

NOV - 7 2003

NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Corbin Building

other names/site number _____

2. Location

street & number 192 Broadway [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10027

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide [X] locally. ([] see continuation sheet for additional comments.)

William Carter, SHPO
Signature of certifying official/Title

10/17/03
Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☒ entered in the National Register
[] see continuation sheet
[] determined eligible for the National Register
[] see continuation sheet
[] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

Edson H. Beall
Signature of the Keeper

12/18/03
date of action

Corbin Building

Name of Property

New York County, New York

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing

1

Noncontributing

0

buildings

sites

structures

objects

TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(enter categories from instructions)

COMMERCE/office building

Current Functions

(Enter categories from instructions)

COMMERCE/office building

7. Description

Architectural Classification

(Enter categories from instructions)

LATE 19TH & EARLY 20TH CENTURY AMERICAN

MOVEMENTS

Other: Eclecticism

Materials

(Enter categories from instructions)

foundation stone

walls stone, brick, terra cotta, iron

roof asphalt, roof tile

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 1

Corbin Building
Name of Property
New York County, New York
County and State

7. Narrative Description

The Corbin Building is located on the northeast corner of Broadway and John Street just north of the Wall Street Financial District and just south of the Civic Center in Lower Manhattan, New York City, New York. The building is located in a densely built up area with a mix of low-rise buildings and skyscrapers. Immediately to the north of the Corbin Building is a four-story commercial building, while north of that is a narrow, twelve-story office building. The remainder of the block is occupied by one- and two-story commercial buildings. To the south of the Corbin Building, on the southeast corner of Broadway and John Street, is a two-story commercial building; the remainder of the Broadway frontage between John Street and Maiden Lane contains three early twentieth-century office buildings of between ten and twelve stories. The John Street frontage has a mix of buildings of various scales. Abutting the Corbin Building, to the east, is the eight-story Dennison Building, once the offices of the Dennison office products firm. Farther east along John Street are the twelve-story Tyler Building, an office building converted into apartments and, at the corner of Nassau Street, the sixteen-story Cockcroft Building. To the west, the west side of Broadway between Fulton and Dey Streets is occupied by the former AT&T Building, an enormous office building erected in 1912-16 and 1921-24. Diagonally across the street, on the southwest corner of Broadway and Dey Street is a two-story commercial building. Other low-scale commercial buildings line the remainder of the Broadway blockfront between Dey and Cortlandt Streets. The Corbin Building occupies its entire trapezoidal-shaped lot with the exception of a tiny area at the northwest corner of the plot. The lot measures twenty feet on the west along Broadway, 49' 1" on the east, 162' 10" on the south along John Street and 161' 4" on the north. With the exception of alterations to the first-story storefronts and the loss of a rooftop tower, the Corbin Building retains its exterior integrity to a high degree.

The Corbin Building is an eight and nine-story structure with a commercial ground floor and offices above. The building has facades facing on two streets and has a curved corner. The building is massed in a horizontal manner, with a one-story commercial base, two three-story sections, and a one-story attic. The lower three stories are clad in stone. Long Meadow brownstone was used for the piers and arches on the first story. The second and third stories are clad in alternating courses of Long Meadow stone and red English Rancorn stone. The stonework is in remarkable good repair. The upper stories are a tawny-colored brick with reddish-brown terra-cotta trim. Two-story bays on various levels are cast iron.

The Broadway facade and the first bay on the adjoining John Street frontage have identical designs. On these two facades, the lower half of the ground floor has been altered with modern storefronts and signs. These storefronts and signs are set below and in front of the original stone arches. The curved corner stone pier is extant. This level is capped by an original projecting bracketed cornice that doubles as the sill of the second-story windows. The second through fourth stories are set within a three-story round arch. On the second and third stories, the arch is framed by stone piers that have modest moldings. Moldings with foliate detail separate the second and third and the third and fourth stories. Below the upper moldings are bosc-like carved foliate details. On the second and third stories, the arches are filled with ornately-detailed, three-sided, angled, cast-iron bays. The bays have three levels of narrow vertical piers marked by thin banded colonettes supporting ogee arches that are capped by bouquets. The spandrel panels between the floors are highly decorative, with flaming

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 2

Corbin Building
Name of Property
New York County, New York
County and State

urns, rinceau, and stylized fish heads. The horizontal moldings are ornamented with Gothic foliate detail. The bays are capped by subtly concave roofs with a shingle pattern. The spandrels between the roof and the fourth story have foliate detail and monstrous fish heads. The windows on the second and third stories have one-over-one sash capped by transoms. The fourth story, set beneath the arch, has five windows. The three central windows are rectangular with one-over-one sash. They are flanked by narrow sliver windows with one side curved to follow the line of the arch. The three central windows have transoms. The windows and transoms are separated by paired Gothic colonettes. The arch at the fourth-story level springs from terra-cotta blocks with stylized fish. It has an ornate terra cotta surround ornamented with raised banded moldings and imbricated voussoirs. The arch is decorated with a series of foliate cusps.

A beltcourse separates the fourth and fifth stories, running at the sill level of the fifth story. The fifth and sixth stories are formed by a pair of two-story round arches with ornate terra-cotta enframements. The raised banded moldings and imbricated voussoirs are simpler to those on the fourth-story arch. The vertical pier separating the two arches is ornamented with scallop shells. Terra-cotta spandrel panels between the fifth and sixth stories are ornamented with urns and other decorative motifs. The windows have one-over-one sash, with those on the sixth story capped by terra-cotta transom bars and fanlights.

On the seventh story are two pairs of single-story arches, also with ornate terra-cotta enframements. The windows have one-over-one sash. Above the seventh story, the ghost of a sign, reading OPTICAL JOURNAL is still visible. A beltcourse separates the seventh and eighth stories, running at the sill level of the eighth-story windows. The eighth story is articulated by three segmental-arch windows. Flanking the windows and marking the corners of the elevation are ornate terra-cotta pilasters capped by curved moldings creating the effect of a triangle. Above these is a terra-cotta shell frieze and a modest cornice. The end pavilion is capped by a ninth story with five narrow round arches on each street front, alternating between arches with one-over-one sash and those that have always been filled with brick. The pavilion was originally crowned by a pyramidal roof.

On John Street, the last bay to the east is identical to the facade on Broadway, with the exception of the ground story. The ground story retains its original stonework, set around a storefront. An iron beam set above the storefront is supported by stone console brackets with carved foliage. Cast into either end of the beam is the address "No. 13 John St." The storefront itself is a compatible modern design set within the historic frame. Above the storefront is a mezzanine level articulated by three segmental-arch windows with boses. A non-contributing fire escape extends from the easternmost window. This end wing retains a portion of its pyramidal tower – only the peak has been removed.

To the left of this end bay is the main entrance to the building. The entrance is deeply recessed within a compound round arch with Gothic detail. Among the features on the face of the arch are a foliate keystone and spandrels with monstrous fish heads and shields with ribbon bands. The compound entrance arch is supported by heavy stone piers with rectangular capitals ornamented with carved heads. The recess is concave and has windows (restored). The interior arches and piers are ornamented with birds, urns, foliage, cornucopia, and other details. The central doors have been restored. Above the doors are three segmental-arch windows separated by ornate colonettes. A Gothic molding runs above the arch. Above this is a low blind arcade

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 3

Corbin Building
Name of Property
New York County, New York
County and State

consisting of four pairs of round arches. The first two pairs are separated by a rectangular panel with branches and bands on which are carved the words CORBIN BUILDING. The second and third pairs are separated by a finial. The third and fourth pairs are separated by a panel with leafy branches and bands on which are carved ERECTED A. D. 1888. The arcade is flanked by gargoyles that sit on twisted columns (the columns were restored in 2003).

The six central bays on the John Street elevation are recessed back slightly from the line of the end pavilions. The first five bays of this central section have been altered and now have modern storefronts. The beltcourses that run at the second, fourth, fifth, and eighth story sill levels continue from the end pavilions onto the main body of the John Street facade. On the second through fourth stories, the six bays are massed with a fenestration pattern of 2-3-3-3-3-2. On the second and third stories, the windows are all rectangular and each opening has a stone transom bar and a transom with the exception of the pair of short windows on the second story above the entrance. Each group is capped by a modest projecting molding. Each third-story window has a projecting sill. The fourth-story windows are round arched, with ornate terra-cotta surrounds ornamented with imbricated voussoirs, banded moldings, and cusps. Each is capped by a bouquet and has a terra-cotta block at the base and impost levels.

The fifth through seventh stories are massed with three-story arches with ornate enframements. Within each arch is a cast-iron bay identical in design to those on the second through fourth stories on the Broadway elevation and on the end pavilions except that in place of the shingle-like roofs, these are capped by flat, ornamented spandrels. On the brick walls between the arches, just below the eighth floor, are iron, eagle tie rods. The triple segmental-arch windows on the eighth story are identical to those on the end pavilions. The shell frieze and modest cornice also continue onto the central section. This section is capped by a parapet with wide tripartite terra-cotta panels over the windows and recessed brick panels in between.

