Landmarks Preservation Commission
July 25, 2006, Designation List 379
LP- 2194

AMERICAN TELEPHONE & TELEGRAPH COMPANY BUILDING, 195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Manhattan
Built 1912-16; addition 1920-22; William Welles Bosworth, architect

Landmark Site: Borough of Manhattan Tax Map Block 80, Lot 1

On April 18, 2006, the Landmarks Preservation Commission held a public hearing on the proposed designation of the American Telephone & Telegraph Building and the proposed designation of the related Landmark Site (Item No.5). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses, including the owner and a representative of owner, testified in support of the designation. There was no testimony in opposition to the designation. The Commission has received a letter in support of the designation from the New York Landmarks Conservancy.

Summary

The American Telephone & Telegraph Company Building, designed by noted architect William Welles Bosworth and constructed in three phases from 1912 to 1922, is an important example of Greek-inspired neo-Classical design. Envisioned by company president Theodore Newton Vail as a grand corporate symbol, the building was designed to create an impression of quality, durability, and permanence expressive of the Telephone Company's commitment to public service. Its architect, Welles Bosworth, was a prominent designer of classical buildings and a leading preservation architect and this, his only large-scale office building, is considered one of his finest works. Inspired by Greek and Roman precedents, the facades of the American Telephone and Telegraph Building are clad in Vermont granite and incorporate nine superimposed colonnades, with eight three-story high Ionic colonnades based on the order of the then recently excavated Temple of Sardis stacked on a double-height base of colossal columns copied from the Doric order of the Athenian Parthenon. The impression of solidity is enhanced by the use of stone spandrel panels at the base of each story grouping which contrast with bronze spandrels and window frames in the upper two-thirds of the bays. The spacing of the bays on Dey Street and certain other features of the design reflect the theories of Professor William H. Goodyear regarding Greek architectural practice and were intended to create a sense of "rhythmic beauty." The facades are beautifully detailed with Greek-inspired ornament, including swags, and wreaths, lion heads, frets, paterae, anthemia, and delicate foliate reliefs. The concern for classical detailing also extended to the articulation of the subway stair enclosures on Dey and Fulton Streets and to the southbound platform of the Fulton Street IRT subway where the A level basement Broadway facade of the 1912-16 portion of the building was faced with granite and given special bronze gates and shop windows enriched with classical motifs. The western end of the building which contained the company's executive offices is surmounted by a small Ionic temple with a stepped roof modeled on the mausoleum of Halicarnasus and is capped by a golden orb which originally supported a gilded bronze figure of *The Genius of Electricity*. From 1916 until 1983, this building was the headquarters of the American Telephone and Telegraph Company, the largest corporation in the world for much of the twentieth century. It remains in use as an office building.

DESCRIPTION AND ANALYSIS

Theodore Newton Vail and the Early History of the American Telephone & Telegraph Company and the American Telephone & Telegraph Company Building[1]

The "largest corporation in the world for much of the 20th century,"[2] AT&T had its origins in Alexander Graham Bell's invention of the telephone in 1876. Bell and a group of investors established the Bell Telephone Company in 1877 and in 1878 the first telephone exchange opened in New Haven, Connecticut, under a license from Bell Telephone. Within a few years, telephone exchanges were operating in most major cities in the United States. Theodore Newton Vail (1845-1920), a former telegraph operator and official with the United States postal service, was hired to act as general manager of the rapidly expanding National Bell Telephone Company in May 1878. Between 1878 and 1887 Vail established the basic structure of the National (later American) Bell system with its network of local companies (substantially owned by the parent company) tying into the Bell's long-distance system.[3] In 1885 he became the first president of Bell's wholly owned subsidiary, the American Telephone & Telegraph Company, which was organized to build and operate long distance lines. Vail's emphasis on research and development and strong supervision of Bell's subsidiaries laid the groundwork for the corporation's future success but brought him into conflict with the company's board of directors who were principally interested in maximizing dividends. He left the company in 1887.

American Bell continued to expand in the late nineteenth century as the demand for telephones grew. In 1899, it transferred its assets to its New York-chartered subsidiary AT&T in order to take advantage of New York State's liberal corporate laws. The company moved some of its operations from Boston to New York City where it shared quarters with New York Telephone at 15 Dey Street, across the street from this building.[4] American Telephone & Telegraph then became the parent company for the Bell System. Faced with increasing competition from rival companies in the early 1900s, AT&T began borrowing large sums to make capital improvements. Recognizing an investment opportunity with great potential, J.P. Morgan used surrogates to purchase AT&T's debentures. In 1907 he gained control of the company and brought back Theodore Newton Vail as company president. Vail completed the transfer of AT&T's corporate headquarters to New York City. Under Vail and Morgan the company regained its financial health and grew rapidly taking over a number of independent phone companies. In 1909, it acquired a controlling interest in the Western Union Telegraph Company.[5] In 1910 Vail became president of Western Union and "for practical purposes the two companies were merged into one."[6]

> *Telephone subscribers were automatically put on the credit books of Western Union, and it became possible for the first time for telegrams to be sent and delivered by telephone. Long-distance telephone wires became available for emergency telegraph use, and vice versa. Economies in staff and plant of the two companies were made possible. Western Union gained a crucial advantage over its rival, Postal Telegraph, in that telegraph messages received by telephone could be routinely turned over to Western Union ... when the sender did not specify which telegraph company ... to use.*[7]

A few months after AT&T acquired Western Union, plans were announced to upgrade Western Union's offices throughout the country "for the accommodation of the public and the welfare of our employees."[8] In 1911 plans were made to replace the Western Union Building (George B. Post, 1872-75) at Broadway and Dey Street with a new headquarters building designed by William Welles Bosworth to be shared by the two companies.[9] Concurrently, it was decided to construct a new shared operations building at Walker and Lispenard Streets on a site purchased by AT&T in 1909.[10] (The Walker-Lispenard Building at 24 Walker Street designed by Cyrus L.W. Eidlitz and McKenzie, Voorhees & Gmelin, 1911-14 was incorporated into AT&T's Long Lines Building designed by Ralph Walker of Voorhees, Gmelin & Walker in 1930-32 and is a designated New York City Landmark.) As construction commenced on the two buildings in 1912, AT&T confronted increasing criticism for operating in violation of the antitrust laws. Faced with an investigation by the

Interstate Commerce Commission and advised by his attorney that the company was violating the Sherman Antitrust Act, Vail compromised with the government in December 1913 and agreed to give up AT&T's ownership of Western Union.[11] Nevertheless, the companies remained committed to completing and sharing their new buildings. Real estate holding companies were organized to take ownership of the individual properties, the Western Union Building passing to the 195 Broadway Corporation.[12] In order to avoid disrupting Western Union's operations, the new building was erected in stages. Initially an annex to the Western Union building at 14-18 Dey Street was demolished and the western portion of the new building was erected between 1912 and 1914.[13] By December the old Western Union Building had been demolished and several departments of the firm had moved to the recently completed western portion of this building.[14] Work then began on the Broadway portion of this building and on the narrow wing at 168-170 Fulton Street. The building was completed by December 1916 and was occupied by about 3,500 officers and employees of AT&T, New York Telephone, Western Union, Western Electric, and the American Brass Company.[15]

To protect the light and air for its new building and provide room for expansion, the 195 Broadway Corporation acquired several neighboring lots.[16] As it became apparent that a zoning resolution was about to be adopted that would effect the mass and scale of any new addition, the company secured options on the remaining property on the block. In July 1916, just six days before the zoning resolution went into effect, the corporation had Bosworth file building permits for three twenty-seven-story additions that would occupy the remainder of the block.[17] Construction was delayed as the corporation encountered difficulties in exercising their options on the remaining properties on the block. One holdout, Benedict Brothers jewelry store, which had a long term lease for the corner store at Fulton and Broadway, had to be promised retail space in the lobby of the new building. Other owners, notably the Astor Estate, refused to come to terms. Then, wartime conditions made labor and materials difficult to secure.[18] In July 1918 the building permits lapsed. By December 1919 the 195 Broadway Corporation was ready to go ahead with its project, although on a somewhat reduced scale. Bosworth filed plans for a new addition that would fill in the corner at Broadway and Fulton Street but not extend westward.[19] The Superintendent of Buildings denied the application because the addition, designed to match the earlier portions of the building, would exceed the height limits imposed by the zoning code. In January 1920, the Board of Appeals granted a variance, finding, among other things, that:

> *the contemplated addition is part of a monumental and quasi-public edifice, situated upon the most important thoroughfare in the most important district of the city, the architectural features of which are therefore entitled to special consideration.*[20]

The Design of the AT&T Building[21]

Bosworth indicated that it was Theodore Newton Vail who established the ideological program for the American Telephone & Telegraph Company Building's design:

