

B. F. GOODRICH COMPANY BUILDING, 1780 Broadway, Manhattan
Built 1909; Howard Van Doren Shaw and Ward & Willauer, associated architects

Landmark Site: Borough of Manhattan Tax Map Block 1029, Lot 14, in part, consisting of the land beneath 1780-82 Broadway

On August 11, 2009, the Landmarks Preservation Commission held a hearing on the proposed designation of the B. F. Goodrich Company Buildings and the proposed designation of the related Landmark site (Item No. 1). The hearing had been duly advertised in accordance with provisions of law. Six people testified in favor of designating 1780 Broadway and 225 West 57th Street, including representatives of the Historic Districts Council, the New York Landmarks Conservancy, the Municipal Art Society, and the Modern Architecture Working Group. Three representatives of the owner, as well as a representative of the American Institute of Architects New York Chapter, spoke in support of designating 1780 Broadway but opposed the designation of 225 West 57th Street. A representative of the Real Estate Board of New York spoke against designating both properties. The Commission also received a letter that supported the designation of 1780 Broadway and opposed the designation of 225 West 57th Street from City Council Members Melinda Katz, Daniel R. Garodnick, Jessica Lappin and Christine C. Quinn, as well as letters in support of designating both structures from Community Board 5 Manhattan, New York State Assemblymember Richard N. Gottfried, the Fine Arts Federation of New York, the Landmarks Preservation Council of Illinois, the Howard Van Doren Shaw Society, the Friends of the Upper East Side, the West 54th-55th Street Block Association and several scholars.

Summary

1780 Broadway was constructed in 1909 as the New York headquarters of the B. F. Goodrich Company, a leading American manufacturer of automobile tires and other rubber products. Since the late 1880s the company had operated a Manhattan office and this project coincided with the company's reincorporation in New York State. Located in the section of midtown Manhattan that was known as "Automobile Row" during the first decades of the 20th century, Goodrich's neighbors included the A. T. Demarest and Peerless Motor Companies, as well as the United States Rubber Company. Chicago architect Howard Van Doren Shaw was responsible for the building's distinctive design and it is one of two extant works by him in New York City. Like many of the two hundred works Shaw built during his career, mostly in the Midwest, it reflects his life-long interest in blending modern and traditional architectural features. Clad with mostly red brick and limestone, the 12-story facade is distinguished by abstract, stylized ornament that suggests the influence of Elizabethan and Jacobean sources, the English Arts and Crafts movement, and the Vienna Secession. Goodrich occupied 1780 Broadway for about eighteen years. A tire showroom was located on the ground floor and other floors contained offices and repair facilities. In addition, some space was leased to related firms in the booming automobile industry. Following the sale of the building in 1928, the number of automobile-related tenants began to decline. Although the ground floor was substantially altered by the early 1950s, the upper stories retain most of their original materials and ornament.



DESCRIPTION AND ANALYSIS

Manhattan's "Automobile Row"¹

In the last decade of the 19th century, automobiles – then known as “horseless carriages” – were in the earliest stage of development. At first considered novelties, by 1899 approximately three hundred experimental vehicles were in use, built for wealthy drivers by former carriage and bicycle manufacturers. There were several dozen companies by 1907, including the Ford Motor Company, where Henry Ford introduced modern assembly line techniques to lower production costs. According to the *New York Times*, by 1910 the industry had an annual capacity of 200,000 vehicles. There were 44 American manufacturers by the 1920s, but many other companies had failed, anticipating the industry's subsequent dominance by a few large firms, concentrated in Michigan.

“Automobile Row” took shape in the first decade of the 20th century, pushing north along Broadway from Longacre (later Times) Square, where many horse, harness and carriage businesses had been concentrated. It was a rapid transformation and at the time that Goodrich was contemplating erecting 1780 Broadway, the *New York Times* observed: “To-day there is almost a solid line of motor vehicle signs” from 42nd Street north to 72nd Street.² While some firms purchased or leased space in older, remodeled buildings, others commissioned prominent new structures, often designed by leading American architects. For example, the neo-Gothic A. T. Demarest and Peerless Motor Car Company Buildings (1909, a designated New York City Landmark) at 224-28 West 57th Street were designed by Francis H. Kimball, considered by many to be the father of the skyscraper in New York City; the Beaux-Arts-style United States Rubber Company Building (1911-12, a designated New York City Landmark) at 1790 Broadway was designed by Carerre & Hastings, architect of the New York Public Library on Fifth Avenue, and the Ford Motor Company Building (1917) at 1710 Broadway was designed by Albert Kahn, architect of numerous structures for the automotive industry and other commercial clients. These highly-visible buildings were typically planned with spacious showrooms and offices for the owner, as well as with additional floors to rent to other, often automobile-related, businesses. The Automobile Club of America erected two garage and clubhouse structures in the immediate area: 247-59 West 54th Street (1907, refaced) and 250 West 55th Street (1910, demolished). Both were designed in the French Renaissance style by Ernest Flagg.

