

(FORMER) L. P. HOLLANDER & COMPANY BUILDING, 3 East 57th Street, Manhattan. Built 1929-30; Shreve, Lamb & Harmon, architects.

Landmark Site: Borough of Manhattan Tax Map Block 1293, Lot 5.

On October 8, 2002, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the (Former) L.P. Hollander & Company Building and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. There were four speakers at the hearing. Two speakers, including a representative of Assembly Member Richard Gottfried and a representative of the Historic Districts Council were in support of designation. The owner and his legal representative took no position on designation. There were no speakers in opposition to designation. The Commission has received a letter from Community Board 5 in support of designation. The hearing was continued to January 14, 2003 (Item No.1). At that time, a letter of support from the owner of the building was read into the record.

Summary

The L.P. Hollander & Company Building, constructed in 1929-30, was part of the exclusive retail shopping district developing on East 57th Street that catered to New York's wealthy and stylish women. Designed by the prominent architectural firm Shreve, Lamb & Harmon, the Hollander building presented the latest fashions in an elegant environment. The building's up-to-date Art Deco designs were paired with the company's modern retailing techniques to encourage sales of its elegant women's clothing. The facade of the nine-story building is framed by shiny black granite, with rows of ribbon windows set close to the front plane of the building. Between the floors, the window spandrels are formed of embossed aluminum without a masonry backing, in a technique that the same architects later used extensively on the Empire State Building. The Hollander building received the 1931 gold medal for design from the Fifth Avenue Association, an organization of business and property owners. The large, bronze-framed show windows exhibited the latest fashions brought from Europe, and let the passersby see into the elegant modern interiors created by well-known designers Jock D. Peters and Elaine Lemaire. As a small Art Deco style building fully occupied by its owner, the L.P. Hollander & Company Building is an unusual surviving structure from the active retailing period of the 1920s.



DESCRIPTION AND ANALYSIS

57th Street

Throughout the nineteenth century, as commercial activity encroached on residential neighborhoods, Manhattan's wealthiest citizens moved their palatial mansions farther and farther uptown along Fifth Avenue. In the late 1860s, Mary Mason Jones¹ built a row of marble-fronted houses facing Fifth Avenue between 57th and 58th Street, which was, at that time, well beyond the northern reaches of "proper" society. She lived in the building at the northeast corner of Fifth Avenue and 57th Street, leasing the other buildings in the row. By 1880, Cornelius Vanderbilt II built his chateau-like home across the street on the northwest corner of the same intersection, signaling the acceptance of the area by the upper echelons of society. Soon many other large and elaborate homes were constructed nearby, both along Fifth Avenue as well as on 57th Street.

This area remained residential for a short time only. Its transformation into a commercial center began with the demolition, in 1923, of the Frederick Stevens mansion on the southeast corner of Fifth Avenue and 57th Street, replaced by Warren & Wetmore's Heckscher Building. In 1928, the Vanderbilt house was torn down for the Bergdorf Goodman store. Shortly after, Cross & Cross constructed the New York Trust Building of 1930 on the site of Mary Jones' home.

Fifty-seventh Street was already known for its artistic and cultural institutions located west of Fifth Avenue. Carnegie Hall (1889-95, William B. Tuthill), the American Fine Arts Society building (1891-92, Henry J. Hardenbergh), and the Osborne Apartments (1883-85, James E. Ware) which was home to numerous musicians and fine artists, all located on this street before 1900. Within the first two decades of the twentieth century these buildings were followed by several artists' studios, the Chalif Normal School of Dancing (1916, G.A. & H. Boehm) and Steinway Hall (1925, Warren & Wetmore).²

To the east of Fifth Avenue, 57th Street developed with related artistic endeavors. In 1914, the Durand-Ruel Gallery opened a ground floor gallery topped by an eight-story apartment house at 12 East 57th Street, designed by Carrère & Hastings. Other galleries, including Frederick Keppel & Co., M. Knoedler & Co., C. W. Kraushaar Art Galleries and the Valentine Gallery all located on 57th Street. Many more were nearby, and by the mid-1920s the blocks between Fifth and Madison Avenues, from 56th to 57th Street had become the commercial center of the art world. These galleries were soon followed by the shops of interior

decorators such as the Todhunter Shop, purveyors of mantels, fire screens, and other accessories for the hearth, located in the Todhunter Building at 119 East 57th Street, and designed to be reminiscent of medieval England. Furniture dealer Arthur Ackerman & Son moved to 57th Street in 1923, as did George Wittenborn who opened a shop devoted to art books at approximately the same time.³