> *It was the aim of Mr. Vail that [it] should express the ideal the Telephone Company stands for. A great public service of the highest character, where quality, durability, and permanence are established in solid values. Not where quick and superficial effects for momentary gain are the aim, but where the spirit is that of a highly organized and fundamental public institution.*[22]

An unsigned article in the American Architect, usually attributed to Bosworth, indicates that both the classic style of the building and "the materials of which the structure is built" were intended to convey a sense of permanency [23] Built during a period when almost all great public buildings were neo-Classical in design, the restrained classicism of the American Telephone & Telegraph Company Building would have reinforced the corporation's image of dedicated public service. To Bosworth the Greek style also had the virtue of being associated with the early history of America:

> *The Greek revival in America, just at the moment when its prosperity made dignified and durable buildings a possibility, associates for all time the Greek style with this country. Found from Salem to Salt Lake City, from Portland to Savannah—in every type of structure; from wharfhouses, custom houses, jails and court houses, to*

churches and private residences, both in cities and the country ... the Greek style of architecture [was] identified with the early days of [America's] national life.[24]

Bosworth convinced the officers of AT&T of these ideas and they agreed "to adopt the Greek style for their great headquarters building."[25]

The earliest section of the building, constructed in 1912-14, was located at the western end of Dey Street and measured only 75 feet by 77 feet. Bosworth articulated the facade of this initial section of the building with a four bay design employing giant order pilasters to articulate the corner piers and giant columns for the intermediary bays. In the second phase of construction, which took place in 1914-16, the main part of the building was extended eastward to Broadway and a narrow wing was added to provide access to Fulton Street. On Dey Street, the four-bay articulation used for the first part of the building was repeated at the center and eastern end of the facade while plainer recessed transitional bays were introduced between the four bay groupings. The main entrances were located in the center bays and opened onto a vestibule leading directly to the elevator court. On Broadway the four-bay articulation was also repeated with entries in the two center bays. The Fulton Street wing located at mid-block was treated independently of the other facades. In the final stage of construction which filled in the corner at Broadway and Fulton Street in 1920-22, Bosworth matched the original articulation of the Broadway facade employing a major pier with corner pilasters at the center of the facade which acted as a transition between the older and newer portions of the building[26] For the relatively short Fulton Street facade of the addition, Bosworth abandoned the four-bay divisions he had used on Broadway and Dey Street instead stretching his colonnades westward for eight uninterrupted bays to a plain recessed transitional bay with a single file of windows. With the 1920s addition the main entry of the building was moved to Broadway. Sculptural panels by the renowned artist Paul Manship (now replaced by copies) were installed above the four revolving door entries.

Bosworth broke with the conventional formula for tall buildings adapted from the articulation of a classical column in which the base and crown of the building were richly ornamented and the mid-stories were relatively plain. He opted instead for "the sustained decoration of superimposed orders from base to top,"[27] citing the precedent of classical theaters and amphitheaters and lighthouses and particularly the Septizonium of Septimus Severus in Rome with its seven successive orders. He noted that the Greeks had also employed superimposed orders, notably for the library at Pergamon, which featured a lower Doric order surmounted by an Ionic order. The library at Pergamon was distinguished by "an unusual bay treatment in the upper story; the columns being united with a parapet wall, about one third their height."[28] Inspired by this model, Bosworth articulated the three white granite facades of the American Telephone & Telegraph Company Building (except for the original section of the Fulton Street facade) with a first story Doric colonnade topped by eight three-story high Ionic colonnades. The windows at the base of each three story grouping were set off by stone mullions and spandrel panels. This treatment was intended to give "a solidity to the structure" and provide a contrast with the lightness of the upper two-thirds of the orders which were "grouped into one effect by their connecting bronze frames."[29] The building was surmounted by a high parapet wall (a late twentieth-century attic story is now set back slightly from the parapet) that was intended to provide "a frame of strength and solidity binding the columns into one harmonious whole."[30] The wide piers that divided the long Dey Street and Broadway facades into four bay intervals and framed the corners of the Fulton Street facade also contributed to the strength and stability of the design.

The one portion of the facade that did not conform to this horizontal schema was the three-bay-wide section at the far west corner of Fulton Street facade. Part of the original 1912-16 building, this narrow (thirty-three feet-wide), 422 feet tall, sliver wing, which towered over the other buildings on Fulton Street, was treated as campanile-type skyscraper comparable to Napoleon LeBrun & Sons' Metropolitan Life Tower (1907-09, a designated New York Landmark) or Trowbridge and Livingston's Bankers Trust Building (1910-12, a designated New York Landmark). Presumably Bosworth opted for a conventional tripartite composition because a vertical solution was better suited to the wing's tall, narrow, proportions. The facade was articulated with an elaborately detailed three-story base that included a giant order Ionic half-column set in antis between Doric pilasters, a sparely decorated granite-faced mid-section that rises unbroken twenty-three-stories, and a crowning tower.

The tower is comprised of a two-story base articulated by twelve giant engaged Ionic columns capped by a stepped pyramidal roof which was originally surmounted by gilded bronze figure of Electricity by Evelyn Beatrice Longman that stood atop the tower from 1916 to 1980.

In writing about his design for AT&T Building Bosworth indicated that he was "immensely proud" of the building for "incorporating all his Greek ideas."[31] In addition to drawing on the Septizonium and the library at Pergamon for the major elements of his composition, Bosworth based almost every detail on classical precedents. According to critic Kenneth Clark, writing in the *Architectural Record*, the care with which the details were drawn and executed was "one of the strongest points to be admired throughout the building" and "everywhere proved the exactness of our modern knowledge of Greek archaeology and architectural forms."[32] The first story Doric columns were "exact copies," "though a few feet shorter," of the order of the Parthenon, which Bosworth regarded as "the most perfect building ever built."[33] The metal grilles at the entrances (which survive in part) were modeled on "the type used by the Greeks in the Parthenon and other civic edifices."[34] Sculptural panels depicting the Four Winds on the Horologium on the Acropolis were the inspiration for Paul Manship's bronze relief panels of the Four Elements in the four westernmost bays on Dey Street (1914) which were copied on the Broadway facade when the addition was constructed in the 1920s. The upper story columns were copied "from the recently excavated Temple of Artemis at Sardis in Asia Minor."[35] The Greek Ionic columns at the top of the Fulton Street tower were copied from the temple of Athena Nike on the Acropolis while the distinctive stepped pyramid form of the roof was based on then recent scholarly reconstructions of the Mausoleum at Halicarnasus.[36]

In addition to modeling features of his design on specific prototypes, Bosworth also employed a number of the "architectural refinements" that Professor William H. Goodyear had identified as characteristic of Greek architecture.[37] An architectural scholar and curator at the Brooklyn Institute of Arts and Sciences, the parent organization of the Brooklyn Museum, Goodyear had written extensively on the variations and optical illusions (such as entasis) that had been employed by Greek architects "to charm the eye and bring a dynamism and vitality" to their buildings.[38] At the AT&T Building, the columns are spaced so that the middle bays of the four bay groupings on the Dey Street and Broadway facades are wider than the end bays. This was intended to create "a slight sense of curvature in the facade."[39] This curving sensation was enhanced by making the skylines higher over the middle of the facades. In addition each upper story order was set back from the order below and the columns slightly diminished in diameter. Together, these features were intended to create "a certain vibration"[40] contributing to the "rhythmic beauty"[41] of the design.

The design is also enhanced by "ubiquitous, but never overbearing, ornament."[42] In addition to the beautifully detailed orders, the stonework is embellished with decorative swags and wreaths. Bronze lion heads extend along the roofline just below the parapet. In the upper story bays, the bronze spandrels are decorated with a frieze featuring stylized Ionic columns alternating with rondels. The surfaces of the bronze door and window surrounds and the spandrels over the ground story windows are enriched with delicate foliate reliefs. The entrances, including the subway stair enclosures on the Fulton and Dey Street, and the shop windows are capped with antefixae. (Bosworth was so pleased with these antefix-capped door surrounds that he reused the design at MIT).[43] Above the four entries on Broadway and on the spandrels above the four westernmost bays on the Dey Street Facade were Manship's bronze plaques depicting Earth, Air, Fire, and Water (now replaced with copies).[44] Stone relief panels depicting seated figures of Electricity holding a shield with the Western Union insignia and Demeter, the goddess of abundance holding a torch, are located on the third story of the Fulton Street tower entry which is also embellished with a bronze lion monopodium flagpole holder.[45] The gilded bronze figure of The Genius of Electricity which once terminated the tower was removed when AT&T moved its corporate headquarters to midtown in the 1980s,[46] but the gold orb on which it stood remains as a cap for the tower. This concern with ornamental detailing also extended to western (southbound) subway platform of the Fulton Street IRT subway line where the A level basement Broadway facade of the 1912-16 portion of the building was faced with granite and given special bronze gates with classical detailing and shop windows.[47] Located at the southern end of the facade, the classical bronze gate is similar in design to a no longer extant directory board in the AT&T Building lobby. It has a wide central entry framed by slender free-standing Ionic columns and

narrower side bays with corner piers articulated as pilasters. Bronze pilaster responds are attached to granite walls immediately behind the piers and columns. The orders are capped by a classical bronze entablature enriched with moldings. Decorative sliding bronze gates in the side bays of the entry were originally used in place of turnstiles. The long show window has a polished bronze frame and is divided into six lights by slender mullions. It provided a visual connection between the platform and a basement level commercial space that was for many years occupied by the Terminal Barbershop and beauty salon.[48] This portion of the basement facade is included in this exterior designation.

