

(Former) **SCHEFFEL HALL**

190 Third Avenue, Manhattan.

Built 1894-95; architects Weber & Drosser.

Landmark Site: Borough of Manhattan Tax Map Block 873, Lot 34.

On March 18, 1997, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of Scheffel Hall, and the proposed designation of the related Landmark Site (Item No. 2). The hearing was continued to April 15, 1997 (Item No. 1). The hearings had been duly advertised in accordance with the provisions of law. At the Public Meeting on May 20, 1997, the hearing was re-opened to hear further public testimony. A total of thirteen witnesses spoke in favor of designation, including representatives of Borough President Ruth Messinger, Community Board Six Manhattan, the Stuyvesant Park Neighborhood Association, Gramercy Neighborhood Associates, the Steuben Society, the German Society of New York, the Liederkrantz Club, Municipal Art Society, Historic Districts Council, Friends of Terra Cotta, New York Landmarks Conservancy, and the Committee to Save Luchow's. The owner's representative spoke in opposition to the designation. The Commission has received a number of letters and other statements in support of this designation, including letters from City Councilman Antonio Pagan, Assemblyman Steven Saunders, and the New York Chapter of the American Institute of Architects.

Summary

Dating from 1894-95, the (former) Scheffel Hall is a significant reminder of the German-American community known as *Kleindeutschland* which flourished on the Lower East Side in the last half of the nineteenth century. One of the few examples of the German Renaissance Revival style in New York, Scheffel Hall's unusual and flamboyant facade, designed by the architectural firm of Weber & Drosser, is modeled after the famous Friedrichsbau at Heidelberg Castle. Originally a renowned German rathskeller and restaurant, and more recently the home of the jazz club, Fat Tuesday's, the building has long been a gathering place for New Yorkers. Its patrons have included a number of leading politicians and writers, notably O. Henry who used Scheffel Hall as the setting for a short story in 1909. The building incorporated the latest in building technologies, including an unglazed terra-cotta facade which is among the earliest surviving examples of terra-cotta cladding in New York. Other notable features include the cast-iron storefront ornamented with intricate strapwork and cartouches, the elaborate window surrounds, and the curved front roof gable.



DESCRIPTION AND ANALYSIS

Kleindeutschland and the German Beer Halls¹

From its founding in 1626 by Peter Minuit, a native of the German town of Wesel am Rhein, New York City has had a significant German population. During the 1820s, the first German neighborhood and commercial center developed in the area southeast of City Hall Park and by 1840 there more than 24,000 Germans lived in the city. During the next twenty years, their numbers increased dramatically as "mass transatlantic migration brought another hundred thousand Germans fleeing land shortages, unemployment, famine, and political and religious oppression."² To accommodate this growth, a new German neighborhood developed east of the Bowery and north of Division Street which became known as *Kleindeutschland*, Little Germany, Dutchtown, or *Deutschlandle*. In the 1870s and 1880s, dislocations caused by the growth of the German Empire brought 70,000 new immigrants to the area while thousands of American-born children of German immigrants established their own homes in the neighborhood. By 1880, the German-speaking population of *Kleindeutschland* exceeded 250,000, making up approximately one-quarter of the city's population, and the neighborhood's boundaries had expanded north to 18th Street and east to the East River: "The first large immigrant neighborhood in American history that spoke a foreign language, *Kleindeutschland* remained the major German-American center in the United States for the rest of the century."³

Most of *Kleindeutschland's* residents worked in neighborhood factories and shops in what came to be regarded as German trades -- as tailors, bakers, grocers, shoemakers, brewers, cigar makers, piano and furniture makers, and dressmakers. They worshipped in German-speaking churches and synagogues, took part in benevolent and fraternal organizations like the Harugari, Vereinigte Deutscher Bruder, and B'nai B'rith, and created such institutions as the German-American Bank at 14th Street and Fourth Avenue, and the Germania Life-Insurance Company (later Guardian Life Insurance Company) which was originally located on Nassau Street but later moved to East 17th Street and Park Avenue South (Fourth Avenue).

Kleindeutschland's thousands of beer halls, saloons, wine gardens, concert halls, and club rooms offered convivial gathering places and Continental culture to the neighborhood's residents who for the

most part lived in crowded tenements. Some of the beer halls and saloons, called *Lokals*, "had stages where German theater was performed, and many had meeting rooms that were used by singing societies, lodges, clubs, unions, and political organizations."⁴ A number were also equipped with billiard rooms, bowling alleys, or ballrooms. The large and elaborately decorated beer halls were "the pride of *Kleindeutschland*"⁵ and their proprietors were among the elite of the German community. Beer halls were places "where whole families went on Sundays to meet with friends, drink beer, listen to music, and dance."⁶ Among the most famous were the Atlantic Garden, at 50 Bowery, between Bayard and Canal Streets, and Lüchow's on East 14th Street, opposite Steinway Hall (all demolished).

