

United States Department of the Interior
National Park Service



329

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Hotel Albert

other names/site number Hotel St. Stephen

2. Location

street & number 23 East 10th Street [] not for publication

city or town Manhattan [] vicinity

state New York code NY county New York code 061 zip code 10003

3. State/Federal Agency Certification

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

Ruth A. Perpart DSHPO

4/12/12

Signature of certifying official/Title

Date

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

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register see continuation sheet
- determined eligible for the National Register see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

Signature of the Keeper

date of action

for Alexis Abernathy

6/13/12

Hotel Albert

New York County, New York

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

Category of Property

(Check only one box)

Number of Resources within Property

(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
2		buildings
0		sites
0		structures
0		objects
2	0	TOTAL

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(enter categories from instructions)

Domestic/ Hotel

Current Functions

(Enter categories from instructions)

Domestic/ Multiple Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN/ Renaissance

LATE 19th & 20th CENTURY REVIVALS/

French Renaissance

Classical Revival

Materials

(Enter categories from instructions)

foundation Stone & Brick

walls Brick

Stone Trim

roof

other Iron

Narrative Description

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

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 1

Hotel Albert
Name of Property
New York County, New York
County and State

Section 7: Descriptions

The co-op apartment complex known today as “The Albert Apartment Corporation” is located at 23 East 10th Street in Greenwich Village, Manhattan. The boundaries of the property are described as Borough of Manhattan Tax Block 562, Lot 1. Today’s Albert incorporates four distinct structures now functioning as a single entity, occupying the entire blockfront of University Place between East 10th and East 11th streets:

- 1) The former Hotel St. Stephen, today known by the cooperative as “Building D”, at 50 East 11th Street, built in 1875-76 as a combination and alteration of three earlier row houses, to designs by architect James Irving Howard.
- 2) The adjoining Albert Apartment House, today known as “Building C,” at the corner of East 11th Street and University Place, built 1881-82 to designs by Henry Hardenbergh, and converted to a hotel – the Hotel Albert – by 1887.
- 3) A 12-story extension to the Albert, known as “Building B,” on University Place, built 1903-04 to designs by Buchman & Fox.
- 4) A shorter extension, known as “Building A,” on the northeast corner of University Place and East 10th Street, built 1922-24 to designs by William L. Bottomley working with Sugarman & Hess.

The Albert was converted into an apartment building complex in the 1970s. The exteriors of the Albert and its two additions survive largely intact; their interiors have undergone various renovations, and little original survives. The Hotel St. Stephen lost its original façade in the 1920s.

Exterior

The former Hotel St. Stephen

The original façade of the former Hotel St. Stephen, on East 11th Street, was stripped in the 1920s when the building was converted to commercial use. Six stories tall, it features a two-story base with simple storefronts and windows above, and an off-center entrance framed within a stone-faced classicizing surround. Its upper stories are faced in brick with simple rectangular window openings, and simple stone coping at the roofline.

The original Albert Apartments, southeast corner of University Place and East 11th Street

The eight-story-tall original Albert Apartments is a picturesque Victorian structure whose design depends on the contrasting colors and textures of its various materials – red brick, brownstone, lighter Nova Scotia stone trim, and wrought-iron balconies.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 2

Hotel Albert
Name of Property
New York County, New York
County and State

Broadway façade

The Broadway façade is organized as five bays, defined most clearly at the first story by storefronts. In the upper stories, the northernmost bay at the corner of East 11th Street includes three windows, while the remaining bays comprise two windows each, for a total of eleven windows. The first story is distinct in its design from the upper stories – each storefront is framed by fat piers of red brick with horizontal stone stripes, each pier capped with an ornamental panel inscribed with a leafy floral motif and topped by a small triangular pediment. A flat cornice, articulated with alternating long rectangular and small square panels, runs along the top of the storefronts. The storefronts themselves are not historic. The second story is marked by windows with segmental arched brick lintels, and light-colored Nova Scotia stone, topped by a Nova Scotia stone band course. At the third window in from the corner, the pattern of windows is interrupted by a square-headed window with a label lintel and a tall triangular brick pediment; at the south side of that third window from the corner – and again at the south side of the seventh window from the corner – there is an ornamental pilaster inscribed with a leafy floral motif. The third- through sixth-story windows are simple rectangular openings with light-colored stone lintels. Ornamental stone supports for wrought-iron balconies appear above all the third-story windows except for the third from the corner. At the sixth and seventh windows from the corner, the panels are framed by miniature angled brick piers with stone bases and caps, and they support balconies of stone and wrought-iron rather than wrought-iron alone. Smaller, curving balconies appear at the first and second, sixth and seventh, and tenth and eleventh windows from the corner at the fifth story. A shallow cornice separates the sixth story from the seventh and eighth above. The seventh story continues the brick facing and square-headed windows, but groups the first and second, sixth and seventh, and tenth and eleventh windows as pairs beneath tall brick pediments. The eighth story is a sloping mansard roof, into which new windows have been punched.

East 11th Street façade

The East 11th Street façade is similar to the Broadway façade in its organization, with some differences. At the first story, bays are organized as irregularly-spaced segmental-arched openings, some wider, some narrower, with the fourth bay from the east serving as a secondary entrance to the building. Each of the upper stories has ten window openings. The second story is similar to the second story on the Broadway façade in that it is faced in brick with light stone trim, but includes slightly different details. The third through sixth stories are similar to those on the Broadway façade, but the five westernmost windows have no balconies – except for the fifth story, where the fourth window from the corner does have a wrought-iron balcony - while at the eastern end the first and second and third and fifth windows at the fourth, fifth and sixth stories support balconies; these balconies are arranged as a pair of stone and iron balconies at the fourth story supported on short angled brick piers; as two separate iron balconies at the fifth story; and as a single two-window-wide balcony at the sixth story. Three tall brick-faced projections rise into the air above the seventh story.

Hotel Albert addition of 1903

This twelve-story addition, three-bays wide, rises in the middle of the block on University Place. The middle bay is wider than the end bays throughout the façade. The first and second stories are faced in rusticated stone;

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 3

Hotel Albert
Name of Property
New York County, New York
County and State

the first story includes a square-headed entrance (to a storefront) in the northernmost bay, approached by a short flight of steps; the second and third bays are occupied by French windows with iron railings. The second story windows are square-headed windows with footed sills. The upper stories are faced in brick, with stone trim, including stone quoining at either edge of the façade; the central bay windows are framed with light stone. The third story is set off from the base by a balustraded balcony – projecting slightly at either end bay – supported by carved volutes. The windows at either end are set within stone frames and topped with stone pediments. Above them, at the fourth, sixth and eighth stories, the end bay windows are topped with neo-Federal lintels, while at the fifth and seventh stories the windows are topped by stone voussoir blocks topped by panels connecting to the footed sills of the windows above. The ninth story is set off from the lower stories by being framed entirely in stone; the windows are separated by large, elaborately carved volutes supporting a projecting cornice topped by a wrought-iron balcony serving the tenth-story windows, which repeat the design of the third-story windows, with stone frames topped by triangular pediments. The tenth and eleventh stories are joined by brick piers topped by stone Ionic capitals. The twelfth story slopes back slightly, and its windows are set within elaborate stone frames topped by semi-circular pediments with ornamental carving at the center. The north and south sides of this addition, which rise above the neighboring portions of the building, are undeveloped.

Hotel Albert addition of 1922-24

This six-story building at the northeast corner of University Place and West 10th Street has a rusticated stone-faced first floor with brick-faced stories above.

University Place façade

At either edge of the stone-faced first story and the brick-faced second through five stories, the corner is marked by quoins of alternating length. Each story has four simple, square-headed windows. The windows at the second story are marked by simple keystones in the brickwork at their tops. A simple projecting cornice separates the fifth from the sixth story, whose corners are marked not by quoins but by square stone panels each with an elaborate cartouche. Above a second, much narrower cornice the roofline is marked by an iron railing with brick supports.

East 10th Street façade

The East 10th Street façade repeats the ornamental treatment of the University Place façade, but is significantly longer. Instead of four windows set between quoined edges, the East 10th Street façade is divided into three segments, each set between quoined edges: the center segment contains five window bays, while either end segment contains three window bays. In either end segment, at the second story, the central window has a stone surround topped by a segmental arch pediment supported on slender volutes, with a wrought-iron balcony below it. At the center of the central, five-bay segment, the complex's current main entrance is set within a stone enframing rising to a triangular pediment supported on slender volutes, while the window directly above is topped by a broken segmental arch pediment, framing an urn, also supported on slender volutes.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 7 Page 4

Hotel Albert
Name of Property
New York County, New York
County and State

Major exterior alterations:

General

New storefronts and new windows on all four buildings.

Former Hotel St. Stephen, East 11th Street

Entire new façade in the 1920s

Former Albert Apartments, East 11th Street and University Place

A projecting arched entrance at the northern corner of University Place, as shown in historic photographs, has been removed.

Hotel Albert addition of 1903

The staircase and entrance at the north bay is an alteration to what was originally a window, as shown in historic photographs.

Hotel Albert addition of 1922-24

The iron railing with brick supports at the roof line is an addition, replacing a simple coping shown in historic photographs.

Interiors

Most of the interior rooms, both the private residential rooms on the upper floors and the public rooms on the first floor, have been reconfigured. Much of the loss to the interiors had already happened by the 1950s and 1960s, before many of the writers and musicians who made the Albert famous in that period had moved into the building. While there is not an abundance of surviving detail in the way of lobbies and parlors from the grand hotel era, many of those details survive within residential units, including original fireplaces and various moldings. In terms of public spaces, two of the more elaborate secondary staircases survive. Today the complex is entered from East 10th Street, where a modern lobby stretches deep into the buildings and connects to elevators and staircases. Its configuration is more akin to the Hotel's lobby during the 1960s period of significance. At the first floor elevators, the early-twentieth century mailbox is extant. Upper floor hallways are additionally more consistent with the later period. Out of the several phases of construction, the former St. Stephen retains the least amount of interior integrity, having at one time having a factory use.

Hotel Albert

Name of Property

New York County, New York

County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance:

(Enter categories from instructions)

Architecture

Performing Arts

Literature

Art

Period of Significance:

1875 – c.1970

Significant Dates:

1875/1876, 1881/1882, 1887, 1903/1904

1922-1924

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

James Irving Howard (Building D- 1875/76)
 Henry Hardenbergh (Building C -1881/82)
 Buchman & Fox (Building B – 1903/04)
 William L. Bottomley (Building A: 1922-24)

Primary location of additional data:

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

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 1

Hotel Albert
Name of Property
New York County, New York
County and State

8. Statement of Significance¹

The co-op apartment complex known today as “The Albert Apartment Corporation,” at 23 East 10th Street in Greenwich Village, Manhattan, is architecturally significant under Criterion C as a handsome early apartment house design by prominent New York architect Henry Hardenbergh, with additions by the firm of Buchman & Fox, as well as William L. Bottomley working with Sugarman & Hess.

The Albert is historically significant under Criterion A in the areas of art, performing arts and literature. Over the course of a century, from the 1880s through the early-1970s, the Albert played a significant role in New York’s cultural life. In its earliest years, the Albert attracted a respectable clientele, and many professional societies held meetings there. It soon became known, however, for artists and writers, and eventually also for political radicals. After World War II, the hotel fell on hard times and gradually decayed, but it was also in those years that the Albert became a haven to writers, artists and musicians. Due to this important last wave activity, the Hotel is considered on the local level to be exceptionally significant up to the early 1970s period.

Writers who have stayed at the Albert (or St. Stephen) include Robert Louis Stevenson (who posed for sculptor Augustus St. Gaudens in his room in the St. Stephen), Hart Crane (who worked on “The Bridge” there) and Thomas Wolfe (who made the Albert the model for the Hotel Leopold in his novel *Of Time and the River*). A number of African-American literary figures stayed there in the 1950s including Chester Himes, Richard Wright, Charles Wright, and later Leroi Jones/Amiri Baraka. Other writers who stayed include Carol Bergé, Louise Bogan, Samuel R. Delany, Diane di Prima, Horton Foote, Caroline Gordon, A.P. Herbert, William Dean Howells, Alfred Kazin, Weldon Kees, Robert Lowell, Robert McAlmon, Anaïs Nin, Aileen Pippett, Lynn Riggs, Aram Saroyan, and Allen Tate. Mark Twain lectured at the Albert in 1901, and Walt Whitman is said to have been sighted there.

Visual artists who spent time at the Albert include painter Albert Pinkham Ryder (brother of the hotel’s manager – his famous painting, “The Race Track,” was inspired by an event at the Albert), photographer Keith Carter, sculptors Philip Guston and Steve Urry, Abstract-Expressionist Bradley Walker Tomlin, and figures associated with Andy Warhol. Jackson Pollock attended dinners at the Albert.

Political radicals stayed at the Albert as early as 1906 (Ivan Ivanovich Norodny, chief executive commissioner of the Russian Military Revolutionary Party). John Thomas Scopes (though not self-defined as a political radical) stayed at the Albert in 1925 in search of supporters for his upcoming “monkey trial” in Tennessee. John Gages, editor of the Daily Worker, held a rally there in 1958.

In the post-World War II years, the eccentric Joseph Brody presided over the Albert French Restaurant. He hung art on the walls, and sponsored a poetry contest and a sidewalk flower show. Brody also offered his patrons a free bus tour of the Village, first on a “train” and then a larger bus – both decoratively painted by Salvador Dalí.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 2

Hotel Albert
Name of Property
New York County, New York
County and State

Most recently, the Albert became home to musicians. It was at the Albert that The Mamas & The Papas' wrote their hit, "California Dreamin'," Lovin' Spoonful wrote "Do You Believe in Magic," and Tim Buckley wrote "Bussin' Fly." Other musicians who spent time at the Albert include the Mothers of Invention, Jim Morrison, Carly Simon, Joni Mitchell, James Taylor, Jerry Edmonton, Barry Goldberg, Gary Higgins, Howlin' Wolf, The Cockettes, Jonathan Richman, Otis Smith, and Don Stevenson. Many of them used the Albert's basement for rehearsals and impromptu jam sessions – as Lillian Roxon, author of *The Rock Encyclopedia*, wrote, "The basement became a shrine; and no musician feels he's a musician unless he's stayed at the Albert and rehearsed among the pools of water and the cockroaches."²

Today the Albert is a well-established residential cooperative apartment complex – the pools of water and cockroaches are long gone. But it still bears witness to the remarkable history of a Greenwich Village – and New York City – institution.

Building history

Today's Albert incorporates four distinct structures now functioning as a single entity. The Hotel St. Stephen (today known by the cooperative as "Building D"), at 50 East 11th Street,³ was built in 1875-76 for Albert S. Rosenbaum, as a combination and alteration of three earlier row houses, to designs by architect James Irving Howard.⁴ Rosenbaum built the adjoining Albert Apartment House⁵ (today known as "Building C") at the corner of East 11th Street and University Place in 1881-82, to designs by Henry Hardenbergh, converting it to a hotel – the Hotel Albert – by 1887. Hardenbergh, a prominent American architect, designed such major landmarks as the Plaza Hotel and the Dakota apartments.

The Hotel St. Stephen merged into the Hotel Albert c. 1895. Following Rosenbaum's death, his estate added a 12-story extension to the Albert ("Building B") on University Place in 1903-04, to designs by Buchman & Fox, and a shorter extension ("Building A") on the northeast corner of University Place and East 10th Street in 1922-24, to designs by William L. Bottomley working with Sugarman & Hess. The Albert was converted into an apartment building complex in the 1970s. The exteriors of the Albert and its two additions survive largely intact; their interiors have undergone various renovations. The Hotel St. Stephen unfortunately lost its original façade in the 1920s.

