

United States Department of the Interior
National Park Service

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

For NPS use only

received **AUG 14 1985**

date entered **SEP 12 1985**

1. Name

historic Public Bath No. 7

and/or common

2. Location

street & number 227-231 Fourth Avenue not for publication

city, town Brooklyn vicinity of

state New York code 036 county Kings code 047

3. Classification

Category	Ownership	Status	Present Use	
☐ district	☐ public	☐ occupied	☐ agriculture	☐ museum
☒ building(s)	☒ private	☒ unoccupied	☐ commercial	☐ park
☐ structure	☐ both	☐ work in progress	☐ educational	☐ private residence
☐ site	Public Acquisition	Accessible	☐ entertainment	☐ religious
☐ object	<u>NA</u> in process	☒ yes: restricted	☐ government	☐ scientific
	<u>NA</u> being considered	☐ yes: unrestricted	☐ industrial	☐ transportation
		☐ no	☐ military	☒ other: vacant

4. Owner of Property

name Bart Riveccio, President, Aqua Realty Corp.

street & number 1405 Eighth Avenue

city, town Brooklyn vicinity of NY state 11215

5. Location of Legal Description

courthouse, registry of deeds, etc. Kings County Register's Office

street & number 210 Joralemon Street

city, town Brooklyn state New York

6. Representation in Existing Surveys

Landmarks Preservation Commission
title LP-1287 has this property been determined eligible? ☐ yes ☒ no

date September 11, 1984 ☐ federal ☐ state ☐ county ☒ local

depository for survey records NYC Landmarks Preservation Commission 20 Vesey Street

city, town New York state NY 10007

7. Description

Condition

☐ excellent

☒ good

☐ fair

☐ deteriorated

☐ ruins

☐ unexposed

Check one

☐ unaltered

☒ altered

Check one

☒ original site

☐ moved date

NA

Describe the present and original (if known) physical appearance

Public Bath Number 7 is located at the northeast corner of Fourth Avenue and President Street, Brooklyn, Kings County. The building completely fills its double lot, and three elevations are visible from the street. This area of Fourth Avenue is composed of four-and five-story tenement buildings with commercial shopfronts and other commercial structures. The lot directly north of the building is vacant.

Public Bath Number 7 is constructed of white glazed brick with glazed and lime stone-colored terra-cotta blocks. The structure is composed of a fenestrated basement level, which together with the entry level provides a podium for the principal story.

At the podium level, the five bays of the President Street elevation and the three bays of the Fourth Avenue facade are divided by rusticated piers of terra-cotta block finished in a manner to suggest limestone. The men's and women's entrances occupy the lateral openings on the Fourth Avenue facade the center opening at this level is divided by two wide stucco-faced mullions; concrete block infill has replaced the original windows here as it has in the similarly designed window openings on the President Street side. Originally the sash at this level may have consisted of long, single-paned windows (with double units in the center section) topped by pivoting transoms.

The principal story is faced with white-glazed brick laid in lemish bond. The three tall arched windows which take up most of the main facade, the three similar but slightly lower and narrower openings on the President Street side and the tall rectangular windows which flank them are the dominant features of this story. The profile of the round-headed openings is reiterated by the arched molding of terra cotta simulating limestone located above the bricks forming voussoir-like patterns in their upper portion. This molding also links these openings into an arcade. The intrados of the actual openings and the outer edges of the inset panels below them are defined by courses of limestone-colored terra-cotta blocks. These inner bands extend to bases of similar material placed atop the rusticated piers and suggest an arched opening much larger than that which exists. Window openings are filled by pairs of broad mullions intersected by equally wide cross-bars placed at the point of springing. Much of the small-paned sash remains intact behind the tin sheets which now seal these openings.

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The heavy projecting cornice of simulated limestone with its prominent lower molding and closely set modillions is crowned by a slightly setback parapet wall composed of piers and intervening panels which rest on similarly spaced brackets. The legend "Public Bath" is inscribed in the center section of the Fourth Avenue parapet.

The building is abundantly decorated with terra-cotta detailing. The faces of the parapet piers are adorned with urn mouths of blue-glazed terra cotta; streams of green water flow out and down to the base of the pier. Below these piers the aqueous theme is repeated by the T-shaped blue terra-cotta insets abutting the lower molding of the cornice. These contain images of Triton, scion of the sea god Poseidon. A half beast/half human visage fills the base of the T; the fish-like tail entwines the god's symbol - a trident - and fans out to form the bar of the letter. Tridents and the borders enclosing the insets are both gold-hued. The base of the large corbels located at the apexes of the arched windows on the Fourth Avenue facade are adorned with large scallop shells and smaller shell forms are tucked under the ends of their upper volutes. The volutes at the apex of the swags above the rectangular windows on President Street are embellished with scales. Shell shapes also adorn the pilasters flanking the main doorways.