Scheffel Hall

Carl Goerwitz (1847-1907), the founder of Scheffel Hall, emigrated from Germany to this country in 1873.⁷ His first home was on First Avenue near 58th Street in the German community that had begun developing in the 1860s around the Steinway piano factory at Park Avenue and East 52nd Street and several small breweries on East 54th Street. Goerwitz initially found work as a waiter. Around 1878 he established his own restaurant at 193 Pearl Street. In 1879, he opened a beer hall at 144 East 58th Street, adjacent to the Star Brewery. Two years later he moved his business across the street to 145 East 58th Street. Directory listings indicate that this establishment was both a restaurant and beer hall. In 1885, Goerwitz leased a three-story building with a commercial ground story at 194 Third Avenue and a one-story stable at 141 East 17th Street.⁸ Goerwitz commissioned Schwarzmann & Buchman to replace the stable with a one-story peaked-roof building which was joined to the rear of 194 Third Avenue; both spaces were used as a beer hall.

In April 1894, Goerwitz entered into an agreement to take a long-term lease on a building at 190 Third Avenue.⁹ The architectural firm of Weber & Drosser was hired to alter the building and join it to 141 East 17th Street.¹⁰ On Third Avenue, the brick facade above the first-story cast-iron store front was removed and a new terra-cotta front erected. The existing iron girders and columns at the first story were given new facings and two non-

supportive cast-iron piers were added. The low attic was raised and converted to a peaked roof with a shaped gable front. On the interior of the main building, the structure was reinforced with steel girders, the partitions and stairs were taken down and entirely rebuilt. The one-story rear extension of 190 Third Avenue was rebuilt using iron girders and steel I-beams to support the skylit roof of a large dining room. The rear of this extension opened on to the 17th Street building which received a new terra-cotta and cast-iron front to match the Third Avenue facade and a new exterior staircase leading to a basement beer cellar. (The 17th Street building is no longer joined to 190 Third Avenue and is not subject to this designation.)

Goerwitz named his new establishment Scheffel Hall after the Joseph Victor von Scheffel (1826-86), a German poet, novelist, and lawyer, best known for his collection of student songs, *Gaudeamus*.¹¹ A commemorative pamphlet, published in 1904, describes the building as "modeled after the old German style, with a pointed house-top and artistically decorated entrances."¹² The interior was decorated to give the visitor the impression of being in an "old-time Rathskeller."¹³ The rooms consisted of a barroom in the front portion of Third Avenue wing, the small skylit room in the one-story extension of the Third Avenue wing, a large room used for family gatherings on East 17th Street, and a basement beer cellar and bowling alley. The walls were decorated with elaborate paneling and paintings depicting scenes and mottoes from the poems of Scheffel as well as the trademarks of the Anheuser-Busch and Hupfel Brewing companies. The rooms were brilliantly illuminated with electric lights from distinctive wrought-iron lamps and torches. The upper stories of the building were fitted up as living quarters for Goerwitz and his family and their two servants. (None of these interior spaces are the subject of this designation).

Goerwitz ran Scheffel Hall until 1904, when he sub-leased the business to Fred H. F. Ahrens, who had been Goerwitz's cashier for the previous three years.¹⁴ Recognizing that Scheffel Hall was at a disadvantage because it had no kitchen for the preparation of full-fledged meals, while the adjacent Allaire's restaurant and saloon at 192-194 Third Avenue had a fully equipped kitchen, Ahrens attempted to buy out William Allaire. When Ahrens failed, he sold out to Allaire who joined all four buildings into a large premises offering a cafe and restaurant, accommodations for weddings, social parties, and meetings, bowling alleys, and "high class music every evening."¹⁵

Allaire, and later his heirs, operated the restaurant until 1928. In addition to attracting a German clientele, the restaurant was popular with the politicians, artists, and writers living in the Gramercy Park-Stuyvesant Square area. Charles F. Murphy (1858-1924), head of Tammany Hall and political patron to numerous mayors and governors including Alfred E. Smith, "used to hold court at the tables."¹⁶ Among the noted writers that the *WPA Guide to New York* records "quaffed its foaming pilsner," were critic James Huneker, poet-short-story writer H. C. Bunner, and author Brander Mathews.¹⁷ In 1909, O. Henry [William Sydney Porter] set his story "The Halberdier of the Little Rheinschloss," at Scheffel Hall which he called "Old Munich," describing "the big hall with its smoky rafters, rows of imported steins, portrait of Goethe, and verses painted on the walls."¹⁸

The German Renaissance Revival and the Design of Scheffel Hall

During the last decades of the nineteenth century, a growing sense of German identity and well-publicized restorations of such important Renaissance buildings as Heidelberg Castle and the royal palace in Dresden led to an appreciation of Germany's sixteenth- and seventeenth-century architectural heritage.¹⁹ Beginning in the 1870s and especially in the 1890s and early 1900s, German architects began to incorporate German and Flemish Renaissance motifs into their designs for a variety of building types. Analogous to the French Renaissance Revival which was reflected in this country in the Second Empire and Chateaux styles and the English Renaissance Revival which was reflected in the Queen Anne and English Baronial styles, the German Renaissance Revival style appeared in American cities with large German populations such as St. Louis, Milwaukee, and Cincinnati that had a number of German-trained architects.²⁰