Hotel St. Stephen, 50 East 11th Street

The five-story building at 46-52 East 11th Street, now incorporated into the Albert, was originally the Hotel St. Stephen. It was built in 1875-76 by Albert S. Rosenbaum.

As described in 1894 in his *New York Times* obituary:

Albert S. Rosenbaum, a retired tobacco merchant and proprietor of the Hotels Albert and Stephen [sic], 42 and 48 East Eleventh Street respectively, died at his residence, 5 East Seventy-third Street, at 3:30 A.M. yesterday. Mr. Rosenbaum was sixty-three years old, and was one of the wealthiest Hebrews in this country. He was born in Cassel, Germany, and came to this country when eighteen years old. He

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 3

Hotel Albert
Name of Property
New York County, New York
County and State

settled in California, and by dint of great business tact, shrewdness, and industry rapidly accumulated money, which he invested advantageously in San Francisco real estate. The tobacco firm of which he was President is at 165 Water Street. Several years ago Mr. Rosenbaum came to this city to take charge of his interests, and since then he had lived here. He was a prominent Director of the Manhattan Loan and Trust Company and of a number of other financial institutions, as well as of the Third Avenue Surface Railroad Company and other surface railroad companies of this city and vicinity.⁶

Rosenbaum had acquired the site in 1868⁷. In 1875, he hired architect James Irving Howard⁸ to alter and enlarge three existing two-and-a-half-story structures into one five-story hotel.⁹ In 1879, Rosenbaum acquired the two-story house just west of the St. Stephen, and in 1880 built an expansion on the site, designed by architect Henry Fernbach, matching the design of the original.¹⁰

Albert Apartment House, southeast corner of 11th Street and University Place,
later Hotel Albert

The Albert Apartment House at the south-east corner of University Place and East 11th Street, which became the core of the Hotel Albert, was built by Rosenbaum in 1881-82 as “French flats”.

Rosenbaum made an initial application to the New York Buildings Department in 188¹¹ for a \$100,000, seven-story building with a front of iron, brick and stone, tin roof and galvanized iron cornice, to be used as “French flats,” with steam heat (though the *Real Estate Record and Guide* described the proposed building as a “family hotel”¹²). The architect was identified as Henry Fernbach,¹³ architect, that same year, for the extension that connected the Hotel St. Stephen to the proposed new building he was initially meant to design. This plan was abandoned. Rosenbaum filed a new application later that same year¹⁴ with a new plan, designed by Henry J. Hardenbergh. This project, also for “French Flats” and still seven stories tall, was for a larger building on a larger lot (the original plan called for 75 feet in the front, the new plan for frontage of 94 feet), to cost \$200,000, but with a façade just of brick. The new building would hold 24 families. Construction began July 27 1881, and was completed December 21, 1882.

Apartment houses or “French flats”¹⁵ – so called because of their popularity in Paris – became an acceptable middle-class alternative to row houses in the years after the Civil War. Many were designed by prominent architects. Hardenbergh designed at least two others: the Dakota Apartments, 1880-84, at Central Park West and West 72nd Street on the Upper West Side, and the Van Corlear (no longer standing), 1878-79, on Seventh Avenue between West 55th and 56th Streets in Midtown.¹⁶

As early as 1887, however, Rosenbaum decided to convert the Albert Apartment House to hotel use; the Hotel Albert begins to appear in city directories that year. Five years later, in 1891, Rosenbaum hired architect Albert Wagner (German-born architect of, among other things, the Puck Building on Houston at Lafayette St) to design a \$15,000 extension to the building – extending its width by 26 feet, and adding one story, the extension to be “occupied by the entrance to the hotel” and described as “an open arched portico to be built over entrance to hotel.”¹⁷ The extension was constructed from August 1891 to January 1892. Perhaps Rosenbaum felt that a

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 4

Hotel Albert
Name of Property
New York County, New York
County and State

public hotel needed a more prominent entrance than a private apartment house. Whereas the building was originally described as “seven stories,” it now became described in the press (though not always) as “eight stories.”¹⁸

Addition to the Albert in the middle of the block on University Place

Rosenbaum’s estate maintained control of the Hotel Albert long after his death in 1894. In 1903, the estate planned a 12-story extension on University Place, to designs by architects Buchman & Fox.¹⁹ Construction didn’t begin, however, until almost a year later, March 1904, and was still underway in August 1904. As described in the *Real Estate Record and Guide* in that month:

The Hotel Albert annex, northeast corner [sic] of University place and 10th street, has made great progress lately. The steel skeleton is finished, fireproofing is done, and the exterior walls are up through 9 stories.... The first two stories are of Indiana limestone, while those above are of red pressed brick with trim of limestone. The design is pleasing and the building is a decided architectural improvement in University place. Much remains to be done, however, as the interior is still in a rough stage.

Its eventual completion is confirmed by a number of ads referring to the “New Hotel Albert” that appeared in 1906-07. In 1918, the *New York Times* described the Albert as consisting

...of a seven-story structure on the immediate corner...and an adjoining twelve-story building...at 67 University Place.²⁰

Buchman & Fox was a very active firm, designing such commercial buildings as the old Bonwit Teller department store at Fifth Avenue and 56th Street, the annex to the New York Times on West 43rd Street, and apartment buildings and town houses.

In 1910, the *New York Times* announced plans for remodeling the interior of the Albert:

Extensive improvements, aggregating \$50,000, are to be made to the Hotel Albert, University Place and Eleventh Street. The architects, Sommerfield [sic – correct spelling is “Sommerfeld”] & Steckler, are now preparing plans for entirely remodeling and redecorating the interior. The first floor will be improved by larger office room and larger dining rooms. Work will began at once, and will be finished in May. The Hotel Albert has for years been one of the best-known hostleries in the lower section of New York.²¹

Second addition to the Albert, corner of East 10th Street

Rosenbaum bought the lots on the northeast corner of University Place and East 10th Street in 1890, but never built there.²² The Rosenbaum estate built the second addition to the Hotel Albert only in 1922-24, to designs by William L. Bottomley working with the firm of Sugarman & Hess. It was first proposed to the Buildings

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 5

Hotel Albert
Name of Property
New York County, New York
County and State

Department as an alteration,²³ but ultimately undertaken as a new building²⁴. Construction was noted in the *New York Times*:

The popular Hotel Albert, which is a landmark of lower University Place, at the southeast corner of Eleventh Street, is building a large addition, covering the long vacant plot on the adjoining Tenth Street corner. With its completion the hotel will occupy all the easterly block front between Tenth and Eleventh Streets...²⁵

A Certificate of Occupancy was issued for the new building in 1924.²⁶ Bottomley, who studied at the American Academy in Rome and the Ecole des Beaux-Arts in Paris, designed a number of urban residences as well as country houses, and edited the two-volume "Great Georgian houses of America" – which likely explains the neo-Georgian detailing on this part of the Albert. Sugarman & Hess were apartment building specialists (though they also designed many loft buildings in the garment district).

Hotel Albert-St. Stephen, and the demise of the St. Stephen

In 1895, an alteration application described the Albert as two hotels, one seven stories tall and one five stories tall. The *Real Estate Record and Guide* described the alteration, designed by architects DeLemos & Cordes, as "a hall for the purpose of connecting the Hotels Albert and St. Stephen."²⁷ In 1896 and 1897, the two hotels advertised as one.²⁸

In 1920-21, the Rosenbaum estate converted the St. Stephen from residential to factory use²⁹, to plans by architects Keeler and Fernald; the conversion unfortunately destroyed the hotel's original facade. A 1927 *Times* article noted that the building's commercial tenants included Bashwitz Bros., "one of the largest clothing manufacturers in this country," whose move out that year to the new Garment District was regarded as the first important relocation of the garment industry from the east side to the west side.³⁰ By 1978, the Hotel St. Stephen had returned to residential use, merged once again into the Albert.

The St. Stephen as a hotel

William Ryder became the hotel's first manager in 1876.³¹ In 1878, the Hotel St. Stephen appears for the first time in city directories, which also give Ryder's address as the St. Stephen.³² An 1886 publication by the New York Stock Exchange Historical Review described the St. Stephen as a "first-class hotel":

Prominent among the leading houses which maintain an excellent reputation is the Hotel St. Stephen.... The building is of the most modern construction, and is built in the most substantial manner.... The rooms are large, airy, and are marvels of upholstery, fine furniture and decorative art. Throughout the house every arrangement for convenience and comfort is at hand.... Under able management the Hotel St. Stephen has won its way into the front rank of our leading hotels.³³

A description in 1891 by a traveler who stayed at the St. Stephen in 1890:

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 6

Hotel Albert
Name of Property
New York County, New York
County and State

New York has many large hotels - this is comparatively a small one. All the waiters are coloured men, and this seems pretty general throughout America.³⁴

The reference to "coloured men" is indicative of the state of race relations in New York in that year. On the other hand, the St. Stephen apparently accepted some African-Americans as guests, more than half a century before hotel segregation faded from the city's life. From an article in the *New York Tribune* in 1889:

The story published yesterday that two women, guests at the Hotel St. Stephen, left the hotel on Tuesday last because three colored clergymen, who were delegates to the conference of the Methodist Book Concern, were entertained at that hotel, is said to be untrue. The Rev. Dr. C.H. Payne, secretary of the Methodist Board of Education, was seen at the Hotel St. Stephen yesterday, and said that the Rev. Drs. Edward W.S. Peck, of Washington; A.E.P. Albert, of New-Orleans, and Isaiah B. Scott, of Texas, the three colored clergymen referred to, were all guests at the hotel from Tuesday until Thursday last, and, as far as he knew, there was no dissatisfaction on that account among the other guests.³⁵

An 1891 description of the St. Stephen:

This house... is architecturally an ornament to the city, while being constructed with due regard to the comfort, convenience and safety of guests. ... [It] is just the place for wealthy visitors and tourists to make a home while in the city. Guests will find here every convenience and all modern improvements that art and science have invested or that good taste and ample capital can supply, while the furnishings of the house are superb, its arrangements are admirable for the entertainment of guests, and its cuisine and services are unsurpassed. It is one of the best appointed hotels in a city noted for its superior hotel accommodations, and ranks in excellence of fare with any in the country.³⁶

The early years of the Hotel Albert

In 1906, the magazine *Modern Housekeeping* approvingly described the restaurant facilities of the Hotel Albert, which it recommended especially to women travelers:³⁷

To ladies we would say that at the Hotel Albert, corner of 11th Street and University Place, right near Broadway, they will find a hotel just suited to their needs. They will find polite clerks and attendants, cleanliness and quiet, with pleasant parlors and writing-rooms, together with a home-like air that will make their visit one of great pleasure.

As a respectable hotel, the Albert attracted a respectable clientele, including a variety of associations: The American Library Association, 1899³⁸; the Anti-Saloon League, 190³⁹; the New York Educational Council, 1902⁴⁰; the New York Classical Club, 1900, 1901.⁴¹ Various respectable individuals also lived or stayed at the Hotel Albert in these early years: Rev. Charles Henry Payne, a "Methodist Episcopalian Clergyman"⁴²; Charles

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 7

Hotel Albert
Name of Property
New York County, New York
County and State

T. Congdon, "editorial writer for twenty-five years on the *New York Tribune*";⁴³ Miss Annie S. Peck, "Professor of Latin in Purdue University."⁴⁴

Writers and artists, through World War I

Albert Pinkham Ryder

Despite claims that Albert Ryder's brother built the hotel and named it for him, in fact the hotel was built by Albert S. Rosenbaum, who most likely named it for himself, though Ryder's brother did indeed manage the Albert for Rosenbaum, and had been the owner and manager of the adjoining Hotel St. Stephen since 1876.

Ryder took his meals at the Hotel Albert, and it was an episode at the restaurant that inspired one of his most famous paintings, "The Race Track." In Ryder's own words (which suggest that his brother ran the hotel but that Ryder himself did not live there at the time – but since Ryder refers only to "my brother's hotel," it could conceivably have been the St. Stephen):

In the month of May, the Brooklyn Handicap was run, and the Dwyer brothers had entered their celebrated horse Hanover to win the race. The day before the race I dropped into my brother's hotel and had a little chat with this waiter, and he told me that he had saved up \$500 and that he had placed every penny of it on Hanover winning this race. The next day the race was run, and, as racegoers will probably remember, Hanover came in third. I was immediately reminded that my friend the waiter had lost all his money. That dwelt in my mind, as for some reason it impressed me very much, so much so that I went around to my brother's hotel for breakfast the next morning and was shocked to find my waiter friend had shot himself the evening before. This fact formed a cloud over my mind that I could not throw off, and "The Race Track" is the result.⁴⁵

In 1928, the Cleveland Museum of Art, which had acquired the painting, published an article about it in the museum's Bulletin, elaborating on the story, and concluded by claiming that

...the newly acquired canvas, "Death on a Pale Horse," can be fairly called, without exaggeration, one of the greatest canvases ever painted in America.⁴⁶

Robert Louis Stevenson

Robert Louis Stevenson visited New York in 1887 and stayed at the Hotel St. Stephen, where he received visitors. Among them was American sculptor Augustus St. Gaudens, for whom Stevenson posed. According to *The American Art Journal* in 1972:

This portrait [of Stevenson] was adapted to a circular medallion (originally three feet in diameter and later reduced in size) which was so successful that Saint-Gaudens had it copied for resale many times.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 8

Hotel Albert
Name of Property
New York County, New York
County and State

After Stevenson's death, Saint-Gaudens executed the memorial tablet for St. Giles' Church in Edinburgh (unveiled 1905).⁴⁷

Another writer describes the meeting of the two men in Stevenson's rooms at the St. Stephen (which the writer conflates with the Albert):

In 1887, while [Stevenson's play] *The Strange Case of Dr Jekyll and Mr. Hyde* played the Broadway stage, they met in Stevenson's room at the Hotel Albert in New York. The sculptor found the writer "astonishingly young, not a bit like an invalid . . . and a bully fellow." The writer saw before him a face "like an Italian Cinquecento medallion." They took to each other quickly and exchanged ideas during the numerous sittings. Saint-Gaudens complained that he had "never had time to do a nude statue," and Stevenson, quoting Emerson, dubbed him the "God-like sculptor."⁴⁸

There has been confusion over whether Stevenson stayed at the Albert or at the adjoining St. Stephen. Many writers say it was the Albert. One wrote about Stevenson's stay at the hotel:

The success of the play increased the number of the autograph hunters and the curious who laid siege to the Albert Hotel.⁴⁹

St. Gaudens himself called it the Albert, in his reminiscences, as augmented by his son Homer, in which St. Gaudens describes their meetings in Stevenson's rooms at the Albert:

It is singular how one will forget important things. I was about to overlook my experience with Robert Louis Stevenson, which took place in the autumn of 1887. Shortly before this time my friend, Mr. Wells, a man of infinite taste and judgment, great learning and delightful conversation, as well as a keen lover and appreciator of music, drew my attention to the New Arabian nights, by a young author just making himself known. I am, unfortunately, very little of a reader, but my introduction to these stories set me aflame as have few things in literature. So when I subsequently found that my friend, Mr. Low, knew Stevenson quite well, I told him that, if Stevenson ever crossed to this side of the water, I should consider it an honor if he would allow me to make his portrait. It was but a few weeks after this that Stevenson arrived in America on his way to the Adirondacks. He accepted my offer at once, and I began the medallion at his rooms in the Hotel Albert in Eleventh Street, not far from where I lived in Washington Place. All I had the time to do from him then was the head, which I modeled in five sittings of two or three hours each. These were given me in the morning, while he, as was his custom, lay in bed propped up with pillows, and either read or was read to by Mrs. Stevenson.