When Welles Bosworth designed the American Telephone & Telegraph Company Building in 1911-12, there was widespread interest in the Greek Arts. Greek antiquity provided the inspiration for such avant-garde works as the Isadora Duncan's dances, the Ballet Russes' production of L'après-midi d'un faune (Afternoon of a Faun) in Paris in 1912, the imagist poetry of Ezra Pound and H. D. (Hilda Doolittle), and the sculpture of Bosworth's friend Paul Manship (who had found new inspiration in his study of Archaic Greek sculpture while a student at American Academy in Rome in 1909-1911). Greek models also inspired Bernard Maybeck's 1911 design for the Temple of Wings, the Berkeley California home and dance studio of Duncan's friend, Florence Treadwell Boynton. Bosworth used Greek orders for the Scarborough School (1919) and the John D. Rockefeller, Jr., mansion at 10 West 54th Street (1912-14, demolished), and the campus of the Massachusetts Institute of Technology (1913-16), employing Goodyear's "refinements" for the latter two projects. Greek decorative motifs had been employed for the Bowling Green Office Building, 5-11 Broadway (William James and George Ashdown Audsley, 1895-98, a designated New York City Landmark) and the Bankers Trust Building, 14 Wall Street (Trowbridge & Livingston, 1910-12, a designated New York City Landmark), which like the AT&T Building was topped by a stepped pyramid inspired by the mausoleum at Halicarnasus. Both the Bowling Green Building and the Bankers Trust Building employ traditional tripartite designs. The successive layering of the orders at the AT&T Building was much more unusual for tall buildings, though not entirely unprecedented. Bosworth cited two examples of relatively low scale examples: the National City Bank Building at 55 Wall Street, where, in 1907, McKim, Mead & White had added a giant three story Corinthian colonnade above the original Ionic colonnade of Isaiah Roger's 1841 Merchants' Exchange Building; and the 1906 McKim, Mead & White Tiffany Building at Fifth Avenue and 37th Street, where seven stories are articulated by three giant Corinthian orders. (Both buildings are designated New York City Landmarks.)[49] None of these buildings, however, approached Bosworth's in scale and few achieved its quality of design. Thus, the American Telephone & Telegraph Company Building "serene, massive and from the very monotony of its motives giving an impression of the vastness and power of a modern corporation,"[50] was a singular achievement for its period in architecture of New York City.

<u>William Welles Bosworth</u>[51]

William Welles Bosworth (usually known as Welles Bosworth) was born in Marietta, Ohio, in 1869 and received a degree in architecture from the Massachusetts Institute of Technology in 1889. While still a student he was hired by Henry Hobson Richardson to work on the presentation drawings and furniture designs for the Allegheny County Court House. When Richardson died in 1886, Bosworth was briefly employed by Richardson's successor firm, Shepley, Rutan & Coolidge, and then in the office of Frederick Law Olmsted, where he worked on a plan for landscaping the Stanford University campus. In 1889, following his graduation from MIT, Bosworth traveled in Europe with his former professor William R. Ware and later joined Ware's firm, Ware & Van Brunt. Among Bosworth's first works were two buildings for the Hampton Institute in Virginia. In 1894 Bosworth moved to New York City where he practiced on his own for about two years. In 1896 he traveled to London where he spent several months studying classical architecture at the British Museum with Alma Tadema, then moved on to Paris where he enrolled at the École des Beaux-Arts. He returned to New York in 1900 and entered the firm of Carrère & Hastings where he was involved in the planning the Pan American Exposition in Buffalo. He subsequently was appointed resident architect for the fair. In 1902 he returned to New York City and established an independent practice.

A number of Bosworth's early commissions were for gardens and garden buildings at the country estates of wealthy businessmen. It was through his 1906 work at the estate of Valentine

Everit Macy at Scarborough-on-Hudson in the vicinity of Tarrytown, New York, that Bosworth became acquainted with Frank Vanderlip (1864-1937), the president of the City Bank of New York, and Vanderlip's close friend, John D. Rockefeller. Bosworth soon received commissions from both Vanderlip and Rockefeller for improvements to their estates. He eventually was responsible for designing the gardens and garden structures at Kykuit, the Rockefeller family estate in Pocantico Hills (1908-10, and later). Through Vanderlip, he became the architect for Letchworth Village, a home and school for the mentally disabled near West Haverstraw in Rockland County, which grew into a campus of over 100 buildings. It is thought that either Rockefeller or Vanderlip recommended Bosworth to Theodore Newton Vail, president of the American Telephone and Telegraph Company, who selected him to design the telephone company's new corporate headquarters in 1911. Vail was so pleased with Bosworth's work that he, in turn, played a critical role in getting Bosworth the commission to design a new campus for MIT (1913-16). Bosworth also designed the Ocean Cable Building at 38-40 Broad Street (1916, demolished); the John D. Rockefeller, Jr., mansion at 10 West 54th Street (1912-14, demolished); the conversion of the Morton and Nellie Plant and Edward and Frances Holbrook Houses at 651-653 Fifth Avenue and 2-4 East 52nd Street to the Cartier Store (c. 1917, a designated New York City Landmark); several Long Island houses, including Bosworth's own residence in Locust Valley (1921); three major renovations and two new residences within the boundaries of the Upper East Side Historic District; an Italian Renaissance villa with terraced gardens for Theodore Vail in Morristown, New Jersey (1916, later the Morristown Municipal Building); the extensive gardens and classical temple at Greystone, the Samuel Untermeyer estate in Yonkers (1912, now a city park); and Marston Hall, Brown University (1925-26).

In 1924 John D. Rockefeller, Jr. gave $ 1,000,000 to the *Comité Franco-Americain pour la Restauration des Monuments* for the restoration of Rheims Cathedral and the palaces of Versailles and Fontainebleau. Bosworth, who was Rockefeller's personal architect, left for France to take charge of the architectural administration of these projects. In 1925, while working in France, he also designed the Egyptian Museum in Cairo. He designed the American Student Social Center for the American Cathedral Church of the Holy Trinity in Paris in 1933. The next year, in 1934, he supervised the restoration of Marie Antoinette's Petit Hameau at Versailles. When the Rockefeller project ended in 1936, Bosworth remained in France, retiring to a house he had built in Vaucresson (1935-36).

At the outbreak of World War II, he served as chairman of the Paris committee of the American Volunteer Ambulance Corps. He spent the latter part of the war in America but returned to France in 1945. In 1949, Bosworth headed a drive for the restoration of war ravaged town of Vimoutíers in Normandy. In 1951 he was named a Fellow of the American Institute of Architects. He was also an associate member of the École des Beaux-Arts, held the French Legion of Honor, and was one of the few Americans ever honored with membership in the French Institute. He died in France in 1966 at age ninety-seven having remained active in his profession until shortly before his death.