In New York, the style appears to have been relatively rare (perhaps because of a natural tendency to hark back to the city's Dutch heritage when a Northern Renaissance style was desired). Nevertheless, William Schickel employed a variant of the German Renaissance Revival style for the exterior of the house of brewer Jacob Ruppert which also had a German Renaissance dining room designed by Schickel and Herter Brothers.²¹ A number of other buildings were either designed in the German Renaissance Revival style or enriched

with German Renaissance ornament for German social and cultural organizations including the Aschenbroedel Verein Building (now La Mama Experimental Theater) at 72 East 4th Street (opened 1873), the German Odd Fellows Hall at 69 St. Mark's Place (1888), the Central Turn Verein Building at 211 East 67th Street (c. 1890), the New-York Maennerchor Building at 203 East 56th Street (1890), and the Deutsche-Amerikanische Schueten Gesellschaft Building at 12 St. Marks Place (c. 1885; now altered). Some American-born architects, notably Henry Hardenbergh in his designs for the Waldorf-Astoria Hotel (1893-97), may have been influenced by contemporary German Renaissance Revival design. Hardenbergh in the Dakota Apartments (1880-84) and McKim, Mead & White in the Charles L. Tiffany House at Madison Avenue and East 72nd Street (1882-85, demolished) used German Renaissance models as a starting point for their designs, and many stonemasons incorporated German Renaissance motifs in their decorative designs for rowhouses in Manhattan and Brooklyn.

The design of the (former) Scheffel Hall seems to be unprecedented in New York in that it is directly modeled on a famous German Renaissance building, the Friedrichsbau at Heidelberg Castle, erected between 1601 and 1607 to the designs of Johannes Schoch. Restored in 1890 to great fanfare, Heidelberg Castle would have been instantly recognizable to a large number of Germans and would have conjured up associations with town of Heidelberg, the seat of Germany's greatest university during the nineteenth century, renowned for its taverns and the Heidelberg tun, a gigantic wine cask with a capacity of about 49,000 gallons in the castle cellar. Additionally, Scheffel Hall's ornate three-and-one-half-story facade would have been highly visible from the Third Avenue elevated which ran in front of the building.

Among the (former) Scheffel Hall's notable features are the elaborate pilastered window enframements, intricate friezes, molded cornices, and bracketed window sills. The crisply detailed ornament includes such typical Mannerist motifs as strap-and-jewel-work, cartouches, and shields. At the base of the building, the tall cast-iron piers are decorated with an unusual motif -- four diamond-point rusticated blocks surmounted by a cartouche -- which is taken directly from the the pier articulation at the ground story of the Friedrichsbau. The curved front roof gable with its pedimented double-window, strap-and-jewel-work moldings, and cartouches, is also copied directly from the cross-

gables of the Heidelberg building. Scheffel Hall originally had special leaded glass lights at the first story and in the upper sash of the second and third story windows. The attic windows had diamond-pane sash (the building's original windows have been replaced). Suspended from the center piers of the ground story storefront were an unusual pair of electric globe lights. (While the globes are no longer extant, the original curving wrought-iron Renaissance bracket fixtures remain in place.)

This highly ornate facade was affordable for a modest business because of a technological innovation -- terra-cotta cladding.²² Terra cotta was first used extensively as an interior and exterior building material in this country after the Chicago and Boston fires of 1871-72. Lightweight, durable, and easily molded into elaborate details which retained their crisp profiles, exterior terra cotta was initially used for details such as string courses, capitals, friezes, window moldings, and roof tiles. Improvements in technology allowed the terra cotta to be cast in increasingly large pieces; in 1888, terra cotta was fully integrated into the exterior brick bearing walls of the Potter Building. With the advent of metal skeleton framing which transferred the weight of a building to a few points, it became possible to construct lightweight curtain walls entirely of terra cotta. The Rand McNally Building in Chicago of 1891 was the first building completely clad in unglazed terra cotta. Scheffel Hall is completely faced with light brown unglazed terra cotta which may have been coated with a thin coat of white slip. According to Susan Tunick, an expert on the history of terra cotta, "this wonderful facade is perhaps the earliest surviving example of terra-cotta cladding (rather than terra-cotta ornament incorporated in a brick or stone facade)."²³ While the terra cotta manufacturer has not identified yet, Tunick has also observed "a similar sculptural feeling and surface texture"²⁴ in the terra cotta at Barnard College's Milbank Hall (1895-97) produced by B. Kreischer and Sons, a Staten Island firm whose owners were related to Scheffel Hall's architect Henry Adam Weber.

Weber & Drosser²⁵

Henry Adam Weber and Hubert Drosser practiced architecture together from 1886 through 1896, after which they established independent practices. Little is known about the life and career of Hubert Drosser, a New Jersey resident who closed his New York office in 1902.

Henry Adam Weber, a native of Germany, immigrated to the United States at the age of twenty-five in 1881, presumably in the company of his kinsman, Louis Weber, with whom he established a home on the Upper East Side.²⁶ In New York, Louis Weber became a partner in the firms of two relatives, the builder, John Weber, and the wine merchant, Hermann Weber.²⁷ Henry Adam Weber began working as an architect, supplementing his income by working for Weber & Company Wines. He began using the name Adam Weber professionally, presumably as a way of emphasizing his relationship to John Weber's brother, the well-known builder-architect brick-manufacturer Adam Weber (1825-1906).²⁸ In 1884, Henry Adam Weber established his own practice in Manhattan. One of his first commissions was to design a group of four neo-Grec style row houses at 1380 to 1386 Lexington Avenue (built 1885-86) for John and Louis Weber who were then involved in developing a number of properties in the Carnegie Hill-Yorkville area. When Weber & Drosser formed their partnership in 1886, they continued to receive commissions from John Weber, including the design of five Queen Anne style rowhouses at 124 to 132 East 92nd Street which are within the Carnegie Hill Historic District. (Nos. 124 and 130-132 have new facades.) Other commissions included a Renaissance Revival tenement on East 11th Street in *Kleindeutschland* built in 1886, and several additions and alterations to the Yuengling Brewery on West 128th Street in 1890-91. The work at the Yuengling Brewery may have been secured through John Weber who had been the masonry contractor for the brewery since the 1870s. Louis Weber may have been responsible for the commission for Scheffel Hall since he and Carl Goerwitz were both members of the German-speaking Trinity Lodge of the Masons.²⁹ In addition, Henry Adam Weber's experience working in the family *Weinstube* may have brought him into contact with Goerwitz; it undoubtedly aided the partners in providing an appropriate design.