By the 1920s, 57th Street between Sixth and Madison avenues, became New York's foremost shopping street, often compared to the Rue de la Paix in Paris.⁴ Frequented by the wealthy patrons of the art galleries, who also often lived nearby, the elegant clothing shops took advantage of the wide street for more eye-catching displays of their wares. As one contemporary author noted, "Fifty-seventh is nearer the homes of the long purses and quick buyers...[since] Milady likes to spend her money without having to battle street crowds."⁵ Two well-known women's specialty stores that located on this street were Jay-Thorp, at 24 West 57th Street, in a building designed by Buchman & Kahn in 1921, and expanded in 1929, and the Milgrim store at 6 West 57th Street, designed in 1928 by Louis H. Friedman. When L.P. Hollander decided to build here, it joined well-known and distinguished company.

The Site

The lot to the east of Mary Mason Jones' house, at 3 East 57th Street, was purchased by Augustus Van Horne Stuyvesant, a descendant of Peter Stuyvesant, in 1904.⁶ He erected a large dwelling where he lived with his family, but moved to 79th Street when the area was changing to a commercial center. Although his house was torn down, Stuyvesant retained ownership of the lot, leasing it to the Starrett Investing Corporation for development.⁷ At the end of 1929, Starrett Investing signed a twenty-one year lease with the L.P. Hollander Company for the site and arranged to build a new building.⁸

L. P. Hollander Company⁹

The company was started in 1848 by Mrs. L.P. Hollander (née Maria Theresa Baldwin), a "well-connected and carefully reared" young woman from New York City. After her husband's business failed, she moved her family to Boston where she used her tailoring skills to make clothes for young girls. She later expanded to girls and boys wear, and then to ladies' clothing, eventually concentrating her efforts on the latter. In addition to making dresses using the styles and patterns available in the popular

magazines,¹⁰ she sent her sons to London and Paris to bring back the latest fashions to sell ready-made to her customers. Her sons, Louis P., Theodore C., and Alvin Hollander, as well as their brother-in-law Benjamin F. Pitman, were all involved in the business. The first Hollander store was constructed on Boylston Street in Boston in 1886 and specialized in elegant, exclusive women's fashions, both ready-to-wear and made-to-order. In 1890, they opened a store on lower Fifth Avenue in New York,¹¹ and two years later the company expanded to Newport, Rhode Island to serve the sophisticated women who vacationed there. The next branch of Hollander's opened in 1907 in Palm Beach, Florida, another resort community. By 1904 the New York shop had expanded to 220-222 Fifth Avenue and in 1909, they moved again to larger and more fashionable quarters which they erected at 550-552 Fifth Avenue (between 45th and 46th Streets).¹² The company continued to prosper, opening branches where wealthy women tended to congregate: Watch Hill, Rhode Island, Pasadena, California, Bar Harbor and York Harbor, Maine, and Hyannis and Magnolia, Massachusetts.

Louis P. Hollander died in 1909, but the business continued to be run by his brother and other family members. In 1919, the company incorporated in Massachusetts under the name of L.P. Hollander & Co.¹³ Theodore C. Hollander sold the business in April, 1929, while still maintaining a position on the Board of Directors. At this time, Clarence G. Sheffield was president of the company and it was under his management that the decision was made to move the business to 57th Street, and to build a new nine-story building that would better showcase its fashionable wares.¹⁴ The well-known architects Shreve, Lamb & Harmon were hired for this work.

Shreve, Lamb & Harmon¹⁵

Richmond Harold Shreve (1877-1946)

William Frederick Lamb (1883-1958)

Arthur Loomis Harmon (1878-1958)

The architectural firm of Shreve, Lamb & Harmon, formed in 1929, was one of New York City's premier design teams, known primarily for their modern office buildings and especially the Empire State Building (completed 1931, a designated New York City Landmark). The three principal designers had traditional architectural educations and experience with important New York firms before they joined together and created buildings specifically adapted to the design requirements and technological advances of the modern era.

