y.: Rizzoli Intl. Publs., 1986), 19.
  33. *New York City Directories* (1857-1899); *New York State Business Directory and Gazetteer* (1870), 222; "Albert Baumann" and "Ludwig Baumann," U.S. Census (New York, 1880) and [www.familysearch.org](http://www.familysearch.org) website; "Business Notes," *Carpet Trade Review* (Feb. 1878), 21; "City and Suburban News," *NYT*, July 24, 1881, 12, and Jan. 17, 1888, 3; "Fine Furniture Displayed," *NYT*, Oct. 15, 1891, 5; L. Baumann obit., *NYT*, Feb. 21, 1904, 7.
  34. "S. Baumann & Brother," *Carpet & Upholstery Trade Review*, May 1922, 53.

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35. *NYT*, Apr. 7, 1872, 7.
  36. Central Synagogue (1871-72, Henry Fernbach) is a designated New York City Landmark.
  37. "City and Suburban News," *NYT*, Sept. 2, 1881, 8.
  38. "Connoisseurs...," *NYT*, Nov. 9, 1881, 5.
  39. Baumann Brothers, advertisement, *NYT*, Nov. 27, 1881, 16.
  40. Baumann Brothers, advertisement, *NYT*, Nov. 4, 1883, 16.
  41. "Enlarging their Facilities," *NYT*, Jan. 6, 1884, 7.
  42. Baumann Brothers, advertisement, *NYT*, Nov. 23, 1884, 16.
  43. "Art in Furniture: A Few of the Pretty Things Shown by Baumann Brothers," *NYT*, Nov. 14, 1889, 8.
  44. Oscar P. Fitzgerald, *Three Centuries of American Furniture* (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1982), 255.
  45. "Flames in a Carriage Shop," *NYT*, May 31, 1893, 1. Albert and Ludwig Baumann were also associated with a number of other furniture companies with family members. In 1878, A. & L. Baumann was listed in a city directory at 512-514 8<sup>th</sup> Avenue; after 1882, the firm at this location was Ludwig Baumann & Co. (In 1956, Ludwig Baumann & Co., still in business, was called "one of the oldest furniture houses in New York"). Directories also listed (with, apparently, Albert's sons): J[acob]. & S[amuel]. Baumann (after 1887), which became S[amuel]. Baumann & Co. (after 1894); S[amuel]. Baumann & Brother (after 1888); and J[acob]. Baumann & Brother (after 1892).
  46. "Legal Notices: Baumann Brothers," *NYT*, Mar. 24, 1904, 11.
  47. *New York City Directories* (1896-1925); *Manhattan Address Directories* (1929-1993); "Business Troubles: H. Finkelstein," *NYT*, Dec. 12, 1897, 10, and Jan. 19, 1898, 9; "Bankruptcy Discharge Denied," *NYT*, Apr. 25, 1900, 11; Austin-Remsen Co., advertisement, *NYT*, May 10, 1898, 5; "Dispute Over a Bicycle Business," *NYT*, July 24, 1898, 18; "In the Real Estate Field [F.W. Woolworth]," *NYT*, June 19, 1900, 12; Karen Plunkett-Powell, *Remembering Woolworth's: A Nostalgic History of the World's Most Famous Five-and-Dime* (N.Y.: St. Martin's Pr., 1999); John K. Winkler, *Five and Ten: the Fabulous Life of F.W. Woolworth* (N.Y.: Robt. M. McBride & Co., 1940); F.W. Woolworth Co., *Woolworth's First 75 Years* (N.Y.: William E. Ridge's Sons, 1954).
  48. The *New York City Directory* of 1899-1900 lists Woolworth stores at 280 Broadway, 259 Sixth Avenue, and 208 West 125<sup>th</sup> Street, Manhattan, as well as 532 Fulton Street and 765 Broadway, Brooklyn.
  49. The building is a designated New York City Landmark and Interior Landmark.
  50. "The Road to Success," *NYDT*, Jan. 6, 1901, III, 9.
  51. Winkler, 128-129.
  52. Plunkett-Powell, 151.
  53. *New York City Directories* (1897-1925); *Manhattan Address Directories* (1929-1993); "Rubens & Meyer," *Clothier & Furnisher* (Feb.-July 1901), 81; "Guide for Buyers: Hosiery," *NYT*, Mar. 25, 1908, 13; "Delehanty Institute Renews 14<sup>th</sup> St. Lease," *NYT*, Jan. 21, 1941, 37; "Shoe Concern Gets Former Delehanty Gymnasium," *NYT*, Oct. 23, 1963, 68; Marcus obit., *NYT*, Aug. 13, 1954, 19.
  54. "The Rebuilding of Fourteenth Street," *NYT*, Aug. 29, 1926, RE2.
  55. Federal Writers' Project, *New York City Guide* (N.Y.: Octagon Bks., 1939), 202.
  56. Lewis M. Hornthal (c. 1844-1914) took over the firm of Hornthal, Weissman & Co., begun by his father; it later became Hornthal, Fiske & Co. The firm employed about 300 workers in this building in 1913.