With the exception of the storefronts and the loss of the tower on Broadway and small crockets atop the parapet, the building is remarkably intact. Most of the window sash appears to be original and includes double-hung sash, pivot sash, rectangular transoms, and fanlights. The seventh-story windows in second, third, fifth, and seventh bays have been altered, as has the sixth-story window in the eastern pavilion on John Street.

The interior has also been altered over the years, but there is still evidence of the original light court that once ran through the building beginning at the second story. This light court is dominated by a large open staircase that runs from the second to eighth floor. The staircase has wooden railings and ornamental metal side panels and corner posts. Access to the staircase and nearby elevator bank is at the interior of the ground floor. From the second through eighth floors, the staircase leads to single-loaded corridors containing offices.

Corbin Building

Name of Property

New York County, New York

County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ **A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ **B** Property is associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- ☒ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location
- ☐ **C** a birthplace or grave
- ☐ **D** a cemetery
- ☐ **E** a reconstructed building, object, or structure
- ☐ **F** a commemorative property
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Community Planning and Development

Period of Significance:

1888-1889

Significant Dates:

1888; 1889

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

Kimball, Francis H.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by historic American Building Survey

- ☐ recorded by Historic American Engineering Record

Primary location of additional data:

- ☒ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal Agency
- ☐ Local Government
- ☐ University
- ☐ Other repository: _____

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 1

Corbin Building
Name of Property
New York County, New York
County and State

8. Statement of Significance

The Corbin Building (1888-89), an early skyscraper located on the northeast corner of Broadway and John Street in New York City, meets National Register Criterion A in the area of community planning and development as an important example of a skyscraper erected during the first major wave of high-rise office building construction in New York City. The movement to build upward in New York was driven by new building technology, transportation improvements, and economic forces. The eight-story building is a transitional skyscraper, incorporating an elevator, but predating the skeleton frame. It is also significant for its use of materials, especially as an early example of a building with extensive terra-cotta decorative ornament. The Corbin Building also meets Criterion C as a distinctive design of high artistic value. It is an important work designed by Francis H. Kimball, one of the leading architects in New York City in the late nineteenth century and a pioneer in the design of the skyscraper and in the use of ornamental terra cotta. The building uses exceptionally fine and, in some case, innovative material, notably terra cotta, cast iron, Guastavino vaulting, brick, and stone. The building was well-received immediately upon its completion, with positive reviews appearing in several publications, and it has continued to be recognized as a major example of early skyscraper design and construction.

The narrow corner site on which the Corbin Building is located is part of the substantial land holdings of the Collegiate Reformed Protestant Dutch Church of New York. The Collegiate Church is the oldest religious organization in New York City, established in 1628 as the official state church of the Dutch government when New York was a Dutch colony known as New Amsterdam. City records do not make it clear when the Collegiate Church acquired this corner site. However, it may be a part of the thirty-five lots bequeathed by John Haberdinck (or Harpending) to the church in 1724.¹ The first building on the site probably dates from the late seventeenth or early eighteenth century when development in New York City was beginning to move north of Wall Street. By the mid nineteenth century, Broadway in this area had become a prosperous commercial district. In 1869, the Minister, Elders and Deacons of the Reformed Protestant Dutch Church of the City of New York leased the lot on the northeast corner of Broadway and John Street to the North American Fire Insurance Company. This company defaulted in 1872 and over the next few years the lease was assigned to several different individuals. In 1881, the lease was acquired by Austin Corbin. At this time the plot was built up with four brick buildings, one facing onto Broadway and three small buildings on John Street. In 1886, Corbin negotiated a new, twenty-one year lease with the church. Corbin agreed to pay the church \$18,000 in rent each year and also agreed that without permission from the church, he would not erect a church, school, hospital, or charitable building, nor would he permit intoxicating liquors to be sold on the site or a theater, museum, or gambling establish to open. He also agreed not to erect a building for noxious uses such as a slaughter house, foundry, tannery, brewery, or manufacturer of gunpowder, glue, varnish, vitriol, printer's ink, or turpentine.²

¹ I. N. Phelps Stokes, *Iconography of Manhattan Island 1498-1909*, vol. 4. New York: Robert H. Dodd, 1922, p. 501. The earliest date that the Collegiate Church appears as the owner of this property in city property records is 1869 when a lease is granted. No transaction is listed for its acquisition by the Collegiate Church.

² New York City Property Records, liber 1951, p. 150, April 5, 1886.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 2

Corbin Building
Name of Property
New York County, New York
County and State

Austin Corbin (1827-1896) was a prominent local banker and businessman, especially well known for having organized the Long Island Railroad.³ Corbin was born in New Hampshire and after studying law at Harvard decided to move to Davenport, Iowa where he soon became a partner in a new banking firm, Macklot & Corbin. In 1863, with the establishment of the national banking system, Corbin organized the First National Bank of Davenport. The success of this venture led Corbin to move to New York City, where, in 1865 he established Austin Corbin & Co. (later renamed the Corbin Banking Co.). Corbin's interests branched into real estate and railroads after first visiting Coney Island in the early 1870s. Corbin went to Coney Island on the recommendation of a doctor who thought that the sea air would be therapeutic for his sick son. Corbin was struck by the fact that the hotels in Coney Island were of poor quality and that transportation to and from the area was inconvenient. This inspired him to purchase the eastern end of Coney Island, rename it Brighton Beach and Manhattan Beach, and, in the late 1870s, erect the enormous Manhattan Beach and Oriental Hotels. These hotels sought to attract a select group of upper middle-class New Yorkers (the hotels were restricted) who would be attracted by beautiful ocean scenery and sea air available at a convenient distance from the population centers of New York City and Brooklyn. Corbin would provide his affluent guests with quality accommodations and varied entertainment. After 1885, much of the entertainment was provided in the Manhattan Beach Amphitheatre, a large round pavilion designed by Francis H. Kimball. Besides building the hotels, Corbin also sought to improve transportation access to them. Thus, he began to purchase and upgrade local railroads. His success with railroads running to Coney Island inspired Corbin to expand his interests to railroads in other sections of Long Island. He bought up a series of inefficient and often insolvent lines and established the Long Island Railroad.

During the 1880s, major changes began to occur in Lower Manhattan as tall office buildings began to replace the four- and five-story commercial buildings of previous decades. The impetus for this change was the invention of the safety elevator. Passenger elevators were first installed in an office building in 1868-70, at the Equitable Life Assurance Company Building on the southeast corner of Broadway and Cedar Street (demolished). The elevator facilitated the construction of taller office buildings, since higher floors could now easily and rapidly be reached without tenants and visitors having to climb multiple flights of stairs. In addition, the elevator changed the economics of commercial real estate, dramatically raising real estate values. Properties in Lower Manhattan were now valued for their potential to house tall buildings. The success of the Equitable Building soon inspired other businesses and builders to erect tall buildings that incorporated the new technology. Like the Equitable, much of the new tall office building construction took place on Broadway north of Wall Street, or on Park Row, an street that extended at a diagonal off of Broadway just north of Fulton Street. In 1872, construction began on the Western Union Building on Broadway and Dey Street and a year later work began on the Tribune Building on Nassau and Spruce Streets, overlooking Printing House Square and Park Row (both demolished). These were followed in 1874 by the New York Evening Post Building, a ten-story structure

³ For Corbin, see "Austin Corbin Dead," *New York Times*, June 5, 1896, p. 1; "Austin Corbin," *Dictionary of American Biography* vol. 4. New York: Charles Scribner's Sons, 1930, pp. 436-37; Vincent F. Seyfried, *The Long Island Rail Road: A Comprehensive History*. Garden City: Vincent Seyfried, 1966.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 3

Corbin Building
Name of Property
New York County, New York
County and State

at the northeast corner of Broadway and Fulton Streets (demolished). All of these buildings were within a few blocks of the southeast corner of Broadway and John Street and, in fact, the New York Evening Post Building anchored the northern end of the same Broadway frontage.⁴

Although these buildings tended to have a high rate of return on investment, with many floors rented to firm's unrelated to those whose names were on the buildings, new skyscraper construction was slowed by the economic downturn caused by the panic of 1873. However, by the last years of the decade tall buildings began to appear in greater numbers. These new buildings, including the Morse Building on Nassau and Beekman Streets, incorporated iron in their structure and employed advanced fireproofing, with the use of terra cotta or concrete to cover the iron members, as well as the use of brick for walls and brick or tile for floor arches. The late 1870s and 1880s saw the first major burst of skyscraper construction, as well as other major technological advances in the city, including the introduction of electricity, telephone services, and elevated rail service. The tall office buildings erected during the 1880s ranged from mammoth buildings such as the Washington Building on Broadway and Whitehall Street (reclad) and the Potter Building on Park Row and Beekman Streets, to smaller buildings such as the Corbin Building.