Richmond Harold Shreve was born in Cornwallis, Nova Scotia. He studied architecture at Cornell University, graduating in 1902, and spent the next four years on the faculty of the School of Architecture there. While at Cornell, he supervised the construction of Goldwin Smith Hall, designed by the New York firm of Carrère & Hastings, and at the conclusion of the project he joined the firm. William Frederick Lamb, son of New York builder William Lamb, was born in Brooklyn. After graduating from Williams College in 1904, he studied at the Columbia University School of Architecture, and then went to Paris to study at the Atelier Deglane. After receiving his diploma from the Ecole des Beaux Arts in 1911, Lamb returned to New York and joined the firm of Carrère & Hastings where he met Shreve. In 1920, Shreve and Lamb became partners in the new firm of Carrère & Hastings, Shreve & Lamb. By 1924, they decided to establish their own partnership, and five years later they were joined by Arthur Loomis Harmon to form Shreve, Lamb & Harmon. Harmon, who had been born in Chicago, studied at the Art Institute there and graduated from Columbia University School of Architecture in 1901. He worked as a designer in the firm of McKim, Mead & White between 1902 and 1911. From 1912 to 1913, he was an associate in the firm of Wallis & Goodwillie, and then practiced alone until joining Shreve and Lamb. His works from that period include battle monuments at Tours, Cantigny and Somme-Py in France, a YMCA in Jerusalem, and the award-winning Shelton Hotel in New York.

Of the three architects in the firm, Lamb was generally acknowledged to be the designer, and Shreve the administrator. For the Empire State Building, the firm's most famous work, Lamb was the designer, but Shreve's organizational skills were generally credited with enabling the building to be constructed in just one year. Shreve was also active as a planner beyond the firm's work; he was the director of the Slum Clearance Committee of New York after its formation in 1933, and chief architect of the group preparing plans for the Williamsburg Housing Project, as well as chief architect of the Vladeck Houses on the Lower East Side and also of Parkchester in the Bronx.

Shreve, Lamb & Harmon worked principally on commercial office buildings, although they also designed a number of estates and residences in the New York suburbs, and a few apartment houses in Manhattan (such as No. 130 East 57th Street and No. 30 East 76th Street, located within the Upper East Side Historic District). Their residential work was largely in the neo-Tudor and other popular historical styles of the 1920s, while their commercial work tended to be spare and functional, reflecting little of the Beaux Arts

ornament for which Carrère & Hastings had been famous. Their other buildings in New York included the office building at 500 Fifth Avenue, a 1931-33 addition to 14 Wall Street (a designated New York City Landmark), the Best & Company store at Fifth Avenue and 51st Street (demolished), an addition to the New York Times Annex on West 43rd Street, the Lefcourt National Building, and the Mutual of New York Building. Outside of New York City, their work includes the Standard Oil Building in Albany, the Reynolds Tobacco Company building in Winston-Salem, North Carolina, and the Chimes Building in Syracuse, NY. These tend to be similar to their New York City work, with unadorned limestone cladding, metal-framed windows and simple, set-back massing, occasionally with Art Deco or Streamlined ornamental motifs.

Architecture of Retail Stores

The process of selling retail goods underwent a considerable change at the end of the nineteenth century. Prior to this time, insufficient lighting, poor glass quality and a lack of understanding of the power of display meant that show windows were rarely or ineffectually used. "Before 1885 or so, window display in the modern sense barely existed. Trimmers crowded goods together inside the windows or, weather permitting, piled them outside on the streets."¹⁶ By 1889, the magazine *The Dry Goods Economist* exhorted its readers, "Show your goods, even if you show only a small quantity, for the sale of goods will certainly be in proportion to the amount of goods exhibited."¹⁷ By the early 1900s, observers were remarking on the quantities and variety of show windows, as well as their positive and negative effects. Willa Cather, in viewing fresh flowers in a small store window during the winter of 1903 noted that they were "somehow more lovely and alluring" than they would have been in a more natural setting, while Edna Ferber wrote of a show window in Chicago in 1911 that, "It is a work of art that window, a breeder of anarchism, a destroyer of contentment, a second feast of Tantalus."¹⁸

Just as the art of display and advertising was being transformed in order to increase sales of the many newly available goods, so too the physical designs of the stores that housed these goods were also changing. On the outside, this included eliminating steps and adding revolving doors to make access easier. On the interior, store designers added elevators and escalators for better circulation and glass display cases to better exhibit goods, at the same time structuring the social character of the larger emporiums by creating bargain basements for the "masses" and elegant salon rooms

for the "classes."¹⁹ The interiors were often used to showcase exceptional merchandise, or to create special effects to enhance sales. Many of these designs were done in the latest French styles since Paris was considered the arbiter of the most exclusive fashions and good taste.