Later History of of the American Telephone & Telegraph Company and the American Telephone & Telegraph Company Building[52]

Theodore Newton Vail retired as president of the company in 1919 and died in 1920. The company grew rapidly as a regulated monopoly in the early 1920s under the leadership of Vail's successor Henry Bates Thayer. Thayer continued to stress technological innovation. Commercial radio was booming during this period and Thayer entered into a number of cross licensing agreements with Westinghouse, General Electric, and the Radio Corporation of America. (Radio broadcasts and later television programs were actually sent via telephone lines from the studio to the radio station's transmitters until the 1950s.) In 1923, the first sustained Trans-Atlantic radio communication was made between London and AT&T's corporate boardroom on 26th floor of this building using a combination of radio and telephone technology.[53] AT&T also established a network of seventeen radio stations, including WEAF which broadcast from this building. In 1925 the station was acquired by RCA and it became one of two stations which formed the nucleus of the company's National Broadcasting Company. NBC continued to transmit from the building's Fulton Street tower and "a single little room near the old WEAF transmitter at 195 Broadway was the scene of nearly all the

engineering work done on apparatus for the NBC's studios at 711 Fifth Avenue, then soon to be inaugurated as the world's leading radio center."[54]

In 1925 Walter S. Gifford took over as company president; he was to remain in the position until 1948 and his influence on the U.S. telephone industry is regarded as "second only to Vail's." He involved the company in the development of motion picture sound technology and color television. AT&T's telephone business continued to expand in the late 1920s as did Western Union's business. In 1928 Western Union began building a separate headquarters building at 60 Hudson Street (Voorhees, Gmelin & Walker, architects, a designated New York City Landmark) to which it relocated in 1930, although it continued to maintain a ticker service, money order department, and messenger service in the building.[55]

The Depression badly hurt AT&T and its subsidiary Western Electric (also headquartered in this building) but by 1933 the companies had begun to recover. By 1939 "AT&T had assets of $5 billion, by far the largest amount of capital ever controlled by a corporation up to that time."[56] It controlled 83% of all telephone service, and 98% of all long distance service in the United States; Western Electric manufactured 90% of the country's telephone equipment. That year, the officers of AT&T decided to highlight the technical expertise of the Bell Labs and Bell Telephone's popular time service by installing a new precision clock powered by a vacuum tube oscillator in the window bay on Broadway at the corner of Fulton Street which was altered to create a show window for the display.[57]

AT&T continued to grow rapidly during World War II as millions of new phones were installed and long-distance telephoning became commonplace. Western Electric and Bell Labs played crucial roles in the development of radar "which gave AT&T a huge lead when microwave radio relay became the principal means of transmitting long-distance telephone and television signals in the post-war period."[58] Other wartime technological advances were adapted to peacetime uses in the post-war years, including the introduction of coaxial cable, first used to transmit television signals over long distances in 1946, and microwave radio, which began transmitting long-distance calls in 1947. That year Bell Lab scientists John Bardeen, Walter Brattain, and William Shockley invented the transistor as a replacement for the vacuum tube, leading to a revolution in the electronics industry.

In the 1950s AT&T's Bell Labs and Western Electric Company played crucial roles in the development of the nation's cold war defense systems bringing the company enormous profits. By 1958, Western Electric had grown to the point that it required its own thirty-one-story building which was erected on Fulton Street across from the AT&T Building.[59] Technological innovations, such as direct dialing, post-war population growth, and a booming economy contributed to the growth of the telephone industry. AT&T split its stock three-for-one in 1959 and two-for-one in 1964. By 1966 "the company had three million stockholders and nearly one million employees."[60]

This prosperity was reflected in several upgrades to this building, notably the installation of building-wide air-conditioning in 1959-61.[61] This required the construction of an attic story on the roof for mechanical equipment replacing handball and squash courts and outdoor seating areas that had been concealed by the high parapet walls.

During the 1970s AT&T continued to enjoy record profits and in 1981 it earned $6.9 billion, "the highest profit for any company to that time."[62] In 1980, the company decided it had outgrown this building and commissioned Philip Johnson and John Burgee to design a new uptown headquarters at 550 Madison Avenue.[63] As construction began on the new building, a lawsuit that had been brought by the Department of Justice against AT&T in 1974 contending that the company was using its dominant position to suppress competition, reached the courts. The suit came to trial in 1981 and in January 1982 a settlement was announced that required AT&T to divest itself of the Bell system. With divesture looming, the corporation's executives decided to sell this building. In 1983 it was purchased by Kalikow Downtown Real Estate Corp., a division of H.J. Kalikow & Co.[64] AT&T began transferring its employees to its new headquarters and by June 1984 the building had been emptied.[65]

Subsequent History

In 1980, AT&T had the statue of The Genius of Electricity, later known as The Spirit of Communication, and more familiarly as "Gold Boy" removed from this building's Fulton Street tower

for restoration and installation at its headquarters. With the decision to sell this building, AT&T's Resource Management Corporation also had the Manship sculptural panels taken down from the Broadway and Dey Street facades.[66] Copies of the panels were installed in their place. Peter S. Kalikow, the head of H.J. Kalikow & Co., began building-wide renovations to prepare the building for rental to tenants. As part of these renovations, he had many of the grilles removed from the first floor windows. The exterior was steam cleaned and patched. The original green patina that had been applied to the building's bronze and nickel doors and windows was stripped and the metal was given a polished finish or painted.[67]

In the 1980s major office tenants included the Equitable Life Assurance Company, Chase Manhattan Bank and the AT&T Corporation.

Peter Kalikow subsequently made plans to construct a twenty-six-story addition to this building which would occupy the remainder of the block. (Over the years AT&T had purchased the other structures on the block to control its views.)[68] As his thinking about the project developed, he purchased the air rights from St. Paul's Chapel across Fulton Street that would have allowed him to construct a 29-story building that would have matched this building in height and bulk, but not materials. When he could not reach agreement with the Landmarks Preservation Commission about the design of the new building, he abandoned his plans for an addition, had the tax lots separated, and constructed a fifty-eight story hotel on a reduced footprint as an as of right building in 1990-91. In March 2005 the 195 Broadway LLC purchased this building from the Kalikow interests.[69] It remains in use as an office building. Thomson Financial is the principal tenant.

Description

The American Telephone and Telegraph Company Building is located on an irregular lot that extends approximately 154 feet along Broadway, 275 feet along Dey Street, and 200 feet along Fulton Street. The major portion of the building is twenty-six stories high (the double-height lobby space counting as two stories) and is surmounted by a twenty-seventh attic story housing mechanical equipment that was installed in 1959-61. The northwest corner of the building at 170 Dey Street rises to twenty-nine stories and is treated as a tower. The building has **five** basement stories. The southern portion of the Broadway facade of the A level basement story fronts onto the southbound platform of the Fulton Street IRT subway and is also included in this exterior designation.

The three major facades and the tower are clad in white Vermont granite. Except for the tower wing on Fulton Street, the facades are articulated with nine superimposed orders consisting of a double-height base of colossal Doric columns surmounted by eight three-story high Ionic colonnades. The tower is articulated with a tripartite design incorporating a three story base, twenty-three-story shaft, and three-story crown capped by a stepped pyramid. The southern portion of the west wall of the Fulton Street wing and the northern rear wall of the Dey Street wing, both visible from Fulton Street, and the small sliver of Dey Street wing's western wall visible from Church Street are clad with light colored brick. The major facades retain their original bronze entrance and first-story window enframements, although a few windows have been altered to create display windows and some entries have been adapted for wheelchair access. (The windows and doors vary in configuration from facade to facade and are described below). All of the bronze metalwork has been painted gold and the inset nickel relief panels are painted silver. A large portion of the bronze grilles that were employed at the base of the building have been removed. These were originally fixed in front of the window glass on both the bottom and upper tier of windows and were employed for the paired sliding doors that were pushed into pockets behind the lower tier of sidelights during the day and pulled shut at night to protect the rotating door entries. When the 1920s addition was constructed and the main entrance to the building was moved from Dey Street to Broadway, the revolving door entrance bays were modified by adding spandrel panels designed by the sculptor Paul Manship over the entries (now replaced with copies) and by removing the upper range of grilles. Other grilles were removed from the Dey Street facade. In the 1980s, when Peter Kalikow acquired the building, many more grilles were removed, but a few original grilles still survive (see below). The upper stories have their original

bronze one-over-one sash windows. The majority of the window openings on the secondary facades have been sealed. The surviving windows have one-over-one sashes.

Broadway Facade

Base: The double-height Broadway facade is organized into eight-major bays. These are divided into two four bay groups by a massive pier faced with pilasters at the center of the facade which marks the junction of the original (1912-16) portion of the building and the (1920-22) addition. Heavy piers also frame the corners of the facade. Between the piers the bays are articulated with three freestanding Doric columns copied from the Doric order of the Parthenon in Athens. The columns and piers support a Doric entablature. The corner piers have non-historic medallions which feature the building's logo based on the cross axial pattern used for the bronze grilles and read "195 Broadway," "L&L Holdings." A non-historic sign between the two pilasters bears the logo of the Thomson Financial corporation. Below it a bronze plaque reads "195 Broadway - Built in 1923 as the Headquarters for American Telephone and Telegraph - William Welles Bosworth, Architect." Non-historic metal brackets are attached to the sides of the center pier to hold the ropes for the two flagpoles above. The north side of the center pier has some large areas of staining/ dark patching. Dark bands of stain/patching appear above each drum on the second column (reading north to south).