Austin Corbin only decided to build a new office building on the Broadway and John Street corner after he had secured a 21-year lease on the property. The building would house the offices of his banking firm as well as income-producing rental space. The early history of the design of the Corbin Building is ambiguous since the New York City Department of Buildings recorded that the architect was Stephen Decatur Hatch.⁵ Hatch, however, is not known to have had anything to do with the building that was actually erected which, as contemporaries noted, was the work of architect Francis Kimball, the architect whom Corbin had previously commissioned to design the Manhattan Beach Amphitheatre. In addition, Kimball's name appears on surviving drawings of the building.⁶ Francis Hatch Kimball (1845-1919) was born in Maine.⁷ As a youth he worked in the building firm of a relative, before serving in the navy during the Civil War. After the war, he worked in the Boston architectural office of Louis Rogers, later Gridley & Rogers, supervising the firm's projects in Hartford, Connecticut. While in Hartford, Kimball was appointed supervising architect for the construction of Trinity College which was designed by English architect William Burges. As a result, Kimball went to London and worked in Burges's office for a year. Kimball also began receiving independent commissions in Hartford. His

⁴ For these early skyscrapers, see Sarah Landau and Carl Condit, *Rise of the New York Skyscraper 1865-1913*. New Haven: Yale University Press, 1996, pp. 62-96.

⁵ New York City Department of Buildings, New Building Permit 442-1888; Landau and Condit, *Rise of the New York Skyscraper 1865-1913*, p. 155.

⁶ New York City Municipal Archives, Department of Buildings Collection.

⁷ For Kimball, see Montgomery Schuyler, "The Works of Francis H. Kimball," *Architectural Record* 7 (April-June 1898), pp. 479-518; "Francis H. Kimball," *National Cyclopaedia of American Biography* vol. 15. New York: James TR. White & Co., 1898), p. 79.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 4

Corbin Building
Name of Property
New York County, New York
County and State

success led him to relocate to New York, where, between 1879 and 1884 he practiced in partnership with Thomas Wisedell. He worked on his own until 1892, when he entered into a partnership with George Kramer Thompson that lasted for six years. Kimball became increasingly successful in New York, receiving commissions for office buildings, churches, clubs, theaters, houses, and other buildings. Kimball was also one of the first architects in New York to design a significant number of skyscrapers and these tall buildings increasingly became central to his work. As the New York City Landmarks Preservation Commission has noted, "Kimball emerged in the forefront of early skyscraper design in New York City."⁸ The Corbin Building appears to have been Kimball's first tall office building. It was succeeded by a series of other major structures in Lower Manhattan, including the Empire Building (1897-98; State Register-listed 12-22-82), Trinity and U. S. Realty Buildings (1904-07; State Register-listed 12-22-82), Seligman & Co. Building (1906-07), Trust Company of America Building (1906-07), City Investing Company Building (1906-07; demolished), and Adams Express Company Building (1912-16).

The Corbin Building is a transitional structure erected after the development of the passenger safety elevator, but just before the first successful use of the steel skeleton frame. The building incorporates iron in its structure, including, apparently, cast-iron columns and wrought-iron beams. It also employs concrete, brick, tile, and terra cotta for additional structural support and fire proofing. The use of iron and masonry, as opposed to a skeleton frame, limited the height of these transitional skyscrapers, which generally rose eight to ten stories.

Although not very tall by the standards of the early twenty-first century, at the time of its completion in 1889, the Corbin Building was among the tallest structures in New York City and was highly visible along Broadway, New York City's major north-south thoroughfare. Thus, the building was designed as an artistic statement, with high quality materials on the street facades and exceptional ornamental highlighting. In the book *New York 1880*, Robert A. M. Stern and his co-authors discuss the Corbin Building in a section entitled "The Artistic Office Building." These were a group of early skyscrapers with transitional structure that employed fine materials in a novel manner: "While sobersided utilitarianism marked many of the largest office blocks, there was, beginning around 1880, a growing tendency, mostly manifested in smaller infill buildings, to experiment with new forms and unusual compositions."⁹

The Corbin Building is a work of exceptionally high quality in both its design and materials. Stylistically, the building is representative of the New York skyscraper type. Unlike architects in Chicago who frequently sought to develop a new style for the new tall buildings, New York architects sought to adapt traditional styles, popular for other types of structures, for skyscrapers. Thus, the Corbin Building is ornamented with a complex series of decorative features largely derived from the Francois Premier style design of early seventeenth-century France. This late French Gothic/early Renaissance style had only recently been introduced to New York at Richard

⁸ New York City Landmarks Preservation Commission, "Empire Building Designation Report," report prepared by Jay Shockley. New York: Landmarks Preservation Commission, 1996, p. 2.

⁹ Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age*. New York: Monacelli, 1997, p. 413.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 5

Corbin Building
Name of Property
New York County, New York
County and State

Morris Hunt's William K. Vanderbilt House on Fifth Avenue, completed in 1882. The use of this style is evident in the extensive use of Gothic detail, the stylized fish heads, the cusped arches, and in other features. The eclectic design of the Corbin Building also borrows from the Romanesque as shown by the round-arched window and door openings and the use of two types of sandstone.

On the facade, Kimball was able to handle five different materials in a sophisticated manner. The base of the building is faced in Long Meadow brownstone from Massachusetts while the second and third stories have alternating bands of Long Meadow and red Rancorn stone from England. The upper stories are clad with a tawny-colored brick that was "specially manufactured for this building with reference to the color effect desired."¹⁰ The facade is highlighted with double-height bays of intricately detailed cast iron manufactured by the firm of Post & McCord. The most significant material employed is terra cotta which is used extensively above the third story for arches, beltcourses, cornices, parapets, and other features. Both the brick and the terra cotta were manufactured by the New York Architectural Terra Cotta Company. The firm had been established in 1886 and would soon become one of the major manufacturers of terra cotta in America. The Corbin Building is one of the earliest surviving buildings to employ terra cotta manufactured by this company.

Francis Kimball pioneered the use architectural terra cotta. The 1898 publication *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century* reports that "the introduction of highly ornamental work in terra cotta was begun by F. H. Kimball and Thos. Wisedell about 1880, when they designed the New York Casino."¹¹ The Casino Theatre was praised as one of only two buildings "in this country of what can properly be called design in terra cotta."¹² From the start, Kimball used terra cotta in an artistic manner, rather than as a material imitating stone. Kimball's interest in ornamental terra cotta is also evident at the Catholic Apostolic Church (1885), Montauk Club (1890; NR listed Park Slope Historic District), and Corbin Building. In fact, he used so much terra cotta manufactured by the New York Architectural Terra Cotta Company that in 1892 he was commissioned to design that firm's headquarters building in Long Island City, Queens.

On the Corbin Building, the terra cotta is a reddish-brown color carefully chosen to match the tawny color of the brickwork and the hues of the stone. Terra cotta is used extensively around the windows and is designed in an extremely complex manner with a variety of mostly French Gothic details. The *History of Real Estate* comments on the quality of the terra cotta on the Corbin Building, noting that it is an "example of profuse

¹⁰ "Corbin Building," *Architectural Era* 3 (October 1889), p. 224.

¹¹ James Taylor, "A Review of Architectural Terra-Cotta," in *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century*. New York: Real Estate Record Association, 1898, p. 520.

¹² "Terra Cotta in Architecture," *Real Estate Record and Builders Guide* 33 (February 16, 1884), p. 154; quoted in Susan Tunick, *Terra-Cotta Skyline: New York's Architectural Ornament*. New York: Princeton Architectural Press, 1997, p. 15.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 6

Corbin Building
Name of Property
New York County, New York
County and State

decoration of surfaces, which, together with the color of the terra cotta, produces effects at once agreeable and varied, and almost unattainable in any other material.”¹³

Besides its importance as a relatively early example of a building with ornamental terra cotta and one of the first buildings ornamented with terra cotta manufactured by the New York Architectural Terra Cotta Company, the Corbin Building is also an early example of the use of fireproof arches provided by Rafael Guastavino. In fact, *Architectural Era* claimed that the Corbin Building “was the first office building in the city to use it.”¹⁴ All of the floors and ceilings and the roof of the building employed these tile arches. This system of fireproof vaulting was invented by Spanish-immigrant Rafael Guastavino who arrived in New York in 1881. He patented the tile vaulting in 1885. The system employed an outer face of tile with plaster of Paris mortar, a material that sets rapidly. Succeeding courses, set at angles to create a laminate, were held together by slower drying Portland cement. These arches also had the advantage of being able to span greater distances than traditional vaulting, decreasing the need for beams and columns.¹⁵

The Corbin Building was erected in only eleven months. The “rapidity with which this building was erected” was of special interest to the author of the *Architectural Era*’s commentary.¹⁶ The building was planned with a bank occupying the ground floor. The Chatham National Bank leased the space. The bank was provided with an open floor, completely clear of structural columns. This was accomplished by employing structural columns that ran from the roof to the ceiling of the first story. From here, the columns were carried on girders that extended the full width of the building.¹⁷ Corbin’s own Corbin Banking Company was housed on the third story. The remainder of the space was rented to smaller firms. The floors were constructed so that they could support extra weight because Corbin hoped to rent space to jewelry businesses which would install heavy safes. The Corbin Building is located one block north of Maiden Lane which, in the late nineteenth century, was the center of New York’s jewelry industry. Jewelry firms were, indeed, among the earliest tenants of the building and jewelry businesses remained in the building through much of the twentieth century.