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- “Copartnership Notices,” *NYT*, Sept. 13, 1907, 11; “Workers in Panic Over Fake Bomb,” *NYT*, Feb. 28, 1913, 10; Hornthal obit., *NYT*, Aug. 10, 1914, 7; “Lewis Marx Hornthal,” in Moses King, *King’s Notable New Yorkers* (N.Y.: M. King, 1899), 509.
57. The company, founded in 1884, was owned by Henry S. and Leo Sohn, Ferdinand Oppenheimer, and Herman Wolf.
58. Jacob, Benjamin, and Morris Golomb, Latvian immigrant brothers, formed the Everlast company in 1915. They made boxing gloves so successfully that “Everlast” became the brand of choice for championship boxers. J. Golomb obit., *NYT*, Aug. 25, 1951, 9; B. Golomb obit., *NYT*, July 24, 1952, 27.
59. Bon Marche, advertisement, *NYT*, Mar. 13, 1955, 106; “Furnishings Save Space and Cents,” *NYT*, Jan. 6, 1960, 39; “Accessories and Furniture Shop...,” *NYT*, Sept. 14, 1963, 29.
60. N.Y. County.
61. NYC, Dept. of Buildings.

## 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 Baumann Brothers Furniture and Carpets Store 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 Baumann Brothers Furniture and Carpets Store was built in 1880-81 for James McCreery, a well-known textiles merchant of Scottish descent; that it was designed by the architectural firm of D. & J. Jardine, one of the more prominent, prolific, and versatile New York firms in the late-nineteenth century that executed designs for a wide variety of building types, including a number of notable cast-iron fronts, in contemporary styles, and whose principals, David and John Jardine, were brothers also of Scottish birth; that the wide cast-iron front facade of the Baumann Brothers store, manufactured by the West Side Architectural Iron Works, is one of the Jardines' and one of the city's most inventive, unusual, and ornamental, built toward the end of the heyday of cast-iron fronts in New York and the flourishing creativity in that material; that the Baumann Brothers store is also a signal achievement of Aesthetic Movement design, on which an amalgam of ornamental influences, including neo-Classical, neo-Grec, and Queen Anne styles, is embraced to achieve a decorative overall composition; that the building features another designed, though simpler, facade on 13<sup>th</sup> Street, which is clad in brick and stone with a cast-iron ground story; that the building's prime location was in the midst of Manhattan's primary retail shopping district, which included 14<sup>th</sup> Street, Union Square, and Ladies' Mile; that, from 1881 to 1897, it housed Baumann Brothers, a furniture manufacturing company established c. 1870 by Albert and Ludwig Baumann, Bohemian Jewish immigrants, and by 1884, the firm occupied the entire structure and billed itself as "the largest and most complete furnishing establishment in America"; that for eight decades, the ground story contained 5-10-and-25-cent stores, beginning with the fourth Woolworth store in Manhattan (1900-28), acclaimed at its opening as "the largest ten-cent store in the world" and in 1910 the location of the chain's first lunchroom, and continuing with F. & W. Grand, H.L. Green, and McCrory; and that the upper stories were leased for over eight decades for show rooms and manufacturing by various firms related to the textile and sporting goods industries, as well as a gymnasium and classrooms for the Delehanty Institute (1930-63), which trained candidates of the Police and Fire Departments.