After Weber & Drosser dissolved their partnership, Weber may have become the "in-house" architect for a brewery since commercial directories give his office address as "foot of East 63rd Street" where an unnamed brewhouse is shown on contemporary maps. Drosser is listed in turn-of-the-century architectural directories as doing general work. By 1910, Weber also had a general practice according to census records. He remained in practice until 1921.

Subsequent History³⁰

In 1928, the heirs of William Allaire sold the portion of Scheffel Hall at 190 Third Avenue to the German-American Athletic Club; the East 17th Street wing was subsequently acquired by the Greek Church of St. John the Baptist. The club installed a kitchen in the basement of the building and converted the upper-story living quarters into a dining room and meeting rooms. A few years later, R. Neuburger took over management of the restaurant for the club and brought in Joe King as an assistant. In 1936 King and a partner, Jack Lichtenberg, took over management of the restaurant. In addition to maintaining restaurant's tradition of serving "moderately priced German dishes and imported beers,"³¹ King decorated the restaurant with theatrical programs and photographs and introduced community singing. The restaurant was soon filled with college students who came "to drink out of gallon-sized beer glasses and sing songs to the music of a piano and violin."³² In 1947, following his discharge from the Air Corps, King, operating as the Fraternity House Inc., took over the lease on the building.

In 1954 the Stuyvesant heirs sold 190 Third Avenue to New York Investors Mutual; a year later the property was acquired by Robinson Callen and in 1963 it was conveyed to the Robinson Callen Trust. Joe King continued to lease the building until 1969, when a new restaurant, named Tuesday's, took over the lease and made some interior alterations to bring the building up to code. In April 1979, the restaurant opened an 80-seat jazz-club named Fat Tuesday's in the basement of the building.³³ Debuting with the Ron Carter Quartet, which included Kenny Barron on piano and Buster Williams on bass, the club became a leading venue for bop, blues, and mainstream jazz. Among the many important musicians who played there were Gerry Mulligan, Hilton Ruiz, Helen Merrill, McCoy Tyner, Joe Henderson, Zoot Sims, Joe Turner, Stan Getz, Dexter Gordon, Buddy DeFranco, Ahmad Jamal, Clark Terry, Betty Carter, Jon Faddis, and the Jazztet. In 1984, legendary guitarist Les Paul began a regular Monday night engagement which lasted until the club closed in 1995. It became a tradition for rock and jazz performers visiting New York to perform with Paul; his Monday night guests included George Benson, Larry Coryell, Keith Richards, Eddie Van Halen, Bob Dylan, Steve Miller, Jimmy Page, and Billy Idol. After Tuesday's closed, the upstairs restaurant was leased

to the Highlander Brewery Pub which closed prior to designation.

Description

The (former) Scheffel Hall occupies the entire twenty-three-foot-wide, 100-foot-deep lot. The front part of the building is forty-five-feet deep, three-and-one-half-stories tall, and has a peaked roof with a decorative front gable. It is joined to a one-story rear extension which originally had a sloping roof with a large central skylight. Above a cast-iron storefront, the facade is clad with unglazed light brown terra cotta which has been painted.

Base

The ground story is articulated into three bays -- the northern bay, which contains the restaurant entrance, and the center window bay are considerably wider than the southern bay, which contains the basement entrance. The cast-iron piers framing the bays are articulated as pilasters and decorated with strap-and-jewel-work, diamond-point rustication, and cartouches. The piers carry an iron entablature with decorative frieze enriched with strap-and-jewel-work. The original ground story signage consisted of mesh friezes beneath the lintels in each bay with raised lettering that read "No. 190" in the south bay, "Scheffel Hall" in the center bay, and "Carl Goerwitz" in the north bay. (At present the signage in the south bay is concealed, the center sign has lost the letter S, and "Allaire's" has replaced "Carl Goerwitz" in the north bay. Suspended from the center piers are original stylized foliate curving wrought-iron brackets for globe lights --- the globes have been replaced by simple bulbs -- which remain in place.)

The north entrance bay retains its original wood door surround with bracketed and fluted jambs and molded transom bar. The paired historic wood and glass doors have distinctive cross-shaped upper lights. (A small piece of wood has been lost from the molding around the top light of the south door.)³⁴ The metal door plate and hinges appear to be contemporary with the doors; the kick plates and door handles are replacements. The muntins have been removed from the transom above the doors and the opening currently contains metal infill and the sleeve for an air conditioner. (There are internal scissor-type security gates behind the doors.) A non-historic vinyl canopy shelters the entrance.