More conventional classically inspired ornament also appears. The gable soffits of the pediments above the main entrances, for example, are decorated by bands of acanthus leaves; an egg-and-dart molding enframes the door opening. The panel infill below the window portion of the center main story is decorated with bands of acanthus and egg-and-dart molding. Heavy foliate swags emphasize the upper portions of the rectangular windows.

Further decorative touches were provided by ornamental ironwork. Some has vanished, most noticeably, the four large lanterns which projected from the standards still in place on the rusticated piers of the Fourth Avenue facade. The grillework panels originally in the basement level window openings are missing, but the coffered panels in the lower portion of the lateral second-story windows of the facade survive. The handsome railings with decorative upper borders and inset diamond-shaped and circular panels located on the staircases and landings leading to the men's and women's entrances are also intact. The simpler iron picket fence running along the President Street side appears to be relatively early although it is not part of the original fencing.

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The north facade, originally not visible from the street, is of unadorned red brick. A large service door was installed at the center of this facade.

The interior of the bathhouse was converted to a gymnasium in 1937. at this time the pool was filled in and most of the balcony, which originally encircled the pool, was removed. In addition the waiting rooms and shower rooms have also been removed. The interior exists in this condition today.

8. Significance

Period	Areas of Significance—Check and justify below			
☐ prehistoric	☐ archeology-prehistoric	☐ community planning	☐ landscape architecture	☐ religion
☐ 1400-1499	☐ archeology-historic	☐ conservation	☐ law	☐ science
☐ 1500-1599	☐ agriculture	☐ economics	☐ literature	☐ sculpture
☐ 1600-1699	☒ architecture	☐ education	☐ military	☒ social/
☐ 1700-1799	☐ art	☐ engineering	☐ music	☐ humanitarian
☐ 1800-1899	☐ commerce	☐ exploration/settlement	☐ philosophy	☐ theater
☒ 1900-	☐ communications	☐ industry	☐ politics/government	☐ transportation
		☐ invention		☐ other (specify)

Specific dates 1906-10 **Builder/Architect** Raymond F. Almirall

Statement of Significance (in one paragraph)

Public Bath No. 7 is architecturally significant as a distinguished example of a Neo-Renaissance style bathhouse in New York City and historically significant for its association with an important turn-of-the-century public health movement that sought (among other goals) to provide free bathing facilities to the city's larger indigent and working-class population. Constructed between 1906-1910, the building was designed by Brooklyn architect Raymond F. Almirall, whose work includes a substantial number of public buildings commissioned in the early phase of his career. His design for Public Bath No. 7 was based upon a Renaissance palazzo - a traditional inspiration for bathhouses since Joseph Cady's precedent-setting designs of the early 1890s. The use of classically inspired forms and decoration for public buildings is also a manifestation of the ideals of the City Beautiful Movement, which had a substantial impact on American architecture in the early twentieth century. Almirall's subtle use of color for decorative effect distinguishes this building as one of his most effective designs. Providing public bathing facilities had been initiated in this country after the mid-nineteenth century by philanthropists and private charities; by the late 1890s it had become a municipal responsibility. In the early twentieth century, New York City had the largest Municipal system of public baths in the world. Public Bath No. 7 was erected to serve the densely populated tenement neighborhood which bordered the industrial and warehouse zone along the shores of the Coney Island Canal. This facility was among the largest and most ornate in Brooklyn and was the first in Brooklyn to feature a plunge pool. It is the only surviving bathhouse in the borough.

With the goal of serving the needs of residents in a densely populated tenement district where bathing facilities were minimal or absent, this country's first public bath and laundry was erected on Mott Street by the People's Bathing and Washing Association, a philanthropic organization incorporated in 1849 by wealthy New York merchant Robert B. Minturn specifically for that purpose. A small fee was paid by some 75,000 users a year, but revenues were insufficient to keep it in operation for more than a few years. Although its demise was later attributed to the fact that it was "too far in advance of the habits of the people whose advantage it sought," an assumption which may or may not be justified, a heightened appreciation of its purpose emerged during the following decade.²

9. Major Bibliographical References

see continuation sheet

10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Brooklyn

Quadrangle scale 1:24000

UTM References

A 18 5859210 4503150
Zone Easting Northing

B
Zone Easting Northing

C

D

E

F

G

H

Verbal boundary description and justification

The nominated property is located at Brooklyn Tax Map Block
955, Lot 1.