St. Gaudens' son, Homer, wrote of the medallion's popularity, and the various versions that existed of it.

Despite the confusion about the identity of the hotel at which Stevenson stayed, evidence irrefutably points to the St. Stephen. An account in 1915 called "On the Trail of Stevenson" clearly indicates that the hotel in question was the St. Stephen:

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 9

Hotel Albert
Name of Property
New York County, New York
County and State

I have talked with several people who called upon R.L.S. at the Hotel St. Stephen's. Mr. John S. Phillips and Mr. Oliver Herford have both transmitted the impression of a certain incongruity between his habit of sitting up in bed and the energy and vigour of his personality. Louis spent nearly an entire afternoon on a bench in Washington Square conversing with Mark Twain; and New Yorkers who desire to trace his very footsteps may also be informed, on the authority of Mr. Herford, that Stevenson frequented the old Cafe Martin, at the corner of University Place and Ninth Street.⁵⁰

And one of Stevenson's letters, to Sidney Colvin in 1887, is dated "Hotel St. Stephen, New York."

A number of other writers stayed in the Albert during the years leading up to the First World War:

Harry James Smith (1911)

The writer and playwright wrote a letter from the Albert describing his progress on "The Countess and Patrick."⁵¹

William Dean Howells (1896)

The prominent American novelist stayed at the Albert in 1896

By October, after a new round of "nervous fever," they had moved into the Hotel Albert in New York City and left the Far Rockaway house to renters.⁵²

Kate Douglas Smith Wiggin (1890s)

Howells's friend Kate Wiggin, the author of *Rebecca of Sunnybrook Farm* and *The Birds' Christmas Carol*, writes in *My Garden of Memory: An Autobiography* that she stayed at the Albert in the 1890s:

Soon after this first visit to an English country house, I set sail for America, November, 1890, on the Red Star Line from Antwerp. On arriving in New York, I went at once to the Hotel Albert, University Place and Eleventh Street, and secured a tiny sitting room and bedroom at a reasonable price, although my income did not promise much food when my rent was paid. I chose that hotel because it was filled with my literary friends - the Howellses, Frank Stocktons, [Thomas] Janviers; also Mr. Franklin Sargent, of the American Academy of Dramatic Arts, and his mother, who was all that any stranger-mother could be to me, and Heaven knows I needed one, with my own dear one in San Francisco!⁵³ (p. 214)

The autobiography also includes letters datelined "Hotel Albert, New York City."⁵⁴

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 10

Hotel Albert
Name of Property
New York County, New York
County and State

Franklin Sargent (1890s)

Franklin Sargent, mentioned by Kate Wiggin as a friend also resident at the Albert, founded the Lyceum Theatre School which later became the New York School of Acting (1885) and then the American Academy of Dramatic Arts (1892).⁵⁵

Frank Stockton (1890s)

Frank Stockton, mentioned by Kate Wiggin as a friend also resident at the Albert, was a writer and humorist. He was particularly well-known for a series of fairy-tales, most famous of which was "The Lady or the Tiger."

Thomas Allibone Janvier (1890s)

The writer Thomas Janvier, mentioned by Kate Wiggin as a friend also resident at the Albert, was the author of, among other works, *In Old New York* (1894), a series of stories about the early years of the city.⁵⁶

Walt Whitman

It is unclear whether Walt Whitman ever set foot in the Hotel Albert, but the following claim has been made:

An American publisher remembered in old age "a large-boned old man in a sombrero" shuffling into the Hotel Albert (the anecdote is Ford Madox Ford's, and is therefore suspect). "I am Walt Whitman," said the old man, "if you'll lend me a dollar you'll be helping immortality to stumble on." (The dollar would have been equally useful upstairs in the hotel, where Ryder hovered over his visions: American culture has the eerie habit of passing itself, in narrow corridors, ghostlike.)⁵⁷

Mark Twain (Samuel L. Clemens)

Though there is no indication that Twain ever stayed at the Albert, he did visit Stevenson while Stevenson was staying at the St. Stephen, and could conceivably have visited the writer in his rooms, as others did.⁵⁸ Twain also lectured at a teachers' association meeting in the Albert, on the subject of "Training that Pays."⁵⁹

From the 1920s Through World War II and Just Afterwards: Writers, Artists and Radicals

The Albert remained a respectable hotel during this period. Years later, a writer recalled his boyhood stay at the Albert in 1937:

...we stayed at the Albert Hotel, which was in those days a place where you could go down in the elevator by yourself and order breakfast and encounter aged ladies who quizzed you on the Bible ("What is the shortest verse in the Bible?" Answer: "Jesus wept").⁶⁰

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 11

Hotel Albert
Name of Property
New York County, New York
County and State

Nevertheless, even while the Albert maintained its respectable clientele, it was becoming a magnet for writers and artists and, later, political radicals.

WRITERS

Hart Crane (1919 through the 1920s)

Hart Crane lived at the Albert while working on "The Bridge," his famous paean to the Brooklyn Bridge. The following are excerpts from *The Broken Tower: The Life of Hart Crane*, by Paul Mariani:

...with November [1919] and the onset of colder weather, Crane was at last forced to abandon his unheated apartment and find a furnished room at the Hotel Albert on University Place and 11th Street.⁶¹

....On March 9th [1926] Crane returned to New York for the first time in six weeks. Once again he stayed at the Hotel Albert... [working on The Bridge].⁶²

On October 28th [1926] Crane reached New York and booked into the Hotel Albert. Then he wired his mother to let her know he was safe and back on U.S. soil.⁶³

Howard Hinton (1920)

Hinton was a journalist and author, who died at the Albert, age 86, in 1920:

Howard Hinton, "H.H." of the old Home Journal, who died on Wednesday at the Hotel Albert, was perhaps the last link since the death of H.M. Alden of what may be termed the classical period of American literature. Contemporary of N.P. Willis, William Cullen Bryant, George Ripley and other well known American men of letters associated with The Home Journal, Mr. Hinton was recognized among his associates as its delicately directing spirit.⁶⁴

Caroline Gordon (1925-26)

Gordon, a friend of Hart Crane's, was a novelist and critic; she married Allen Tate, poet and essayist, in 1925.

Caroline started a new novel and worked on it when Allen [Tate] was not using his typewriter. After Hart Crane bought a new typewriter, he gave Caroline his old one.... When Caroline came back from Washington, Allen met her in New York City, where they reveled in the luxury of the Albert Hotel and took hot baths. "Of course we drank a little and saw a few people...but the hot baths were the brightest lights."⁶⁵

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 12

Hotel Albert
Name of Property
New York County, New York
County and State

Thomas Wolfe (1920s)

In the same years that Hart Crane was staying at the Albert, so was novelist Thomas Wolfe, who had taken a job teaching at nearby New York University. According to one biographer:

Badly dressed in his new but ill-fitting suit and overcoat, which together cost him only \$69.50, he showed up in New York during the first week in February, rented a room at the inexpensive residential Hotel Albert, on University Place between 10th and 11th streets, just a few blocks north of the university, and met his first classes on February 6. ... he was lonely in New York. Of course he was constantly meeting students and fellow residents in the Hotel Albert, but he had few friends.⁶⁶

On first moving in, in 1924, he wrote in a letter:

The world is mine, and I, at present, own a very small but gratifying portion of it - Room 2220, at the hotel Albert.⁶⁷

The Albert appears in Wolfe's notebooks several times, and he wrote about it at great length in his novel, *Of Time and the River*, in which he called it the Hotel Leopold. His description of the hotel as comprised of three buildings, a shorter one on either side of a tall one, clearly refers to the Albert. Chapter 18 includes a lengthy description of the Leopold/Albert.

Robert McAlmon (1920s)

[Writer and publisher McAlmon] asked me to come right over to the Albert Hotel, which had once been the elysium of penurious artists and writers.⁶⁸

Lynn Riggs (1920s)

By November 14, 1927, Riggs had returned to the Hotel Albert in New York City and had almost completed the first act of yet another play, *Rancour*.⁶⁹

Louise Bogan (1936)

Lacking the money to pay her September rent, since, in their renewed quarrel, Holden had continued to ignore his obligation, Bogan was served with an eviction notice in the middle of the month. ... [She] registered herself and Maidie at the nearby Hotel Albert on Tenth Street and University Place....⁷⁰

Weldon Kees (1939)

Critic, novelist, filmmaker, jazz musician, painter, and, above all, poet, Weldon Kees performed, practiced, and published with the best of his generation of artists—the so-called middle generation,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 13

Hotel Albert
Name of Property
New York County, New York
County and State

which included Robert Lowell, Elizabeth Bishop, and John Berryman..... In New York [1939], the Keeses stayed at the Hotel Albert, a fine old establishment at the corner of University Place and Tenth Street, where Hart Crane had once lived in a furnished room between 1919 and 1920....⁷¹

Thomas Beer (c.1938-40)

Writer Thomas Beer spent his last years at the Albert. As described in his obituary in the *New York Times*, Beer was a

...biographer, novelist and short-story writer, whose literary resurrection of American life at the end of the last century, "The Mauve Decade," was widely read.... To many readers Mr. Beer was best known for his series of salty short stories in *The Saturday Evening Post* about the Van Ecks, farmer aristocrats, and the small-town Egg family, earthy but civilized folk. By others he will be remembered as the biographer of Stephen Crane and Mark Hanna and the author of the novel "Sandoval."⁷²

Alfred Kazin (c.1940)

By 1940, when writer and literary critic Alfred Kazin (author of *Walker in the City* and others) stayed at the Albert, conditions weren't as nice as they had been earlier. He wrote about his stay there:

Living in a miserable room on University Place, The Hotel Albert. I heard once that the hotel was owned by the painter Albert Ryder's brother, who named it after him. Perhaps this is why I let myself come here. But the spirit of Albert Pinkham Ryder is not here now. I pray for a little rest here, and want to be quietly alone, so glad to be out of Isaac Rosenfeld's apartment in Barrow Street, when I lived there with Mary Lou.⁷³

Horton Foote (c.1944)

The playwright recalled his time at the Albert:

When I went back to New York City in early winter I took a room at the Albert Hotel in the Village near Valerie Bettis and Bernardo Segall. They were married then and I was working on a play I called *In My Beginning*, which Valerie wanted to do. I spent almost every evening with them, talking about theater and dance on and on until late at night. I met many interesting people at their apartment.⁷⁴

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 14

Hotel Albert
Name of Property
New York County, New York
County and State

POETS, PHOTOGRAPHERS, PAINTERS

Keith Carter (c.1940)

The American photographer:

After college...the aspiring photographer sold his motorcycle for the bus fare to New York City, where he devoured the photographs on display in galleries and museums while living in a room at the Albert hotel in the Village.⁷⁵

Robert Lowell (1941)

The American poet:

On Sunday, March 31 [1940], Cal [Robert Lowell] and Jean moved to the Hotel Albert in the Village. That night each visited their own friends, but by the time Jean returned to the hotel she was very drunk. "Cal got back unfortunately before I did and was furious," she wrote Hightower, "and justly and unjustly [so] and oh God, Ma, I'm insane."⁷⁶

When Cal [Robert Lowell] and Jean reached Greenwich Village, they booked into the Hotel Albert on University place and 10th for a week.... [1941]⁷⁷

Jackson Pollock (1940s)

There is no indication that Pollock ever stayed at the Albert, but he did attend dinners there (and see below, p.64):

During this winter [1944-45] of print-making, besides Hayter and the Surrealist Andre' Masson, who was working at the Atelier and whose work was close in spirit to Pollock's, Jackson saw a lot of his old friend Reuben Kadish. Rube worked with him pulling proofs at night when it was quiet. Afterwards, sometimes with Hayter and others, they would drink – usually beer – at neighborhood bars including the Cedar Street Tavern and the Hotel Albert.⁷⁸

At the opening [1948] – surrounded by a few close friends and relatives – Jackson was tense. As soon as the group left the gallery and went to the Hotel Albert for a small dinner party, John Little bought him a double bourbon, hoping it would relax him. It didn't. Jackson had a second stiff drink and then a third. Before anyone could stop him, he grabbed the new hat of Alma Pollock, the wife of his brother Jay, and destroyed it.⁷⁹

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 15

Hotel Albert
Name of Property
New York County, New York
County and State

Photo League, 1948

From the *New York Times*:

Members of the Photo League have become amateur plumbers, electricians, carpenters, masons and painters overnight to bring to realization the dream of years – a photographic center. Recently they leased 2,600 feet of space in the basement of the Albert Hotel, on Tenth Street, but they were faced with the problem of building their quarters without funds to hire professional help. Those with any experience among the members offered to coach others, and now volunteers contribute evenings and week-ends, spending spare hours in laying the cinder-block walls, setting up doors, installing electrical appliances, painting and other chores.⁸⁰

Members of the photo league at the time included, among others, Paul Strand, Sid Grossman, Walter Rosenblum, Arthur Leipzig, Nancy Newhall, Barbara Morgan, Ruth Orkin and Berenice Abbott.⁸¹

POLITICAL RADICALS

Revolutionary figures often found their way to the Albert, from as early as 1906.