The center bay retains its original paneled iron bulkhead and wood sill beneath the window. The wood mullions that originally divided the opening into three sections and the original leaded stained-glass windows have been removed and a clear single-pane aluminum show window has been installed. (There are internal scissor-type security gates behind the window.) The transom retains its original molded transom bar, reeded mullions, and wood sash, but the leaded stained-glass windows have been replaced with single panes of clear glass.

The south basement entrance bay has been modified by the installation of a contemporary steel door. The large wood housing above the door probably encloses mechanical equipment and was covered with signage when Fat Tuesdays occupied the basement. A light fixture on the underside of the housing and a projecting fixture at the top of the housing light the entrance.

Upper Stories

The terra-cotta-clad upper stories are richly articulated with pilaster orders, heavy entablatures, and moldings. At the second and third stories three evenly spaced windows bays contain aluminum one-over-one sash. The second story windows have brackets beneath their molded sills and are framed with Tuscan pilasters resting on high bases. The bases are ornamented with shields and swags and the lower part of the pilasters are decorated with strapwork. Console brackets are set above pilasters in the stylized Doric entablature which is also enriched with shields and strapwork metopes. The third story features a stylized Ionic order with fluted pilasters resting on high bases ornamented with jewel-work and swags. The entablature above the third story windows is enriched with a strapwork frieze.

At the attic story, the shaped gable features heavy C-scrolls at its base, a S-curved pediment, and a full entablature topped by a lunette. The attic is lit by a double-window with historic wood sash. The window is set off by a pedimented surround. The gable is also enriched with heavy strapwork moldings, a pair of cartouches, and a blind oculus which has been articulated to look like a leaded glass window.

An inverted L-shaped painted sign with illuminated lettering extends from the second to the third stories between the north and center bays and is attached to the facade with metal rods. This historic sign was installed in the 1930s for Joe

King's Rathskeller; it was re-lettered in the 1970s for Tuesday's Restaurant.

The upper portion of the building's north wall and the north side of the gable are visible from Third Avenue. There are traces of tar and paint on the windowless wall which terminates at the center in a low parapet that joins two old chimneys that

have been reduced in height. (Two metal pipe flues are vented from the west chimney.)

Report prepared by
Gale Harris
Landmarks Preservationist

Notes

1. The following section on *Kleindeutschland* is based on Stanley Nadel, *Little Germany: Ethnicity, Religion, and Class in New York City, 1845-1880* (Urbana: University of Illinois Press, 1990); Stanley Nadel, s.v. "Germans" and "Kleindeutschland" in the *Encyclopedia of New York* (New Haven: Yale University Press, 1995); Jay P. Dolan, *The Immigrant Church: New York's Irish and German Catholics, 1815-1865* (1977; Rpt. Notre Dame: University of Notre Dame, 1983).
2. Nadel, "Germans," *Encyclopedia of New York*, 463.
3. Ibid.
4. Ibid, 464.
5. Nadel, *Little Germany*, 105.
6. Ibid.
7. This biographical section on Carl Goerwitz is based on listings in *Trow's New York City Directory* (New York: John F. Trow, 1873-1907); United States Census Office, *Twelfth Annual Census, 1900*, E.D. 420, Sheet 15, line 4; Carl Goerwitz, obituary, *New-Yorker Herold*, June 7, 1907, 4.
8. The properties on this block were part of the Petersfield farm of Peter Stuyvesant which was partitioned as city lots among his heirs in 1847. Most of the heirs retained ownership of the property, leasing the ground on long-term leases (usually for periods of twenty-one years), until the 1950s.

For Goerwitz's lease of 194 Third Avenue see New York County, Office of the Register, Liber Deeds and Conveyances, Liber 1889, 115. For 143 East 17th Street see New York City, Department of Buildings, Manhattan, New Building Permit 1170 of 1885 in the Block and Lot Folder for Block 873, Lot 32 at the Municipal Archives.
9. On April 17, 1894, an attorney, John P. Schuchman, obtained a thirteen-year, renewable lease on 190 Third Avenue. He assigned the lease to Carl Goerwitz on the same day but Goerwitz's lease was not recorded until January 1895 when the alterations were nearing completion and Goerwitz had obtained a long-term mortgage from the St. Louis brewer Augustus Busch. (Apparently, it was quite common for breweries to finance beer halls during this period.) See Liber Deeds and Conveyances Liber 1974, p. 75; Sec. 3, Liber 34, p.33; Mortgages, Sec. 3, Liber 36, p. 94.
10. For this alteration see Alteration Permit 919-1894 in the Block and Lot Folder for Block 873, Lot 34 at the Municipal Archives. (For an explanation of the listing of John P. Schuchman as lessee see note 9.)
11. Some sources give the founding date of Scheffel Hall as 1879. This would suggest that Goerwitz used the name for his previous beer halls and restaurants; however, this remains unconfirmed since Scheffel Hall was not listed by name in the Manhattan directories and no advertisements for his previous

establishments have come to light.