The B. F. Goodrich Company³

By 1888, the Goodrich Hard Rubber Company had opened a New York City office, at 65 Reade Street in lower Manhattan. Based in Akron, Ohio, it was founded by Benjamin Franklin Goodrich in 1870 and grew to be one of the largest producers of rubber products, especially tires, in the world. Raised in upstate New York, Goodrich studied medicine but during the late 1860s entered the rubber industry, investing in the Hudson River Rubber Company, which operated a factory in Hastings-on-the-Hudson, as well as a Manhattan office. Though the company struggled, when Goodrich relocated to Akron he was well-prepared to launch a similar partnership with his brother-in-law, Harvey W. Tew, named Goodrich, Tew & Company. Over the next two decades, the company grew and by the time of his death in 1888 it was one of Akron's leading businesses. Under subsequent president George Perkins, the company flourished,

manufacturing not only tires, but also golf balls, footwear, belts, hoses, tubes, and druggists' supplies.

The company's third president was Bertram G. Work (1868-1927), who served for two decades, from 1907 to 1927. During his first four years in this position, "sales more than doubled and returns on assets averaged about 22 percent annually."⁴ In 1908, he convinced the board of directors to move the headquarters to New York and erect an office building in Manhattan. Both social and economic considerations shaped this decision. Not only had Work been born on Staten Island but company officers believed Goodrich would gain prestige by operating here. At this time, most crude rubber was produced in the Amazon River basin and the company depended on importers who were based in New York to deliver a reliable supply.⁵

Over one hundred thousand people attended the annual auto show at Madison Square Garden in 1909 and the *New York Times* reported:

. . . Manhattan is the automobile centre of the country. This is not only because there are probably more machines in actual use here than in any other one place, but auto manufacturers all over the country, like those in other branches of industry, first seek metropolitan approval of their products.⁶

Contemporary advertisements would promote Goodrich as a local product, claiming:

The "Great White Tread" of the Goodrich Tire is the big mileage tread of the "Great White Way" and every other street and avenue in New York.⁷

In subsequent years, Goodrich issued 200,000 shares of stock and was able to raise more than \$20 million in capital. Officers and stockholders "reaped a windfall from the recapitalization"⁸ and the number of employees swelled from 2,500 in 1907 to six thousand in 1912. Goodrich sold 1780 Broadway in 1928. After the Second World War, however, it became increasingly involved with the aerospace and defense industries, exiting the tire business in 1988. Following a merger with Coltec Industries, Inc. in 1998 it became known as the Goodrich Corporation. The headquarters is currently located in Charlotte, North Carolina.

The Architects

The World's Columbian Exposition of 1893 cast a flattering spotlight on members of the Chicago School of Architecture and some leading figures were invited to construct buildings in New York City. 1780 Broadway was designed by Howard Van Doren Shaw (1869-1926).⁹ This prolific Chicago architect was well-known throughout the Midwest and during his career was responsible for more than two hundred buildings. A graduate of Yale University (1887-90), after attending the Massachusetts Institute of Technology he returned home and was briefly associated with the architects Jenney & Mundie (1891-92). William Le Baron Jenney pioneered the development of skeletal frame structures, in such works as the Home Insurance Company Building (1885, demolished), as well as in three major office buildings that were completed during the period when Shaw worked in his office – the second Leiter Building (1891), the Ludington Building (1891) and the Manhattan Building (1891).¹⁰

Shaw formed an independent architectural practice in 1894. His early commissions, typically picturesque private residences, are mostly located in the Chicago

suburbs, especially in Hyde Park, where his contemporary Frank Lloyd Wright later built the Robie House. One of Shaw's earliest commissions – a proposal to build a Romanesque Revival-style residence for John H. Snitzler in 1894 – credits Jenney & Mundie and Howard Shaw as “Associated Architects.”¹¹ In Chicago itself, Shaw worked on various projects, building commercial structures, churches, and houses. For attorney and Yale University classmate Ralph Martin Shaw (no known relationship) he designed a four-story townhouse (1904, demolished) that was noteworthy for the spare treatment of the brick elevations and incorporating a ground story “motor room” for automobile storage.¹²