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 Baumann Brothers Furniture and Carpets Store, 22-26 East 14<sup>th</sup> Street (aka 19-25 East 13<sup>th</sup> Street), Borough of Manhattan, and designates Manhattan Tax Map Block 571, Lots 1101 and 1102, as its Landmark Site.

Robert B. Tierney, Chair

Pablo E. Vengochea, Vice-Chair

Frederick Bland, Stephen F. Byrns, Diana Chapin, Roberta Brandes Gratz,

Christopher Moore, Margery Perlmutter, Elizabeth Ryan, Commissioners





**Baumann Brothers Furniture and Carpets Store, 22-26 East 14th Street, Manhattan**

Photo: Christopher D. Brazee

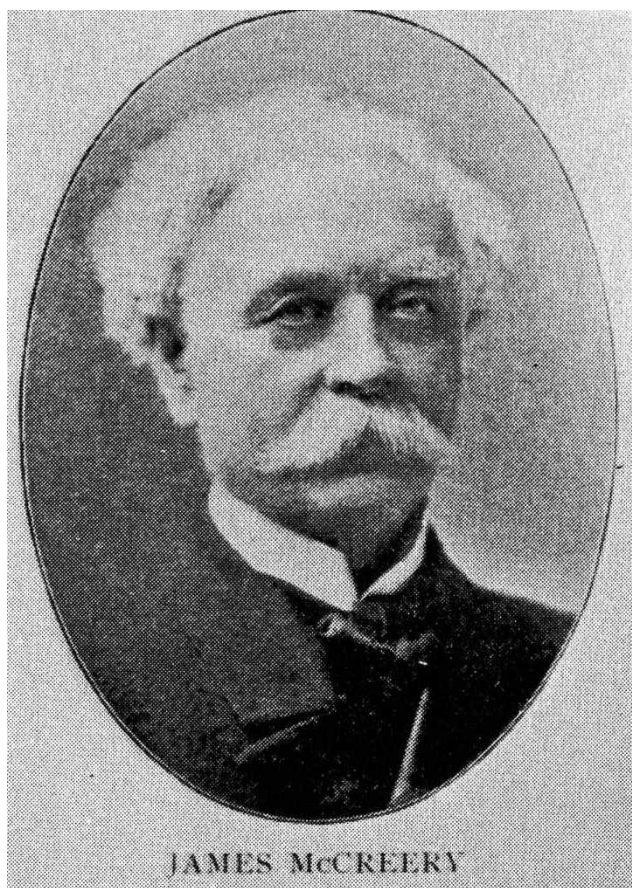




## Baumann Brothers Furniture and Carpets Store

Photo: Christopher D. Brazee





JAMES MCCREERY



**James McCreery**

Source: Moses King, *Notable New Yorkers* (1899)

**McCreery & Co. Store** (1868-69, John Kellum), 801 Broadway

Source: *Asher's New Pictorial Directory & Atlas of the City of New York* (1879)





**Baumann Brothers Furniture and Carpets Store** (c. 1910, to left of Lincoln statue)

Source: Art Commission of the City of New York



**Baumann Brothers Furniture and Carpets Store** (to right of lamppost)

Source: Moses King, *King's Photographic Views of New York* (1895)





**Baumann Brothers Furniture and Carpets Store, third story detail**

Photo: Christopher D. Brazee



**Baumann Brothers Furniture and Carpets Store, fifth story detail**

Photo: Christopher D. Brazee



**Baumann Brothers Furniture and Carpets Store, second story detail**

Photo: Carl Forster (c. 2002)