The importance of the Corbin Building was recognized as soon as it was completed, with extensive reviews in several publications. In 1889, a drawing of the building was published in *Building* and illustrated articles about

¹³ Taylor, “A Review of Architectural Terra-Cotta,” pp. 520-22.

¹⁴ *Architectural Era*, p. 224.

¹⁵ *Architectural Era*, p. 227; Janet Parks and Alan G. Neumann, *The Old World Builds the New: The Guastavino Company and the Technology of the Catalan Vault, 1885-1962*. New York: Avery Library, Columbia University, 1996; George R. Collins, “The Transfer of Thin Masonry Vaulting From Spain to America,” *Journal of the Society of Architectural Historians* 27 (October 1968), pp. 176-201.

¹⁶ *Architectural Era*, p. 224.

¹⁷ *Architectural Era*, p. 224.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 7

Corbin Building
Name of Property
New York County, New York
County and State

the building appeared in *Architectural Era*, as has previously been noted, and in the *Real Estate Record and Builders Guide*.¹⁸ The review in the *Real Estate Record* is unsigned but was undoubtedly written by critic Montgomery Schuyler, who was also the author of a lengthy review of Kimball's work published in 1898 in the *Architectural Record*. Schuyler was an advocate of tall buildings massed vertically to accent their height, so he was unimpressed with the horizontal massing of the Corbin Building. However, he noted in 1889 that the site "constituted a real architectural opportunity, of which he [Kimball] has availed himself, to produce a building in many points highly successful, and at all points extremely interesting." In addition, Schuyler found the entrance to be "rich and effective," the relationship of solids and voids in the second and third stories to be "very good," and the color of the building "very successful."¹⁹ In his review of 1898, Schuyler found the building to still be "of a very high interest." He was pleased with the vertical divisions of the facade into pavilions with towers and "impressive" arcades. To Schuyler, the different materials employed by Kimball provided "an object lesson in the appropriate differences of treatment":

The stonework is austere plain, except in the entrance at the rear to the upper stories.... [T]he greater plasticity of terra cotta is fully recognized and taken advantage of in the detail of the upper stories.... We can scarcely see elsewhere in New York, except in Mr. Kimball's own work, so idiomatic and characteristic a treatment of terra cotta on so elaborate a scale. The upper story in particular, with its groups of segmental arches, the panelled [sic] pilasters,...the shell frieze and the rich incrustated panels of the parapet, constitutes a model of design in baked clay.²⁰

In more recent years, the building has been praised in major studies of New York architecture. In the *Rise of the New York Skyscraper 1865-1913* Sarah Landau and Carl Conduct found the building to be remarkable "for its fine detail and slablike proportions" and also saw the building as "a stylistic forerunner of later Gothic skyscrapers by Kimball [the Trinity and U.S. Realty Buildings] and Cass Gilbert [the West Street and Woolworth Buildings]."²¹ Robert A. M. Stern, Thomas Mellins, and David Fishman specifically comment on Kimball's "virtuoso command of terra cotta" in their *New York 1880*.²² Andrew S. Dolkart has discussed the building in two guides to Lower Manhattan, noting that it is "one of the handsomest early skyscrapers to survive

¹⁸ "The Corbin Building," *Building* 11 (September 28, 1889), p.105; *Architectural Era*, pp. 224-25; "The Corbin Building," *Real Estate Record and Builders Guide* 85 (March 30, 1889), p. 423. The *Real Estate Record* article was undoubtedly written by critic Montgomery Schuyler who frequently wrote for this publication. Much of the discussion of the building is repeated in Schuyler's article "The Works of Francis H. Kimball."

¹⁹ *Real Estate Record*.

²⁰ Schuyler, "The Works of Francis H. Kimball," p. 502.

²¹ Landau and Conduct *Rise of the New York Skyscraper*, pp. 155-56.

²² Stern, *New York 1880*, p. 415.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 8

Corbin Building
Name of Property
New York County, New York
County and State

in Lower Manhattan.”²³ In 2003, the main entrance, the easternmost storefront on John Street, and the storefront on Broadway and the first bay on John Street were cleaned and restored.

²³ Andrew S. Dolkart, *Forging a Metropolis: Walking Tours of Lower Manhattan Architecture*. New York: Whitney Museum of American Art, 1990, p. 27; also see Andrew S. Dolkart and Steven Wheeler, *Touring Lower Manhattan: Three Walks in New York's Historic Downtown*. New York: New York Landmarks Conservancy, 2000, pp. 115-16.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 1

Corbin Building
Name of Property
New York County, New York
County and State

9. Major Bibliographic References

"The Corbin Building," *Architectural Era* 3 (October 1889), 224-25.

Dolkart, Andrew S. *Forging a Metropolis: Walking Tours of Lower Manhattan Architecture*. New York: Whitney Museum of American Art, 1990.

Dolkart, Andrew S. and Steven Wheeler, *Touring Lower Manhattan: Three Walks in New York's Historic Downtown*. New York: New York Landmarks Conservancy, 2000.

A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century. New York: Record and Guide, 1898.

Landau, Sarah Bradford and Carl W. Condit, *Rise of the New York Skyscraper 1865-1913*. New Haven: Yale University Press, 1996.

[Schuyler, Montgomery], "The Corbin Building," *Real Estate Record and Builders Guide* 85 (March 30, 1889), p. 423.

Schuyler, Montgomery, "The Works of Francis H. Kimball," *Architectural Record* 7 (April-June 1898), pp. 479-518.

Stern, Robert A. M., Thomas Mellins and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age*. New York: Monacelli, 1999.

Corbin Building
Name of Property

New York County, New York
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 583670 4506830
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (*See Continuation Sheet for author)

name/title Contact: Kathy Howe, Historic Preservation Specialist
New York State Office of Parks, Recreation and Historic Preservation
organization Field Services Bureau date September 18, 2003
street & number P.O. Box 189, Peebles Island telephone (518) 237-8643, ext. 3266
city or town Waterford state NY zip code 12188-0189

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Collegiate Reformed Protestant Dutch Church of the City of New York attn: Casey R. Kemper
street & number 42 John Street telephone (212) 406-1856
city or town New York state NY zip code 10038-3706

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

Corbin Building
Name of Property
New York County, New York
County and State

10. Geographical Data

Verbal Boundary Description

The boundary of this nomination is outlined on the accompanying map.

Boundary Justification

The boundary of this nomination includes the entire lot on which the Corbin Building is located.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section 11 Page 1

Corbin Building

Name of Property

New York County, New York

County and State

11. Form Prepared by:

Andrew S. Dolkart
116 Pinehurst Avenue
New York, NY 10033
212-568-2480

Form prepared for:

Lower Manhattan Emergency Preservation Fund
c/o New York Landmarks Conservancy
141 Fifth Avenue, Third Floor
New York, NY 10010
212-995-5260