12. *Scheffel-halle* (New York: printed privately for Fred Ahrens, c. 1904), np. The Commission is grateful to Andrew Dolkart for having made his copy available to the Research Department.
13. Ibid.
14. See Liber Deeds and Conveyances, Sec. 3, Liber 101, pp. 215, 221, 230; Sec. 3, Liber 113, pp. 291, 292; "A Center of Good Fellowship," *Gramercy Graphic* 9 (Feb. 1950), 4.
15. Advertisement for Scheffel-halle/Wm. Allaire & Sons Cafe & Restaurant in *Das deutsche Element der Stadt New York*, ed. Otto Spengler (New York: privately printed, 1913), 355. Also see this source (p. 56) for a short biography of William Allaire.
16. Scudder Middleton, *Dining, Wining, and Dancing in New York* (New York: Dodge Pub. Co., 1938), 83. For Murphy see the *Encyclopedia of New York*, 783.
17. Works Progress Administration, *New York City Guide* (Guilds' Committee for Federal Writers; New York: Random House, 1939), 191.
18. Quoted in Susan Edmiston and Linda D. Cirino, *Literary New York* (Boston: Houghton Mifflin, 1976), 154.
19. On the German Renaissance Revival see Karl Milde, *Neorenaissance in der deutschen Architektur der 19 Jahrhundert* (Dresden: Verlag der Kunst, 1981), 278-300; Volker Helas, *Villenarchitektur/Villa Architecture in Dresden* (Cologne: Taschen, 1991), 33-35, 138-156.
20. For example the Louis Stockstrom house on Hawthorne Avenue in St. Louis designed by the American-born but German-trained architect Ernst Janssen.
21. For the Ruppert Mansion see Christopher Gray, ed., *Fifth Avenue, 1911, From Start to Finish* (New York: Dover, 1994), 79; Arnold Lewis, James Turner, and Steven McQuillin, *Opulent Interiors of the Gilded Age* (New York: Dover, 1987), 125. For the Aschenbroedel Verein Building see the LPC, La Mama Experimental Theater Research File, and Ronald Sanders, *The Lower East Side* (New York: Dover, 1979), 24. The buildings of the other German social clubs and cultural organizations are represented in *King's Handbook of New York City* (Boston: Moses King, 1893).
22. This section is terra cotta is based on Susan Tunick, "Architectural Terra Cotta: Its Impact on New York," *Sites 18* (1986); James Taylor, "A Review of Architectural Terra Cotta" in *A History of Real Estate, Building and Architecture in New York City* (1898. Rpt. New York: Arno Press, 1967), 509-528; Landmarks Preservation Commission, *Potter Building Designation Report* (LP-1948), prepared by Jay Shockley (New York: City of New York), 5-7.
23. Susan Tunick to Jennifer Raab, April 8, 1997 (Letter in the Scheffel Hall LP-1959 File). In this transitional design, it appears that the terra cotta facade may have been lined with brick since Alteration Permit 919-1894 specified that the new front was to be "built of terra cotta and brick and supported by the present iron girders and columns."
24. Ibid.
25. This section of Weber & Drosser is based on Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 27, 81; James Ward, *Architects in Practice in New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 21, 83; *Trow's New York City Directory*, 1881-1910; Landmarks Preservation Commission, *Expanded Carnegie Hill Historic District Designation Report*, LP-1834 (New York: City of New York, 1993); Landmarks Preservation Commission, Weber

& Drosser Architects File and Yuengling Brewery Research File.