Shaw completed his first building in Akron, Ohio, around 1901, a house for B. F. Goodrich president Betram G. Work, known as “Grey Lodge.” This project set the stage for a great number of commissions by Shaw, both for the company and its executives. Work was a leading member of the Portage Country Club, founded with Charles Goodrich, and Shaw designed the Tudor Revival style clubhouse in 1906. Arthur H. Marks, a close friend of Work's and a colleague at Goodrich, likewise commissioned a house from Shaw in 1910-12. At about the same time, he most likely designed the main office building at the Akron plant. This five-story brick structure displayed many elements that are frequently attributed to Shaw's work, including triple-height pilasters, fruit garlands, and a scalloped cornice.

Shaw's commercial work is considerably more eclectic than his domestic designs, blending modern and traditional features. He made frequent trips to Europe, visiting at least six times between 1900 and 1924. While the neo-Gothic style Lakeside Press Building (1897-99) displayed the influence of Jenney, later works are notable for setting oversized ornament against monumental brick forms. He admired the English Arts and Crafts movement, and may have been familiar with the *Jugendstil* in Germany and the Austrian Secession. Many Chicago architects, such as Frank Lloyd Wright, attended the Louisiana Purchase Exposition in St. Louis in 1904, which was noteworthy for presenting one of the earliest displays of Secessionist design in the United States, including works by Joseph Maria Oblrich, architect of the Secession Building (1897-99) in Vienna.

In Chicago, Shaw worked on several buildings with a similar sensibility, including not only the Shaw townhouse but also the Decorator's Building (1905), as well as factories for tractor manufacturer Albaugh-Dover (1906), metal products manufacturer Joseph T. Ryerson & Son (1911), and publisher R. R. Donelley & Sons (1911-29).¹³ He also erected a two-story sales and repair showroom for the Nyberg Automobile Works (1912, demolished) on South Michigan Avenue, part of Chicago's Automobile Row. Faced with brick and limestone, the double-height pilasters incorporated squat capitals with fruit garlands hung from capitals that recall the Goodrich office building in Akron. Shaw continued to work as an architect into the 1920s, designing mainly private residences. He passed away in 1926. Shortly before his death, the American Institute of Architects awarded him its highest honor – a gold medal for life-time achievement.

According to his widow, Frances Wells Shaw, Shaw “never had a partner. He wished to do every detail himself.”¹⁴ For Goodrich's New York headquarters, however, he collaborated with Waid & Willauer, a Manhattan firm. D. Everett Waid (1864-1939) studied at the Columbia School of Architecture and probably met Shaw at Jenney & Mundie, where he was employed from 1888 to 1894. When Waid returned to New York in 1898, he worked with architect Ralph N. Cranford and later practiced independently.

Waid's partnership with Arthur E(bbs) Willauer (1876-1912) was brief, resulting in a small group of buildings that included the Goodrich structures (1909), as well as an apartment house at 325 West 110th Street (1909). A graduate of the University of Pennsylvania in 1897, for nearly a decade he worked under the prominent architect George B. Post. After 1909, Willauer joined Willauer, Shape & Bready, designing 50 Broad Street (1912-15) and the Candler Building, 220-224 West 42nd Street (1915). Waid remained active as an architect into the 1930s, designing numerous institutional structures. He is, perhaps, best known for his association with Harvey Wiley Corbett, who designed the north building of the Metropolitan Life Insurance Company (11 Madison Avenue, between 24th and 25th Streets, 1928-33). This tiered Art Deco structure was intended to be the world's tallest but only reached the 29th floor.

Design and Construction

Goodrich purchased the L-shaped site from the estate of Ralph and John Marsh in August 1908.¹⁵ Located on either side of the northeast corner of Broadway and 57th Street, the Broadway parcel was occupied by the "Auto Exchange and Repair Shop," a 15-foot tall structure, and the 57th Street parcel was vacant. At first, a five-story structure was proposed for Broadway, incorporating a "garage, office, and salesroom."¹⁶ Projected to serve only Goodrich, it would replace the company's office at 65 Reade Street, as well as the current showroom at 1625 Broadway, between West 49th and 50th Streets.

In early January 1908, Goodrich changed course and announced plans to erect a somewhat larger structure – "a twelve story and basement loft and automobile storage building" designed by the architects Howard Shaw and Waid & Willauer (NB 2-09). The estimated cost was \$250,000.¹⁷ The height was not remarkable – many Manhattan buildings were taller but the Broadway site was somewhat elevated and for a short time this freestanding, mid-block office building was the tallest and most prominent structure in the area, surpassing the nine-story-tall A. T. Demarest Building, then under construction, at the southeast corner of Broadway and 57th Street.