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 11 Page 2

Corbin Building
Name of Property
New York County, New York
County and State

Photo List

Corbin Building

192 Broadway

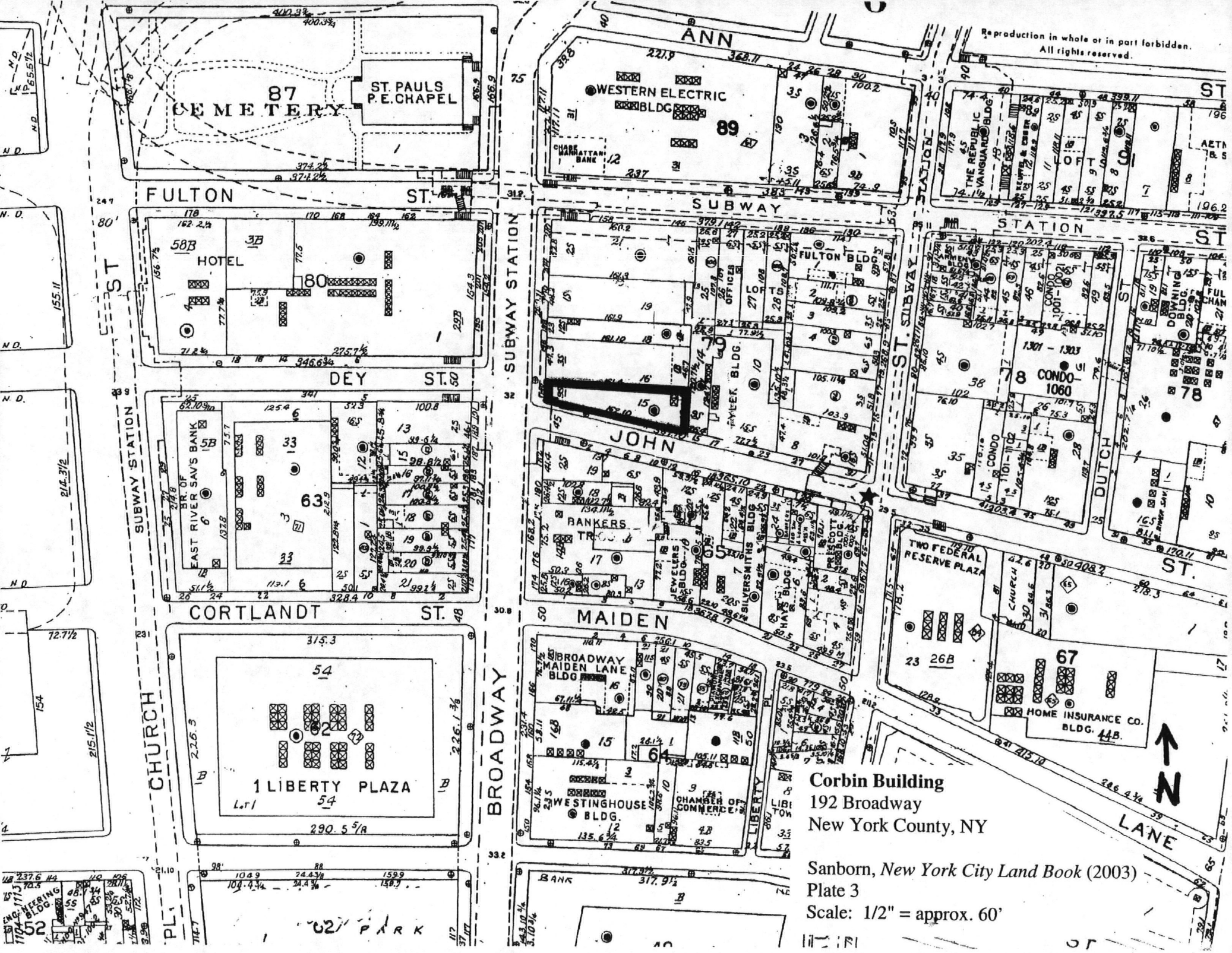
New York County, New York

Photographers: Andrew Dolkart (#1-9); Ken Lustbader (#10-14)

Date of photos: June 2003 (#1-9); August 2003 (#10-14)

Negatives on file: Kan Lustbader, 101 West 12th Street, New York, NY 10011

1. Broadway and John Street facades, view looking northeast.
2. John Street façade, view looking northeast.
3. Easternmost storefront on John Street façade, view looking north.
4. Detail of easternmost storefront on John Street façade, view looking north.
5. Detail above John Street entrance, view looking northeast.
6. Detail of inner arch of John Street entrance, view looking northeast.
7. Detail of second through fourth stories of Broadway façade, view looking east.
8. Detail of eighth- and ninth-story tower at corner of Broadway and John Street, view looking northeast.
9. Detail of fourth and fifth stories of John Street façade, view looking north.
10. Lobby at John Street entrance, first floor, view looking south.
11. Stair, looking south toward John Street lobby.
12. Stair, looking down from upper floors.
13. Detail of bronze panels at stair.
14. Typical corridor, third floor.



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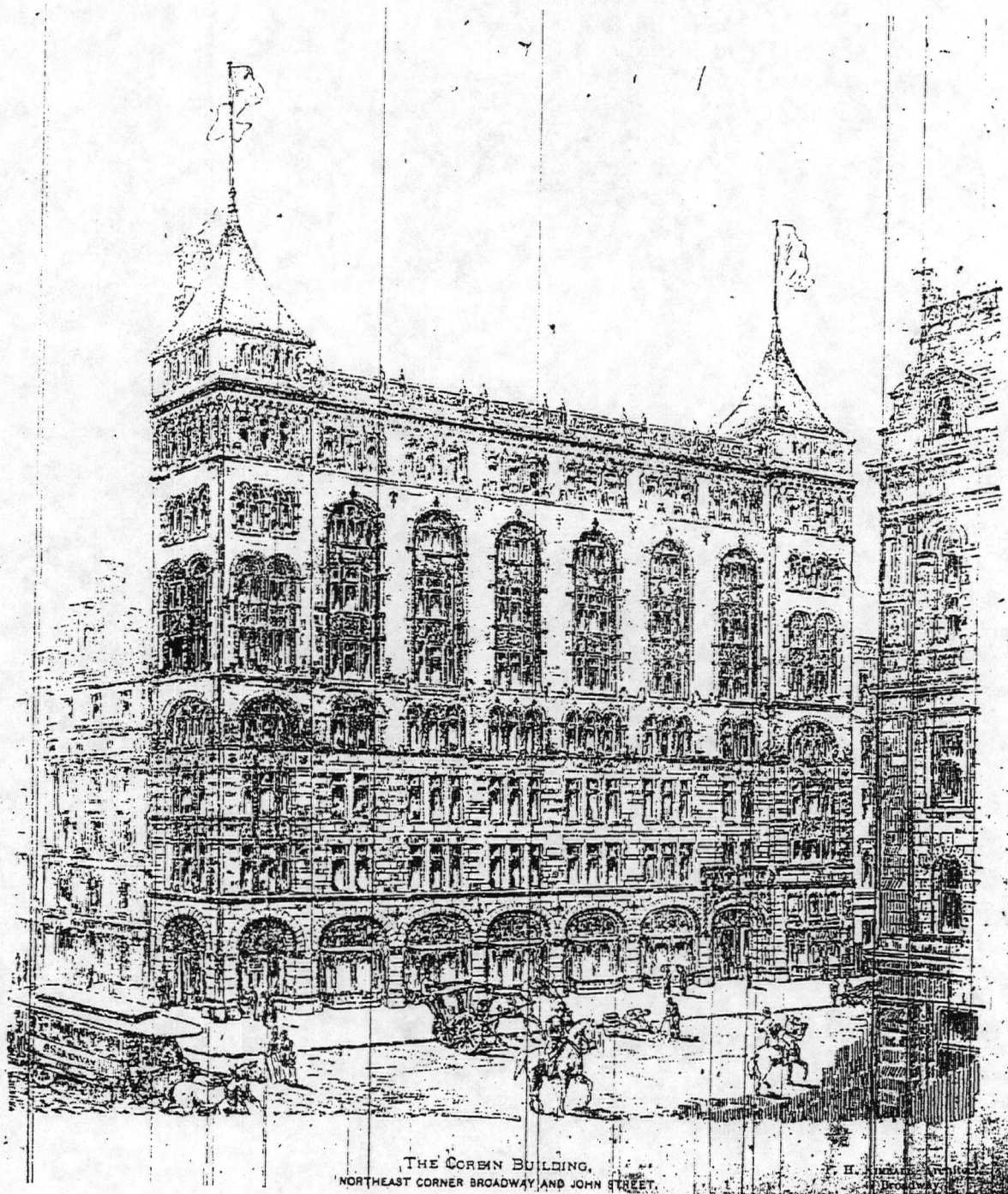
Corbin Building
192 Broadway
New York County, NY

Sanborn, New York City Land Book (2003)
Plate 3
Scale: 1/2" = approx. 60'



CORBIN BUILDING—1888-1890.
Broadway, Northeast Corner John Street. F. H. Kimball, Architect.

Source: Schuyler, Montgomery, "The Works of Francis H. Kimball,"
Architectural Record 7 (April-June 1898), pp. 479-518.



Source: [Schuyler, Montgomery], "The Corbin Building," Real Estate Record and Builders Guide 85 (March 30, 1889), p. 423.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Corbin Building
NAME:

MULTIPLE
NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 11/07/03 DATE OF PENDING LIST: 12/02/03
DATE OF 16TH DAY: 12/18/03 DATE OF 45TH DAY: 12/22/03
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03001302

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 12/18/03 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in the
National Register

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



Corburi Building
New York County, NY

1.



Corbin Building
New York County, NY
2.



Corbin Building
New York County, NY
3.



Corbin Building
New York County, NY

4.



Corbin Building
New York County, N.Y.
5



Photo 6
Corbin Building
New York City, NY
6.



Photo 7
Corbin Building
New York City, NY
7.



Corbin Building
New York County, NY
8.



Corburi Building
New York County, NY
9.



Corbun Building
New York County, NY
10.



Corbin Building
New York County, NY
11.



Corburi Building
New York County, NY.
12.