Bay 1 (reading north to south) was altered in 1939 to create a show window for AT&T's Precision Clock display. This historic window has a bronze surround with a paneled bulkhead at its base, slender pilasters framing the edges of the window and crowning entablature with an inlaid nickel frieze decorated with a rinceau pattern. A historic round bronze handrail extends in front of the window. The upper portion of the bay retains its original three-light bronze window frame characterized by the slender mullions that frame the panes and by the decorative bronze spandrel panels ornamented with foliate forms that cap the windows. The openings in Bays 2 and 3 are divided into a wide center bay and narrower sidelights to accommodate revolving door enclosures. The bulkheads at the base of the sidelights are decorated with fielded panels. The mullions that separate the bays are treated with pilasters with inset nickel panels decorated with scrolled foliate reliefs and capitals ornamented with palmettes and egg-and-dart moldings. The mullions support narrow cornices decorated with nickel relief bands. The bronze revolving door enclosures and the revolving doors are original. The enclosures are ornamented with pilasters to match the treatment of the mullions. The bronze-and- glass revolving doors have four closely spaced push bars ornamented with palmettes. Above the entries are spandrel panels with copies of Paul Manship's sculptural reliefs flanked by decorative panels. The panel in Bay 2 has a female figure personifying water; Bay 3 has a male figure symbolizing fire. Capping the spandrels are rows of anthemion antefixae. The second tier of windows retains its original mullions and friezes. In both bays, the center pane of glass been painted with the numerals "195". Bays 4 and 5 retain their original frames with four-over-four fixed lights crowned by decorative bronze spandrel panels. In the lower tier of windows, the center lights are slightly projected and are set off by decorative bronze and nickel pilasters and stylized pediments crowned with anthemion antefixae. Bays 6 and 7 are also entrance bays which match Bays 2 and 3 in their configuration and design. Bay 7 retains its original bronze grilles on the sidelights flanking the revolving door entry. The revolving door in bay 6 has been replaced with a-historic metal-and-glass door and sidelight for wheelchair accessibility. Bay 6 is surmounted with a spandrel panel representing Wind, bay 7's panel represents Earth. Bay 8 has four-over-four windows and matches bays 4 and 5.

Upper Stories: The upper stories are arranged into eight three-story groupings set off by giant fluted Ionic half-columns and pilasters and entablatures with prominent denticulated cornices. The arrangement of piers and columns is identical to that of the base except that each bay contains a pair of windows separated by stone mullions. The windows at the base of each three story grouping support wide stone spandrel panels capped by cornices. This treatment was intended to give "a solidity to the structure and provide a contrast with the lightness of the upper two-thirds of the orders" which are grouped together by connecting bronze frames with spandrel panels decorated with stylized Ionic columns and rondels between the upper and lower windows. The spandrel panels above the third story are embellished with swags. The frieze of the entablature above the twenty-sixth story is enriched with wreaths and its cornice is decorated with lion heads. The twenty-sixth story is

surmounted by a high parapet wall articulated with pilasters at the center and corners of the building. All of the upper story windows retain their original bronze one-over-one sashes. Two flagpoles rest on the cornice above the base section of the facade and are anchored into the masonry surrounds of the third story windows in the bays flanking the center pier.

Attic: The non-historic mechanical attic story set slightly back from the parapet wall was installed between 1959 and 1961. It has regularly spaced piers which frame panels of corrugated metal siding. A non-historic iron railing extends along the edge of the roof.

Dey Street Facade

Base: The long Dey Street facade is organized into a 4-1-4-1-4 composition with three four-bay columned sections separated by plainer recessed bays. Except for the inclusion of intermediate bays the articulation of the columns and piers is repeated from the Broadway facade. To compensate for the downward slope of Dey Street the columns and piers rest on a stone plinths which increase in height at the western end of the facade. Steps are employed in front of the columned sections of the facade except for the westernmost four bays where the plinths are so high they permit street level entrances. The small step in the first bay at the corner of Broadway and Dey Street has been cut back to provide wheelchair access. The corner piers have non-historic medallions which feature the building's logo and read "195 Broadway," "L&L Holdings." The four westernmost plinths are articulated with large recessed panels which are almost entirely filled by non-historic signs. The western three plinths have signs for Starbucks Coffee, the other pier advertises B & CO – Baguettes & Company. The small openings for ventilation grilles beneath the window in bay 5 appear to be original. The eastern opening beneath the window in bay appears to have been greatly enlarged.

Fenestration and Entries: On Dey Street the first four bays (reading east to west from Broadway) are arranged into three tiers of wide center bays and narrower sidelights. The framing elements around the windows are somewhat heavier than on Broadway and it appears that the second tier sidelights are or were operable casements. The decorative elements are very similar to those employed for the Broadway facade with the street level middle bays set off by pilasters and stylized pediments decorated with anthemion acroteria. As on Broadway decorative nickel panels are set into the pilasters and the friezes over the first tier of windows. Decorative spandrel panels cap the top tier of windows. The center opening of bay 1 originally contained paired bronze and glass doors. These have been replaced by a wider non-historic metal and glass door and a narrower non-historic operable sidelight to provide wheelchair access. The middle opening of bay 2 retains its original projecting enclosure sheltering a staircase down to the subway. It is also bronze with nickel trim and is decorated with the same elements as the storefronts including the crowning acroteria. It has been modified by the addition of a non-historic roll-down gate with its housing set just below the frieze and side tracks attached to the corner piers that frame the entry. The center openings at street level in Bays 3 and 4 contain a pair of windows which are separated by a narrow mullion. Approached by a short flight of steps windows look like they might have been doorways but apparently were fixed. Bay 5 is a recessed transitional bay which retains its original nine-light window arranged in a three-over-three-over-three pattern with decorative spandrel panels capping the top tier of windows. Bays 6, 7, 8, and 9 were the main entrances to the 1912-16 portion of the building leading to the main elevator court. Like the entries on Broadway they are articulated into a wide center bay and narrower sidelights to accommodate revolving door enclosures. As in bays 1-4 the center bays are framed by pilasters and capped by a pediment with acroteria. To signalize the importance of these bays only a single upper tier of very tall narrow windows is employed. These are capped by decorative spandrel panels. In the 1960s, when the floor level was raised in this section of the lobby, the revolving doors were removed from bays 7 and 8. The sliding outer doors were then permanently closed preserving the original bronze grilles on both the doors and sidelights at street level. Bays 6 and 9, which continue to be used as entrances, also retain their original grilles for the sidelight windows at Street level. They retain their original revolving doors and revolving doors Bay 10 is a recessed transitional bay which matches bay 5 in its configuration and design. Bays 11, 12, 13, and 14 comprise the original portion of the facade from the first phase of the building's development in 1912-14. They have a slightly different configuration than the other windows employing three tiers of wide center bays and sidelights but incorporating the set of Paul Manship spandrel panels (now replaced) between the second and third

tier of windows and eliminating the foliate spandrel panels that cap the other window bays. Bay 11 retains its original revolving door and revolving door enclosure. Bay 14 also originally had a matching door but it was replaced by non-historic paired glass doors to create a non-historic wheelchair accessible entrance. Bays 12 and 13 have one large center window opening at street level.

In addition to the changes to the entries, changes to this facade include the replacement of the Manship sculptural panels with copies [Check] and the incorporation of small flagpoles for banners anchored to the transom bars just beneath the spandrels in bays 12 and 13.

Upper Stories: The design of the upper stories on Dey Street is identical with that of the Broadway facade except for the introduction of the intermediary bays. They are articulated very simply with only a sill course setting off the second tier of window in each three story unit. All of the original bronze one-over-one windows survive. Non-historic flagpoles are anchored next to the third-story windows in the transitional bays.

Fulton Street Facade

The Fulton Street facade is comprised of two parts: the three-bay-wide facade of the tower, which formed part of the original 1912-16 building and is treated independently, and the nine bay wide facade of the 1920-22 addition, which extends westward from Broadway to the tower. For the relatively short facade of the addition, Bosworth abandoned the four-bay divisions he had used on Broadway and Dey Street instead stretching his colonnades westward for eight uninterrupted bays to a plain recessed transitional bay with a single file of windows.

1920-22 Addition

Base: The articulation of the piers and columns is identical with that of the Dey Street and Broadway facade except for the number of bays incorporated in the colonnaded sections of the facades. As on Dey Street the columns and piers rest on stone plinths which increase in height at the western end of the facade to compensate for the downward slope of the site. Steps are employed in front of the columned sections of the facade except for the western transitional bay. (That bay originally also had steps and was used as an entry to the Benedict Brothers Jewelry store but they were removed and the entrance was filled in after the store closed in 1939.) The framing piers at the corner of Broadway and Fulton Street and between bays 8 and 9 (reading east to west from Broadway) have non-historic medallions which feature the building's logo and read "195 Broadway," "L&L Holdings. The base of the transitional bay is decorated with a molded course and paterae presumably installed when the bay was modified in 1939.