List all states and counties for properties overlapping state or county boundaries

state NA code county code

state NA code county code

11. Form Prepared By

name/title Merrill Hesch

organization Division for Historic Preservation date July, 1985

street & number Empire State Plaza telephone 518/474-0479

city or town Albany state New York 12238

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

 national state X local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature *Julia S. Hogan*

title Deputy Commissioner for Historic Preservation

date Aug. 7, 1985

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I hereby certify that this property is included in the National Register

Entered in the
National Register

date

9/12/85

Keeper of the National Register

Attest:

date

Chief of Registration

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In the late 1860s the Board of Health urged New York City elected officials to assume responsibility for the establishment of public bathing facilities; enabling legislation was approved in 1868, and by 1870 the east and west shores of Manhattan each had free floating saltwater public baths. Asking, "what a melancholy contrast to such enlightened public zeal (as Rome showed by its numerous public baths) in behalf of the health of its people does New York City present?" and noting that the "city was surrounded by water which can readily be utilized, with a population half of which never bathe for want of facilities, this city has but two public baths," the Board of Health continued to press for expansion of the system.³ Over the next two decades many additional floating baths were authorized and by the end of the century, fifteen could be found anchored at various locations along the Manhattan shoreline. They were located, as were the five in Brooklyn, as close as possible to the working-class tenement neighborhoods they benefited. Although open only from mid-June to mid-October, they provided baths for many thousands each year. By 1896 the annual total of baths recorded exceeded 5½ million.

The end of the century brought with it increasing pollution of the city's surrounding waters and made the development of indoor baths a necessity. Development of a city-wide system of public baths open the year round was part of wider effort to improve the general level of public health, particularly among less-advantaged groups; other contemporary endeavors such as tenement house reform were a product of the same impetus.

The technology which enabled the development of an indoor public bath system for the masses -- the rain or shower bath -- had been introduced to European military barracks in the late 1850s and by the late 1870s its use had been extended to such institutional settings as prisons and industrial and mining establishments. In contrast to the tub-bath, the rain bath was, as an early summary of its advantages observes, "...the simplest, quickest, cheapest, cleanest...least expensive in fitting up..." It was further noted that it required "...the least space, least time in use, least amount of water, least fuel for warming water, and least cost for repairs and maintenance..."⁴ The 1883 Berlin Public Health Exposition awakened interest in a system of inexpensive public baths for working people and the number of such facilities proliferated thereafter, especially in Germany. These followed the models provided by industrial and institutional baths and furnished, in turn, the prototypes for the New York City public baths.

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Later called the "father of free rain baths in America," the German-born physician and hydrotherapist Dr. Simon Baruch undertook a campaign of editorial writing and speech making in 1889 designed to persuade municipal officials to institute a public bath system in New York City. Public baths, he said, "should be as free as the public parks."⁵ Paralleling the sequence of events which characterized other reformist movements, the initiative in this instance too was seized by private philanthropy.

The concluding resolution of an 1890 conference on the subject attended by most of the city's major charitable organizations stated that "one of the greatest wants in this city was some place where at all seasons of the year hot and cold baths could be had at nominal cost and free if necessary."⁶ Convinced by Dr. Baruch of the impracticability of tub baths and the desirability of rain baths to be used for a facility to be used by the masses, two of the attendees, the New York Association for the Improvement of the Condition of the Poor (Robert A. Minturn was one of its founders) and the City Mission Society, agreed to mount a vigorous subscription campaign to raise funds for such a bath. A site was leased at the Centre Market Place between Grand and Broome Streets, a location described as being "in the midst of a large tenement house district and adjacent to an industrial center."⁷ Plans for a building were solicited and the one proposed by Josiah C. Cady accepted in 1890. A year later, in August 1891, the Centre Market Place People's Bath opened and was described as the "first in the United States to use spray or rain water in an establishment which is open year round for hot and cold baths"⁸ A small section of the facility was reserved for those willing or able to pay a fee, but the services provided to the majority of its users were free.

Although relatively small compared to the later New York City public baths, the People's Bath established a number of precedents followed by those future buildings. Both sexes were accommodated with separate waiting rooms provided. Twenty-five showers and five tubs, a proportion subsequently repeated in the municipal public baths, offered a capacity of 500 baths a day; in the first three-and-a-half years 300,000 baths were furnished. A clean and airy interior was the goal of its design, an intent manifested on the exterior, described by contemporaries as "early Italian" but actually closer to Romanesque Revival, by the arcade of large round-headed windows which extended across the facade at the second-story level, as well as by the use of white-glazed facing brick. Terra-cotta ornament and a prominent cornice were other striking features. It was a gleaming and inviting presence in a neighborhood dominated by red brick tenements, an effect emphasized by the extremely wide arched entryway at the ground level.