Work on 1780 Broadway commenced in mid-January 1909. The Andrew J. Robinson Company of New York served as contractor. Established in 1900, this firm erected structures for many important local institutions, as well as corporations, including Memorial Hospital, St. Luke's Hospital, New York Hospital, and the Home Title Insurance Company.¹⁸ Two months later, in March 1909, Shaw and Waid & Willauer filed plans for a second structure (NB 271-09) on the vacant southeast section of the lot, facing West 57th Street. Designed in a distinct but complementary style, it was described in the permit application as an "eight-story brick loft and storage building," costing \$150,000.¹⁹

The transformation of "Automobile Row" attracted considerable attention from the media. In February 1909, the *New York Times* published a brief article on the area, "Realty Still in Demand in the Automobile District." Though much of the text focused on the sale of property north of Columbus Circle, the progress of the 12-story Goodrich headquarters was mentioned briefly and the article was accompanied by an illustration of the two proposed structures, flanking a four-story building at the corner.²⁰

In August 1909, an automotive trade journal, *The Automobile*, published "Handsome Additions to New York's Automobile Row." Photographs of both Goodrich structures were illustrated – 1780 Broadway was called the "Goodrich Building" and 225

West 57th Street was identified as “Stoddard Dayton’s Home.” These buildings, as well as the “Demarest Factory and Salesrooms – The Peerless Branch,” were praised as “solid proofs of the stability of the industry both in its retail and factory departments” and were said to have “exterior and interior finishes that are models, and all for the trade in cars or equipment, form a condition not thought of a few years ago.”²¹

1780 Broadway, like many contemporary steel-framed skyscrapers, has a tripartite street elevation. Faced with mostly red brick and limestone, it draws on various aesthetic modes and styles. While the use of burnt headers suggests a neo-Georgian sensibility, the contrasting limestone quoining that frames the four center windows is derived from Elizabethan or Jacobean sources. The rest of the elevation, especially the three-dimensional ornament and the way Shaw contrasts the limestone globes, garlands, cornucopia and eagles against simple brick surfaces at the third and twelfth stories is far less traditional, recalling the contemporary work of the Vienna Secession. The base is two stories tall and the recessed center bay was originally flanked by monumental green marble columns, crowned by abstracted capitals that were probably embellished with bronze details.²² This combination of features and materials was acknowledged by at least one writer as unusual. *The Automobile* maintained that the building was a “notable addition to the business buildings in the neighborhood” and that Shaw’s decorative treatment was “effective” and “a conspicuous achievement.”²³

On the first floor were three large windows and the second floor had three windows with pairs of smaller rectangular windows above, each filled with gridded glass. Between the floors was a sign for B. F. Goodrich in raised capital letters. Originally, there were two entrances: one serving the showroom (at left) and the other, the lobby and the offices (at right). These entrances were described in *The Automobile* as “particularly pleasing” and were framed by smooth blocks of “gray marble” that displayed remarkably little ornament, perhaps suggestive of ancient Egyptian temples. The second-floor windows were (and remain) trimmed with thick rope-like bands of polychrome terracotta garlands.

Subsequent History

B. F. Goodrich occupied 1780 Broadway for about eighteen years. The New York and Ohio corporations were consolidated into a single firm in 1912, with \$45 million in assets. In subsequent advertisements, 1780 Broadway was referred to as the New York branch. *The Goodrich*, a monthly company publication, reported that the building was staffed by two hundred employees. A showroom was located on the ground floor, with storage in the basement. A reception room was located on the second floor, where customers could wait and sit in “large easy chairs” and use “convenient writing desks.”²⁴ The eighth and ninth floors had clerical offices and the twelfth floor was occupied by “the most complete automobile tire repair facilities in the United States.”²⁵ In addition, the eleventh floor served as a stockroom for non-automobile-related products. “This busy branch,” the magazine boasted, “is almost a complete factory in itself [and] the sign is one of the landmarks of the “Great White Way.”²⁶ Two identical electric signs, promoting “Goodrich Tires” and “Rubber Goods,” were installed on the roof around 1910. These early illuminated signs recognized the location as an extension of Times Square and would have enjoyed considerable visibility, especially along Broadway and in Central Park. 1780 Broadway was also leased to firms in the booming automobile

industry. Early tenants included the American Stepney Company, also known as the Stepney Rubber and Tire Company, the Cleveland Tractor Company, and the Diamond Rubber Company.