The interiors of the Hollander store were "designed to express the best taste in modern store fixtures and lighting, each floor being different in design as a background for the best women's fashions."²⁰ Using such unusual materials as zebrawood with Formica inlay, magnolia and aspen wood for shelves and display cases, and a color and design scheme which was unique for each department, the interiors of the store received favorable reviews.²¹ These interiors were created by Jock D. Peters²² along with Elaine Lemaire. Peters, a Californian who had been the art director of Famous-Players-Lasky and was on the faculty of the Academy of Modern Art in Hollywood, California, had made his reputation with the extensive Art Deco interiors he produced for the Bullock's Department Store in Los Angeles (1928-29, John and Donald Parkinson).²³

Art Deco Stores

The building for L. P. Hollander & Company was constructed at the end of the 1920s, a time when the modern French style, or Art Deco, was very popular for architecture and other designed objects. Derived from the clean lines of the Wiener Werkstatte and influences of German Expressionism (among others), this style had a huge influence on American design through the displays at the Exposition Internationale des Arts Decoratifs et Industriels Moderne in Paris in 1925, from which its name was taken. American designers were interested in the objects shown at the French exposition, as well as by the settings and the buildings in which they were located. Innovative French department stores such as the Galleries Lafayette and the Bon Marché created entire buildings at the fair which became exemplars of the rich variety of materials and surface decorations of this new style.

This urban and urbane style was well-received in New York, and its eye-catching designs were often used to provide a type of advertising for commercial structures, revealing the owners' desire to be striking and up-to-date by displaying this French influence.²⁴ The unique images provided by buildings such as the Chrysler and McGraw-Hill Buildings became popular icons. In smaller buildings too, architects sought the visual identities provided by these modern designs. The Jay-Thorp store on East 57th Street by Buchman & Kahn was built originally in 1921 in a restrained classical style but by the time of its expansion in 1929,

the building showed the impact of the modern French style, employing Lalique glass and bronze window enframements decorated with delicate plant forms. The same influence was seen on the Bedell Company store on West 34th Street, designed by Joseph Urban in 1928-29, where the shiny black glass facade contrasted with a central silver grille and geometric patterns set off the large glass show windows as well as the numerous upper-story windows. Store owners had begun to see that good design and innovative ideas in their stores could bring more people into the store to shop and thus improve their business. With the proliferation of stores, merchandisers realized that a unique architectural treatment would make their building stand out and suggest to customers that the merchandise inside would be unusual as well.²⁵ While the Art Deco style helped many retail establishments built in the 1920s and 30s stand out, few have survived.

The Design of the L.P. Hollander & Company Building

In the L.P. Hollander & Company building the architects used the starkness of polished black granite to contrast with the shiny metals surrounding the window openings and provide a decisive frame for the entire composition. While the original display windows provided ample and attractive space to show the store's wares, the windows of the upper floors seem to create an almost permeable screen onto the activities of those lucky enough to shop here. The steel-framed, casement windows were grouped together in tight bands in the center of the facade, close to the surface, furthering the screen-like effect. Plain, narrow stone piers run from the third through the eighth stories, separating each bay and echoing the verticality of the gothic-inspired design next door at 5-7 East 57th Street.

Between the windows of each floor of the Hollander building, cast aluminum panels cover the spandrels with embossed designs in a geometric pattern (except on the eighth floor where the panels have a single flower projecting from the center). Cast metals played an important role in Art Deco design because they could be made relatively inexpensively, with shallow impressions which lent themselves to the kind of designs favored in this style. Although aluminum is found abundantly in nature, it was not until the early twentieth century that economical methods for its extraction and production became widely available.²⁶ The architects, Shreve, Lamb & Harmon, found that metal spandrels backed only by insulation used less floor space and achieved more economical construction costs than masonry. In fact,

from his experience on this building William Lamb foresaw the complete elimination of masonry sheathing for walls in favor of metal.²⁷ Shortly after working on this building, the same architects designed the Empire State Building (1930-31, a designated New York City Landmark), using aluminum spandrels on the building's more than 6,000 windows, both for the economy and speed they added to the construction, as well as for aesthetic considerations. On this building the architects wanted to

express the solidity of the mass, avoid giving the impression of a perforated shell . . . and through all escape the inherently monotonous gridiron of oft-repeated floors crisscrossed by the slotted vertical bands of uniformly placed windows.²⁸