Ivan Ivanovich Norodny (1906)

The World today says: - Ivan Ivanovich Norodny, chief executive commissioner of the Russian Military Revolutionary Party, is here to establish headquarters in American for the revolution. He comes to solicit one million signatures to a petition to the Czar praying for liberty, justice and amnesty. He comes upon a mission of education: to disavow the bloody acts of Terrorists... "I come to solicit names," said he last night, while seated in his rooms in the new Hotel Albert.⁸²

Maxim Gorky (1906)

The Albert must have had a reputation for such guests, because earlier that same year it was rumored that Russian author and revolutionary Maxim Gorky might be staying at the hotel:

Maxim Gorky was to have been the guest of honor yesterday at a luncheon at the Aldine Club, 111 Fifth Avenue. The luncheon was held without the Russian author. He sent his regrets five days ago. Gorky is said to be living at the Hotel Albert, Twelfth Street [sic] and University Place. This the hotel proprietor denies.⁸³

John Thomas Scopes (1925)

Scopes – the Dayton, Tennessee school teacher whose attempt to teach evolution, subsequent trial (the "Scopes monkey trial"), and defense by Clarence Darrow, were portrayed in the film *Inherit the Wind* – came to New

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 16

Hotel Albert
Name of Property
New York County, New York
County and State

York in 1925 in advance of the trial searching for supporters, and met Darrow for the first time. Speaking to reporters, he said:

“It’s got to be a jury trial, and it’s pretty hard in Tennessee to find twelve men who wouldn’t want to convict me.” Scopes prudently reserved comment on skyscrapers, flappers, and Mayor John F. Hylan. He finally fled to the sanctuary of the Hotel Albert, north of Washington Square.⁸⁴

John Gates (1958)

Editor of the Daily Worker:

John Gates, for ten years editor of *The Daily Worker*, announced yesterday his resignation from the Communist Party. At the same time he quit his editorship. His action further fragments the much-splintered American Communist party. The resignation of many supporters of Mr. Gates, including most of the remaining members of *The Daily Worker*’s staff, is expected soon.... He told reporters at the Albert Hotel that the first thing he was going to do was “to rejoin the American people” and “find out what Americans are thinking about.”⁸⁵

Farrell Dobbs (1960)

Presidential candidate of the Socialist Workers party:

Farrell Dobbs, Presidential candidate of the Socialist Workers party ... and his running mate, Mrs. Myra Tanner Weiss, appeared at a press conference at the Commodore Hotel and later at a rally at the Albert Hotel.⁸⁶

Progressive Labor party (1965)

New party founded at the Albert:

A new party of “revolutionary socialism” was formally founded here yesterday under the name of the Progressive Labor party. The party, an outgrowth of the Progressive Labor Movement, was officially formed at the end of a four-day convention at the Albert Hotel, 23 East 10th Street.⁸⁷

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 17

Hotel Albert
Name of Property
New York County, New York
County and State

People's Radio Foundation

As described in *The Afro-American*:

New York Items:

The People's Radio Foundation, Inc., which seeks to buy and set up a radio station for broadcasting programs that never get through the sponsors, has moved to the Hotel Albert. Dean Dixon is one of the sponsors, along with Howard Fast and Margaret Halsey. About \$100,000 is needed, and half of that amount has already been subscribed. You can buy a share for \$100. Programs will stress interracial unity and the brotherhood of man.⁸⁸

Charles S. Johnson (1938)

The Albert's appeal to radicals might have included its policy – continued from the days of the St. Stephen – of not refusing entrance to the hotel on racial grounds. In 1938, the *Amsterdam News* reported that Dr. and Mrs. Charles S. Johnson, of Fisk University,

...are residing at Hotel Albert, 65 University place, where they have an apartment. Dr. Johnson, head of the department of social sciences at Fisk, is one of the co-directors of the Institute of Race Relations at N.Y.U.⁸⁹

1950s and 1960s – Writers, Artists, Actors and Descriptions of the Hotel

AFRICAN-AMERICAN WRITERS

The Hotel Albert was patronized by a number of well-known African-American writers. In 1943, the *Amsterdam News* ran an article about the Albert entitled "No Jim Crow In This Hotel," though the account suggested some confusion about the hotel's policy on the part of its employees:

There's another downtown hotel to which Negroes can go. It's the Hotel Albert, 65 University Place, an old fashioned lower middle-class hotel with old ladies and gentlemen wandering in and out with their knitting and pet dogs. And the manager, a Mr. Ring, says it's the policy of the hotel not to discriminate. The statement was made after a Negro student at the Workers School had been told there were no rooms, but a white student was rented one. ...[After a protest by a delegation from the Workers School which] pointed out to [the manager] that the New York Civil Rights Law reads: "All persons within the jurisdiction of this state shall be entitled to the full and equal accommodations...." Mr. Ring said he was aware of the civil rights act and that there was no discrimination in his hotel. Negro students from New York University often stay there, he said. But there were no vacancies in the hotel at present. Another young white woman from Philadelphia who had rented a room that morning offered to relinquish it in

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 18

Hotel Albert
Name of Property
New York County, New York
County and State

favor of Miss Smith. The manager expressed a willingness to accept this arrangement and Miss Smith moved in. And it was hoped that more Negroes will follow her example.

Chester Himes (1950s)

Himes listed his addresses as:

Mr. Chester Himes, 39, rue de la Harpe, Paris, and the Albert Hotel, 10th Street and University Place, Manhattan.⁹⁰

An acquaintance (John Alfred Williams) wrote:

With some writers you get the feeling that you are interrupting their work, that they wish you to be gone, out of their homes, out of their lives. I've never had that feeling with Himes; he has always made me feel welcome, whether it was in the Albert, in the Quarter in Paris (I repaid the hospitality that night by falling asleep in front of the fire and holding up dinner), or in the Alicante.⁹¹

Williams also described the Albert generally:

...the Albert Hotel, an establishment that defies description, for it is not merely a hotel, but an apartment that caters to all kinds of people.⁹²

Another account, of Himes visiting a friend at the Albert:

In all the years I knew him I only saw him lose his temper one time and he did not become violent. We were living in an apartment in the Albert Hotel on Tenth Street just above Washington Square. Chester and his wife, Lesley, were visiting. They had been out shopping for groceries and other things that they couldn't purchase in Spain, where they lived. Chester was carrying a huge bag of oranges and when he entered our kitchen the bag suddenly split. He was outraged as oranges scattered all over the linoleum-clad floor. He began yelling at Lesley, blaming her for the breaking bag. After a second or two we all began to pick up oranges and the whole scene was over. Chester was in a good humor once more, laughing and joking.⁹³

1954-55:

At the Albert Hotel in Greenwich Village, again utterly disillusioned with New York, he [Chester Himes] wrote Malartic: "After having been away from new York for a couple of years it seems like a sort of second-rate place, perhaps not so much second-rate as robot-matic."⁹⁴

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 19

Hotel Albert
Name of Property
New York County, New York
County and State

1955:

Himes returned to New York in early February 1955, taking up residence at the Albert Hotel in Greenwich Village. His story "Spanish Gin" was turning into a novel.⁹⁵

Richard Wright (1949)

One brief mention of Wright at the Albert:

Wright left for New York on August 20, 1949, aboard the Queen Mary, but only stayed long enough at the Albert Hotel to take care of some business and to sign the contracts with Chenal, who joined Himes there.⁹⁶

Charles Wright (1960s)

Charles Wright seems to have been attracted to the Albert because of its association with Chester Himes:

I was living in the Chelsea district of New York when I read Charles Wright's *The Wig*. As someone who was looking for something fresh, something that broke the model of the monotonous predictable conventional novel, I found it to be an exciting read. My friend Steve Cannon, who was later to write the *Wig*-influenced *Groove Bang* and *Jive Around*, read it too. Steve and I located Charles Wright and visited him at the Albert Hotel, a hotel made famous by Chester Himes having resided there at one time.⁹⁷

Leroi Jones/Amiri Baraka (1960s)

Jones mentions the Albert in *The Autobiography of Leroi Jones*:

Vashti came up to New York to live. She had a girlfriend she stayed with up on the West Side (who became part of a group of middle-class black women who came to the aid of Betty Shabazz, Malcolm's widow). But soon we had arranged something. I'd meet her different places, occasionally she even stayed at the old Albert Hotel on University Place. She began to meet the various people in the Black Arts and go in and out of the watering holes of our downtown world.⁹⁸

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 20

Hotel Albert
Name of Property
New York County, New York
County and State

OTHER WRITERS

Carol Bergè and Aileen Pippett (1959)

From the autobiography of Bergè, novelist and editor who opened a small gallery on Fourth Avenue:

The 10th St. area was the hub of the active Abstract Expressionists. Next to my gallery was the Tenth Street Coffee house, owned by Ed Kaplan and Mickey Ruskin. I'd met Ed at the Hotel Albert, where I briefly had a rooftop room next to the writer Aileen Pippett, who was companionable and very encouraging to my writing.⁹⁹

Pippett was the author of *The Moth and the Star: A Biography of Virginia Woolf*, published in 1955 – so possibly written while Pippett was living at the Albert.

Aram Saroyan (1960s)

From his memoir:

When we got back to New York that fall, we started going through a series of changes that eventually led to our having our first child, Strawberry. We stayed in New York's crazed Albert Hotel for a few weeks, in a tiny room with no view, no ventilation, but a kitchenette that allowed us to get back on our diet.¹⁰⁰

Diane di Prima (1967)

The poet, who spent time with Allen Ginsberg and Timothy Leary, wrote a book of poetry named for the Albert.

The next year [1967] brought a summer of many urban riots. My family and I were back in Manhattan for a brief time, ensconced in the Hotel Albert on University Avenue [sic]. This was a time of multiple causes and petitions: Allen [Ginsberg] and I worked together on many of them. There was some sense, I think on both our parts, that we could rely on the other in such endeavors. We shared an ethos in some odd way. It was inherited and familial: Allen's was Jewish and socialist, and mine Italian and anarchist, but when it was time to act, we mostly tended to see eye to eye.¹⁰¹

Anne Waldman described di Prima in residence at the hotel:

I had met Diane [di Prima] earlier at the Albert Hotel in New York, when I was seventeen. She was in situ with child, shrines, library, magical accoutrements, an entourage that made me even more curious about her work.¹⁰²

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 21

Hotel Albert
Name of Property
New York County, New York
County and State

Anaïs Nin (1960s)

From her recollections:

...arrived in Manhattan early in the morning of Friday, March 17, and checked into the Albert Hotel, Thomas Wolfe's old haunt, a hotel in 1967 still closely affiliated with New York University, full of students, all-night saxophones, bathroom down the hall....¹⁰³

From a letter to Nin from Henry Miller:

I think we must go south. And Spring is almost here – it will be marvelous now. Wonder even whether I should come back to N.Y. first. ... I'd probably need my valise & laundry at the Albert Hotel... –
Henry¹⁰⁴

A.P. Herbert (1960s?)

From a biography of the humorist, novelist and playwright:

Squire booked in at the Albert Hotel, 42 East 11th Street, denounced by APT a week later as 'cheap, God-forsaken, and miserable' because he could not be served with early-morning tea. For a further week it was the base from which he and Squire sallied forth....¹⁰⁵

Samuel R. Delany (1960s-70s)

When asked by an interviewer about how literary critic and writer Delany "first become interested in literary theory, semiotics, and the like?" he answered:

...I was living in the Albert Hotel, back in New York City, when, sometime late in 1972, I settled down on the orange, threadbare bedspread, to read Lévi-Strauss's *Tristes Tropiques*. By that time I'd read one or two desultory pieces by Barthes. I'd still never heard the names Derrida or Lacan. I'd read a handful of essays by Lévi-Strauss (such as the often reprinted study of the Oedipus myth), but though I'd heard of "Structuralism," I had no sense of it as a school or movement. But that afternoon, on the 10th floor of the Albert Hotel in 1972, is where I date my serious reading in structuralism, semiotics, and theory from.¹⁰⁶

In 1971:

In the Albert Hotel, where I was living, another project intervened – a film called *The Orchid*, produced by Barbara Wise, which I wrote, directed, and edited on an old "chatterbox" editing machine that was moved into my tenth floor hotel room.¹⁰⁷

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 22

Hotel Albert
Name of Property
New York County, New York
County and State

SCULPTORS, PAINTERS, ACTORS

Winfred Young (various)

Winfred Young, a retired actor and brother of Mary Young, Hollywood actress, died Thursday in St. Vincent's Hospital. His age was 86. Mr. Young, who was born in New York, lived at the Albert Hotel. As a boy soprano he sang on the Keith vaudeville circuit, and later was a member of the John Craig Company in repertory in Boston.

Bradley Walker Tomlin (1952)

One of the New York School of Abstract Expressionist artists:

Upon release from the hospital, went to Albert Hotel in Greenwich Village....¹⁰⁸

Philip Guston (1950s – with a cameo by Jackson Pollock)

The daughter of the New York School Abstract Expressionist recalls:

Jackson Pollock and my father had been friends since the late 1920's, when they had both been expelled from Los Angeles Manual Arts High School for distributing satirical pamphlets. Pollock was a frightening figure to me, in serious decline during the last three years before his death in 1956. On one occasion, he terrified my mother and me by barging into our room at the Albert Hotel, raving drunk and belligerent, looking for my father.¹⁰⁹

Steve Urry (1960s)

A description of how Urry, a Chicago sculptor, got his "sprawling, organic, aluminum" works to an exhibit in New York City:

Only the threat of living in the streets can persuade us to stay any longer in that black apartment, so we register at the Albert hotel in the Village before going to the gallery.¹¹⁰

Andy Warhol (1960s)

Warhol girls:

Since Flesh opened, Jackie and Candy ["drag queens"] had been renting a room together at the Hotel Albert, where a lot of Warhol people stayed.¹¹¹

DESCRIPTIONS OF THE ALBERT IN THE 1950s and 1960S

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 23

Hotel Albert
Name of Property
New York County, New York
County and State

A number of accounts of the Albert in these years describe the hotel's generally dreadful conditions.

Steve Nelson

With the severe postwar shortage in housing thwarting our efforts to find a place of our own, we remained trapped in the Albert Hotel. The beds were impossible, and neither Josie nor Bobby could sleep. During the day Margaret waged a secret campaign to get us thrown out of the place by allowing the kids to run screaming through the halls.¹¹²

Eddie St. Pierre

It was 1969...we were booked into the Albert Hotel, another West Village institution frequented by transients, doorway negotiators and their clients. The dust on the window sills was an inch thick and bugs, including cockroaches, were having a ball.¹¹³

Maureen Orth

The Village Voice writer:

In New York, the Cockettes stayed at the Hotel Albert on Eleventh Street in the East Village. Some remember it as a nice place, but they were probably high. At the time, Orth described it as a place where "on a good day the hallways smell somewhere between old socks and vomit." Pristine Condition claimed that "the roaches are putting together a road show of Hello, Dolly!" But you could score cheap heroin at the Albert, and some took advantage.¹¹⁴

Samuel R. Delany (1960s)

The literary critic and writer wrote often about his stays at the Albert. From *Flight from Neveryon*:¹¹⁵

I came back to New York and moved into the Albert Hotel on West Tenth Street. A year or so later, so did the Cockettes – taking over most of the eighth floor, so that now the whole hotel, always colorful, for years a haven for rock groups, ragamuffins, and the generally outrageous, stumbled up new crags of chaos, with invasions of Hell's Angels and admiring cross-dressers from several states – Divine's and Holly Woodlawn's visits were the talk of a month – and student leaders of Gay Liberation university groups from Jersey trooping through all day. I came down from my tenth floor room to visit Link (now playing Madame Gin Sling in 'Pearls over Shanghai') in their suite a few times, said hello to Scumbley, took Link and his visiting brother out to dinner at the Cedar Tavern across University Place from the Hotel.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 24

Hotel Albert
Name of Property
New York County, New York
County and State

Over Rose Marie's Hand Laundry within the high walls of the Albert...again and again I found myself sharing the elevator with one and another six-foot-two, football shouldered, teak-black prostitutes in miniskirts, with mouths red as a Christmas ornament, some of whom, an operation or so ago, had been men; and some of whom had not. During that period I lost what till then I'd often suspected was genetically ineradicable in the human brain (after all, it might have been a species survival factor...): I stopped wondering what the sex of the person standing next to me had once been. Saturday and Sunday mornings – after Friday and Saturday nights – the same elevator's floor would be awash in urine, on which floated handfuls of glitter. And once, on the elevator wall, someone wrote in lipstick:

For Good HEAD
Do NOT call Patti:
515-4136
I am TIRED!