Under Harry Hough, who served as the company's president for just seven months, from October 1927 to May 1928, both 1780 Broadway and 225 West 57th Street were sold.²⁷ This decision may have been prompted by a declining market share of tire sales in the United States or because of changes in the immediate neighborhood.²⁸ Overshadowed by recent construction of the 27-story General Motors Building (1927-28) and the 25-story Setay Building at 1776 Broadway (aka 229 West 57th Street, George & Edward Blum, 1927-28), the Goodrich buildings no longer dominated the northeast corner of Broadway and 57th Street. 1776 Broadway was not only significantly taller than the adjoining buildings at 1780 Broadway and 225 West 57th Street but it blocked numerous side windows.

Franklin Petit, a real estate operator, acquired the property for \$1.5 million. According to the *New York Times*, it was "free and clear of mortgages" and Goodrich planned to "move into a location more suitable for its particular business, which is the manufacture of tires and rubber sundries."²⁹ The new owners referred to both structures as the "Goodrich Building" and tried to attract businesses needing low rents, showrooms, offices, loft space, a powerful automobile elevator, and "unusual floor strength."³⁰ As late as 1942 there was the potential for auto storage on the 7th floor of 1780 Broadway.³¹

The property was acquired by the Dean Management Corporation in 1948. Both buildings had been significantly damaged by a fire that began at 230 West 58th Street on January 2, 1948. The *New York Times* reported that "it demolished a glass-enclosed elevator that rises ten floors in the rear between 225 West Fifty-seventh Street and the corner office building at 1776 Broadway."³² In late April 1949, 1780 Broadway and 225 West 57th Street were sold to the Circle Control Corporation. In June 1949, the new owner added 228-30 West 58th Street, creating a T-shaped parcel. These buildings were subsequently demolished and the vacant lot was used for the "storage and sales of used cars."³³ In 1962-64, a one-story extension to 225 West 57th Street was erected on the lot as part of the Lincoln Art Theatre. It was converted to a supermarket in the late 1990s. The site was acquired by the Extell Development Corporation in 2006.

Description

The former headquarters of B. F. Goodrich, **1780 Broadway**, is located on the east side of the Broadway, on a trapezoid-shaped lot, between West 57th and 58th Streets. Twelve stories tall, the tripartite façade is faced primarily with red brick and limestone. All windows are aluminum framed and non-historic. Most are one-over-one but some (at the 4th, 6th and 9th floors) consist of a single horizontal pane above a pair of two-over-two windows. This unusual arrangement is probably not historic.

The building has a **double-height base**, crowned by a simple projecting cornice that peaks slightly at center and supports globe-like forms, draped with garlands at either end. The ground story has been refaced with light-colored granite, dating from earlier than 1979. The entrance to the upper stories, at right, features three non-historic glass doors, with aluminum address numerals attached above. There are two non-historic retail spaces with display windows and security gates. The **second floor** has a wide central bay, presently disguised by scaffolding. It is likely that it contains three large windows,

capped by pairs of smaller panels. At each end are deep-set rectangular windows, trimmed on four sides with rope-like bands of terra-cotta fruits and garlands. The granite facing is likely to be original and was fashioned to suggest a flattened jagged keystone at center, aligned with the peaked cornice.

The **third through eleventh floors** consist of a central bay with four deep set windows, flanked by flat quoined surrounds, with a single window to either side. These side windows have simple, unornamented sills. The central bay is flanked by rusticated blocks on the third floor, and above, from the fourth to the eleventh floor, a continuous molding with a narrow recessed panel that suggests an abstracted pilaster. These moldings rise from a simple cornice that projects between the third and fourth floors. The four central windows are separated by slender collonettes that are aligned with the triglyphs that alternate with spandrel panels between each floor.

At the **twelfth floor** is a projecting balcony that extends the width of the central bay. It supports an historic metal balustrade with vertical rods that peaks slightly at center and features flat metal embellishment at the ends and center. This balcony is supported by limestone brackets that are located on top of the abstracted pilasters, at the eleventh floor. Shallow, shelf-like features extend from the ends of the balcony, with a ram's head draped with garlands below, and a round cartouche draped with cornucopia above. Crown-like features float above the cartouches. There are no side windows on the 12th floor and the central bay is trimmed by a slightly-raised limestone frame. The brick **parapet** is slightly peaked and trimmed with limestone coping, with paired dentils extending down from a raised feature at either end. The apex displays a blank horizontal limestone panel, flanked by eagles, posed in profile.