26. For Louis Weber and the Webers' building commissions see *A History of Real Estate*, 318-319.
27. Hermann Weber's "gothic-windowed curio-strewn *weinstube*" [wine cellar] was an elegant establishment which "not only offered one Rhine wine at twice the price of two quarts of champagne, but also genuine Russian caviar and imported German Handkase," according to Michael and Ariane Batterberry, *On the Town in New York* (New York: Scribner's, 1973), 132.
28. Adam Weber (1825-1906) studied architecture in Germany before coming to this country in 1843. After working in architects' offices for some years writing specifications and overseeing building construction, he established his own building firm. In 1845, Weber helped Balthazar Kreisler to establish Balthazar Kreisler & Company, one of the city's leading brickworks. (Weber married Kreisler's daughter Katherine Elizabeth in 1858.) Weber and his cousin Henry Maurer formed a partnership in 1857 to manufacture fire brick (fire resistant brick used in many industrial applications) and clay retorts (which were used in the manufacture of gas lighting). In 1876, the partnership was dissolved and Adam Weber established his own firm, the Manhattan Fire Brick Company, which specialized in the production of products for gas works and breweries. See Theodor Lemke, *Geschichte des Deutschtums von New York* (New York: T. Lemke, 1891-92), Adam Weber obituary, *New-Yorker Staats-Zeitung*, Dec. 23, 1906.
29. *Souvenir der Trinity-Loge No. 12* (New York: Privately printed, 1895), 76. Adam Weber and Balthazar Kreisler were also members of Trinity Lodge. The author is grateful to William H. Moore at the Livingston Masonic Library, New York, for bringing this source to her attention.
30. This section on the later history of 190 Third Avenue is based on Alteration Permit 2174-1934; Building Notice 218-1970; in Block 873 Lot 34 Folder; Alteration Permit 1374-1942 (legalizing the occupancy of 143 E. 17th Street) in Block 873 Lot 32 Folder; Conveyance Liber 3670, p. 205; Liber 3680, p. 31; Liber 4891, p. 84; Liber 4932, p. 57; "A Center for Good Fellowship," Middleton, 83; Diana Ashley, *Where to Dine in Thirty-Nine* (New York: Crown, 1939), 48; Kate Simon, *New York Places and Pleasures* (New York: Meridian Books, 1959), 169.
31. Middleton, 83.
32. Ibid.
33. This section on Fat Tuesday's is based on "Nightclubs and Other Venues: USA, New York," *The New Grove Dictionary of Jazz* (London: Macmillan Press, 1988); New York Public Library for the Performing Arts, Music Division, Fat Tuesday Clipping File; Mary Alice Shaughnessy, *Les Paul: An American Original* (New York: Morrow, 1993), 285-289.
34. Similar lights were used on the original basement door suggesting that these are either the original outer restaurant doors (probably reworked in the 1920s-1930s) or sensitively designed historic replacements.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the (former) Scheffel Hall has a special character and a special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the (former) Scheffel Hall, dating from 1894-95, is a significant reminder of the German-American community known as *Kleindeutschland* which flourished on the Lower East Side in the last half of the nineteenth century; that Scheffel Hall's unusual and flamboyant facade, designed by the architectural firm of Weber & Drosser after the modeled of the famous Friedrichsbau at Heidelberg Castle, is one of the few examples of the German Renaissance Revival style in New York; that this building, originally a renowned German rathskeller and restaurant and more recently the home of the well-known jazz club, Fat Tuesday's, has long been a gathering place for New Yorkers; that its patrons have included a number of leading politicians and writers, notably O. Henry who used the Scheffel Hall as the setting for a short story in 1909; that the most up-to-date building technologies were employed for Scheffel Hall, including an unglazed terra-cotta facade which may be the earliest surviving example of terra-cotta cladding in New York; and that among the facade's other notable features are a handsome cast-iron storefront ornamented with intricate strapwork and cartouches, elaborate window surrounds, and a curved front roof gable.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the (former) Scheffel Hall, 190 Third Avenue, Borough of Manhattan, and designates Borough of Manhattan Tax Map Block 873, Lot 34, as its Landmark Site.



Scheffel Hall, c. 1904
Source: *Scheffel-halle*



The front barroom, c. 1904

The rear room looking west to the 17th Street wing, c. 1904

Source: *Scheffel-halle*

Scheffel-halle

Wm ALLAIRE & SONS
Cafe & Restaurant
 190, 192 & 194 THIRD AVE.
 143 E. 17TH ST. NEW YORK

A-Y-K-L-W-F

Telephones: 2060 and 2061 Stuyvesant

High Class Music Every Evening

TABLE D'HOTE, LUNCH AND DINNER
 ALSO A LA CARTE

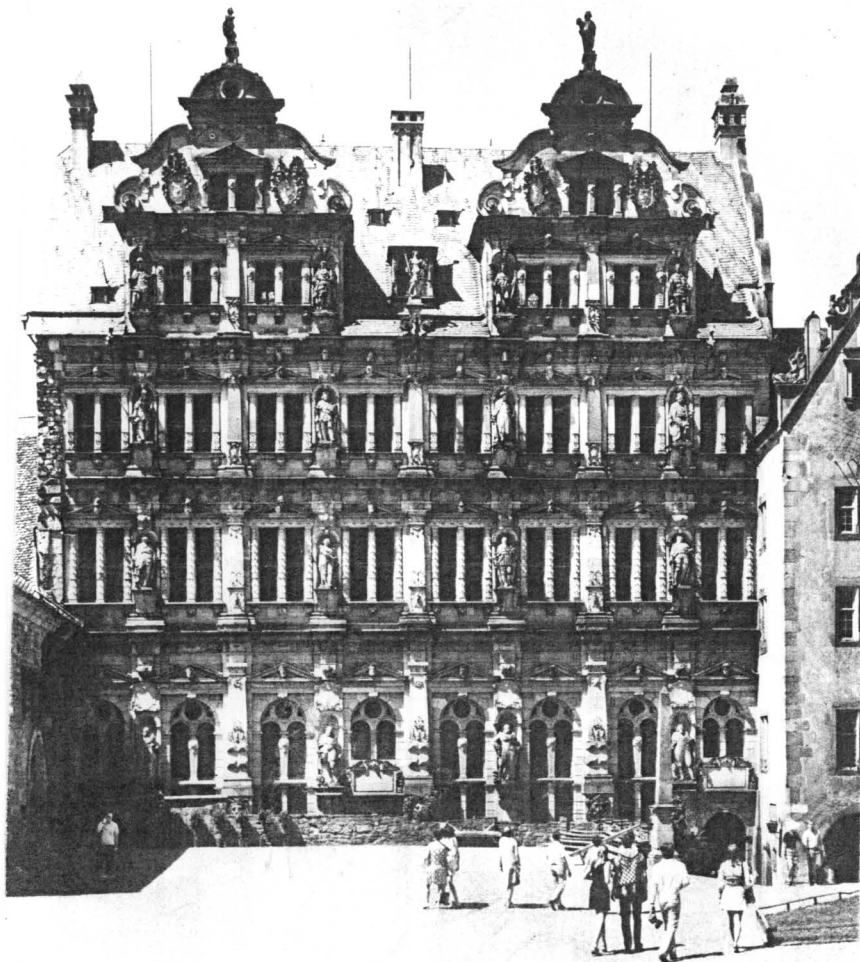
Accommodations for:

Weddings, Social Parties, Meetings
BOWLING ALLEYS

On Draught — Imported Culmbacher, Munich, Würzburger, Humbser, Oelsner's Pilsner. — Domestic: Schlitz, Trommer's, Ehret's and Hupfel's.