The Albert French Restaurant

A long-term tenant was the Albert French Restaurant, 42 East 11th Street, run by Joseph Brody from about 1946 to 1968.¹¹⁶ One account calls Brody a French refugee, while another calls him a Czech refugee. Brody was described as an eccentric:

Asked if it was true [in 1960] that he was a “wealthy and legendary eccentric,” as an aide had described him, Mr. Brody said, “I’m not wealthy, but I’m crazy.”¹¹⁷

In 1967 he placed this ad in the *New York Times*:

OVERPRIVELEGED, SEMI-RETIRED
GENIUS
- willing to make available his services for \$15,000. Will instruct in restaurant management, buying, advertising, PR and Finances
BY APPOINTMENT ONLY
JOE BRODY
GENIUS IN RESIDENCE
ALBERT FRENCH RESTAURANT
42 East 11th Street, New York, N.Y.
Phone: GR 3-7775¹¹⁸

Despite the word “French” in its name, the restaurant served standard American fare. Brody at some point changed the format to “all you can eat,” with a choice of just six entrees.¹¹⁹ As early as 1959, the restaurant was one of a very few in New York City to offer a sidewalk café.¹²⁰

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 25

Hotel Albert
Name of Property
New York County, New York
County and State

The restaurant courted a typically “Village” reputation:

Young men with a strange glint in their eyes and wearing berets serve the tables at Albert’s French restaurant.... A brochure they offer describes the village as place “where the quaint rubs shoulders with the avant garde...where bearded poets still sip wine at a sidewalk cafe...and artists turn a city park into an open air gallery with music.”¹²¹

Art and Poetry

Brody exhibited art on his restaurant walls, by a variety of artists. A dozen cartoons hung on the walls, the work of artists including Bill Steig, Hoff, Ted Key, Larry Reynolds, John Day, Derso and Kelen. The restaurant hosted the first Greenwich Village Sidewalk Flower Show in 1959.¹²² And the restaurant hosted an annual poetry contest.¹²³

The bus/train tour of Greenwich Village

One of Brody’s more unusual ploys to bring in customers was a free tour of Greenwich Village, a service he began offering in March 1959.¹²⁴ The tour was conducted first on a “train” and then a “bus,” both designed for the purpose by Salvador Dalí. Each was called the “Loconik.” The Loconik first appeared on Saturday afternoon, March 21st, 1959, at 1:30 p.m., leading the Greenwich Village Spring Day Parade – its appearance there sponsored by Joseph Brody. William H. Honan of *The Villager*, a co-sponsor of the parade, interviewed Dalí, in his room at the St. Regis Hotel, on the Loconik, in advance of its appearance.¹²⁵ Once the parade was over, Brody began using it for his free tours of the Village for patrons of his restaurant – featuring it in his ads.

In July 1959, columnist Dorothy Kilgallen wrote:

Summer visitors to Gotham are fascinated by the most amusing free attraction in Greenwich Village – the motorized train designed by Salvador Dali and run by the Albert French Restaurant as a promotion gimmick. Lines form every day to board the sightseeing car.¹²⁶

In October 1960, Brody retired the original Loconik in order to replace it with a larger version, also designed by Dalí. The original was given to the Bronx Zoo.¹²⁷ The Bronx Zoo, however, apparently didn’t highly value the Dalí design, and announced it would be painted over.¹²⁸

1960s Musicians¹²⁹

The Hotel Albert became home to any number of rock musicians in the 1960s. This part of the Albert’s history was chronicled in May 1968 in an article in *The Eye* magazine by Lillian Roxon, author of *Lillian Roxon’s Rock Encyclopedia*. Roxon, a music journalist of the 1960s, has been called the “Mother of Rock.” Her article about the Hotel Albert called it the “New York home to rock’s greatest.” It opens:

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 26

Hotel Albert
Name of Property
New York County, New York
County and State

It is the best of hotels, it is the worst of hotels; its prices are ridiculously high, its prices are astonishingly low; its corridors are filled to the brim with life, its corridors are perpetual reminders of death; staying there is the wildest, most exhilarating, dizzying, around-the-clock trip of all time; staying there is the most wretched, lonely terrifying, around-the-clock bummer of all eternity.

So much for New York's Hotel Albert, whose distinction is *not* that it has housed some of the most influential rock personalities of our time (after all, so has Holiday Inn), but that it has affected them so deeply (in a way no impersonal Holiday Inn could ever hope to) that American popular music would probably never have been what it is today without it.

Roxon lists dozens of musicians who stayed at the Albert:

...the Paul Butterfield Blues Band got itself together under its roof;... Steve Gillette wrote his Sunshine Company hit there ("Back on the Street Again"), but was able to finish his other songs only after he moved out, which, in itself, is influence of a sort. The Canned Heat jammed with the Cream in one of the Albert's grimy rooms, the Hand People jammed with the Gurus, a score of total unknowns jammed with each other to make history in some future year.

....

Think of any hotel story and then realize that at the Albert, it probably happened to the Butterfield Blues Band or the Mamas and the Papas, the Canned Heat, the Lovin' Spoonful, the Mothers of Invention, Spanky and Our Gang, Salvation, Kaleidoscope, the Clear Light, the Byrds, the Blues Magoos, the Sopwith Camel, Tim Buckley, Muddy Waters, Steve Gillette, Baby Huey and the Baby Sitters, Lothar and the Hand People, to name, as they say, but a few.

And she closes:

It is hard to say *what* it is about the Albert. There is no room service. There is no coffee shop. You know already there is no lobby. The maid service is negligible and the main reason the residents don't care about the ban on visitors is that most of the time they are ashamed to bring people back to their rooms anyway.

Still, go there sometime, say, on a Saturday afternoon about five when the musicians are finally awake and shout and the groupie chicks in their trendy gear are running messages between the floors.

I was wondering what the Albert had and now I know. It's the only hotel in the world that is a twenty-four-hour Be-In. Some of the being isn't always what you want but then, what is? And remember, if you meet Joe Butler's ghost on the stairs, don't be surprised. You expected maybe after all this he should haunt the Caribe Hilton?¹³⁰

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 27

Hotel Albert
Name of Property
New York County, New York
County and State

The musicians who stayed at the Albert are listed here in alphabetical order.

Tim Buckley

From Lillian Roxon's article in *Eye*:

Tim Buckley wrote the song "Good-bye and Hello" there and almost half the album of the same name.

....

Most musicians, initially, are attracted by the prices: \$20 a week for a room without bath, \$30 with, is what they start at. Tim Buckley found himself paying \$70 a week by the time he was through – exactly what it cost him per month in California. "Expensive," he said, "but the best place I ever lived."

....

Tim Buckley says he watched the whirling of a snowflake down an airshaft and thought that the movement could be used in orchestration. Has he used it yet? No, but he will one of these days. Has he ever written a song about the Albert? No, but he has written a lot of songs with the Albert about him, surrounding him.

From *Blue melody: Tim Buckley Remembered*:

We stayed at the Albert Hotel, in Room 1268, as I recall... The Albert was a famous - or infamous - home away from home for some of the most popular and influential rock musicians of the era - Frank Zappa and his band, the Mamas & the Papas, the Lovin' Spoonful, the Butterfield Blues Band, Spanky and Our Gang, the Byrds, the Doors, and dozens of others. The graffiti on the seventh floor corridor wall said, "Jim Morrison is sex, but Ray Manzarek is love."

...

One night in New York, Tim and I dropped Owsley acid, zipped back to the Albert Hotel (rushing on LSD as the elevator ascended), and spent the night writing "Bussin' Fly," one of Tim's best-loved Happy Sad songs. He strummed and sang, I played guitar. The walls and curtains breathed. Glistening orange velvet lining in open guitar cases undulated like red-orange seawaves. (Elsewhere, Beckett has said this was an old song carried over from earlier days. Not so. A line or two may have been carried over, but the total song was born that night in the Albert.)¹³¹

The Clear Light

From Lillian Roxon's article in *Eye*:

...the sheer pain and loneliness of living seven cramped into two of its small rooms in a strange city welded the Clear Light into the solid group it had never quite been in its airy, carefree, spacious California house....

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 28

Hotel Albert
Name of Property
New York County, New York
County and State

Cliff de Young says that after the now-infamous night when the Clear Light were fired from the Scene East because the organist told the audience it was cold and unfeeling, each member of the group came back to those two grim rooms at the Albert and wrote, unbeknownst to the others, a song or poem about the coldness of New York. Cliff wrote his, about a city with no eyes, on the fire escape of a hotel that also had no eyes.

If the Albert had been a better place, it might have counteracted something of the trauma of that evening. But it is no place to be when things go wrong. It is another great irony that, apart from the basement, no special concessions have been made to the musicians who have brought it so much life.

Jerry Edmonton

From *Great Rock Drummers of the Sixties*:

Jerry took the Ludwig set to New York in 1965 to record the Sparrow tracks for Columbia, only to have them stolen from the group's station wagon in front of the Albert Hotel in Manhattan.¹³²

Barry Goldberg and Mike Bloomfield

From "Goldberg: '60s Survivor Still Rockin' the Blues," *Los Angeles Times*:

After Newport, Goldberg went to New York, where he and half the musicians in the city lived at the famed Albert Hotel. "It was such an incredible time," Goldberg said. "There was this whole musical renaissance happening."¹³³

From "World's Greatest Rock Organist," *Los Angeles Times*:

Next, Goldberg had a gig at the Cafe Au GoGo backing John Hammond with a young guitarist named Jimmy Jones on guitar. The guitarist later changed his name to Jimi Hendrix. "Then Michael came up and said, 'How'd you like to start a perfect band?'" "The perfect band was the Electric Flag and they began recruiting members. One of the first was Buddy Miles, a dynamic drummer and singer whom Goldberg had seen backing singer Wilson Pickett. He and Bloomfield invited him to their room in the Albert Hotel and talked to him about the proposed band.¹³⁴

From *Michael Bloomfield: If You Love These Blues*:

We were sitting around the hotel - we always stayed at these rotten hotels, the Albert Hotel and stuff - we were sitting around thinking, and I said, "Paul, y'know, I bet we have some money at Elektra from the Bugter album."¹³⁵

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 29

Hotel Albert
Name of Property
New York County, New York
County and State

Our original thought on the drummer was Billy Mundi from the Mothers of Invention. And then we walked into this theater, and the whole theater was rocking to this massive drum beat. We were just mesmerized. It was Buddy Miles, who was Wilson Pickett's drummer. So after he got off the stage, Michael and I went up to him and starting talking to him. We invited him back to our room at the Albert Hotel for further conversation.¹³⁶

...

Mike [Bloomfield] and I were in New York, at the Albert Hotel. We were doing sessions with Mitch Ryder. And Mike said to me, "Will you help me get a band together? I want an American music band - everything in American music from Stax to Phil Spector to Motown." And, of course, blues. He wanted to cover the whole spectrum of American music. I thought it was a great concept.¹³⁷

Gary Higgins

From "The Meter; The Legend of Red Hash," *Chicago Reader*

Gary Higgins's first and only LP came out in 1973 – and by then he was already in prison.... Red Hash is still Higgins's only release, and his career as a professional musician was essentially over even before it came out – he was serving time in a maximum-security prison on drug charges. A native of rural Sharon, Connecticut, he formed his first band, Random Concept, in 1963. Three years later the group – which included singer Simeon Coxe, who'd go on to form the legendary Silver Apples – moved to New York City and took up residence at the Hotel Albert, alongside lodgers like Tiny Tim, the Lovin' Spoonful, and the Blues Magoos.¹³⁸

Howlin' Wolf

From *Moanin' at Midnight: The Life and Times of Howlin' Wolf*:

Wolf was walking toward New York City's hippie hotspot in late 1966, the Cafe' A-Go-Go [sic], when Jerry Rappaport, sixteen years old, introduced himself. Wolf asked if he was heading into the club to hear him play, and Rappaport said he couldn't afford a ticket. Wolf told him to follow him in. The teenager spent hours backstage with the Wolf and his band, and they invited him back to the Albert Hotel in Greenwich Village, where they and other bluesmen usually stayed. ...Today Rappaport is a highly regarded record producer.¹³⁹

Lovin' Spoonful

From Lillian Roxon's article in *Eye*:

Joe Butler of the Spoonful, who loves it and is shamelessly sentimental about it, stayed there long after he could well afford to stay elsewhere. Its very squalor played a big role in his life and that of the other three in the group. "It inspired us because it made us frightened of poverty," he said.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 30

Hotel Albert
Name of Property
New York County, New York
County and State

Those were the days when ...not being English was the kiss of death to young musicians. Two of those kissed-by-death musicians, young, penniless, unable to find work that paid anything like real money around the Village, had taken a dank eight-by-ten room at the Albert mainly to store their instruments. It had the single bed in it which, when divided into springs and a mattress, provided a place to sleep for two. Every day at midday the two others in his group would arrive and the four would play in that small room until late into the night.

....

At this stage, thankfully, because there are so many versions and no one is really interested anymore in the "real" one, legend takes over. And there is not a teenybopper anywhere in America, or possibly the world (is there?), who does not know that the four were the then still-unknown Lovin' Spoonful, that the noise of their rehearsals drove the neighbors to complain, that Miss Feldman bounded up to investigate, that the boys told her without rehearsals they would not be able to find work and money to settle the already overdue rent, and that, after some discussion, it was agreed the four could practice anywhere – the basement even – so long as they did not disturb the neighbors.

For the benefit of the very few who don't know, the basement became a rehearsal room, the Lovin' Spoonful a top group as a result of the long hours spent there, and America, thanks to the Spoonful and others they inspired, once more a potent force in the field of popular music. Joe Butler walked around, regarding it all with a sweet tenderness. "They were very good to us here," he said....

Obituary, December 16, 2002:

Now, it was the early 1960s and Doherty and Mr. Yanovsky were hanging out in the basement of New York's Albert Hotel singing their songs. Doherty said the place was a dump but it was a dump where dreams came true. "I remember Zalman came in one day and sang Do You Believe in Magic and I thought it was nice. I didn't see him again until the song was a hit," he said with a laugh. Doherty said there was no way he could have known that The Lovin' Spoonful's first single would hit No. 9 on the Hot 100. He just thought it was a catchy little song. ... "Here we were, in a hotel, in a basement with the ceiling caving in and what was coming out of there was gold. They were mining for gold down there," Doherty said.¹⁴⁰

As recounted in Lillian Roxon's *Rock Encyclopedia*:

Zally and Joe had a room at the Albert Hotel then, mainly to store equipment. When they rehearsed there, there were complaints. So Miss Feldman, the assistant manager, suggested the basement. And that was it. The group made it. The basement became a shrine; and no musician feels he's a musician unless he's stayed at the Albert and rehearsed among the pools of water and the cockroaches. The Albert became the hotel and the Spoonful became the group that eventually turned the hurricane eye of rock away from Liverpool and London to New York and Los Angeles (and later San Francisco).¹⁴¹

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 31

Hotel Albert
Name of Property
New York County, New York
County and State

John Sebastian recently confirmed that “Do You Believe in Magic” was indeed composed at the Hotel Albert.¹⁴²

The Mamas & The Papas

As remembered by Michelle Phillips:

Michelle PHILLIPS remembers 1963 as a year of bone-chill and profound homesickness. The Long Beach native, then 19, had married John Phillips in late 1962 and the two had shuttled off to New York to seek fame with their folk group, the New Frontiersmen. “We were staying at the Albert Hotel, near Washington Square. It was a fleabag. I had never seen snow before, I had never been to the East Coast. I was miserable.” One blustery day, the couple were strolling by the marble spires of St. Patrick’s Cathedral. “I wanted to go in just to see what it looked like, but John wouldn’t go with me,” Michelle recalled. “He had been sent off to a parochial school when he was 7 and, well, he just had very strong negative feelings about the church. So I went in alone.”