Fenestration and Entries: The fenestration of the base matches that of the first four bays on Dey Street. The openings are arranged into three tiers of wide center bays and narrower sidelights. A historic photograph of the facade published in 1923 shows that bronze grilles were employed for all of the street level doors and windows but were not used for the upper tiers of windows. The base of Bay 1 has been modified by the insertion of a historic bronze display case installed by the mid-1950s. The case is decorated with recessed panels at its base and inset nickel panels on its mullions and cornice to match the window articulation. The case does not seem to have damaged the original framing elements and decoration. Identical display cases were installed in Bays 3, and 4 but were removed c. 1990. Bay 2 has a subway entrance enclosure that originally was identical in design to the entry on Dey Street. In 1940 this enclosure was modified by the architectural firm of Voorhees Walker Foley & Smith who installed a window at the back of the enclosure and installed lights on the ceiling and rear jambs.[70] The sidelights that flank the entry were also modified with grillework set behind rather than in front of the window glass. Bay 5 was originally an entrance bay with a revolving door but was altered to match the fenestration in bays 3 and 4 and like them had a show window, now removed; bay 6 retains its original revolving door and bronze enclosure and has an original grille on its east sidelight. The tall opening in bay 9 which originally contained an entry is now filled with a non-historic louvered grille.

Upper Stories: The arrangement of bays is identical to that of the base except that each bay encompasses a pair of windows, excepting the transitional bay which still has only a single line of windows. At the third and fourth stories the transitional bay contains non-historic louvered grilles. All of the other windows on this facade retain their historic one-over-one bronze sashes.

The Tower

This narrow (thirty-three feet-wide), 422 feet tall wing, which originally towered over the other buildings on Fulton Street, was treated as campanile-type skyscraper. It is articulated with a tripartite design featuring an elaborately detailed three story base, a sparely decorated granite-faced mid-section that rises unbroken twenty-two-stories, and the crowning tower.

Base The lower section was articulated with a giant order Ionic half-column set in antis between Doric pilasters. Originally the street level bays contained an entry to the main lobby and a shopfront. The bottom portion of the bays was removed and the bottom half of the column cut back to create a loading dock. Non-historic roll down gates have been inserted in each bay. Above the doors a non-historic projecting sheet metal fascia incorporating several recessed light fixtures spans the entry. A wire extends from the fascia to a non-historic video camera which has been installed on the westernmost pier. Above the fascia are the surviving pediments decorated with acroteria from the original storefront and entry. At the second story each bay contains a pair of windows which are separated by a slender bronze Ionic column. The windows retain their original bronze one-over-one sashes. The second story is crowned by an entablature with a prominent denticulated cornice. At the third story the piers are articulated as pilasters inset with stone relief panels. These depict seated figures of Electricity holding a shield with the Western Union insignia and Demeter, the goddess of abundance, holding a torch. The center pilaster is embellished with a bronze lion monopodium flagpole holder (flagpole missing). Each bay has two windows which retain their original one-over-one sashes. A simple entablature crowns this story which acts as a transition to the largely undecorated mid-section

Mid-section: The twenty-two story mid-section is articulated with double pairs of windows framed by pilaster strips on the corner piers. The only decorative elements on this section of the facade are the swag frieze above the twenty-sixth story windows and the crowning cornice which continues the articulation of the cornice from the main section of the Fulton Street facade save for the omission of the lion heads. All of the windows in the mid-section retain their original one-over-one sashes.

Crown: All four faces of the top element of the tower are articulated. At its base is a pedestal which is very close in design to the parapet wall. The base supports a temple-like structure articulated by twelve giant engaged Ionic columns. These support an entablature with a frieze ornamented by paired wreaths and capped by a cornice ornamented with lion heads. Set between the columns are the bronze frames for two stories of original multi-light paired casement windows separated by bronze spandrels enriched with fret motifs and patera. This temple structure supports a stepped pyramidal stone roof which terminates in a plinth ornamented by a molded cornice and acroteria. Resting on the plinth is a gilded bronze orb that once supported a figure of Electricity by Evelyn Beatrice Longman which stood atop the tower from 1916 to 1980.

Secondary Facades

Western elevation, Fulton Street Wing: Visible only where it projects beyond the adjacent Millenium Hotel, the lowest portion of the western elevation of the Fulton Street wing is a projecting section of masonry (probably the party wall of a now demolished building) which has been faced with stucco and scored to look like masonry blocks. From the third story to twelfth story the wall is parged. Above the twelfth story the facade is divided into two vertical sections. The northern four bays are treated as the western facade of the tower. They are clad in granite and articulated with framing pilaster strips and crowned by a swagged frieze and cornice. Except for the top three stories all of windows have been bricked up (the southernmost of the top story windows is also sealed.) The south portion of the wall above the twelfth story is clad in cream colored brick and articulated with two lines of windows. All but the top three stories are sealed. The remaining windows on this facade have one-over-one sash. Both sections of the facade are capped by the building's crowning cornice and parapet.

Northern elevation, Dey Street Wing: The northern elevation of the Dey Street is divided vertically into three sections. The two end bays are the rear walls of two wings that flanked a light court at the rear of the original Dey Street section of the building. The court was filled in the 1960s and its north wall forms the mid-section of the facade. It is faced with non-historic cladding, probably pressed metal. The eastern side wing originally had three window bays at each story; all of the windows are now sealed. The western bay had a single line of windows of which only the upper three are not

sealed. The cornice line and parapet are articulated on both the outer bays although on the eastern bay the area above the cornice was actually an attic story pierced by windows. The twenty-seventh floor corrugated metal enclosure for mechanical equipment is visible above the eastern wing.
Western elevation, Dey Street Wing: The narrow section of the west wall of the Dey Street wing that is not concealed by the Millenium Hilton Hotel is clad with cream brick trimmed with granite quoins, belt courses, cornice, and parapet. There is a non-historic window at street level modified from a entrance that was installed in the 1950s or 1960s. A small window opening has also been created just below the cornice line.

Level "A" Subway entrance

The 75-foot-wide southern portion of the A level basement story Broadway facade faces onto the southbound platform of the Fulton Street IRT subway. Constructed in 1915, the facade wall is faced with granite and has a long show window. The window has a polished bronze frame and is divided into six lights by slender mullions. A classical bronze gate similar in design to a no longer extant directory board in the AT&T Building lobby is located at the southern end of the facade. The gate has a wide central entry framed by slender free-standing Ionic columns and narrower side bays with corner piers articulated as pilasters. Bronze pilaster responds are attached to granite walls immediately behind the piers and columns. The orders are capped by a classical bronze entablature enriched with moldings. Decorative sliding bronze gates in the side bays of the entry were originally used in place of turnstiles. (There is now a ceiling high revolving turnstile gate immediately behind the historic gate, this is an interior feature and is not be included in the designation.) A non-historic wood bench has been affixed to the wall just north of the historic entry gate. The station is currently undergoing renovations. Portions of the historic facade have been enclosed behind wood partitions as a protective measure and sections of brickwork above the granite facade not normally visible have been exposed.

Report researched and written by
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NOTES

[1]This information on Theodore Newton Vail and the early history of AT&T is based on John Brooks, *Telephone: The First Hundred Years* (New York: Harper & Row, 1976); Scott M. Lewis, "American Telephone and Telegraph Company" *International Directory of Company Directories*, ed. John Simley (Chicago St. James, 1988-), v. 5, 259-264, v. 29, 39-45; "Theodore Newton Vail," *Dictionary of American Biography* (1928-37, 1944, 1958, rpt. New York: Scribner, 1958-64).

[2]Lewis, v. 5, 259.

[3]Vail was largely responsible for the company's acquisition of Western Electric, the country's leading manufacturer of telephone and telegraph equipment in 1881.

[4] "Millions for Telephone Deal," *New York Times*, Mar. 28, 1899, p. 7; "Offices to Come to New York State," *New York Times*, Dec. 3, 1899, p. 8; "The Bell Telephone Deal," *New York Times*, Dec. 4, 1899, p. 8.

[5] On the merger see Brooks, 132-134; "Bell Company Gets the Western Union," *New York Times*, Nov. 17, 1909, p. 1; "Denies Control of Western Union, *New York Times*, Dec. 10, 1909, p. 9; "New Wire Message System in Force," *New York Times*, Feb. 27, 1910, p. 16; "Night Letter Plan Starts Monday," *New York Times*, Mar. 5, 1910, p. 6; "Capital To Be $500,000,000," *New York Times*, Mar. 13, 1910, p. 8;"Says Western Union Does Seek A Trust," *New York Times*, Nov. 15, 1910, p. 2; "Vail New President of Western Union," *New York Times*, Nov. 24, 1910, p. 18; "Western Union Buys Control of A.D.T. Co.," *New York Times*, May 9, 1910, p. 11.