By placing the windows close to the surface, seemingly of a piece with their metal surrounds and spandrels, they eliminated the reveals and created window strips which "break up the mass of the building and emphasize its verticality."²⁹ While the Empire State building is usually viewed as an Art Deco style skyscraper, its reliance on "stacked massing, vertical window strips, and simplicity of materials" place it on a continuum leading toward the International Style.³⁰ In the same way, the flat facade of the Hollander store, with its tightly grouped windows separated only by narrow piers and metal spandrels, could be seen as a forerunner of the metal curtain wall construction and the developing aesthetics of the International style .

Above the group of windows which runs from the third through the eighth story, the row of ninth floor windows is separate from the stories below and carries no ornamentation. It provides a decisive visual break and ending note for this small facade. Above this, the top of the Hollander building is finished by a parapet in which the central section rises slightly. A decorative stone border hugs the roofline, contrasting sharply with the black facade. Nothing projects from the flat plane of the building to interrupt the clean, modern lines presented here.

Subsequent History

The Hollander Company continued to thrive after it moved to its new store on 57th Street, despite the nation's hard economic times. In 1930, in addition to the new nine-story structure, they leased two floors in the adjoining building at 5-7 East 57th Street.³¹ This prosperity was short-lived however. By 1932, the company, with C. G. Sheffield as president, declared bankruptcy.³² They continued to operate for several

years, however, even taking a new lease on a store at 8 West 56th Street in 1934.³³

In 1939, a plan was announced to remodel the first two floors of the building for use as a Stouffer's restaurant.³⁴ This does not seem to have occurred however. The building continued in use as a retail outlet which it remains today. Heirs to the Stuyvesant estate sold the property in 1954.³⁵

Description

The (Former) L.P. Hollander & Company Building is nine stories high, and its only visible facade faces 57th Street. The two lowest stories have been modernized and do not retain any historical fabric. At the base of the third story is a continuous stone sill which extends across the entire building width. Above this, the building is almost completely intact, including the original steel-framed, casement windows (except on the easternmost two and a half bays of the eighth floor).

Five bays wide, the windows are grouped together in the center of the facade, framed by polished black granite around the outside edge of the facade. The windows are set close to the plane of the building, separated from each other by narrow vertical stone piers which rise continuously from the third through the eighth story. Embossed metal spandrel panels fill the spaces between the windows at each floor. Above the windows of the eighth story is an ornamental stone lintel which includes stylized images of fountains and fans. The row of windows on the ninth story is separate from the others and unadorned. Above the ninth story, the building's parapet rises slightly over the section of the facade containing the windows and is finished across its entire width by decorative stonework composed of stylized swags, draperies and stacked panels. A large flagpole rises from the center of the roof near the front.

Report researched and written by
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NOTES

1. Mary Mason Jones was the daughter of John Mason, a founder of Chemical Bank and the New York and Harlem Railroad. Mason had purchased the tract of land situated between 54th and 63rd Streets, from Fifth to Park Avenue, from New York City in 1823 for \$2,500.00. [Christopher Grey, "Neighborhood – Milady Finds A New Street to Shop On," *Avenue* (April, 1985), 95.]
2. All of these buildings are designated New York City Landmarks.
3. Grey, 99.
4. Robert A. M. Stern, Gregory Gilmartin, Thomas Mellins, *New York 1930: Architecture and Urbanism Between the Two World Wars* (New York: Rizzoli, 1987), 357-363.
5. Arthur Pound, *The Golden Earth, The Story of Manhattan's Landed Wealth* (New York: Macmillan, 1935), 150-1.
6. New York County, Office of the Register, Liber Deeds and Conveyances. Liber 98, p. 163, May 2, 1904.
7. New York County, Office of the Register, Liber Deeds and Conveyances. Liber 3729, p. 192, August 9, 1929.
8. New York County, Office of the Register, Liber Deeds and Conveyances. Liber 3748, p. 92, November 11, 1929. "Leasehold Listed," *The New York Times* (Nov. 13, 1929); and "Anne W. Stuyvesant Dies at Home Here," *The New York Times* (May 3, 1938).
9. *Sketches of Boston 1848-1929* (Boston: L.P. Hollander Co., Inc., 1929). In 1929, the company was clearly feeling positive about its business outlook. Not only did they build a new store in New York, they renovated their Boston store and printed this small booklet about themselves. Inside the front cover it stated: "Seventy-five hundred copies of this book have been printed for presentation to the patrons of L.P. Hollander Co., Inc. Boston, New York and Paris."