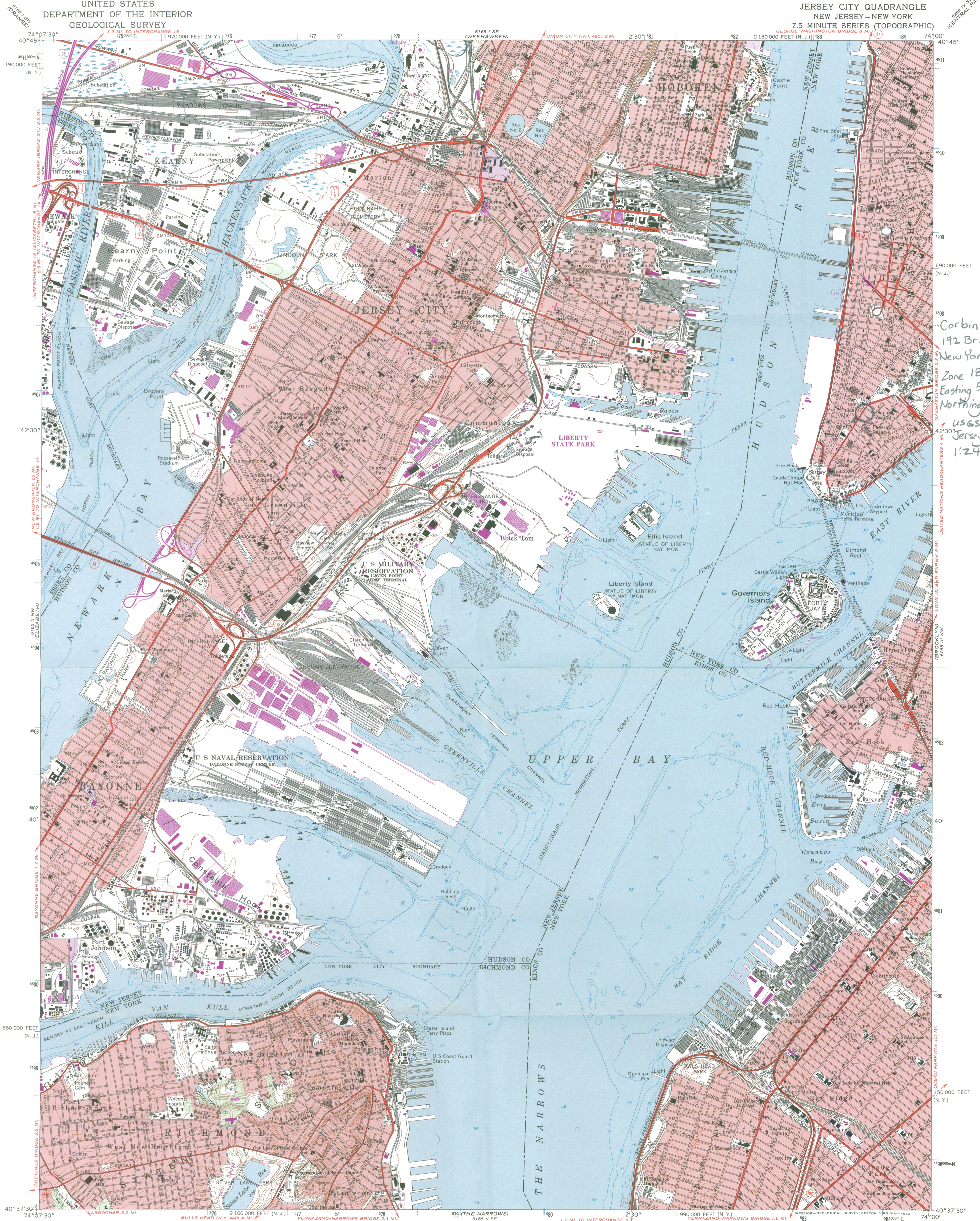
Corburi Building
New York County, NY
13.



Corburi Building
New York County, N.Y.
14.

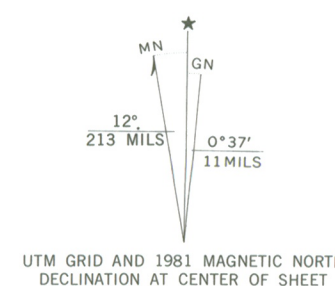
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

JERSEY CITY QUADRANGLE
NEW JERSEY-NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)



Corbin Building
192 Broadway
New York Co., NY
Zone 18
Easting 583670
Northing 4506830
USGS Map
Jersey City Quad
1:24000

Mapped, edited, and published by the Geological Survey
Revised in cooperation with New York Department of Transportation
Control by USGS, NOS/NOAA, USCE, New Jersey Geodetic Survey,
and City of New York Board of Estimate and Apportionment
Planimetry by photogrammetric methods and from NOS charts T-5111,
T-5277, T-5332, T-5450, T-5453, T-5454, T-5460, T-5461, T-5466,
T-5469, and T-5470
Topography by photogrammetric methods from aerial photographs taken
1954 and planimetric surveys 1955. Revised from aerial photographs
taken 1966. Field checked 1967
Selected hydrographic data compiled from NOS charts 285, 287, 541,
and 745 (1966). This information is not intended for navigational purposes
Polyconic projection, 10,000-foot grid ticks based on New Jersey coordinate
system, and New York coordinate system, Long Island zone, 1000-meter
Universal Transverse Mercator grid ticks, zone 18, shown in blue, 1927
North American Datum. To place on the predicted North American Datum
1983 move the projection lines 6 meters south and 35 meters west as shown
by dashed corner ticks
There may be private inholdings within the boundaries of
the National or State reservations shown on this map



SCALE 1:24,000
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER
THE MEAN RANGE OF TIDE IS APPROXIMATELY 4.4 FEET IN
UPPER BAY AND 4.8 FEET IN NEWARK BAY
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

ROAD CLASSIFICATION
Primary highway, all weather, hard surface
Secondary highway, all weather, hard surface
Light-duty road, all weather, improved surface
Unimproved road, fair or dry weather
Interstate Route
U. S. Route
State Route

Revisions shown in purple compiled from aerial photographs
taken 1976 and other sources. This information not
field checked. Map edited 1981
Purple tint indicates extension of urban areas

JERSEY CITY, N. J. - N. Y.
N4037.5-W7400.7/5
1967
PHOTOREVISED 1981
DMA 6165 II NE-SERIES V822





THE ASSEMBLY
STATE OF NEW YORK
ALBANY

SHELDON SILVER
Speaker

August 12, 2003

The Honorable Bernadette Castro
Commissioner
New York State Office of Parks, Recreation and Historic Preservation
Agency Building 1, 20th Floor
Empire State Plaza
Albany, NY 12238

Dear Commissioner Castro:

I am writing to you regarding my strong support for the nomination of the Corbin Building by the Lower Manhattan Emergency Preservation Fund to the State and National Registers of Historic Places.

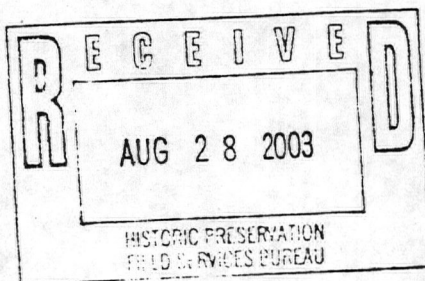
Located on the northeast corner of Broadway and John Street, the Corbin Building was designed in 1888 by Francis Kimball, one of New York City's leading architects in the late 19th century and a pioneer in the design of the skyscraper. The building is both architecturally and historically significant as it was erected during the first wave of high-rise office building construction in New York City.

Approval of the Corbin Building's application to the State and National Registers will recognize the architectural and cultural importance of the building and will promote preservation in America's most historic downtown.

Once again, I urge your favorable consideration in this matter and look forward to your reply.

Sincerely,

SHELDON SILVER
Speaker



HISTORIC DISTRICTS COUNCIL

THE ADVOCATE FOR NEW YORK CITY'S HISTORIC NEIGHBORHOODS

232 East 11th Street New York NY 10003
tel (212) 614-9107 fax (212) 614-9127 email hdc@hdc.org

August 20, 2003

The Honorable Bernadette Castro, Commissioner
New York State Office of Parks, Recreation and Historic Preservation
Agency Building I, 20th Floor
Empire State Plaza
Albany, New York 12238

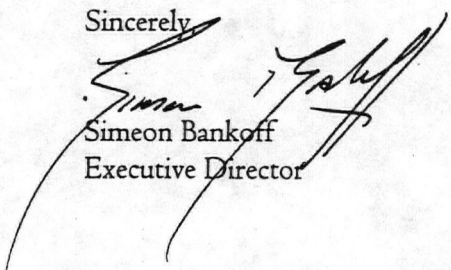
Dear Commissioner Castro,

The Historic Districts Council is pleased to support the nomination of the Corbin Building to be listed on the New York State and National Registers of Historic Places. The Corbin Building is an architecturally and historically important building with an indefinite future due to plans for redevelopment in Lower Manhattan.