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In 1892 a bill which authorized municipalities to establish and operate public bathing facilities -- its sponsor was Goodwin Brown, another ardent proselytizer for the cause -- was approved by the New York State Legislature. Further efforts by Brown resulted in the 1895 law which made the establishment of such facilities mandatory in cities above a certain size; floating baths would not be considered in compliance. The appointment of a Mayor's Committee on Public Baths and Public Comfort Stations in 1895 was New York City's immediate response.

The Committee's lengthy report of 1897, records exhaustive studies on the subject. There were but a small handful of public baths to examine here -- the country's first year-round municipal public bath in Yonkers and the Centre Market Place People's Bath were the prime examples -- so the Committee's attention focused principally on European models. The investigation of bathing establishments in all the major European models. The investigation of bathing establishments in all the major European countries yielded the conclusion that those of Austria and Germany provided the best models. The report concluded with a very detailed set of recommendations for their design and operation together with plans for four public baths prepared by Cady, Berg & See. These had been solicited by the New York Association for the Improvement of the Condition of the Poor, its contribution to this municipal endeavor.

Cady's designs were for facilities much larger than his People's Bath but employed the same basic interior organizational scheme. The designs for the exteriors, however, reflected an intensified appreciation of the Renaissance palazzo as a source. The largest bath, which also included a public laundry and comfort stations, was proposed for Tompkins Square Park. A freestanding structure, its arcaded center block, end pavilions rusticated ground story and rows of large arched windows at the piano nobile level clearly proclaimed its palatial inspiration. Another Cady design for the facade of a bath to be built at a mid-block location featured tall arched openings at the principal or ground-story level, Ionic half-columns rising from high podiums to define the bays, paired rectangular windows in the attic story, and a prominent cornice.

The exterior designs of the public bath buildings proposed by Cady were clearly intended to dignify, even ennoble, the act of bathing. They suggested that bathing was an act no less meritorious than -- indeed, equal to -- those activities conducted in other structures employing neo-Renaissance and Classical Revival styles -- banks, courthouses, libraries and the like.

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Equating the public bath with these worthy buildings would provide further incentive to enter and bathe. Cady's use of light-colored facing material for the People's Bath and his proposed use of similar materials for the municipal baths would not only distinguish the public bath from its immediate surroundings, but would also convey a message. Physical cleanliness, obviously desirable from the viewpoint of health, was not yet disassociated from moral rectitude. (The motto of the People's Bath was the familiar "Cleanliness is next to Godliness.") Thus, these light-colored facades would speak of both cleanliness and purity.

It was this design vocabulary which was used for the New York City public bath buildings constructed during the first decade and a half of the twentieth century. Through their use of neo-Renaissance and Classical Revival styles, Cady and the other designers of public baths would also succeed in extending into the tenement neighborhoods an imposing image inspired by the City Beautiful concept generated by the Chicago Columbian Exposition of 1893. This linkage was pointed out in 1908 by the firm of Werner and Windolph, responsible for the design of several of New York City's new baths. They observed that, "In the early 1980s, in response to an awakening on the part of our American body politic, a movement resulted that can be described as a new social spirit or civic renaissance. It is within the last decade that the bath building has shown some systematic development...."⁹

New York City's first municipally funded free public bath located at 326 Rivington Street in Manhattan opened in March 1901. With a total of 91 showers, it had provided more than 800,000 baths by the end of the following year. Although at a mid-block location, its facade retained many of the features of the Renaissance palazzo intended for the Tompkins Square Park facility, which was never built, however, because of community opposition. The city's second and third public baths were constructed in Brooklyn. The bath at Hicks and Degraw Streets, opened September 1903, had 63 bathing units and the Pitkin Avenue bath in Brownsville, opened a month later, had 96. Manhattan's second public bath was located at 347 West 41st Street and completed in November, 1904. Both the Brooklyn baths and the West 41st Street bath were, with their large ground-level openings and classicizing ornament, similar to the design for the mid-block bath proposed by Cady. Many new baths were constructed thereafter and by 1912 it could be claimed by city representatives attending the first international Conference on Public Baths held at the Hague, that within a span of eleven years, New York City had succeeded in establishing the "largest system of free public cleansing baths in the world."¹⁰ There were, as of that date, twelve in Manhattan, seven in Brooklyn, and one each in the Bronx and Queens. Close to 3 million baths annually were provided by the Brooklyn facilities and more than 3½ million by those in Manhattan.

