

CB5 Meeting June 4th, 2013

The Bancroft Building, West 29th Street #3-7, NY NY 10001

THE BANCROFT BUILDING

Dear CB5,

We would like your support to have The Bancroft Building at West 29th Street #3-7, New York NY 10001 evaluated by Landmarks. We have sent forms for evaluation to the Landmarks Preservation Commission on March 19th, 2013.



Thank you,
Concerned Neighbors and Residents

3-7 West 29th Street, NYC 10001
The Bancroft Building
Between 5th Ave and Broadway
Architect: Robert H. Robertson
Home of Alfred Stieglitz Camera Club

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DETAIL IMAGES

Detail Pictures, taken 4.25.13



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REPORT INFORMATION

Information provided by:

A Report Submitted To The New York City Landmarks Preservation Commission, Spring of 2009,
By John Jurayj, Adviser to the Historic District Council "MADISON SQUARE NORTH EXTENSION"
Survey Review

West 29th Street, 3-7

Name: Bancroft Building

Client: Edward H. Van Ingen

Architect: Robert H. Robertson

Date: 1896-97

Type/Style: Ruskinian-inspired loft building

Source: NB 284-1896

(Potential individual landmark)

“In the spring of 1896, [photographer Alfred] Stieglitz was one of the principals who negotiated the merger of the Society of Amateur Photographers and the Camera Club of New York to create one of the largest and wealthiest club memberships in the country. Located at 3-7 West Twenty-ninth Street, the camera club had a library, darkrooms, and equipment. In 1897, Stieglitz began publishing a quarterly for members called *Camera Notes*....” (Hunter Drohojowska-Philip, *Full Bloom: The Art and Life of Georgia O’Keeffe*, p.59)



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ARCHITECTURAL HISTORY

History of Architect [Robert Henderson Robertson](#)

Information provided by: Wikipedia and New York Architecture



American Tract Society Building
at 150 Nassau Street (1894-1895)

[Robert Henderson Robertson](#) was a prolific designer on residential, commercial, and institutional buildings in the late nineteenth and early twentieth centuries. Early in his career, Robertson worked with architect William Potter, but by 1881 had established his own office. Much of his early work reflects the influence of Henry Hobson Richardson's Romanesque Revival designs, evident, for example, at the Lincoln Building (1889-90) on Union Square, a transitional skyscraper, incorporating an elevator and iron construction, but lacking a steel-skeleton frame. Robertson was one of the first architects to develop a practice that relied heavily on skyscraper commissions. Among his other extant skyscrapers are the American Tract Society Building (1894-95) and the Park Row Building (1896-99), once the world's tallest office building. In the 1890s and early twentieth century, Robertson's designs reflect the change in architectural taste towards building inspired by Renaissance and Classical architecture.



The Park Row Building in New York,
designed by Robertson (1899)



The "eclectic" MacIntyre Building
at 874 Broadway (1890-92) contains
Byzantine, Romanesque and Gothic
elements



Engine Company 55 Firehouse
at 363 Broome Street (1895)

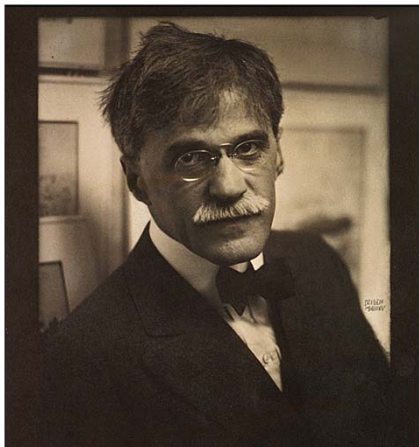
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HISTORIC AND CULTURAL HISTORY

History of Alfred Stieglitz and The Camera Club of New York

Information provided by: Jewish Virtual Library, A Division of the American-Israeli Cooperative
and The Camera Club of New York



Alfred Stieglitz (January 1, 1864 - July 13, 1946) was an American photographer who was instrumental in the acceptance of photography as an art form alongside painting and sculpture. He used **The Camera Club** as a forum and venue to convince a still skeptical public that photography was an art worthy of comparison to painting. The club was the largest and wealthiest in the County at its time. Later, as the medium matured, the Club was again the place where the new "Straight photography" approach would emerge.



In addition to his photography, Stieglitz is known for the New York art galleries, photography clubs and publications that he ran in the early part of the 20th century, where he introduced many avant-garde European artists to the U.S. He was married to painter Georgia O'Keeffe.