**Baumann Brothers Furniture and Carpets Store, central pilaster detail**

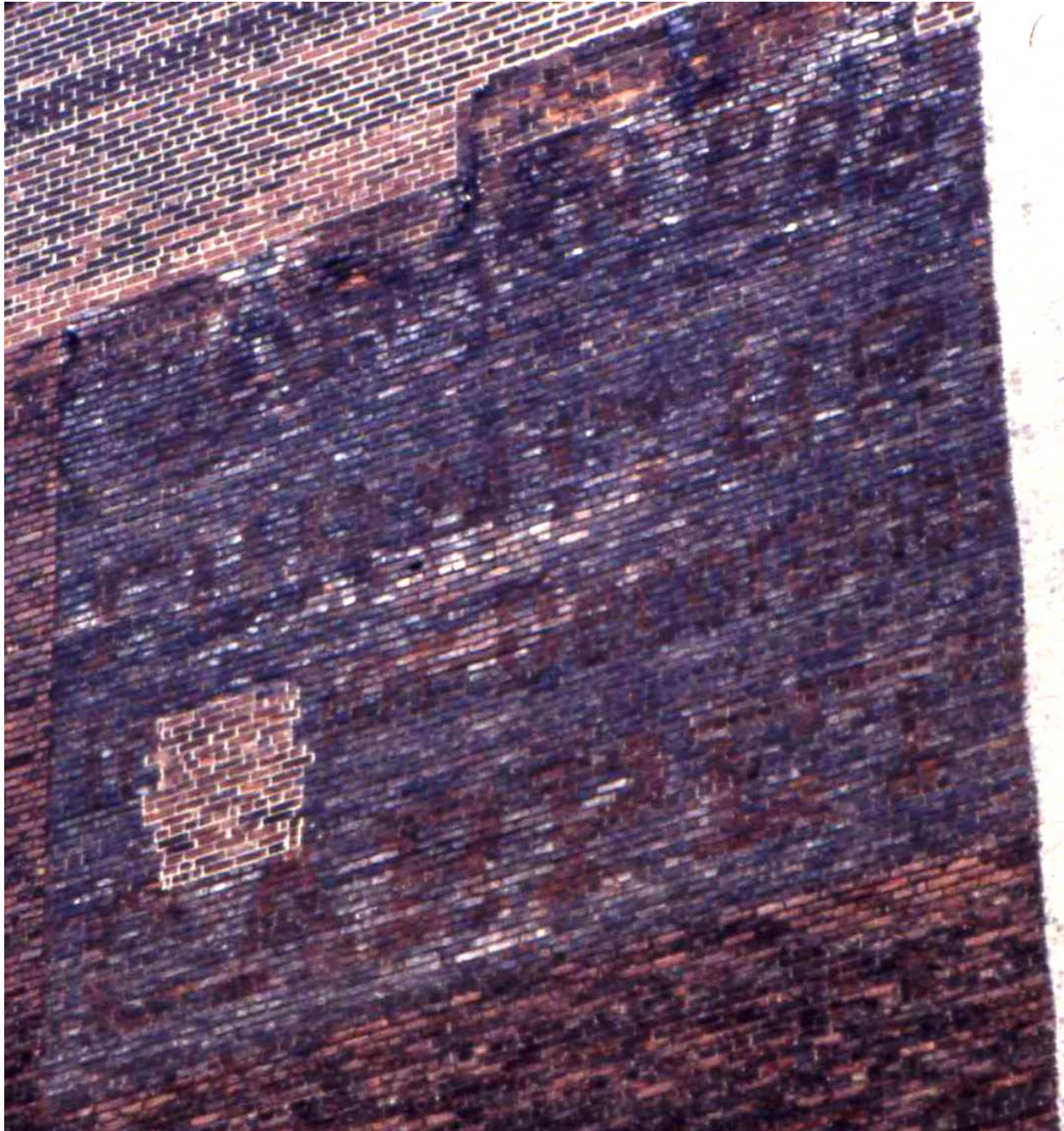
Photo: Carl Forster (c. 2002)





**Baumann Brothers Furniture and Carpets Store, pilaster sunflower panel detail**

Photo: Carl Forster (c. 2002)



**Baumann Brothers Furniture and Carpets Store, west wall painted sign**  
“BAUMANN BROS / FURNITURE / INTERIOR DECORATION / CARPETS”