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The public bath facilities completed in Brooklyn prior to 1906, which included -- in addition to those on Hicks Street and Pitkin Avenue -- the Huron Avenue, Montrose Avenue and Duffield Street baths, were all designed by the Brooklyn architects Axel S. Hedman or Louis A. Voss. None of this early group survives. Planning was begun in 1905 for a second group of structures to be located in communities distant from those already equipped with bathing facilities; these baths were intended to be larger and grander than their predecessors and for them a new set of architects was selected. Public Bath No. 7 is one of this second group which also included baths located on Nostrand Avenue and Hamburg Avenue.¹¹ It served the densely populated tenement neighborhood which bordered the industrial and warehouse zone developed along the shores of the Gowanus Canal. Begun in 1906, Public Bath No. 7 was not opened until 1910, the result of construction delays. It had earlier been described as the most ornate of Brooklyn's public baths.¹² It was also the first in that borough to be equipped with a "plunge" or swimming pool. The Public Bath on East 23rd Street (NR Listed) designed by Brunner and Aiken and opened in 1908, was the first of the city's baths provided with this amenity. Public Bath No. 7 was also the first of the Brooklyn public baths to suggest most clearly the palatial sources of its neo-Renaissance style. The designer was Raymond F. Almirall.

Almirall (1869-1939), a Brooklyn native and graduate of Brooklyn Polytechnic Institute and Cornell University, studied at the Ecole des Beaux-Arts from 1892 to 1896. He began practice as junior partner to John W. Ingle; their Binghamton, New York City Hall was designed shortly before 1900. Almirall began independent practice soon thereafter and remained active through World War I. His post-war years appear to have been principally devoted to restoration projects undertaken at Versailles, Fontainebleau, Trianon Palace and Rheims Cathedral.

Public buildings constituted a substantial portion of Almirall's earlier practice, particularly between 1905 and 1910. In addition to his design for Public Bath No. 7, his projects for the City of New York included the Municipal Lodging House, Seaview Hospital on Staten Island, Fordham Hospital Harlem Hospital, many structures on Welfare Island, the 1907 design for the main Brooklyn Public Library and several of its branch libraries.

Almirall worked in a variety of styles. A number of his designs, such as Harlem Hospital and the Brooklyn Main Library, are fairly standard versions of the then popular classically inspired styles. Departures from the conventional, however, form an appealing component of his oeuvre. The

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clustered elongated domes crowning the great tower of his 1905 St. Michael's Roman Catholic Church in the Sunset Park section of Brooklyn suggest the selection of an atypical source, perhaps Perigordian, for this Romanesque Revival structure. Almirall's proto-modern design for Seaview Hospital is enlivened by his use of polychromatic ornament and coloristic effects. A similar taste for colorism is seen in his Emigrant Industrial Savings Bank at 51 Chambers Street, a building which also housed the architect's offices (NR listed). This penchant is also one of the distinctive characteristics of Public Bath No. 7.

Built on a double lot located at the northeast corner of the Fourth Avenue and President Street intersection, Almirall's Public Bath No. 7 is a conspicuous and imposing structure within the context of its immediate environment. Its elevation -- one which evokes the palatial sources of the Tompkins Park and Rivington Street baths -- consists of a fenestrated basement level, housing originally the swimming pool, laundry and service area, and which, together with the entry level, provides a podium for the second or principal story. On the entry level there was a centrally located office, flanking waiting rooms for men and women and, to the rear of these, a balcony which encircles the pool below and was occupied by 34 shower units. On the floor above there were 30 showers for women, 41 for men and a total of 9 tubs.

The use of water-related and classically inspired ornament is characteristic of New York City's early twentieth century public bath buildings; however, a distinctive feature of this building is the decorative role played by color. In addition to the strong accents of blue and green in the upper zone, there appear gold-colored backgrounds which contrast with the stone-colored oval moldings ornamenting the panels used in the outer sections of the parapet walls. The parapet coping picks up a lighter hue of this same color. Subtler coloristic effects also appear; for example, the yellow-beige stucco applied to the inset panels beneath the President Street window openings is matched by the color applied to the mullions of window openings at the entry level story. The facing brick is not pure white but flecked with brown. These distinctive decorative effects mark Public Bath No. 7 as a significant piece within the body of Almirall's work.

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When opened in 1910, Brooklyn's Public Bath No. 7 was described as being the most ornate public bath which had been constructed in that borough; it was also the first in Brooklyn to boast a "plunge" or swimming pool. None of its predecessors survive today. Public Bath No. 7 remains substantially intact, recalling an important phase of the social and architectural history of New York City in the early twentieth century.