The **side (north) façade** is partly visible from West 58th Street. On the lower wall, along the east edge, the red brickwork has been repaired, possibly after damage from the 1948 fire. There are two parallel rows of flush limestone trim above and below the uppermost row of windows. The almost square window openings to the west are slightly arched and have limestone sills. Each contains of a grid of nine panes that may be original to the structure. The **rear façade** of 1780 Broadway is less visible from the street and faces east. The beige-colored bricks probably date from no later than 1952. Each bay contains three windows, divided by vertical mullions into three vertical panels. These windows date from about the same period and have a similar character to the original wood windows which survive on some floors. Some glass panels have been replaced with vents.

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Research Department

NOTES

¹ This section is mainly based on the *A.T. Demarest & Company and Peerless Motor Company Buildings Designation Report* (LP 2082) (NY: City of New York, 2000), prepared by Jay Shockley, and the *United States Rubber Company Building Designation Report* (LP 2078) (NY: City of New York, 2000), prepared by Virginia Kurshan. Also see “1780 Broadway and 225 West 57th Street, New York, NY,” prepared by Higgins Quaesbarth & Partners, LLC, (March 2009) for the Extell Development Company and submitted to the Landmarks Preservation Commission; David Dunlap, “Street of Automotive Dreams,” *New York Times*, July 7, 2000; and Christopher Gray, “A Centenarian with Starkly Youthful Looks,” *New York Times*, January 14, 2007, viewed online.

² “Real Estate and the Automobile Trade,” *New York Times*, January 6, 1907, 22.

³ This section is based on Mansel G. Blackford and K. Austin Kerr, *BF Goodric: Tradition and Transformation, 1870-1995* (Ohio State University Press, 1996).

⁴ Blackford and Kerr, 47.

⁵ Blackford and Kerr, 25, 46, 55.

⁶ “Auto Industry Centre is Here,” *New York Times*, January 17, 1910, 5.

⁷ Advertisement, *New York Times*, January 20, 1909, 11.

⁸ Blackford and Kerr, 47.

⁹ This section is mostly based on research by Virginia A. Greene, *The Architecture of Howard Van Doren Shaw* (Chicago Review Press, 1998). Also see Frances Wells Shaw, “Concerning Shaw in His Home,” (1926) and other materials compiled by Evelyn Shaw McCutcheon 1977 (Art Institute of Chicago, 1997); “Winner of Medal of Architects Dies,” *New York Times*, May 8, 1926, 17; “Howard Van Doren Shaw” Henry F. and Elsie R. Withey, *Biographical Dictionary of America Architects* (Omnigraphics, 1996), 548.

¹⁰ The 8-story Luddington Building is Chicago’s earliest surviving steel-frame building. It was also one of the city’s first structures to be clad with terra cotta. Shaw worked in Jenney’s office during this period and used the same techniques in the Goodrich buildings.

¹¹ For a drawing of the Snitzler house, see Greene, 8.

¹² Greene, 92.

¹³ Images of these buildings can be viewed in Greene, 93-99.

¹⁴ Frances Wells Shaw, not paginated, about 4.

¹⁵ “Fire Company Buys on Broadway [sic],” *New York Times*, August 15, 1908, 12; also see “Leases in Broadway Building,” *New York Times*, August 22, 1908, 14.

¹⁶ “In The Realty Field: New Broadway Garage,” *New-York Tribune*, August 15, 1908, 12.

¹⁷ “A \$250,000 Broadway Project,” *New-York Tribune*, January 6, 1909, 5.

¹⁸ “New Building Company,” *New York Times*, May 5, 1900, 12; “Andrew J. Robinson Dead,” *New York Times*, November 10, 1922, 24.

¹⁹ “The Building Department,” *New York Times*, March 31, 1909, 17.

²⁰ In this early 1909 rendering, the Broadway and 57th Street buildings are depicted as being about equal height. As constructed, the 57th Street building was eight stories. This change in plan may explain why a new building permit was required. An identical rendering was reproduced in *The Automobile* and as a color postcard. See “Realty Still in Demand in the Automobile District,” *New York Times*, February 21, 1909, 10.

²¹ “Handsome Additions to New York’s Automobile Row,” *The Automobile* (August 12, 1909), 287.