10. Magazines such as *Demorest's Illustrated Monthly Magazine* and *Mme. Demorest's Mirror of Fashion*, as well as *Harper's Bazaar* reported on the latest Paris fashions and interpreted them via tissue-paper patterns available through catalogues to American women. Edwin G. Burrows and Mike Wallace, *Gotham, A History of New York City to 1898* (New York: Oxford University Press, 1999), 960.
11. The first New York store was at 290 Fifth Avenue.
12. "Fifth Avenue's Strength," *The New York Times* (April 25, 1909).
13. "Business Notes," *The New York Times* (July 14, 1919).
14. At the same time as the New York store was under construction, the original Hollander store in Boston was also being modernized to reflect the latest design trends, with light woodwork and lighter and brighter interior designs. *Sketches of Boston*.
15. Information about the firm of Shreve, Lamb & Harmon comes from the research files of the Landmarks Preservation Commission and Landmarks Preservation Commission, *Empire State Building Designation Report (LP-2000)* (New York, City of New York, 1981), report prepared by Anthony Robins.
16. William Leach, *Land of Desire, Merchants, Power, and the Rise of a New American Culture* (New York: Vintage Books, 1993), 55.
17. *Ibid.*, 55-56.
18. *Ibid.*, 39-40.
19. *Ibid.*, 72.
20. "57th Street Site for Hollander Co.," *The New York Times* (Nov. 12, 1929). Other press also remarked on the interiors, such as the Fifth Avenue Association, which noted that the store's interiors were designed "in the modern manner and combine many colors and materials with interesting developments in lighting." "Fifth Avenue Association Award to L. P. Hollander Company Building," *Architecture & Building* 63 (February, 1931), 33.
21. "L.P. Hollander Company Store," *Architectural Record* 69 (January, 1931), 2-6.
22. Peters collaborated with Elaine Lemaire on the interior designs.
23. LPC, Research department files; and David Gebhard, *The National Trust Guide to Art Deco in America* (New York: John Wiley & Sons, Inc., 1996), 17.
24. Shepard Vogelgesang, "Architecture and Trade Marks," *The Architectural Forum* 50 (June, 1929), 897-900.
25. R. W. Sexton, *American Commercial Buildings of Today* (New York: Architectural Book Publishing, 1928), 154.
26. Margot Gayle and John Waite, *Metals in America's Historic Buildings* (Washington, D.C.: Preservation Press, 1980), 84-85.
27. "Metal Walls Coming," *Architectural Record* 67 (June, 1930), 585.
28. LPC, *Empire State Building Designation Report (LP-2000)*, 13.
29. *Ibid.*
30. *Ibid.*
31. "Business Leases," *The New York Times* (July 16, 1930), 46.
32. "Hollander & Co. Bankrupt," *The New York Times* (2/20/1932).
33. "Business Leases," *The New York Times* (9/14/1934).
34. "Lesees to Alter 57th Street Building," *The New York Times* (December 19, 1939).
35. New York County, Office of the Register, Liber Deeds and Conveyances. Liber 4899, p. 277, November 10, 1954.

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 (Former) L. P. Hollander & Company Building has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the (Former) L. P. Hollander & Company Building was built in 1929-30 by the prominent architectural firm of Shreve, Lamb & Harmon, a firm known for its design of the Empire State Building; that this building was constructed for L. P. Hollander & Company, a Boston-based retailer of exclusive women's fashions as part of an expansion and modernization of their facilities; that the Hollander store, moving from Fifth Avenue, near 45th Street, joined several other fine clothing shops on East 57th Street, often called New York's Rue de la Paix; that the architects used the latest architectural style, that of modern French, or Art Deco to indicate the modernity of the store and its merchandise, as well as to set it apart visually from other stores on the wide avenue; that this building is a rare surviving mid-town Manhattan example of a small retail establishment in the Art Deco style; that the architects' use of aluminum spandrel panels integrated with windows set close to the plane of the building served as a precedent for the use of this technique on the Empire State Building and a precursor to the elimination of masonry sheathing in favor of full metal walls; that the shiny black granite facade contrasts with the stone piers and embossed aluminum spandrels to create a striking image for a small building on a street of distinguished architecture; that the closely grouped windows, set near to the plane of the building prefigure the modernist aesthetic of the International style.