That random moment took on new meaning a few weeks later. It was the middle of the night when John, guitar in hand, woke his wife up. “He undoubtedly had taken a few bennies. I wanted to go back to sleep, but he said I would thank him someday if I got up and worked on it with him.” A few years later, with the Phillipses singing as half of the Mamas & the Papas, that late-night sketch of a song became the evocative pop masterpiece “California Dreamin.’ ”

“He had the lyrics for those first eight bars that night,” said Michelle Phillips, the only surviving member of the Mamas & the Papas. “I added the next few lines about the church. He hated it. Just hated it. But he didn’t have anything better.”¹⁴³

Michelle Phillips recently confirmed that *California Dreamin’* was indeed written at the Hotel Albert. She also recalls that she cooked her first meal for John Phillips at the hotel.¹⁴⁴

Moby Grape (and general)

As recounted in *Roadwork: Rock & Roll Turned Inside Out* by Tom Wright, Susan Van Hecke, in which an entire chapter is devoted to the Hotel Albert:

Chapter Sixteen: The Albert

New York City’s Albert Hotel was a secret. Muddy Waters could tell you about it. Bob Dylan could tell you about it. The Moby Grape could make a mini-series on it. It was at University Place and 11th, pretty big, just a short walk from Washington Square Park, about thirty blocks from classy hotels and about ten blocks from the really shitty ones. The Albert was about fifty years past her prime; at one time posh, when I got there it was rundown and cheap. It had roughly twenty floors and didn’t really look that bad

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 32

Hotel Albert
Name of Property
New York County, New York
County and State

from the outside, all granite and stone. It was the seedy characters wandering the sidewalk that gave it away.

Bob Dylan used to practice there, but when I lived there in 1968, after I'd road-managed The Who's first headlining U.S. tour, it was folk rock singer Tim Hardin in the basement. But mostly it was Moby Grape, the psychedelic rockers from California. They'd play nonstop from ten at night 'til eight in the morning. I'd fall asleep on the tenth floor and could hear them through my pillow. They were so good you couldn't sleep, though their god-awful records belied this. They would take a riff and just keep playing and varying it from within, stretching it, expanding it. By the time they got to the recording studio, though, they'd have been up for so many days that they forgot what was good about the song. At the Albert, nobody cared what their records sounded like, because at night, if you got real quiet at your place and lay down, you could hear them in the basement. And nine times out of ten it'd be great, and sometimes it would be the greatest music you'd ever heard. Seriously.

...Since the Albert was in the gray area, it was hard to book. No wandering family of tourists would ever just stroll by, and it was too expensive for bums and people who were actually broke for real. So the management let rooms to selected renegades - certain musicians, hookers (if they were beautiful and discreet), drug salesmen, artists, gangsters. It was a long process to get in. I moved in with Geoff, the Blues Magoos drummer. It'd taken a month of cajoling, but we finally got the "presidential suite": three bedrooms, a sitting room, kitchen, two bathrooms, a banquet room, plus a living room with a fireplace for \$700 a month. We moved in and repainted everything, had the whole place recarpeted.¹⁴⁵

Mothers Of Invention

From *Necessity Is: The Early Years Of Frank Zappa & The Mothers Of Invention*, by Billy James:

Don Preston recalls one of his encounters. "While we were staying at the Albert hotel, I was in my hotel room; a room trying to look respectable but failing with its worn carpet and old cigarette-burned furniture. I had just taken a shower and was drying myself when there was a knock on my door. 'Fuck it,' I said and went over and opened the door wide only to behold a totally beautiful girl standing there wearing a light turtleneck sweater and a very short mini skirt. She looked me up and down and said, 'Well, aren't you going to invite me in?' She came in and I wrapped the towel around myself. She then introduced herself to me and we proceeded to make passionate love for several hours. She told me she was an interior decorator, but had been a Vogue fashion model during her teens. We lived together for six months. She was a beautiful soul that I regret separating from."¹⁴⁶

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 33

Hotel Albert
Name of Property
New York County, New York
County and State

Jim Morrison

From *Jim Morrison: Life, Death, Legend*, by Stephen Davis:

Between sets [1967], an unusually attentive Andy Warhol was whispering to Jim and cajoling in his passive-aggressive manner, still trying to get Jim to get naked on camera. Warhol lackey Eric Emerson found girls to spend the night with Jim at the Albert Hotel, on Tenth Street and Fifth Avenue.¹⁴⁷

Jonathan Richman

From the *Eugene Weekly*, Eugene Ore:

According to a self-penned 1983 press biography, Richman's impetus for starting his own band came when he first heard the music of The Velvet Underground. The story continues that when Richman was 18, he left home for New York to hang with the Velvets. After a brief, transient affair on the couch of the band's manager, Steve Sesnick, Richman relocated to the notorious Hotel Albert, where he first hashed out some early versions of Modern Lovers classics such as "Roadrunner" and "Pablo Picasso."¹⁴⁸

John Sebastian

Letter from Sebastian to the *Acoustic Guitar*:

I wonder if any of your readers has ever spotted a 1961-ish Gibson J-45, obviously refinished with mahogany stain and lacquer. It's pictured on page 76 of Douglas R Gilbert's book, *Forever Young: Photographs of Bob Dylan*. It was stolen in front of the Albert Hotel in '65, and it's on all the early Lovin' Spoonful hits. I guess we all have at least one that got away-and that's mine.¹⁴⁹

JOHN SEBASTIAN
Woodstock, New York

Otis Smith

From his 2008 obituary:

All Night Worker Otis Smith passes gently into the good night

Smith went on to pair up with Lloyd Baskins, forming the All Night Workers, which found national success with its 1965 recording "Don't Put All Your Eggs In One Basket," a tune that was paired with "Why Don't You Smile?," co-written by friends Reed and John Cale. However, the band's popular single couldn't stop it from splitting up in 1968, by which point Smith had moved to New York City's Albert Hotel, a somewhat famed hangout for a variety of musicians at the time.¹⁵⁰

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 34

Hotel Albert
Name of Property
New York County, New York
County and State

Spanky and Our Gang

From Lillian Roxon's article in *Eye*:

Those people arguing with the desk clerk who won't let them go up are not on their way to see a fashion buyer from Idaho. They were invited to dinner up there by Spanky. In the end, in desperation, Spanky and her guests sit in the nonlobby on that hard little bench eating the artichoke hearts she has considerably brought down from her room with her.

(Listen, by then Spanky had a record in the top 10, but with a nice lack of snobbishness, the Albert doesn't play favorites with its freaks.)...

Spanky liked the Albert because there were parties every night, and because it was within walking distance of the Bitter End where she was singing, so she saved on cab fares. But, of course, it was another thing when all these teenybopper magazine kids came up there to interview her after "Sunday" made it on the charts, and found her using saucepan lids for ashtrays because this is one commodity, in addition to others, the management does not provide.

"You should have seen their faces. They weren't ready for the Albert, those kids." She chuckles at the memory.

Don Stevenson

From a review in *Billboard*, 1998:

Later in the chapter, Unterberger writes that Barrett's U.S. drug abuse counterpart was Moby Grape guitarist Skip Spence. After a gig at New York's Fillmore East, the author notes, Spence flipped out on LSD, carried a fire ax to the Albert Hotel in search of drummer Don Stevenson (who he thought was possessed by Satan), and was then committed to Bellevue Hospital. Unfortunately, he's continued to suffer serious mental illnesses.¹⁵¹

Carly Simon and Joni Mitchell

From *Girls Like Us: Carole King, Joni Mitchell, And Carly Simon – And The Journey ...*, by Sheila Weller:

Manhattan was both a magical and a daunting place for a Pentels-and-guitar-case-toting young woman to enter, alone, in the spring of 1967. Downtown had its own ecosystem. The folk scene on MacDougal, to which Joni immediately introduced herself, was centered on the Night Owl (where James Taylor and Danny Kortchmar's Flying Machine had been the house band until James went to London and Danny to Laurel Canyon) and the Cafe Au Go Go (where the Blues Project - "the Jewish Beatles," from Queens

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 35

Hotel Albert
Name of Property
New York County, New York
County and State

and Long Island - held forth), with all the musicians piling into the Dugout around the corner after sets. English rock stars stayed at the Albert Hotel on Fourth Avenue [sic], while beatnik expatriates thrust back on the city holed up at the Chelsea on Twenty-third Street.¹⁵²

...Joni, James, and Carly flew back to the States in November and lived together at New York's funky Albert Hotel and the glitzy Plaza Hotel...¹⁵³

James Taylor

From *Billboard*, 1998:

Then I dropped out of school. I had some emotional difficulties. It actually was probably typical adolescent stuff, but the people around me put me into a mental hospital called McLean for nine months. ... When I split from McLean, I went to Boston and then to New York to hook up with Kootch, who was in a band called the King Bees. I lived on Columbus and 84th, and then my friend since my teens, the bassist Zack Wiesner, he and I lived in the Albert Hotel on University Place and 11th Street in Greenwich Village, on a floor that was burned out except for two rooms.

We lived at the Albert for three months, rehearsed in the basement of the Albert, and we all became a house band at the Night Owl Cafe for eight to nine months as the Flying Machine.¹⁵⁴

From *Fire and rain: the James Taylor story* by Ian Halperin:

Kootch and Taylor finally settled on calling the band the Flying Machine. They recruited Vineyard alumni Joel O'Brien on drums and Zach Wiesner on bass. Taylor and Wiesner moved in together to a tiny room with little sunlight at the dilapidated Albert Hotel on University Place and Eleventh Street. This was one of the seedier hotels in the Village, frequented regularly by junkies and prostitutes. A fire a year earlier had charred a good part of it, but its owners refused to close the hotel and rented rooms on the floors that were not gutted.

"There were lots of weird people constantly hanging out at the Albert," said Bradlee Dixon, who once worked late shifts at the Albert. "We had an eclectic mix of clients, from hookers to Mafia types to artists. It was wild and we just pretended not to notice what was really going down in the hotel. I vaguely remember Mr. Taylor, but after he became famous I recognized him when I saw him on TV. He was always polite, and I remember that he dressed like a hippie."

At Kootch's insistence, the Flying Machine rehearsed relentlessly in the basement of the Albert. The music was distorted because they didn't have a proper sound system; still, after only a few weeks the band began to play in a polished fashion. The combination of talent, circumstance, and American dream inspired Taylor and his band mates to get gigs in the Village.¹⁵⁵

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 36

Hotel Albert
Name of Property
New York County, New York
County and State

Subsequent history

The Albert remained in use as a hotel into the mid-1970s. By 1972, it was described in the *Times* as a welfare hotel, and considered both dangerous and an eye-sore.¹⁵⁶ In 1975, the Elghanayans – a family of real-estate developers – expressed interest in buying and renovating the Albert. Conversion plans were complicated, however, by the issue of tenants' rights. The issue of tenant relocation divided the neighborhood. The conversion proceeded, and today the Albert is a coop apartment house complex.

CONCLUSION

The Hotel Albert has had a long and varied history, from early apartment house – designed by society architect Henry Hardenbergh – to respectable hotel for ladies traveling alone and organizational meetings, to literary and arts figures, to political radicals, to musicians of the 1960s.

The list of major works composed in whole or in part at – or inspired by – the Albert would include at least the following (in alphabetical order):

Tim Buckley, "Bussin' Fly"
Hart Crane, "The Bridge"
Salvador Dalí, Alfred French Restaurant tour-bus/train
Samuel R. Delany, *The Orchid*
Diane Di Prima, *Hotel Albert: Poems*
Horton Foote, *In My Beginning*
Chester Himes, "Spanish Gin"
Elia Katz, *Armed Love: Inside America's Communes*
Lovin' Spoonful, "Do You Believe in Magic"
The Mamas & The Papas, "California Dreamin'"
Jonathan Richman, "Roadrunner" and "Pablo Picasso"
Lynn Riggs, *Rancour*
Albert Pinkham Ryder, "The Race Track"
Augustus St. Gaudens, bronze medallion of Robert Louis Stevenson
Harry James Smitt, "The Countess and Patrick"
Thomas Wolfe, "Of Time and the River"

Though the Albert no longer accepts paying guests, its current residents are proud of their home's remarkable role in the cultural history of New York. They intend to preserve its memory.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 37

Hotel Albert
Name of Property
New York County, New York
County and State

END NOTES

¹ This section is drawn almost in its entirety from *The Hotel Albert, 23 East 10th Street, NYC, A History*, prepared by Anthony W. Robins, Thompson & Columbus, Inc., April 2011; it is significantly shortened.

² Lillian Roxon, *Lillian Roxon's Rock Encyclopedia* (Grosset & Dunlap), p.306. The story is repeated in Robert Milliken, *Lillian Roxon: Mother of Rock*, pp. 288-289.

³ When it opened in 1876, its address was 32 Eleventh Street – the houses on Eleventh Street were renumbered soon thereafter.

⁴ Howard maintained a practice in New York between 1867 and 1882. In 1876, his office was at 82 Fifth Avenue. Source: *Architects in Practice, New York City - 1840-1900*; Dennis Steadman Francis for the Committee for the Preservation of Architectural Records.

⁵ A number of newspaper articles in the early 1880s, both in the *New York Times* and in the *New York Tribune*, refer to the building either as the “Albert apartment house” or the “Albert Apartment House.” *New York Times*: June 20, 1884, p. 5; March 25, 1887, p. 2; April 30, 1888, p.2; *New York Tribune*: June 22, 1884, p. 11

⁶ “Death of Albert S. Rosenbaum,” *New York Times*, February 18, 1894, p.7

⁷ New York County Register’s Office, Liber Deeds, Liber 1062 Page 269, Liber 1059 Page 639, and Liber 1076 Page 525; the transaction involved a referee and defendants.

⁸ Howard maintained a practice in New York between 1867 and 1882. In 1876, his office was at 82 Fifth Avenue. Source: *Architects in Practice, New York City - 1840-1900*; Dennis Steadman Francis for the Committee for the Preservation of Architectural Records.

⁹ New York City, Buildings Department, Alteration Application 1043 of 1875, as recorded in the Department’s Alteration Docket Book for that year. Work commenced October 27, 1875, and was completed on April 26, 1876.

¹⁰ *Real Estate Record and Guide*, Vol. 25, No. 624, February 28, 1880, p. 212.

¹¹ New York Buildings Department, New Building 470-1881. The building department records for the Hotel Albert, unfortunately, are missing – they exist neither at the Buildings Department Manhattan office nor at the Municipal Archives. All New Building and Alteration applications discussed in this report are based on entries in the Buildings Department’s Docket Books, on microfilm at the Municipal Archives.

¹² *Real Estate Record and Guide*, vol. 27, no. 686, May 7, 1881, p. 481.

¹³ Rosenbaum’s obituary called him the country’s “richest Hebrew” (this was the 19th century, and that phrase was perhaps considered polite language). Henry Fernbach was one of the country’s first Jewish architects. At some point, Rosenbaum switched from Fernbach to Hardenbergh – it would be interesting to know why, but likely impossible to find out.

¹⁴ New Building 780-1881.

¹⁵ “Apartment house” in this context, as distinct from “tenement,” is meant to describe a multiple dwelling intended for middle-class residents. Tenements were built in New York City as early as the 1820s, while the first “apartment houses” or “French flats” were built starting in the 1870s. For a history of the early apartment house, see Elizabeth Collins Cromley, *Alone Together: A History of New York’s Early Apartments* (Cornell University Press, 1990).

¹⁶ For more on the Van Corlear, built for the same developer as the Dakota, see Christopher Gray, “Streetscapes/Seventh Avenue and 55th Street: An Unusual Design Is Improved, And a Landmark Is Born,” *New York Times*, December 17, 2006.

¹⁷ Alteration application 1479-1891.

¹⁸ The details of this addition are unclear – the docket book’s description is very brief, and the application itself is missing.

¹⁹ *American Architect and Building News*, January 17, 1903, p. X.