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FOOTNOTES

1. The material in this nomination is excerpted from the designation report completed by the New York City Landmarks Preservation Commission, LP-1287.
2. Mayor's Committee of New York City. Report on Public Baths and Public Comfort Stations. (New York: 1897), p. 27.
3. Ibid., p. 28.
4. William Paul Gerhard, Modern Baths and Bath Houses, (New York: John Wiley & Sons Inc., 1908), p. 76.
5. William Henry Hale, "Report on his attendance as delegate representing the City of New York at the International Conference on Public Baths held at the Hague, August 27-30, 1912," in New York City, City Record, 40:12 (December, 1912), 10678-10679.
6. New York Association for Improving the Condition of the Poor, The People's Baths, (New York: n.p., n.d. 1890?), not paginated.
7. Mayor's Committee, Report on Public Baths, p. 37.
8. The People's Baths, 9 Centre Market Place: A Study on Public Baths, (New York: n.p., n.d. (1896), p.2.
9. Harold Werner and August P. Windolph, "The Public Bath: The American Type," The Brickbuilder, 17, (April 1908), 70.
10. Hale, "Report on his attendance," p. 10678.
11. Helmle, Huberty & Hudswell designed the bath on Nostrand Avenue, and Bernstein & Bernstein the Hamburg Avenue bath. Selection of a different group of architects for the later baths may be related to the desire for more imposing facilities.
12. Borough of Brooklyn, Report of the President of the Borough of Brooklyn for the Year 1908, (New York: n.p. 1909), p. 192.
13. Raymond F. Almirall, A Reply to the Report of the Committee on Inquiry into the Departments of Health, Charities and Bellevue and Allied Hospitals in the City of New York, (New York: Raymond F. Almirall, 1914), p. 23.

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date entered

Mayor's Committee of New York City. Report on Public Baths and Public Comfort Stations. New York: n.p., 1897.

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See Almirall, Raymond F.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

REIT#
85002275

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Public Bath No. 7
Kings County
NEW YORK

Working No.
Fed. Reg. Date: 2-4-86
Date Due: 9/12/85 - 9/28/85
Action: ACCEPT 9-12-85
RETURN
REJECT
Federal Agency:

Entered in the
National Register

- ☐ resubmission
☐ nomination by person or local government
☐ owner objection
☐ appeal

Substantive Review: ☐ sample ☐ request ☐ appeal ☐ NR decision

Reviewer's comments:

Recom./Criteria
Reviewer
Discipline
Date
 see continuation sheet

Nomination returned for: technical corrections cited below
 substantive reasons discussed below

1. Name

2. Location

3. Classification

Category	Ownership Public Acquisition	Status Accessible	Present Use

4. Owner of Property

5. Location of Legal Description

6. Representation in Existing Surveys

Has this property been determined eligible? ☐ yes ☐ no

7. Description

Condition		Check one	Check one
☐ excellent	☐ deteriorated	☐ unaltered	☐ original site
☐ good	☐ ruins	☐ altered	☐ moved date <u> </u>
☐ fair	☐ unexposed		

Describe the present and original (if known) physical appearance

- ☐ summary paragraph
☐ completeness
☐ clarity
☐ alterations/integrity
☐ dates
☐ boundary selection

8. Significance

Period _____ Areas of Significance—Check and justify below

Specific dates _____

Builder/Architect _____

Statement of Significance (*in one paragraph*)

- ☐ summary paragraph
- ☐ completeness
- ☐ clarity
- ☐ applicable criteria
- ☐ justification of areas checked
- ☐ relating significance to the resource
- ☐ context
- ☐ relationship of integrity to significance
- ☐ justification of exception
- ☐ other

9. Major Bibliographical References

10. Geographical Data

Acreage of nominated property _____

Quadrangle name _____

UTM References _____

Verbal boundary description and justification _____

11. Form Prepared By

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

____ national ____ state ____ local

State Historic Preservation Officer signature

title _____

date _____

13. Other

- ☐ Maps
- ☐ Photographs
- ☐ Other

Questions concerning this nomination may be directed to _____

Signed _____ Date _____ Phone: _____

Comments for any item may be continued on an attached sheet



PUBLIC BATH No. 7
BROOKLYN, N.Y.

VIEW FROM PRESIDENT ST.
AND FOURTH AVE.

JOEL ANDRE, PHOTOGRAPHER

NEGATIVES -

LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN, N.Y.

#1 7

Public Bath Number 7

227-231 Fourth Ave., Brooklyn, Kings Co., NY

photog: Joel Andre, 5/85

negs: Leonard Colchamiro, AIA

133 Berkeley Place, Brooklyn, NY 11217

view: west and south facade



PUBLIC BATH No. 7
BROOKLYN, N.Y.