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- ²² Goodrich Company's New York Store," *The Automobile*, October 7, 1909, 625.
- ²³ "Goodrich Company's New York Store."
- ²⁴ "Goodrich Company's New York Store."
- ²⁵ "Goodrich Company's New York Store." Also see *The Goodrich* (October 1912); "Inside the New York Branch," *The Goodrich* (September 1911), 21.
- ²⁶ *The Goodrich* (January 1913), 8-9.
- ²⁷ "Harry Hough to Lead B. F. Goodrich Company," *New York Times*, October 16, 1927, A4.
- ²⁸ Blackford and Kerr, 109-10.
- ²⁹ "Franlin [sic] Petit Buys Goodrich Property," *New York Times*, November 27, 1927, 52. This article also claimed that the 57th Street building was designed to permit the "addition of four more stories." In 1941 Goodrich began leasing floors in the adjoining building at 1790 Broadway, as well as at 110-14 West End Avenue. See "B.F. Goodrich Rents Broadway Offices," *New York Times*, May 26, 1941, 34.
- ³⁰ Advertisement, *New York Times*, April 24, 1928, 44.
- ³¹ See Certificates of Occupancy, Department of Housing and Buildings, April 3, 1933; April 7, 1942.
- ³² This glass elevator is likely to have originally served both Goodrich buildings, not 1776 Broadway. "Foam Rubber Fire Shakes Midtown," *New York Times*, January 3, 1948, 5; "Buyer to Alter 2 Office Buildings," *New York Times*, October 27, 1948, 47; "Investor Acquires 2 Office Buildings," *New York Times*, April 27, 1949, 46.
- ³³ See Certificates of Occupancy, Department of Housing and Buildings, August 14, 1950.

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 B. F. Goodrich Company Building at 1780 Broadway has a special character, 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 the B. F. Goodrich Company Building was constructed as the New York headquarters of the B. F. Goodrich Company, a leading American manufacturer of automobile tires and other rubber products; that since the 1880s the company had operated a Manhattan office and that this project coincided with the company's reincorporation in New York State; that it was built in a section of midtown Manhattan that was known in the early 20th century as "Automobile Row;" that neighbors included the A. T. Demarest and Peerless Motor Companies, as well as the United States Rubber Company; that the noted Chicago architect Howard Van Doren Shaw, in association with Waid & Willauer, was responsible for the building's distinctive design; that it is one of only two known surviving examples of the architect's work in New York City; that the facade's design reflects Shaw's life-long interest in combining modern and traditional architectural features; that the 12-story brick, limestone and terracotta facade is distinguished by abstract, stylized ornament that suggests the influence of Elizabethan and Jacobean sources, the Arts and Crafts movement, and the Vienna Secession; that the Goodrich Company occupied the building for 18 years, using it as a tire showroom, offices and repair facilities, as well as leasing some floors to outside tenants in the automotive industry; that following the sale of the building in 1928 the number of automobile-related tenants began to gradually decline; and that although the ground floor was substantially altered by the early 1950s, the upper stories retain most of their original materials and ornament.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21) 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 B. F. Goodrich Company Building at 1780 Broadway, and designates Borough of Manhattan Tax Map Block 1029, Lot 14, consisting of the land beneath 1780-82 Broadway, as its Landmark site.

Commissioners voting aye:

Robert B. Tierney, Chair

Diana Chapin

Joan Gerner

Christopher Moore

Elizabeth Ryan

Roberta Washington

Commissioners voting nay*:

Pablo Vengoechea, Vice Chair

Steve Byrns

Roberta Brandes Gratz

*These Commissioners voted against the motion to designate only 1780 Broadway because they supported the designation of both 1780 Broadway and 225 West 57th Street.



B. F. Goodrich Company Building
1780 Broadway, Manhattan
Borough of Manhattan Tax Map Block 1029, Lot 14, in part
Photo: Christopher D. Brazee, 2009



Postcard of B. F. Goodrich Company of New York, circa 1909

Courtesy Michael Perlman Postcard Collection



Made from the Lumiere Sigma Plate. The C. P. Goetz American Optical Co.'s Lenses were used exclusively.

BROADWAY, BETWEEN 57TH AND 58TH STREETS. CHAS. E. PISS & CO., AUTOS—FIAT REPAIR CO.—T. E. B. F. GOODRICH CO., TIRES—FIAT CAR AUTOS
 —BAKER VEHICLE CO.—CONTINENTAL CAOUTCHOUX CO., TIRES, CORNER 57TH STREET.