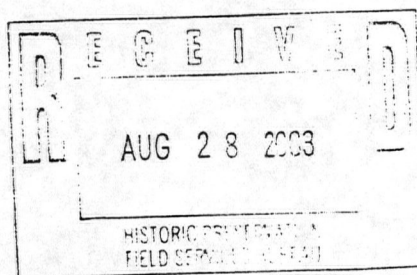
In the 1880s when office buildings, especially in Lower Manhattan, were beginning to grow taller, Francis H. Kimball and a handful of other architects began to design buildings that did not conform to the sober utilitarian-style office buildings that marked many parts of New York. Kimball designed the nine-story Corbin Building (1888-1889) at No. 11 John Street. The building is marked by a series of arcades of varying heights designed with a brownstone base below the tawny brick and dark terra cotta detailing of the upper stories. Architectural critic Montgomery Schuyler noted that Kimball's "work is of a very high interest.... We can scarcely see in New York, except in Mr. Kimball's own work, so idiomatic and characteristic a treatment of terra cotta on so elaborate a scale." Kimball truly revealed his expert command of terra cotta in the detailing of this structure. The original owner of the building, Austin Corbin, was a prominent banker and businessman best known for having organized the Long Island Railroad and having helped develop numerous residential communities in Brooklyn and Queens (as a personal side note, I grew up on Corbin Place in Manhattan Beach, Brooklyn – it was the only block in the development not named alphabetically after an English place). This building has significant architectural and historical merit and should be preserved at all measures.

HDC strongly supports this important application. Thank you for your support of this historic building and we look forward to working with you in the coming months to help preserve the historic neighborhood in which it lies.

Sincerely,



Simeon Bankoff
Executive Director

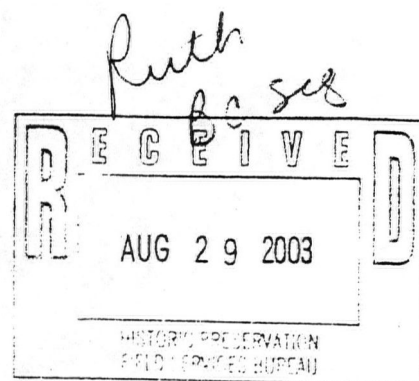




FRIENDS OF TERRA COTTA

August 20, 2003

The Honorable Bernadette Castro, Commissioner
NYS Office of Parks, Recreation and Historic Preservation
Agency Building 1, 20th Fl.
Empire State Plaza
Albany, NY 12238



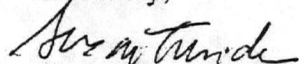
Dear Commissioner Castro,

The Friends of Terra Cotta strongly support the Corbin Building on John Street and Broadway in New York City, for inclusion in the National Register of Historic Places. Our June 2003 Friends of Terra Cotta membership mailing included extensive material about this remarkable 1889 structure. Our organization considers it to be one of the most important terra cotta ornamented structures in New York City. From a 'terra-cotta point-of-view,' various things stand out about this fine building.

The architect, Francis Kimball, was a pioneer in the use of architectural terra cotta. After his 1880 Casino Theater, which received excellent reviews in the period publications, he went on to explore the use of terra cotta in the Catholic Apostolic Church in 1885. Several years later, in 1890, he designed the unique Montauk Club in Brooklyn which so impressed the New York Architectural Terra Cotta Company, that they hired him for a showcase structure of *their own*. This structure, the New York Architectural Terra Cotta Company's office, is located at the factory site in Long Island City and was completed in 1892. A number of Kimball's surviving buildings are designated New York City Landmarks – a status we hope will also be achieved for the Corbin Building.

The New York Architectural Terra Cotta Company manufactured the Corbin Building's ornamental terra cotta and matching brick. Terra cotta was used extensively above the third story for arches, beltcourses, cornices, parapets, and other details. This French Gothic ornament, which has survived in good condition, stands as a tribute to a superb and often overlooked material. We urge you to add this fine early skyscraper to the National Register. We hope to see it become a central design element in a new transportation hub for Lower Manhattan. Thanks for your concern and interest.

Sincerely,


Susan Tunick

President

Friends of Terra Cotta/New York State
c/o Tunick, 771 West End Avenue 10E
New York, New York 10025
212/932-1750

New York City Transit Riders Council

347 Madison Avenue, New York, NY 10017 • 212/878-7087 • Fax 212/878-7461
E-mail: mail@pcac.org • World Wide Web: <http://www.pcac.org>

*Ruth
Beleg*

Andrew Albert - Chair
William K. Guild - Vice Chair

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Michael Sinansky
Stephen F. Wilder

Beverly Dolinsky - Executive Director
Katherine H. Brower - Associate Director
Ellyn Shannon - Transportation Planner
Karyl Berger - Research Associate
Mary Whaley - Administrative Assistant

August 28, 2003

The Honorable Bernadette Castro
Commissioner
New York State Office of Parks,
Recreation and Historic Preservation
Agency Building 1, 20th Floor
Empire State Plaza
Albany, New York, 12238

Dear Commissioner Castro:

The New York City Transit Riders Council supports the nomination of the Corbin Building to the state and national registers of Historic Places.

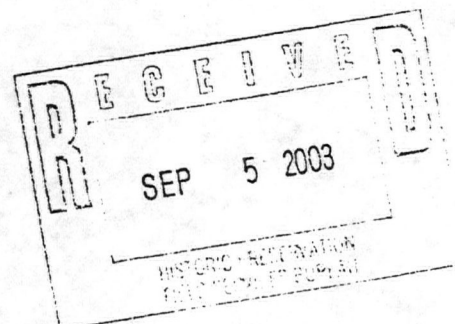
Located on the northeast corner of Broadway and John Street, the Corbin Building was designed in 1888 by Francis Kimball, one of New York City's leading architects in the late 19th century and a pioneer in the design of the skyscraper and in the use of ornamental terra cotta. The building is architecturally and historically significant as one of Broadway's early skyscrapers and is an important example of a skyscraper erected during the first wave of high-rise office building construction in New York City.

Approval of the Corbin Building's application to the State and National registers would recognize the architectural and cultural importance of the building and promote preservation in America's most historic downtown.

Sincerely,

Andrew Albert

Andrew Albert
Chairman





The New York City Landmarks Preservation Commission

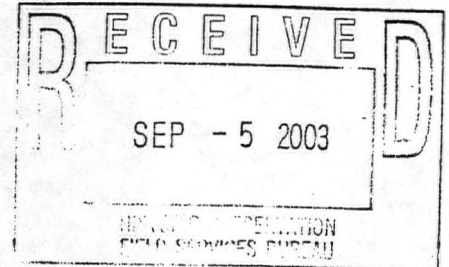
1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7922 FAX: 212-669-7797

<http://nyc.gov/landmarks/>



RONDA WIST
EXECUTIVE DIRECTOR
rwist@lpc.nyc.gov

September 2, 2003



Ms. Ruth Pierpont, Director
New York State Office of Parks Recreation
and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189

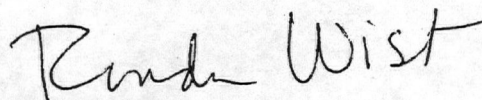
Re: Corbin Building, 192 Broadway, New York, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Corbin Building in Manhattan for the State and National Registers of Historic Places.

Based on the Commission's review of the property and the materials submitted by the Historic Preservation Field Services Bureau, the Commission has determined that the Corbin Building appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely yours,


Ronda Wist

cc: Robert B. Tierney, Chair
Mary Beth Betts

LOWER MANHATTAN EMERGENCY PRESERVATION FUND

Municipal Art Society

National Trust for
Historic Preservation

New York Landmarks
Conservancy

Preservation League
of New York State

World Monuments
Fund

September 4, 2003

*Recd
9-3-03*

The Honorable Bernadette Castro
Commissioner
New York State Office of Parks, Recreation and Historic Preservation
Agency Building 1, 20th Floor
Empire State Plaza
Albany, New York 12238

Dear Commissioner Castro:

The Lower Manhattan Emergency Preservation Fund is pleased to sponsor and support the nomination of the Corbin Building to the State and National Registers of Historic Places. For almost two years, our coalition of five preservation organizations has been working to promote preservation in conjunction with the rebuilding and economic revitalization of Lower Manhattan. The Corbin Building has been a main focus of our recent advocacy efforts.

Located on the northeast corner of Broadway and John Street, the Corbin Building was designed in 1888 by Francis Kimball, one of New York City's leading architects in the late 19th century and a pioneer in the design of the skyscraper and in the use of ornamental terra cotta. The building is architecturally and historically significant as one of Broadway's early skyscrapers and is an important example of a skyscraper erected during the first wave of high-rise office building construction in New York City.

Approval of the Corbin Building's application to the State and National Registers would recognize the architectural and cultural importance of the building and promote preservation in America's most historic downtown.