²⁰ *New York Times*, July 7, 1918, p.30.

²¹ “The Real Estate Field,” *New York Times*, April 2, 1910, p.15.

²² *Real Estate Record and Builders’ Guide*, Vol. 45, No. 1138, January 4, 1890, p. 5. Rosenbaum bought an irregular parcel with “three and four-story dwellings.”

²³ Alteration application 320 of 1922.

²⁴ New Building 138-1922.

²⁵ *New York Times*, April 29, 1923, p. RE2.

²⁶ C of O 7742-1924.

²⁷ *Real Estate Record and Builders’ Guide*, Vol. 56, No. 1450, December 28, 1895, p. 927.

²⁸ *The Morning Record* (Meriden, Conn.), September 17, 1896, p.7.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 38

Hotel Albert
Name of Property
New York County, New York
County and State

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- ³⁰ *New York Times*, August 11, 1927, p.37.
- ³¹ "Death List of a Day: William Davis Ryder," *New York Times*, March 11, 1898, p.7.
- ³² Trow's Directory.
- ³³ New York Stock Exchange Historical Review, *New York Stock Exchange: Banks, Bankers, Business Houses, and Moneyed Institutions*, Historical publishing Company, 1886, p.144.
- ³⁴ C. Dowsett, *Start in Life. A Journey Across America, Fruit Farming in California*, 1891, p.21.
- ³⁵ "No Trouble About Colored Clergymen," *New York Tribune*, February 18, 1889, p.2.
- ³⁶ *History And Commerce Of New York*, American Publishing and Engraving Co., second edition, 1891, p.103.
- ³⁷ *Modern Housekeeping*, 1906, p.608.
- ³⁸ *Library Journal*, Volume 24, by Richard Rogers Bowker, Charles Ammi Cutter, Library Association – 1899.
- ³⁹ "League Against Sunday Selling," *The Syracuse Journal*, November 30, 1901, p. 7.
- ⁴⁰ *The School Journal*, Volume 65, 1902, p.492.
- ⁴¹ *Classical Weekly*, Vol. XIX, No. 14, Whole No. 517 (1926).
- ⁴² *Biographical Directory of the State of New York*, 1900, Biographical Directory Co., New York, p.361.
- ⁴³ *The School Journal*, Volume 65, Volume 3, edited by William Henry Hills (1902), p. 27.
- ⁴⁴ "School At Athens Fellows And Students 1882-1908," *American Journal of Archaeology*, Second Series [Vol. XI], 1908, p.153.
- ⁴⁵ "The Most Imaginative Painter This Country Has Yet Produced," *Current Opinion*, Vol. 62 pp.350-351. The author of the article notes: "He explained the genesis of this picture to a friend. It seems that in taking his meals at the Hotel Albert, he had become interested in one of the waiters who was playing the races...."
- ⁴⁶ W.M.M., "'The Race Track,' or 'Death on a Pale Horse' by Albert Pinkham Ryder," *The Bulletin of the Cleveland Museum of Art*, Vol. 15, No
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- ⁴⁸ Sidney Kaplan, "The Sculptural World of Augustus Saint-Gaudens," *Massachusetts Review*, Vol. 30, No. 1 (Spring, 1989), pp. 17-64
- ⁴⁹ Burke Wilkinson, *Uncommon Clay: The Life And Works of Augustus Saint Gaudens*, p.176.
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- ⁵¹ Harry James Smith, *Letters of Harry James Smith, with an Introduction by Juliet Wilbor Tompkins*, 1919, p.82.
- ⁵² Carl Dawson, *William Dean Howells: A Writer's Life*, 2005, p.337.
- ⁵³ Kate Douglas Smith Wiggin, *My Garden of Memory: An Autobiography* (Houghton Mifflin Company, 1923), p. 214.
- ⁵⁴ *Ibid.*, pp. 228 and 230.
- ⁵⁵ Ian Watson, *Performer Training: Developments Across Cultures* (Routledge, 2001), p. 63.
- ⁵⁶ Thomas Allibone Janvier, *In Old New York* (Harper & Brothers, 1894).
- ⁵⁷ Guy Davenport, "Walt Whitman an American," originally in *Parnassus* (Vol. 5, No. 1, 1976), reprinted in Herbert A. Leibowitz, *Parnassus: Twenty Years Of Poetry In Review*, pp. 17-18. The source given is: *The March of Literature* by Ford Madox Ford, 1938.
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- ⁵⁹ "Mark Twain on Training That Pays," *New York Times*, March 17, 1901, p.2.
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- ⁶¹ Paul L. Mariani, *The Broken Tower: The Life of Hart Crane*, p.55.
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Hotel Albert
Name of Property
New York County, New York
County and State

Section 8 Page 39

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 40

Hotel Albert
Name of Property
New York County, New York
County and State

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¹¹⁴ Joshua Gamson. *The Fabulous Sylvester: The Legend, The Music, The Seventies In San Francisco*, p.81.

¹¹⁵ Samuel R. Delany, *Flight from Nevèrÿon*, pp. 239-240.

¹¹⁶ The Albert French Restaurant first appears in Manhattan telephone directories in 1948. The unsupported source that follows suggests Brody opened the restaurant in 1946. If he did, the Manhattan directory for 1946 might well have already been printed, and possibly he opened too late in the year to make the 1947 edition. The restaurant appears in the directories for the last time in 1971. Brody might have closed the restaurant too late in 1970 to be left out of the 1971 directory. Brody apparently opened the restaurant either in 1946 or 1947, and closed it either in 1970 or 1971. Brody's wife, Henrietta, signed a lease on June 1, 1956, through May 31, 1971.

¹¹⁷ "Zoo Gets A Freak To Put In Garage; Dali-Disguised Tractor That Pulled Sight-Seers Around 'Village' is Donated," *New York Times*, October 1, 1960, p.16.

¹¹⁸ *New York Times*, August 7, 1967.

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¹²⁹ The following list is based on various sources, some more reliable than others. Lillian Roxon seems to be a reliable source. Some of the memories of musicians quoted in obituaries or newspaper articles written long after the fact might be incorrect.

¹³⁰ Lillian Roxon, "Hotel Albert," *The Eye*, May 1968 pp. 32 ff.

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¹³⁴ Pete Johnson, "World's Greatest Rock Organist," *Los Angeles Times*, September 2, 1968, p.F18.

¹³⁵ Jan Mark Wolkin, Bill Keenom, *Michael Bloomfield: If You Love These Blues*, p.114.

¹³⁶ Wolkin and Keenom, p.140.

¹³⁷ Wolkin and Keenom, p. 139.

¹³⁸ "The Meter: The Legend of Red Hash," *Chicago Reader*, September 30, 2005, vol. 35, issue 1, p.5.

¹³⁹ James Segrest, Mark Hoffman, *Moanin' at Midnight: The Life and Times of Howlin' Wolf*, p.237-8.

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December 17, 2002, p. B12; *Times-Transcript*, Moncton, N.B., December 17, 2002; *The Daily Observer* (Pembroke), Pembroke Ontario, December 16, 2002, p.4.

¹⁴¹ Lillian Roxon, *Lillian Roxon's Rock Encyclopedia* (Grossett & Dunlap), p.306. The story is repeated in Robert Milliken, *Lillian Roxon: Mother of Rock*, pp. 288-289.

¹⁴² Email of April 27th, 2011, forwarded to Arlene Goldman, President of the Board of the current cooperative.

¹⁴³ "California Dreamin'," *Los Angeles Times*, June 8, 2008, p.2.

¹⁴⁴ Communicated via email, April 21st, 2011, forwarded to Arlene Goldman, President of the Board of the current cooperative.

¹⁴⁵ Tom Wright, Susan VanHecke, *Roadwork: Rock & Roll Turned Inside Out*, pp.111-115.

¹⁴⁶ Billy James, *Necessity Is: The Early Years Of Frank Zappa & The Mothers Of Invention*, pp.56-58.

¹⁴⁷ *Jim Morrison: Life, Death, Legend*, by Stephen Davis, p.167.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 8 Page 41

Hotel Albert
Name of Property
New York County, New York
County and State

¹⁴⁸ "Modern Rock's Modern Lover: Richman's Still A Rock God," *Eugene Weekly*, Eugene Ore, Vol. 25, issue 49, December 7, 2006, p.33.

¹⁴⁹ Letter from John Sebastian to the *Acoustic Guitar*, San Anselmo, August 2008, vol. 19, issue 2; p.14.

¹⁵⁰ Obituary, *Syracuse New Times*, September 24 - October 1, 2008, Iss. 1956, p.14.

¹⁵¹ Review in *Billboard*, August 15, 1998, vol. 110, issue 33, p.18: "Unknown Legends Of Rock 'N' Roll: Psychedelic Unknowns, Mad Geniuses, Punk Pioneers, Lo-Fi Mavericks & More" by Jeffrey L Perlah.

¹⁵² Sheila Weller, *Girls Like Us: Carole King, Joni Mitchell, And Carly Simon--And The Journey* p.231.

¹⁵³ Weller, p.351.

¹⁵⁴ *Billboard*, December 5, 1998, vol. 110, issue 49, p.16.

Ian Halperin, *Fire and Rain: The James Taylor Story*, pp.46-47.

¹⁵⁶ "Wide Community Crime Traced to 'Singles' in Welfare Hotels," *New York Times*, November 16, 1972, p.97.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 1

Hotel Albert
Name of Property
New York County, New York
County and State

HOTEL ALBERT
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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

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New York County, New York
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National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 3

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National Park Service

National Register of Historic Places
Continuation Sheet

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United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 5

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County and State

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National Park Service

National Register of Historic Places
Continuation Sheet

Section 9 Page 6

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New York County, New York
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Hotel Albert

New York County, New York

Name of Property

County and State

10. Geographical Data

Acreage of Property .64 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 585017 4509594
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Anthony Robbins

organization NYS Historic Preservation Office date 09/19/2011

street & number PO Box 189 telephone 518-237-8643x-3257

city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

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

Additional items

(Check with SHPO or FPO for any additional items)

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

name The Albert Apartment Corporation

street & number 23 East 10th Street telephone

city or town New York state NY zip code 10003

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

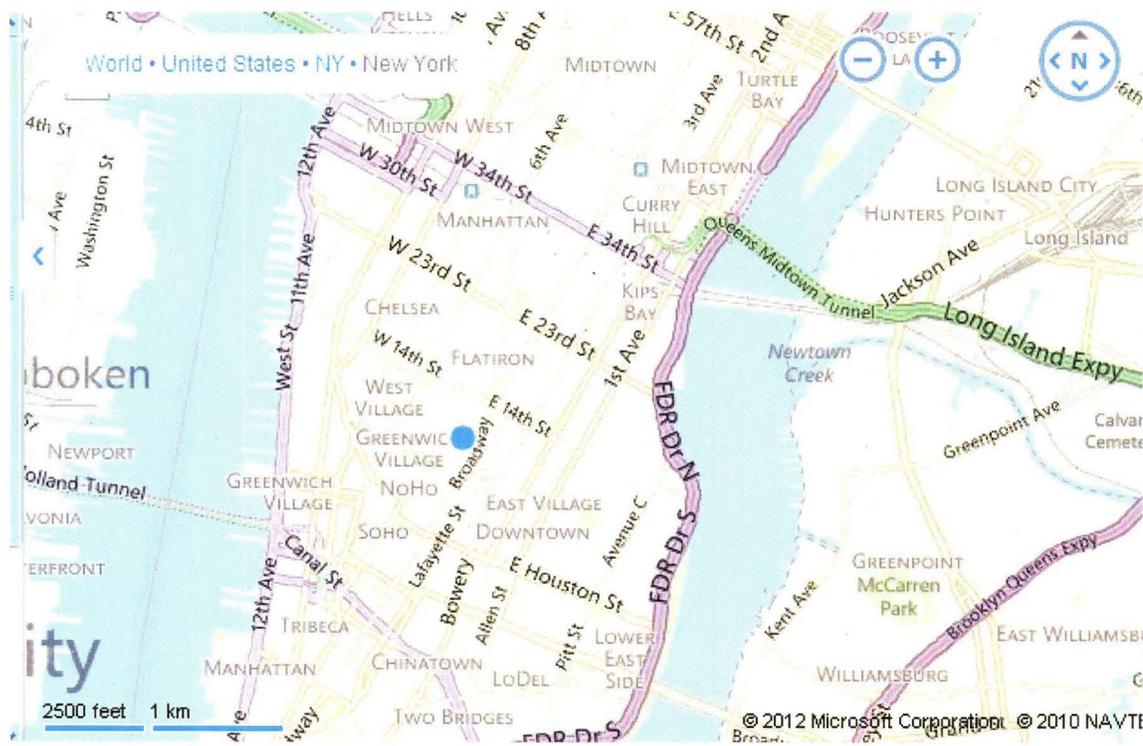
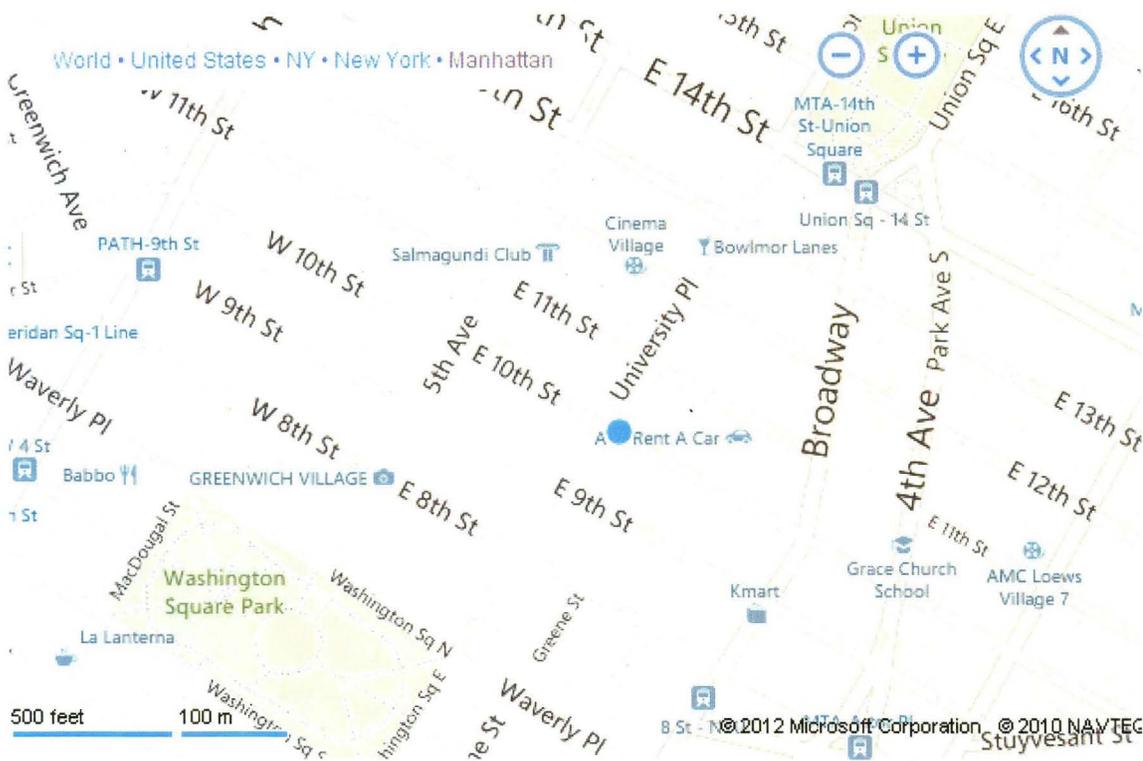
Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form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

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 2

Hotel Albert
Name of Property
New York County, New York
County and State



United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 1

Additional Information

PHOTO LIST

Anthony W. Robins, photos taken March 2011

1. Former Hotel St. Stephen (refaced) (Building D), south side of East 11th Street east of University Place, looking southwest
2. Former Hotel Albert (Building C), originally Albert Apartments, southeast corner of University Place and East 11th Street, looking southwest
3. Former Hotel Albert (Building C), originally Albert Apartments, detail
4. Former Hotel Albert (Building C), originally Albert Apartments, University Place façade, east side of University Place
5. Former Hotel Albert, first annex (Building B), middle of University Place, east side, looking east
6. Former Hotel Albert, first annex (Building B), middle of University Place, east side, looking east, detail
7. Former Hotel Albert, original plus two annexes (Buildings C, B, and A), east side of University Place between East 10th and East 11th streets, looking north
8. Former Hotel Albert, second annex (Building A), northeast corner of University Place and East 10th Street, looking northeast
9. Former Hotel Albert, typical fireplace
10. Former Hotel Albert, post box
11. Former Hotel Albert, staircase
12. Former Hotel Albert, another staircase

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 2



Albert Apartments "French flats" built 1881-82 circa 1883
New-York Historical Society
Architect: Henry J. Hardenbergh.