FOURTH AVE. FACADE

JOEL ANDRE, PHOTOGRAPHER

NEGATIVES —

LEONARD COLCHAMIRO AIA

#2 BERKELEY PLACE
BROOKLYN, N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA, 133
Berkeley Pl., Brooklyn, NY
View: Fourth Avenue facade



PUBLIC BATH No. 7
BROOKLYN, N.Y.

PRESIDENT ST. FACADE
JOEL ANDRE, PHOTOGRAPHER

NEGATIVES —

LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN, N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA,
133 Berkeley Place
Brooklyn, NY
View: President Street facade

#3



PUBLIC BATH No. 7
BROOKLYN, N.Y.

CORNICE DETAIL

JOEL ANDRE, PHOTOGRAPHER

NEGATIVES -

LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN, N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA,
133 Berkeley Place
Brooklyn, NY
View: Cornice Detail

#4



PUBLIC BATH No. 7
BROOKLYN, N.Y.

1ST FLOOR - GYMNASIUM (FORMER POOL AREA)
FACING PRESIDENT ST.

JOEL ANDRE, PHOTOGRAPHER
NEGATIVES -

LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN, N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA,
133 Berkeley Place
Brooklyn, NY
View: 1st Floor-Gymnasium
(former pool area) facing
President Street

#5



PUBLIC BATH No. 7
BROOKLYN, N.Y.

1ST FLOOR - GYMNASIUM (FORMER POOL AREA)
FACING FOURTH AVE.

JOEL ANDRE, PHOTOGRAPHER
NEGATIVES -

LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN, N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA,
133 Berkeley Place
Brooklyn, NY
View: 1st Floor-Gymnasium
(former pool area) facing
Fourth Avenue



PUBLIC BATH No. 7
BROOKLYN, N.Y.

2ND FLOOR FACING FOURTH AVE.

JOEL ANDRE, PHOTOGRAPHER

NEGATIVES —

LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN, N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA,
133 Berkeley Place
Brooklyn, NY
View: 2nd floor facing Fourth
Avenue

#7



PUBLIC BATH No. 7
BROOKLYN , N.Y.

2ND FLOOR FACING
FOURTH AVE.