Sincerely,

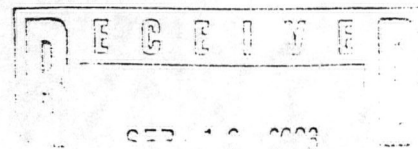
Frank E. Sanchis III
Executive Director
Municipal Art Society
457 Madison Avenue
New York, NY 10022
212 935-3960

Richard Moe
President
National Trust for
Historic Preservation
1785 Massachusetts
Avenue, NW
Washington, DC 20036
800 944-NTHP

Peg Breen
President
New York Landmarks
Conservancy
141 Fifth Avenue
New York, NY 10010
212 995-5260

Scott Heyl
President
Preservation League of
New York State
44 Central Avenue
Albany, NY 12206
518 462-5658

Bonnie Burnham
President
World Monuments
Fund
95 Madison Avenue
New York, NY 10016
646 424-9594



ALAN J. GERSON
COUNCIL MEMBER, 1ST DISTRICT
MANHATTAN

DISTRICT OFFICE
49-51 CHAMBERS STREET, SUITE 429
NEW YORK, NY 10007
(212) 788-7722
FAX (718) 788-7727

CITY HALL OFFICE
250 BROADWAY, ROOM 1845
NEW YORK, NY 10007
(212) 788-7259

gerson@council.nyc.ny.us



THE COUNCIL
OF
THE CITY OF NEW YORK

CHAIR
LOWER MANHATTAN RE-DEVELOPMENT

COMMITTEES

ECONOMIC DEVELOPEMENT

OVERSIGHT & INVESTIGATION

PARKS & RECREATION

YOUTH SERVICES

SELECT COMMITTEE

WATERFRONT

September 8, 2003

The Honorable Bernadette Castro
Commissioner
New York State Office of Parks, Recreation and Historic Preservation
Agency Building 1, 20th Floor
Empire State Plaza
Albany, New York 12238

*Ruth
BC sus*

Dear Commissioner Castro:

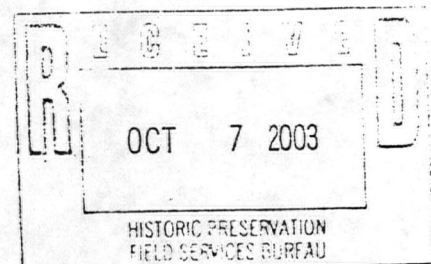
As the New York City Council Member in whose district the Corbin Building is located, I am writing to support its nomination to the State and National Registers of Historic Places.

Located on the northeast corner of Broadway and John Street, the Corbin Building was designed in 1888 by Francis Kimball, one of New York City's leading architects in the late 19th century and a pioneer in the design of the skyscraper and in the use of ornamental terra cotta. The building is architecturally and historically significant as one of Broadway's early skyscrapers and is an important example of a skyscraper erected during the first wave of high-rise office building construction in New York City.

Approval of the Corbin Building's application to the State and National Registers would recognize the architectural and cultural importance of the building and promote preservation in America's most historic downtown.

Very truly yours,

Alan J. Gerson



Collegiate Reformed Protestant Dutch Church
of The City of New York

45 JOHN STREET, NEW YORK, N.Y. 10038-3706

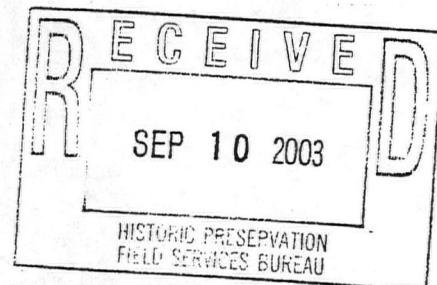
TEL. (212) 233-1960 FAX (212) 406-1856

CASEY R. KEMPER
CORPORATE SECRETARY/TREASURER

September 9, 2003

By Federal Express and By Fax

Ms. Ruth L. Pierpont
Director
Historic Preservation Field Services Bureau
Office of Parks, Recreation and Historic Preservation
Peebles Island
Delaware Avenue
Cohoes, NY 12047



Re: 192 Broadway, New York, New York

Dear Ms. Pierpont:

We are in receipt of your letter of August 12, 2003, informing us that 192 Broadway will be considered by the State Review Board at its next meeting for nomination to the State and National Registers of Historic Places.

As a corporation established by royal charter in 1696, Collegiate Church has a keen appreciation of history and a long-standing association with lower Manhattan. Our first church was established here in 1628, and our principal place of worship was located in lower Manhattan until Marble Church was built in 1854. Our Treasurer's office, now at 45 John Street, has been located in lower Manhattan since the 18th century, and we have owned and operated commercial properties in lower Manhattan since that time. We have a long-term perspective and a thorough appreciation of the historical value of 192 Broadway.

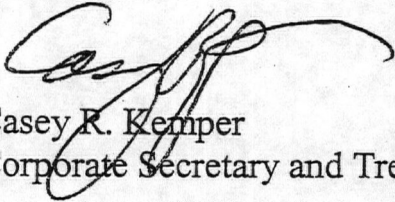
We also remain cognizant of our fiduciary duties as the owner of the property and as caretakers of Collegiate Church's assets, and would oppose any action, either now or in the future, that would impair the value of 192 Broadway or any other assets owned by Collegiate Church. As you are

aware, Collegiate Church is a not-for-profit corporation and our assets are held and administered for charitable purposes.

In addition, we are sensitive to the effects of 9/11 and the need to facilitate the public interest as represented by the MTA's plans for a new transit center. We believe the new transit center is one of the most important elements in the rebuilding of lower Manhattan and has the potential to benefit the City of New York socially and economically for the rest of the century. Given the unprecedented nature of the attacks on the World Trade Center, we believe the City, the State, the Federal government and the MTA, in conjunction with interested citizens, should be given the right to balance the need to rebuild against the interest in preserving 192 Broadway without inhibition or restriction, and have chosen to remove ourselves from this balancing process rather than taking a position on the proposed listing. We look forward to cooperating with them and with you, however, as plans for the transit center proceed.

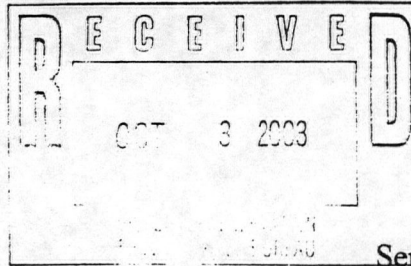
We appreciate your interest in 192 Broadway.

Very truly yours,

A handwritten signature in dark ink, appearing to read 'Casey R. Kemper', written over a horizontal line.

Casey R. Kemper
Corporate Secretary and Treasurer

cc: Ms. Bernadette Castro (by Federal Express)
Ms. Kathy Howe (by Federal Express and by fax)



September 23, 2003

Ms. Bernadette Castro
Commissioner
Office of Parks, Recreation and Historic Preservation
Agency Building No.1
Empire State Plaza
Albany, NY 12238

Re: Corbin Building

Dear Commissioner Castro:

At our September 16th monthly meeting Community Board #1 unanimously adopted the attached resolution recommending that you approve the application to add the Corbin Building, located at 192 Broadway, to the State and National Registers. As indicated in our resolution, the Corbin Building was one of the earliest skyscrapers built here in Lower Manhattan in 1888. This is an architecturally and historically significant building whose preservation has very strong support. Lower Broadway is one of the most visible streets in the nation as the major thoroughfare of the Financial District and the site of countless ticker-tape parades. It is important that policy makers preserve the buildings which make this Canyon of Heroes the very special street that it remains today.

We again urge you to add the Corbin Building to the State and National Registers.

Sincerely,

Madelyn Wils

Madelyn Wils
Chairperson

Attachment

cc: Next Page

City of New York



Madelyn Wils CHAIRPERSON | **Paul Goldstein** DISTRICT MANAGER

49 Chambers Street, Suite 715, New York, NY 10007-1209

Tel 212 442 5050, Fax 212 442 5055, Email nycb1@aol.com, www.cb1.org

COMMUNITY BOARD #1 - MANHATTAN
RESOLUTION

DATE: SEPTEMBER 16, 2003

COMMITTEE OF ORIGIN: LANDMARKS

COMMITTEE VOTE: 10 In Favor 0 Opposed 0 Abstained 0 Recused

BOARD VOTE: 33 In Favor 0 Opposed 0 Abstained 0 Recused

RE: **Corbin Building**

WHEREAS: The Corbin Building at 192 Broadway was designed in 1888 by Francis Kimball, one of New York City's leading architects in the late 19th Century and a pioneer in the design of the skyscraper and in the use of ornamental terra cotta, and

WHEREAS: The building is architecturally and historically significant as one of Broadway's early skyscrapers and is an important example of a skyscraper erected during the first wave of high-rise office building construction in New York City, and

WHEREAS: The approval of the Corbin Building's application to the State and National Registers would recognize the architectural and cultural importance of the building and promote preservation in America's most important historic downtown, now

THEREFORE

BE IT

RESOLVED

THAT: CB #1 strongly urges the Commissioner for the New York State Office of Parks, Recreation and Historic Preservation to approve the application to add the Corbin Building to the State and National Register.