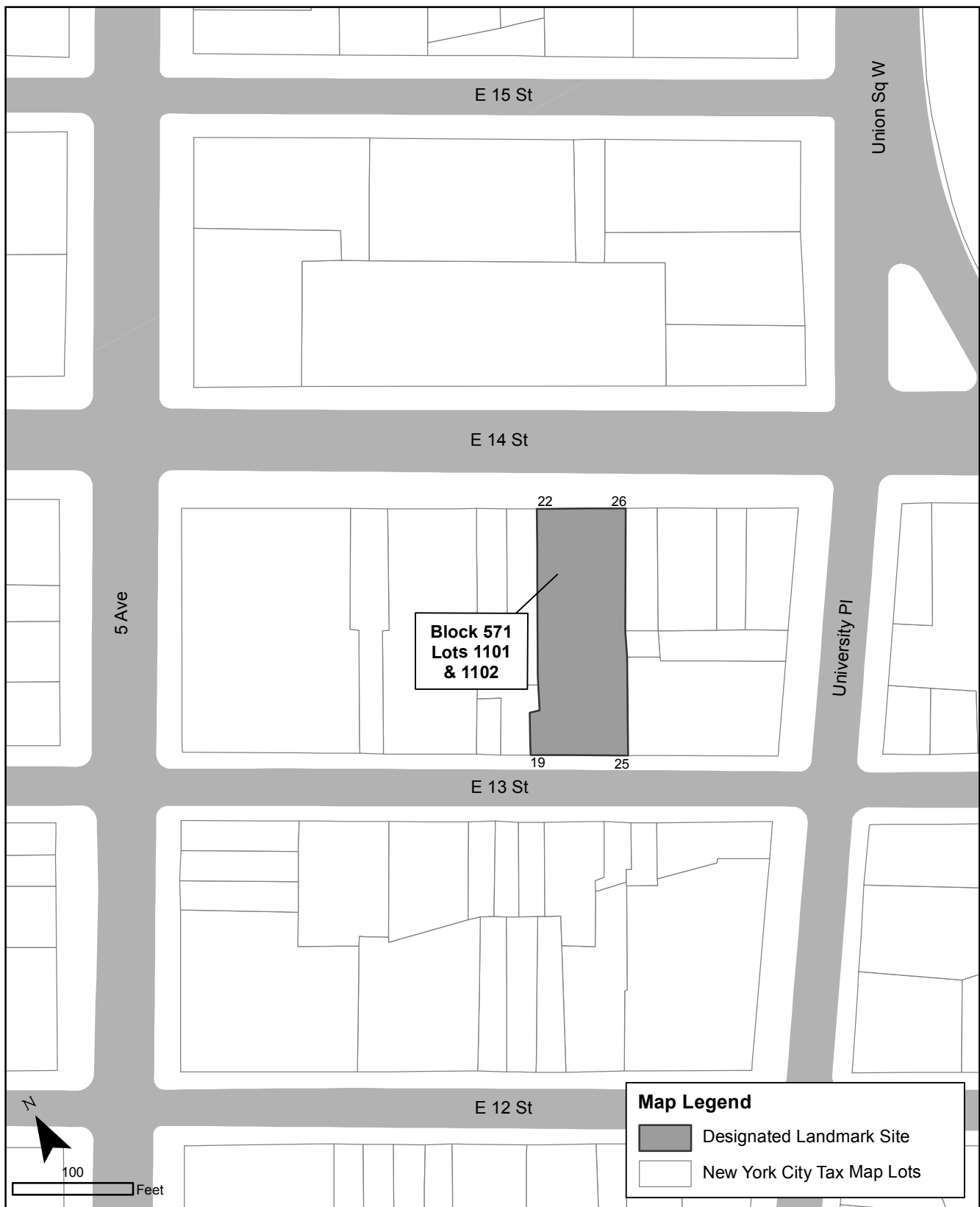
Photo: Carl Forster (c. 2002)





**Baumann Brothers Furniture and Carpets Store, East 13th Street facade**

Photo: Christopher D. Brazee



BAUMANN BROTHERS FURNITURE AND CARPETS STORE [LP-2123], 22-26 East 14th Street  
(aka 19-25 East 13th Street). Borough of Manhattan, Tax Map Block 571, Lots 1101 and 1102.

Designated: November 18, 2008

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 06C, December 2006.  
Author: New York City Landmarks Preservation Commission, JM. October 8, 2008.