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 (Former) L. P. Hollander & Company Building, 3 East 57th Street, Borough of Manhattan, and designates Manhattan Tax Map Block 1293, Lot 5 as its Landmark Site.



(Former)L.P. Hollander & Company Building
3 East 57th Street, Manhattan

Photo: Carl Forster



Photo: Carl Forster

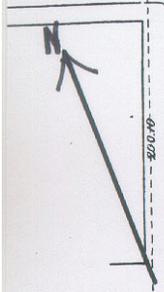
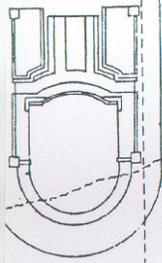
(Former) L. P. Hollander & Company Building
Window and spandrel detail



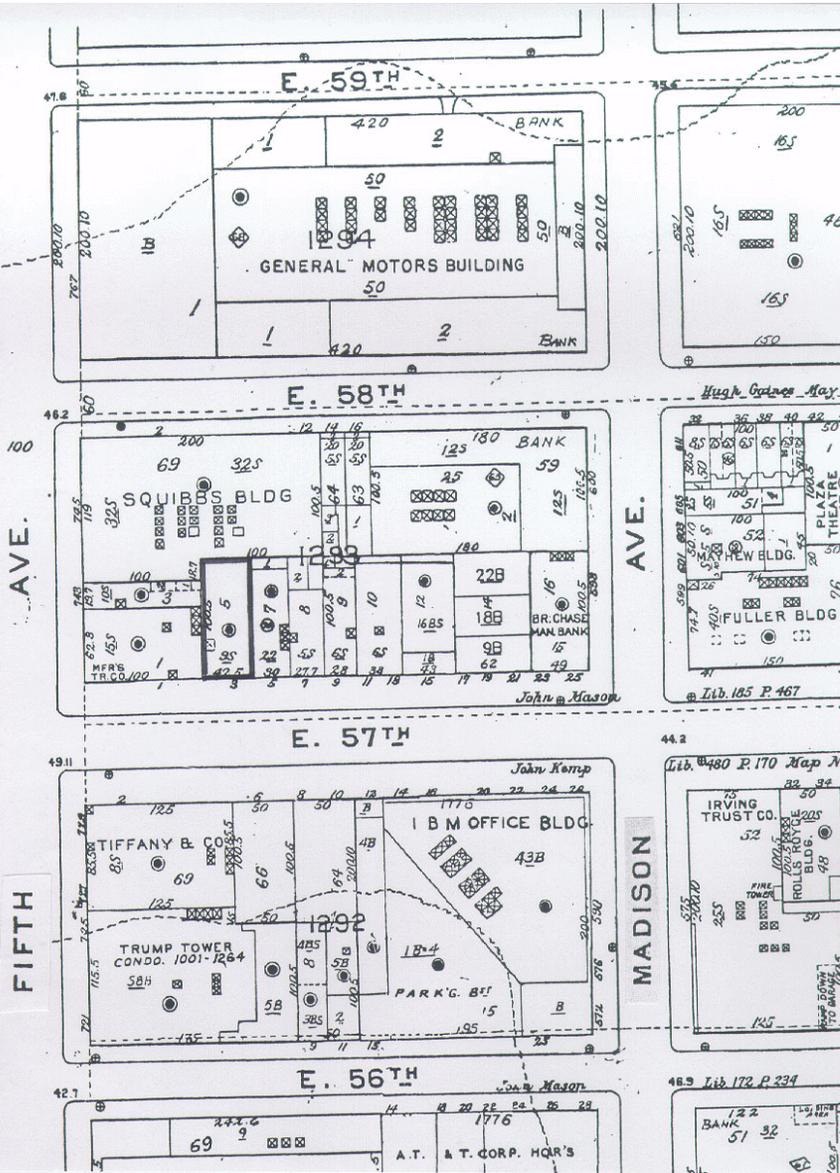
(Former) L.P. Hollander & Company Building
Window and spandrel details
Photos: Carl Forster