Alfred Stieglitz's groundbreaking publication, *Camera Notes*, documented the Club's activities while advocating for the inclusion of photography in the catalog of fine arts. He advanced this position by exhibiting photographs in his revolutionary gallery "291," alongside the work of modernist painters and sculptors. Some of his important images, including his "Equivalent" series moved photography into the realm of abstraction, further bolstering his claim. Having a prestigious reputation, the Camera Club was often seen as a venue for introducing new advances and techniques in the photographic sphere. The autochrome process (an early form of color photography), as well as X-Ray photography was vetted at the Club in their infancy, and as cameras and photographic chemistry evolved, corporate representatives or Club members brought new products to the attention of Club members.



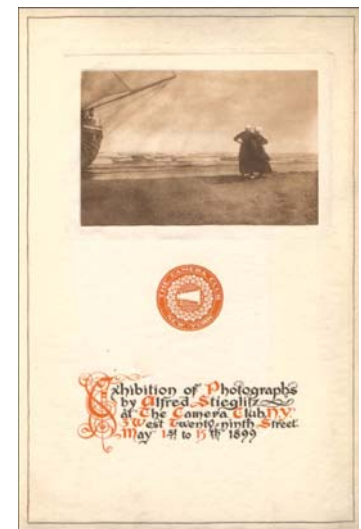
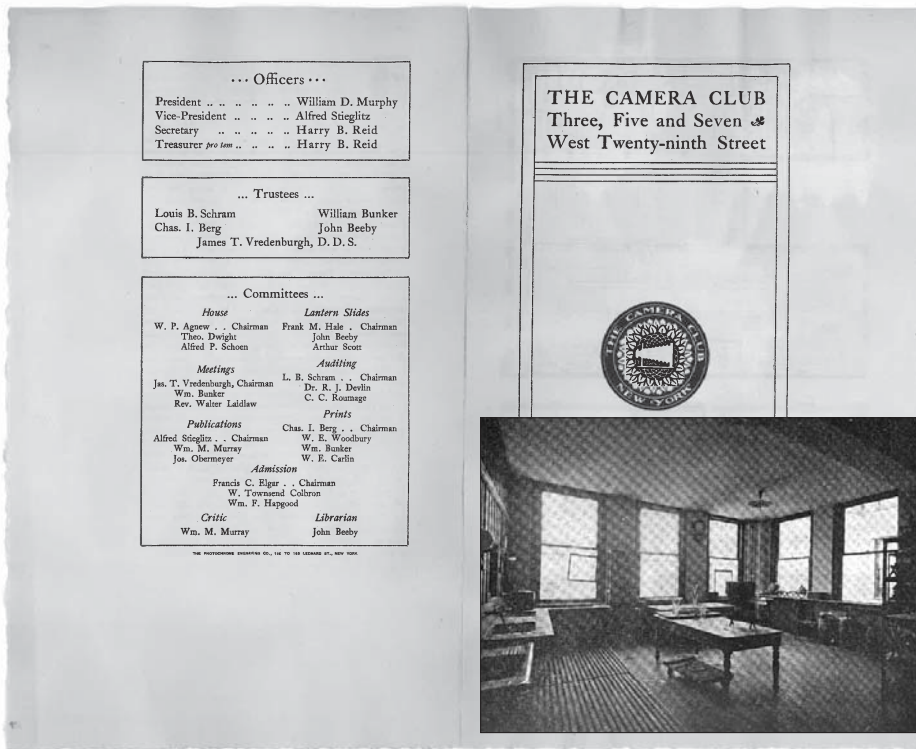
Through the years, many of photography's great names have passed through the Club's doors, either as members or lecturers, including Edward Steichen, Paul Strand, Gertrude Kasebier, Berenice Abbott, Richard Avedon, and photographic historian, Beaumont Newhall.

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HISTORY OF ALFRED STIEGLITZ AND THE CAMERA CLUB

The Camera Club of New York at 3-7 West 29th Street



REGULAR TICKET.
1899-1900.
ELECTION APRIL 11th, 1899.

For President,
WILLIAM D. MURPHY.

For Vice-President,
ALFRED STIEGLITZ.

For Secretary,
HARRY B. REID.

For Treasurer,
WILLIAM E. WILMERDING.

For Trustees,
FOR ONE YEAR,
WILLIAM P. AGNEW,
JOHN BEEBY.

FOR TWO YEARS,
CHARLES I. BERG,
WILLIAM J. CASSARD.

FOR THREE YEARS,
LOUIS B. SCHRAM,
JOHN ASPINWALL.

Committee on Admission,
J. F. STRAUSS,
A. W. CRAIGIE.