Advertisement for Scheffel-halle/ William Allaire & Sons Cafe & Restaurant, 1913

Source: *Das Deutsche Element der Stadt New York*



The German Renaissance Freidrichsbau at Heidelberg Castle of 1601-07, model for Scheffel Hall

Source: *Architecture of the Western World*



Scheffel Hall
190 Third Avenue, Manhattan
Photo: Carl Forster



The ground story storefront
Photo: Carl Forster



Details of the ground story restaurant entrance and second story window bays
Photos: Carl Forster

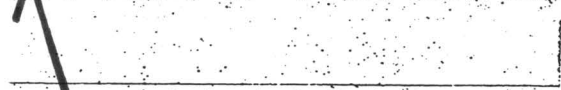


Details of the upper stories and attic gable

Photos: Carl Forster



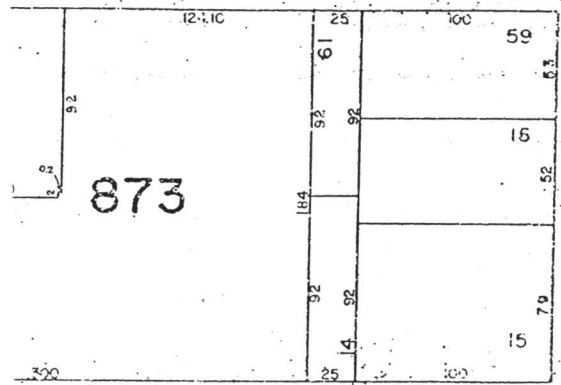
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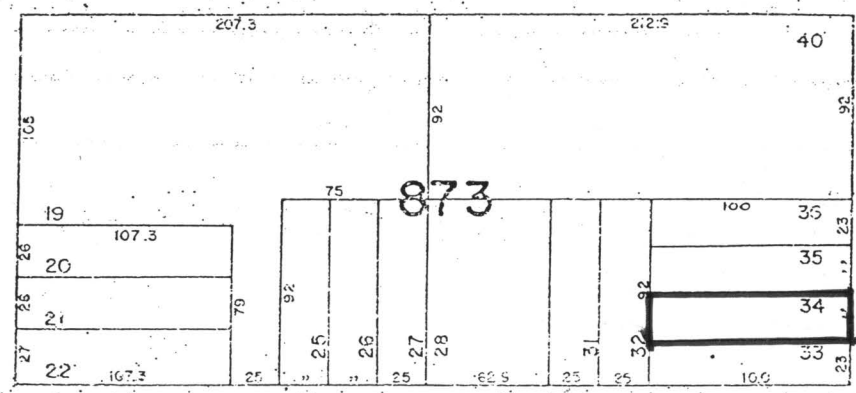
E.

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ST.



PL.



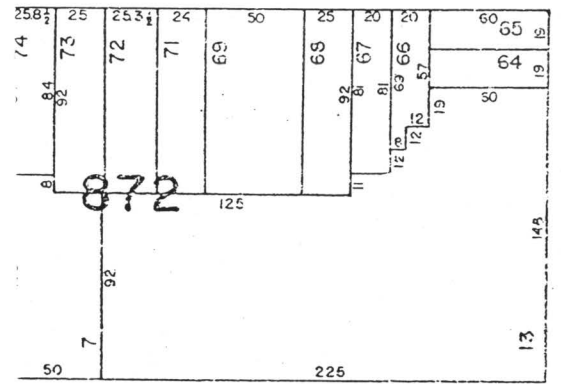
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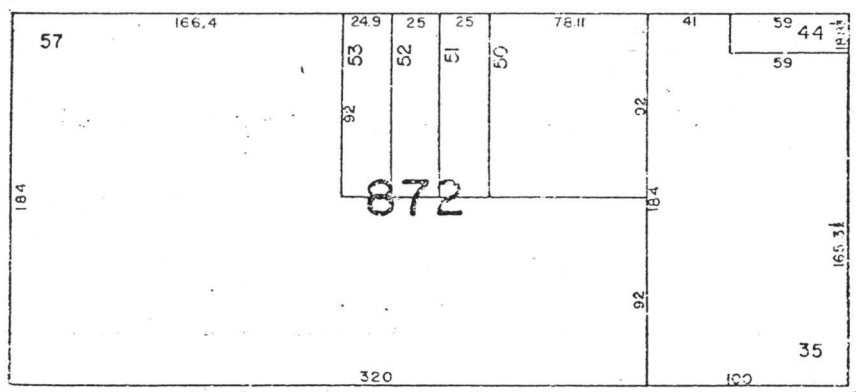
F.

17TH

ST.



IRVING



3RD

SEE PAGE

E.

16TH

ST.

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Scheffel Hall, 190 Third Avenue, Manhattan
Landmark Site: Borough of Manhattan Tax Map Block 873, Lot 34
Source: New York City Dept. of Finance, City Surveyor, Tax Map