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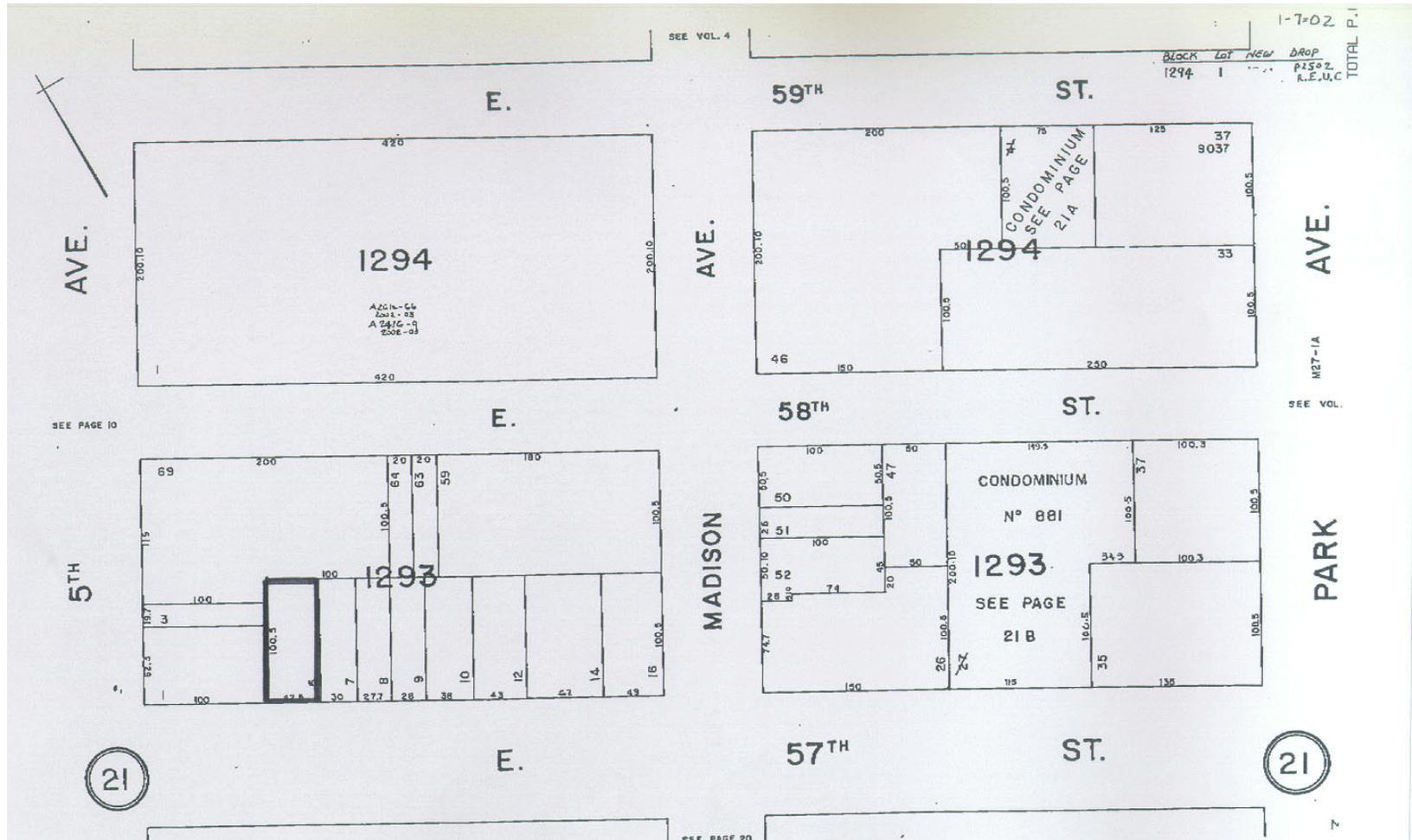
RAND ARMY PLAZA



83



(Former) L.P. Hollander & Company Building
3 East 57th Street
Borough of Manhattan,
Tax Map Block 1293, Lot 5
Source: Sanborn, *Manhattan Landbook*, 2001-02, plate 84



(Former) L.P. Hollander & Company Building
 3 East 57th Street
 Borough of Manhattan Tax Map Block 1293, Lot 5
 Source: Department of Finance, City Surveyor, Tax Map