[6] Brooks, 134.
[7] Ibid.
[8] Western Union for More Improvements," *New York Times*, Apr. 7, 1910, p. 20.
[9] According to Quentin Snowden Jacobs, "William Welles Bosworth: Major Works" (MS Thesis, Historic Preservation, Columbia University, 1988), p. 87, Bosworth was offered the commission for this building in September 1911. See also "Old Western Union Building Soon to Go," *New York Times*, Nov. 19, 1911, p. 9; Landmarks Preservation Commission, *The Western Union Building, First Floor Interior Designation Report*, (LP-1750), report prepared by Betsy Bradley (New York: City of New York, 1991), 2; New York City Department of Buildings, New Building Application 492-1912 in Block and Lot Folder, Block 80, Lot 1, at the New York City Municipal Archives.
[10] Landmarks Preservation Commission, *The Long Distance Building of the American Telephone & Telegraph Company Designation Report*, (LP-1747), report prepared by David M. Breiner (New York: City of New York, 1991), 2-3.
[11] For the dissolution of the merger see "Government Accepts an Offer of Complete Separation, *New York Times*, Dec. 20, 1913, p. 1; "Telephone Trust Easy to Dissolve," *New York Times*, Dec. 22, 1913, p. 2.
[12]"The Real Estate Field," *New York Times*, Dec. 11, 1913, p. 18; Jacobs, 86-87, 115. Western Union owned1/3 of the stock and AT&T owned 2/3 of the shares; AT&T held the mortgage on the building. The changes in ownership were reflected in the name of the building: in 1914, while it was under construction, it was known as the Western Union Building, at its completion in 1916 it was known as the Telephone and Telegraph Building; and from 1920s to the mid-1980s it was generally known as the American Telephone & Telegraph Building.
[13]In June 1914 Western Union moved its telegraph lines and operators to the newly completed Walker-Lispenard Building. See "195 Broadway Deserted," *New York Times*, June 29, 1914, p. 13.
[14]"Thirty Stories of Towering Granite Overlooking Old St. Paul's Chapel," *New York Times*, Dec. 13, 1914, p. S4.
[15] "The Telephone and Telegraph Building, New York City," *Architecture and Building*, 49 (Jan. 1917), 4
[16] "The Real Estate Field," *New York Times*, Feb. 3, 1916, p. 18; "Real Estate Transfers," *New York Times*, Feb. 3, 1916, p. 14; "The Real Estate Field," *New York Times*, July 20, 1916, p. 17.
[17] New York City Department of Buildings, New Building Docket, NB 338-1916, 339-1916; NB 342-1916; " City Fixes Limit on Tall Buildings," *New York Times*, Jul 26, 1916, p. 1.
[18] "The Real Estate Field," *New York Times*, Aug. 10, 1918, p. 11.
[19] New York City Department of Buildings, Alteration Permit 3139-1919 in Block and Lot Folder, Block 80, Lot 1.
[20] City of New York, Board of Appeals (10004-19-BZ)
[21] This section on the design of the AT&T building is based largely on Jacobs, 85-118.
[22] William Welles Bosworth, notes headed "The Architectural Style of the Telelphone & Telegraph Build,ing is Greek," quoted in Jacobs, p. 87.
[23] "The Relation of Classic Example to Architectural Design," *The American Architect: Architectural Review* v. 122 n. 2397 (July 5, 1922), 2
[24] Ibid, 4.
[25] Ibid.
[26] By employing an unusually wide center pier Bosworth was able to adjust some anomalies in his interior plan by borrowing space from the aisle between the northernmost rank of columns and the north wall. This allowed him to align the piers of the Broadway facade wall with the columns in the new wing while repeating the four-bay formula he had established in the older portion of the building. He also compensated for a slight skewing of the eastern boundary of the site to the northeast by incrementally increasing the thickness of the east (Broadway) wall.
[27] Ibid, 1.
[28] Ibid, 2.
[29] Bosworth, "The Architectural Style," 2.
[30] Ibid.
[31] Bosworth, quoted in Jacobs, 110.
[32] Kenneth Clark, "The Building of the American Telephone & Telegraph Company," *Architectural Record* 55 (January 1924), 81.
[33] Bosworth, "The Architectural Style," 1, 2.

[34] Ibid, 1.
[35] Ibid, 2. Bosworth particularly admired the base moldings of this model.
[36] The Mausoleum of Halicarnasus was also been adapted for the Bankers Trust tower and both buildings set important precedents for the development of boldly topped skyscraper towers.
[37] This discussion of Bosworth's use of Goodyear's "architectural refinements" is based on Jacobs, 111-12; "The Telephone and Telegraph Building, *Architecture* 34 (Dec. 1916), 269. For Goodyear see the biographical sketch on http://www.brooklynmuseum.org/research/digitalcollections/goodyear/browse
[38] Brooklyn museum, digital collections, Goodyear p. 5.
[39] Telephone and Telegraph Building, *Architecture*, 269.
[40] Telephone and Telegraph Building, *Architecture, 269.*
[41] "The Relation of Classic Example," *American Architect*, 2.
[42] Jacobs, 101.
[43] Mark Jarzombek, *Designing MIT: Bosworth's New Tech* (Boston: Northeastern University Press, 2004), 68.
[44] For the Manship panels see Edwin Murtha, Paul Manship (New York: Macmillan, 1957), 151; Donald Martin Reynolds, *Monuments and Masterpieces* (New York: Macmillan Publishing Company, 1988), 325-26; Helen W. Henderson, *Loiterer in New York* (New York: George H. Doran, 1917), 439; Restoring the Manship Panels, Metals in Construction, December 1984, 24-27.
[45] A lion monopodium has the head and a single leg and paw of a lion. In Roman times, lion monopodia were used to support stone or metal tables or seats. See Dora Ware and Maureen Stafford, *An Illustrated Dictionary of Ornament* (New York: St. Martin's Press, 1974), 137.
[46] The sculpture is now at the company's corporate headquarters in Basking Ridge, New Jersey.
[47] This area of the station was included in a platform extension program begun in 1910 to accommodate longer trains, following the opening of the Fulton Street Station in 1905. Between 1910 and 1911 the southbound and northbound platforms were extended south approximately 135 feet.
[48] Similar connections between commercial establishments and the original IRT subway platforms occured at other locations including Wanamaker's Department Store at Astor Place Station, the Knickerbocker Hotel at Times Square Station and the Chrysler Building, the Chanin Building and Terminal City at Grand Central.
[49] Closer at hand, was the no longer extant St. Paul Building, formerly located at Broadway and Ann Street, only a short block from the AT&T Building. Designed by George B. Post and constructed in 1897-99, this twenty-five story building was divided into a three-story base, eight two-story layers, and four story cap all articulated with giant orders. The twelve-story Neo-Baroque Seligman Building (a designated New York City Landmark) at 1 William Street, designed in 1907 by Francis Kimball and Julian C. Levi, also had a strong horizontal emphasis due to the use of repeated string courses.
[50] Clark, *Architectural Record*, 92.
[51] This section on William Welles Bosworth is based on Jacobs; Christopher Miele, "William Welles Bosworth," *Long Island Country Houses and Their Architects, 1860-1940* (New York: Society for the Preservation of Long Island Antiquities and W.W. Norton, 1997), 74-75, Steven McLeod Bedford, "Bosworth, William Welles," *Macmillan Encyclopedia of Architecture;* Mark Alan Hewitt, *The Architect & the American Country House* (New Haven: Yale University Press, 1990), 268; Jarzombek, 56-66; Landmarks Preservation Commission, Architects Files; New York Public Library, Artists Files, s.v. "Bosworth, W. Welles;" "W.W. Bosworth Dies in France," *New York Times*, June 5, 1966.
[52]This information on the later history of AT&T is based on Lewis, *International Directory of Company Directories*, v. 5, 260-264, v. 29, 39-45; "AT&T History: Milestones," @ http://www.att.com/history/milestones.
[53] "New York Talks To England By Phone; Heard by Marconi," *New York Times*, Jan. 15, 1923, p. 1.
[54] NBC Engineers Pause to Discuss Progress Made in Fifteen Years on the Air, *New York Times*, Nov. 16, 1941.
[55] New York Telephone, Address Directory, Manhattan, 1934, sv. "195 Broadway."
[56] Lewis, *International Directory of Company Directories*, v. 5, 261.
[57] "Clock Dedicated to Super-Accuracy," *New York Times*, Nov. 10, 1939, 23; American Telephone & Telegraph Co., "The World's Most Accurate Public Clock, pamphlet, nd. [1939?], and other materials from the AT&T archives in the LPC, AT&T Building Research File.
[58] Lewis, *International Directory of Company Directories*, v. 5, 261.