JOEL ANDRE , PHOTOGRAPHER

NEGATIVES -

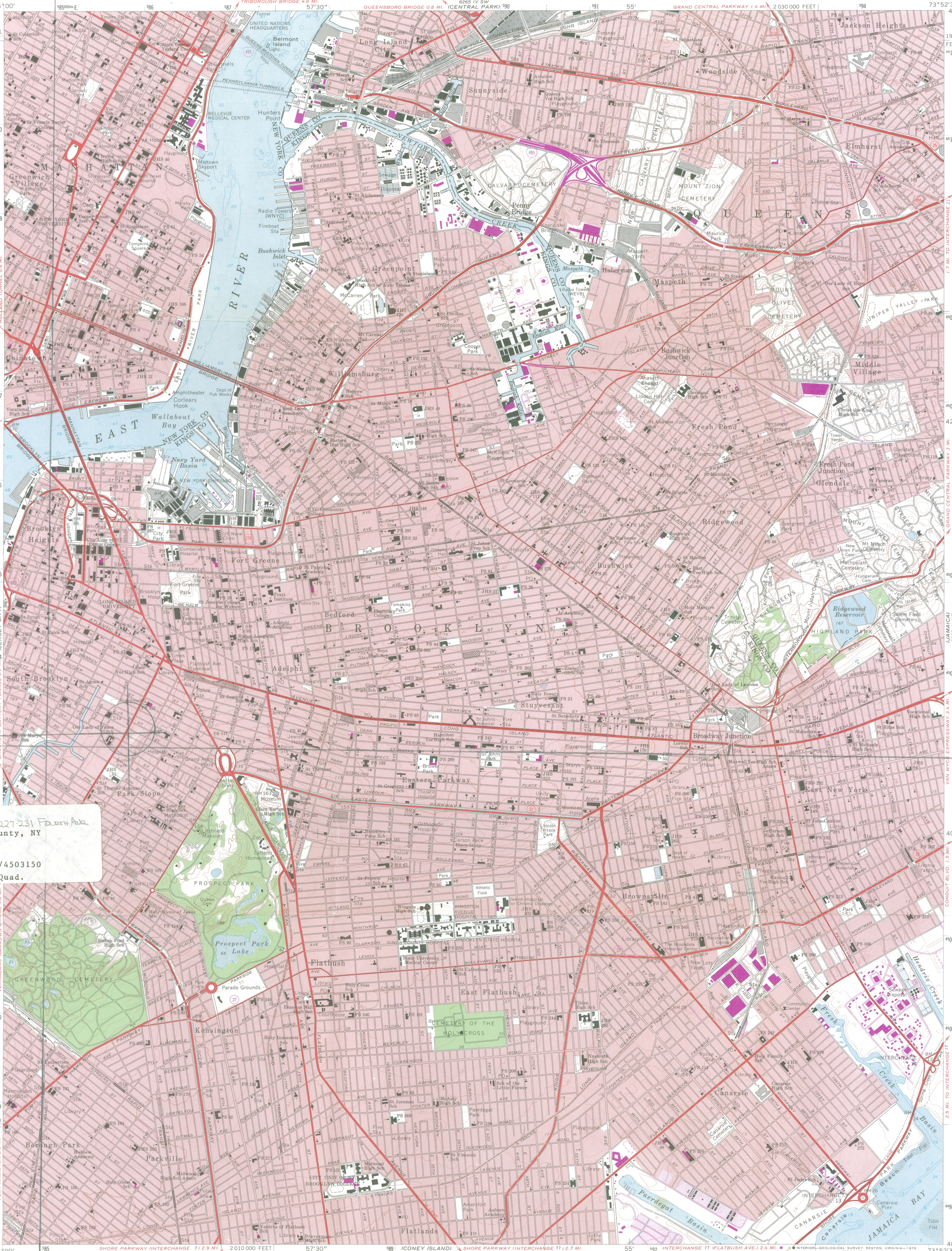
LEONARD COLCHAMIRO AIA
133 BERKELEY PLACE
BROOKLYN , N.Y. 11217

Public Bath No. 7
Brooklyn, Kings Co., NY
Photo: J. Andre, 5/85
Neg: L. Colchamiro, AIA,
133 Berkeley Place
View: 2nd floor facing
Fourth Avenue

#8

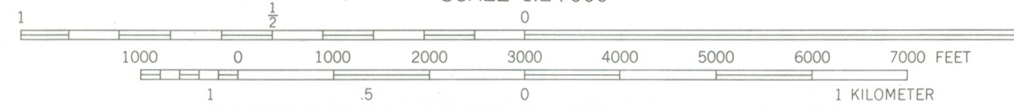
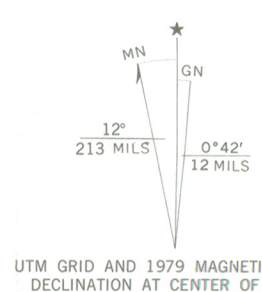
UNITED STATES
DEPARTMENT OF THE INTERIOR
GEOLOGICAL SURVEY

BROOKLYN QUADRANGLE
NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)



Public Bath No. 7, 227-231 *Farragut Ave*
Brooklyn, Kings County, NY
UTM Reference
Zone 18
E/585920 N/4503150
Brooklyn Quad.

Mapped, edited, and published by the Geological Survey
Revised in cooperation with New York Department of Transportation
Control by USGS, USC&GS, USCE, and City of New York Board of
Estimate and Apportionment
Planimetry by photogrammetric methods from aerial photographs
taken 1954, and from USC&GS Charts T-5094, T-5335, T-5454
T-5459, T-5460, and T-5449
Topography by planimetric surveys 1955-1956. Revised from
aerial photographs taken 1966. Field checked 1967
Selected hydrographic data compiled from USC&GS Charts
275 (1964), 542 (1967), and 745 (1966). This information
is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on New York coordinate system, Long Island zone
1000-meter Universal Transverse Mercator grid ticks, zone 18, shown in blue
Red tint indicates areas in which only landmark buildings are shown
Entire area lies within New York City



NATIONAL GEODETIC 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 4.2 FEET IN THE EAST RIVER
AND 5.2 FEET IN JAMAICA BAY



ROAD CLASSIFICATION
Heavy-duty ——— Light-duty ———
Unimproved dirt ———
Interstate Route ——— State Route ———

BROOKLYN, N. Y.
N4037.5—W7352.5/7.5
1967
PHOTOREVISED 1979
AMS 6265 III NW—SERIES V821

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

Purple tint indicates extension of urban areas
Revisions shown in purple compiled by the Geological Survey
from aerial photographs taken 1977 and other source data
This information not field checked. Map edited 1979

BART DEVELOPMENT & CONSTRUCTION CORPORATION

1405 Eighth Avenue, Brooklyn, New York 11215 • 718-788-0041

Merrill Hesch
Gov. Rockefeller
Empire State Plaza
Albany, New York 12238

Dear Mr. Hesch,

July 1, 1985

Please be advised that Public Bath #7, located at 227-231 Fourth Avenue, Brooklyn, New York, is a building owned by Aqua Realty, of which I am president. I support having the premises nominated and listed in the National Register.

If I can be of any further assistance please contact me.

Very Truly Yours,



Bart Riveccio
President