“Broadway, between 57th and 58th Streets”

From Both sides of Broadway, from Bowling Green to Central Park, New York City, c. 1910



1780 Broadway, view from southwest corner of 57th Street

Photo: Christopher D. Brazee. 2009



1780 Broadway, upper floors
Photos: Christopher D. Brazee, 2009



1780 Broadway
Collection NYC Landmarks Preservation Commission, c. 1979



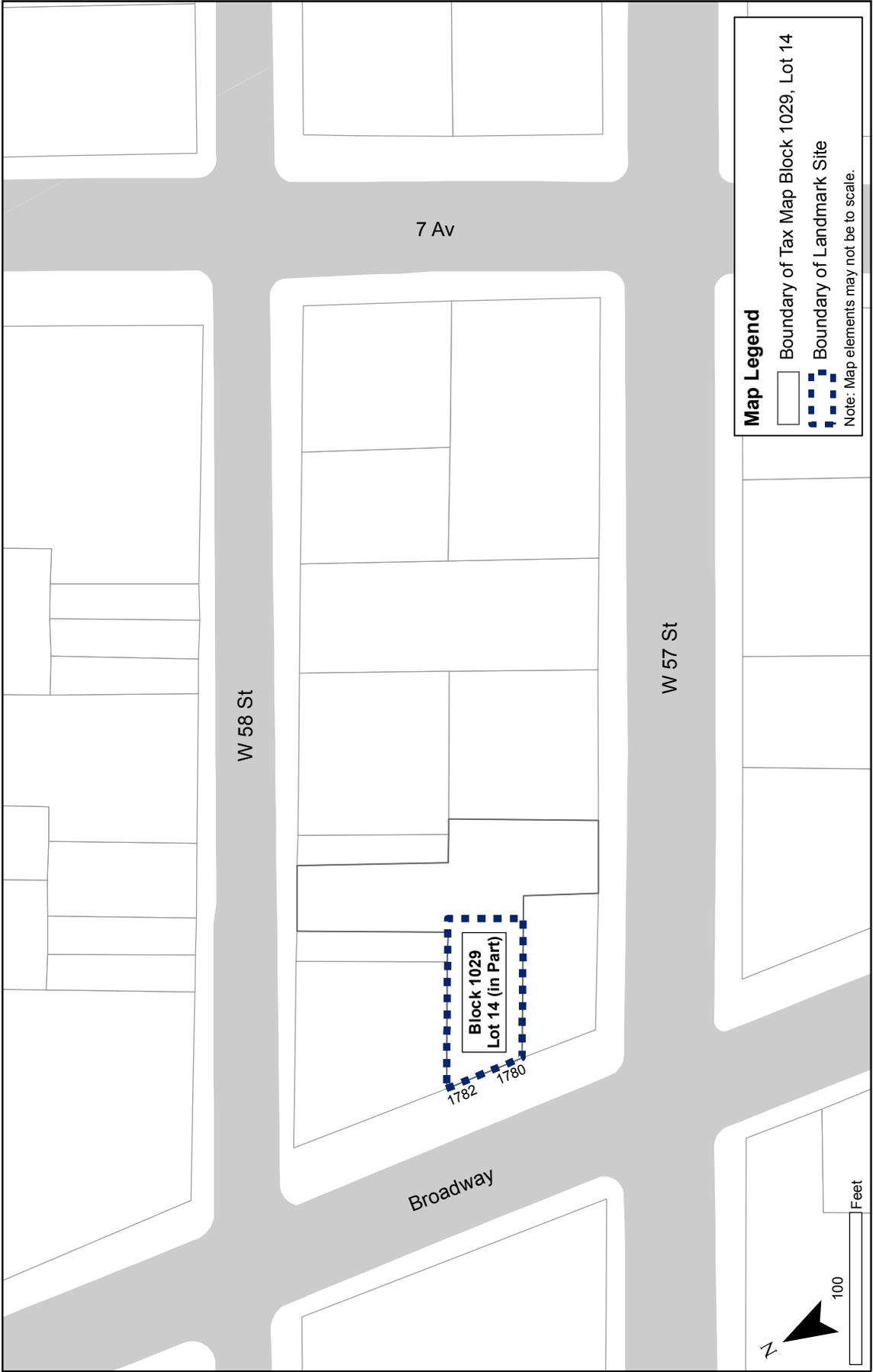
1780 Broadway, lower floors
Photo: Christopher D. Brazee, 2009



Window, second floor
Photo: Mary Beth Betts, c. 2000



View from West 58th Street, northeast corner of rear section
Photo: Christopher D. Braze, 2009



B.F. GOODRICH COMPANY BUILDING (LP-2380), 1780-82 Broadway.
 Borough of Manhattan, Tax Map Block 1029, Lot 14 in part, consisting of the land beneath 1780-82 Broadway.

Designated: November 10, 2009

Graphic Source: New York City Department of City Planning, MapPLUTO, Edition 09v1, 2009. Author: New York City Landmarks Preservation Commission, JM. Date: November 10, 2009.