[59] "A.T. & T. Unit Files Skyscraper Plans," *New York Times*, Jan. 18, 1958, p. 29; " New Western Electric Building Blends With Diverse Neighbors," *New York Times*, Aug. 26, 1962, p. 1.
[60]Lewis, *International Directory of Company Directories*, v. 5, 261.
[61] Alteration Permit 1617-1959 in Block and Lot Folder, Block 80, Lot 1 at the New York City Municipal Archives.
[62] Lewis, *International Directory of Company Directories*, v. 5, 262.
[63] Paul Goldberger, "A.T. &T Bldg. A Harbinger of a New Era," *New York Times*, Sept. 28, 1983, B1, B9; "AT &T's Golden Boy Gets a New Home, *Daily News*, Sept. 28, 1983.
[64] Robert Carroll, "AT&T Sells Old HQ; $ Going to Charity," *Daily News*, May 18, 1983.
[65] Grandeur of the Past at A.T. &T.'s Old Headquarters," *New York Times*, Jan. 11, 1984.
[66] "Restoring the Manship Panels, *Metals in Construction*, December 1984, 24-27.
[67] "Grandeur of Past; " "Above this Palatial Lobby," *New York Times*, Jun. 14, 1984, p. D13.
[68] David W. Dunlap, "Kalikow Opts for a 58-Story Lower Manhattan Hotel, *New York Times, Jan. 21, 1990*,
[69] New York City, Dept. of Finance, Office of the City Register, ACRIS, Deed, filed 4/4/2005, Doc. ID: 2005032902057001001E767D.
[70] New York City Department of Buildings, Building Notice [BN] BN 3771-1940 in Block and Lot Folder, Block 80, Lot 1 at the New York City Municipal Archives. Plans on microfiche at the New York City Department of Buildings, Manhattan, Block 80, Lot 1.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the American Telephone and Telegraph Company Building, has a special character and special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the American Telephone and Telegraph Company Building, planned by the noted architect William Welles Bosworth and built in three phases between 1912 and 1922, is an important example of early-twentieth-century Greek-inspired neo-Classical design; that envisioned by company president Theodore Newton Vail as a grand corporate symbol, this granite-clad building was designed to create an impression of quality, durability, and permanence expressive of the Telephone Company's commitment to public service; that its architect, Welles Bosworth, was a prominent designer of classical buildings and a leading preservation architect and this his only large-scale office building was considered one of his finest works; that inspired by classical Greek and Roman models, Bosworth created a restrained design incorporating eight three-story high Ionic colonnades stacked on a double-height base of colossal columns copied from the Doric order of the Athenian Parthenon; that he employed a number of devices to give solidity to the design and incorporated certain features, such as the spacing of the bays, that were inspired by the theories of Professor William H. Goodyear and were intended to create a sense of "rhythmic beauty;" that the building's facades are beautifully detailed with Greek-inspired ornament, including swags, wreaths; lionsheads, frets, paterae, anthemia, and delicate foliate reliefs; that the concern for classical detailing also extended to the articulation of the subway stair enclosures on Dey and Fulton Streets and to the southbound subway platform of the Fulton Street IRT subway station where the A level basement Broadway facade of the 1912-16 portion of the building was faced with granite and given special bronze gates and shop windows enriched with classical motifs, that the tower at the western end of the building on Fulton Street is surmounted by a small Ionic temple with a stepped roof modeled on the mausoleum of Halicarnasus and is capped by a golden orb which originally supported a gilded bronze figure of *The Genius of Electricity;* that from 1916 until 1983, this building was the headquarters of the American Telephone and Telegraph Company, the largest corporation in the world for much of the twentieth century, and remains in use as an office building.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the American Telephone and Telegraph Company Building, 195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 80, Lot 1, as its Landmark Site.

Robert B. Tierney, Chair; Pablo Vengochea Vice-Chair
Stephen Byrns, Christopher Moore, Margery Perlmutter, Jan Pokorny, Commissioners

American Telephone & Telegraph Company Building, 195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Manhattan
Photo: Carl Forster

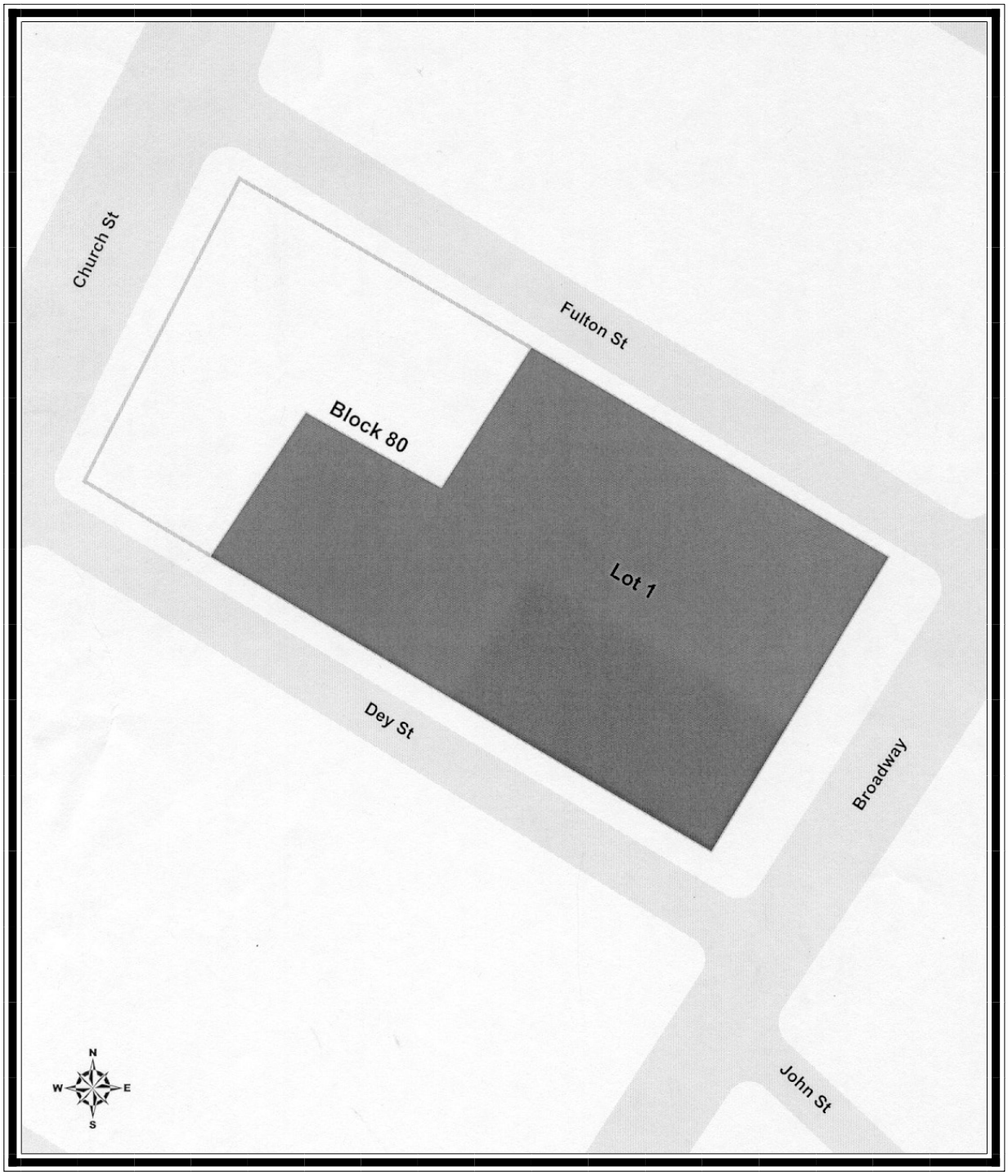
American Telephone & Telegraph Company Building
Broadway façade, c. 1962-66
Photo: John Barrington Bailey

American Telephone & Telegraph Company Building
Top: Broadway façade
Bottom: Fulton Street facade
Photos: Carl Forster

American Telephone & Telegraph Company Building
Top: Broadway façade
Bottom: Spandrel detail Dey Street façade

American Telephone & Telegraph Company Building
Right: Dey Street subway entrance
Left: Fulton Street subway entrance
Photos: Carl Forster

American Telephone & Telegraph Company Building
Right: Tower, 2005, Photo: Carl Forster
Left: Tower, c. 1962-66, Photo: John Barrington Bailey



American Telephone & Telegraph Company Building (LP-2194)
195 Broadway (aka 195-207 Broadway, 2-18 Dey Street, 160-170 Fulton Street), Manhattan
Landmark Site: Borough of Manhattan, Tax Map Block 80, Lot 1
Graphic Source: New York City Department of Planning, MapPLUTO, Edition 03C, December 2003