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 3



Hotel Albert circa 1904. Annex # 1 - Built 1902-04. 67 University Place.
Architect: Buchman & Fox. Museum of the City of New York.

See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 4



Hotel Albert circa 1907. Built 1881-82 SE Corner University Place and East 11th Street.
Architect: Henry J. Hardenbergh.
Museum of the City of New York.

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 5



Hotel Albert circa 1944. Originally St. Stephen Hotel – Built 1875-76.
Architect: James Irving Howard. 46-52 East 11th Street. Converted to manufacturing use 1920's.
Office For Metropolitan History

See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 6



Albert French Restaurant circa 1962. SE Corner East 11th Street and University Place.
Photographed by Robert Otter.

See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 7



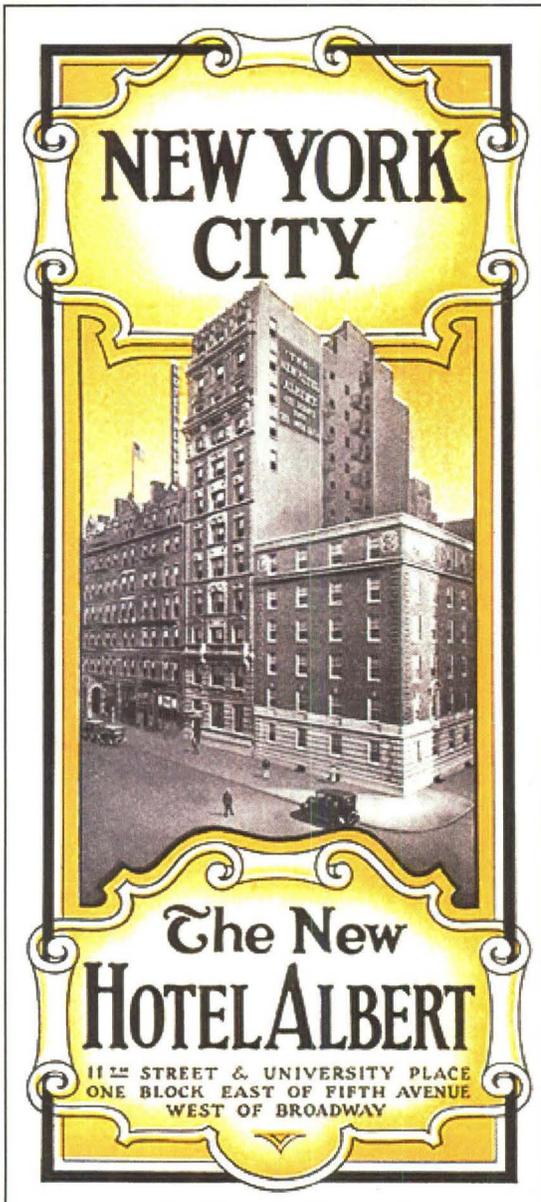
Hotel Albert circa 1924. Annex #2 - Built 1922-24. NE Corner University Place and East 10th Street. Architect: Sugarman, Hess & Berger and William L. Bottomley, Associate Architects. Collection of Cornell University.

See continuation sheet

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 8

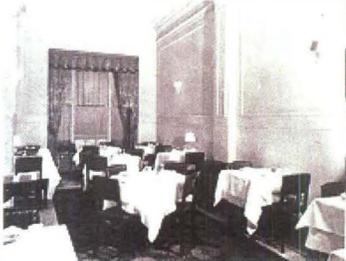


1927 Brochure

United States Department of the Interior
National Park Service
National Register of Historic Places
Continuation Sheet

Hotel Albert
New York County, New York

Section number 11 Page 9

THREE DINING ROOMS
Famous for Our Popular Prices
Breakfast 30c to 50c Lunches 35c to 50c Dinners 30c to 75c
Serving over one thousand meals a day



AVOID TRAFFIC!
10 minutes from Holland Tunnel
25 minutes from Washington Bridge
25 minutes from Boston Post Road

Location

The Hotel Albert enjoys a location of both accessibility and interest. *Business and financial districts* are within a few minutes' ride by nearby subway or surface cars. New York's *most shopping sections* are quickly reached by means of Fifth Avenue buses which pass the door. Beautiful and historically interesting *Washington Square* is within a few minutes' walk, as well as *New York University* and other interesting features located in this section. *Motorists* will find The Albert easily accessible from the main up-and-down town thoroughfares and the short cross-town drive from the *Holland Tunnel* is quickly accomplished. *Special garage facilities* are immediately available to guests of *The Albert*.

JOSEPH A. SCHWARTZ
Manager
H. H. BLANCHARD
Asst. Manager

Handy to All Steamship Piers See Map

MAP AND DIRECTORY --OF-- NEW YORK CITY

500 ROOMS

"WHERE COURTESY DWELLS"

HOTEL ALBERT

UNIVERSITY PLACE AT EAST TENTH STREET
BETWEEN BROADWAY AND FIFTH AVENUE

Daily Rates

Single Room, Running Water	\$1.50	\$2.00
Double Room, Running Water	\$2.50	\$3.00
Single Room and Bath	\$3.50	\$4.00
Double Room and Bath	\$4.50	\$5.00
Connecting Rooms, Bath & Kitchen	\$6.00	\$7.00
Suites	\$5.00	\$8.00

Our Popular Priced Meals are the talk of the town



Hotel Albert
NEW YORK

1936 Brochure

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section 10 Page 1

Hotel Albert
Name of Property
New York County, New York
County and State

Verbal Boundary Description

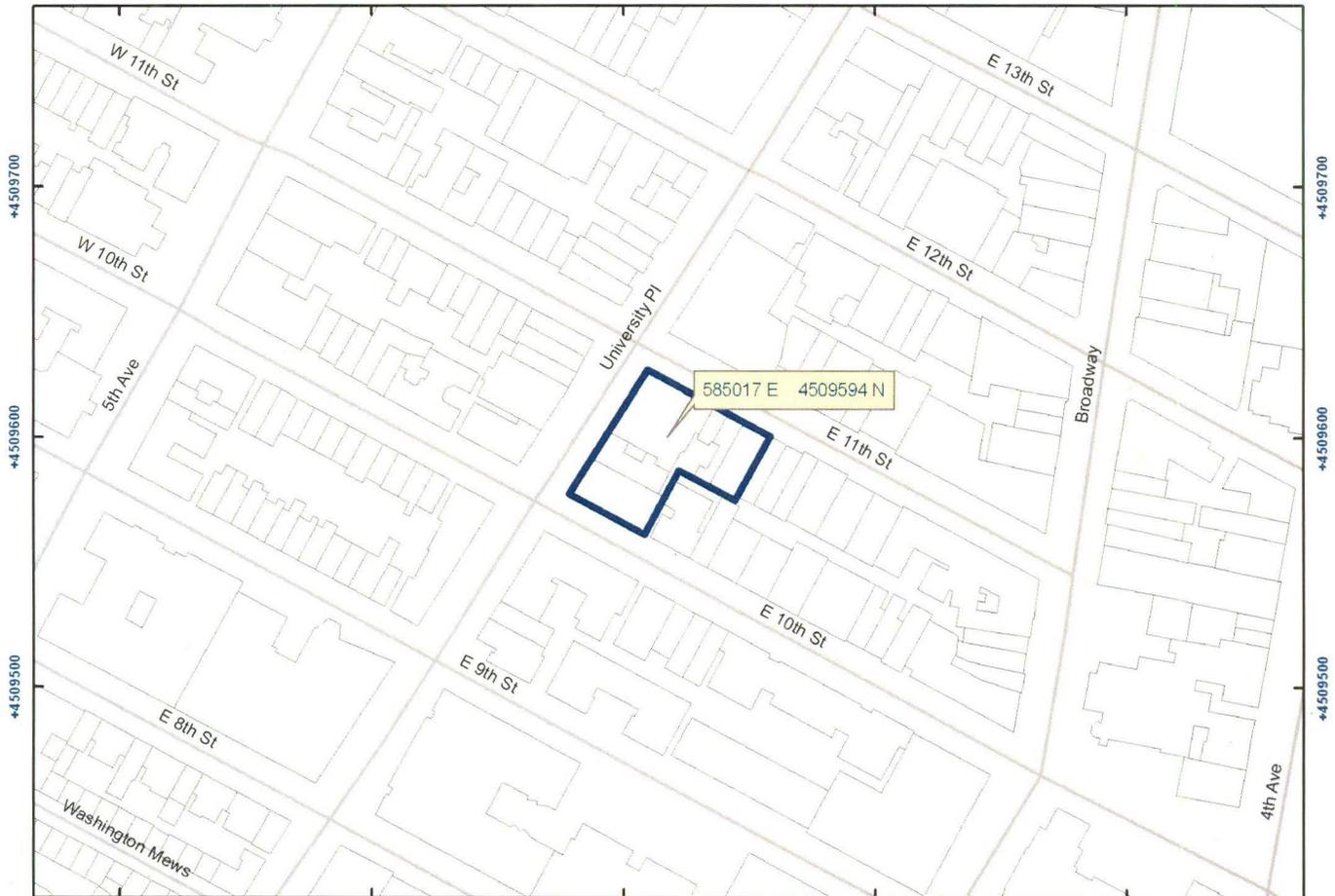
The Hotel Albert fronts the east side of University Place between East 11th and East 10th Street in the Borough of Manhattan in New York State's New York County. The boundary contains the former Hotel St. Stephen (1875/76), which faces East 11th Street, the original Hotel Albert (1881/83) on the corner of East 11th and University, and two building additions fronting University Place (1903) and the corner of East 10th (1922-1924). Hotel Stephen was absorbed into the Hotel Albert in 1895. The boundary is delineated by the heavy line on the attached parcel map.

Boundary Justification

The Hotel Albert is sited on the lands associated with its 1875 to c.1970 period of significance.

Hotel Albert- Manhattan, New York County, NY

23 E. 10th Street
New York, NY 10003-6113



1:2,000 1 inch = 167 feet

Datum: NAD 1983 UTM Zone 18N



Hotel Albert
Buildings

Tax Parcel Data Courtesy of
NYC DPW
<http://gis.nyc.gov/doitt/nycitymap>















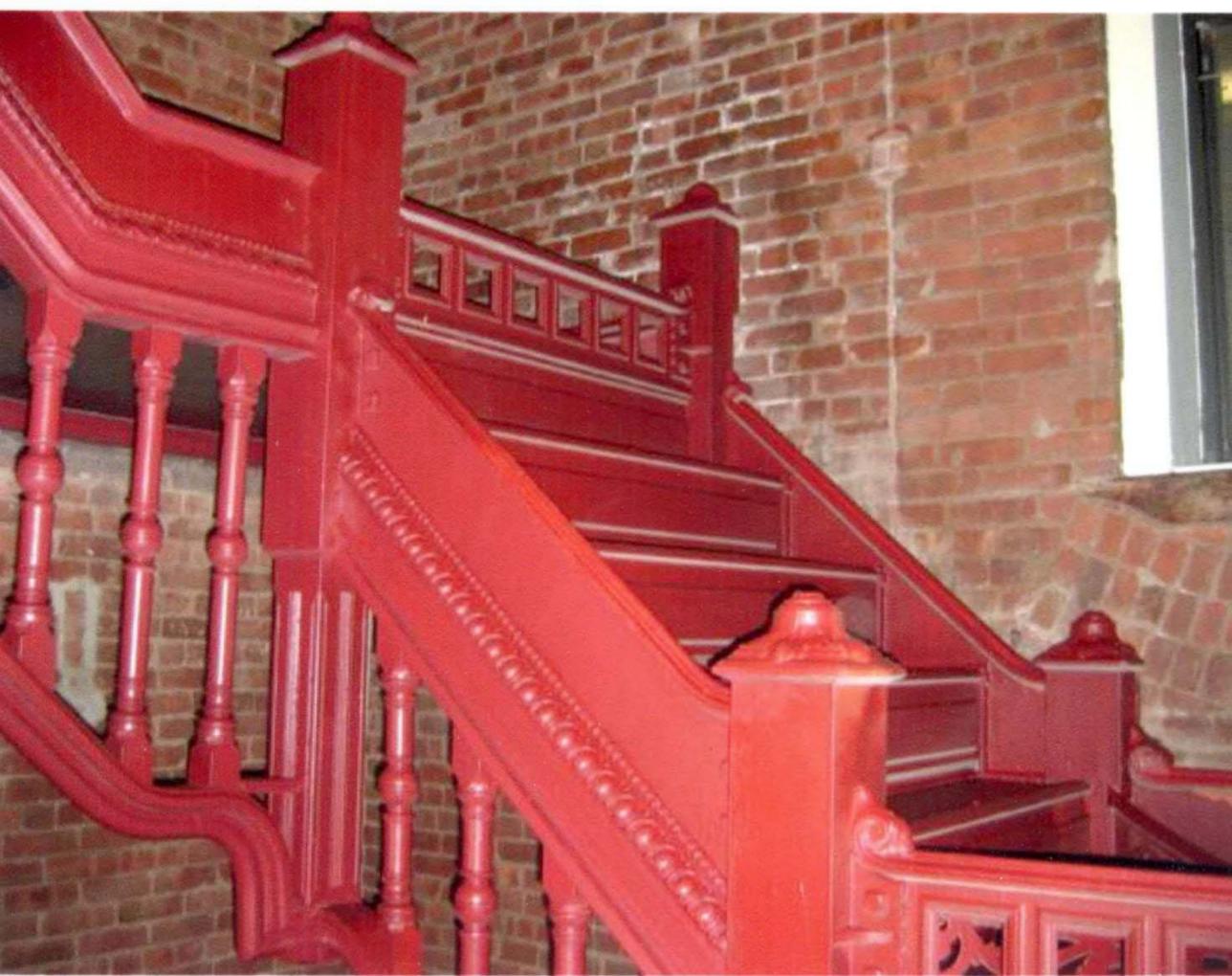












Hotel Albert
New York, NY
New York Co.
Brooklyn Quad
Zone 18
E. 585017
N. 4509594

