

**Environmental Assessment Statement
and
Supplemental Report
for**

**55-57 Spring Street
Zoning Text Amendment
55-57 Spring Street
New York, NY**

Prepared by:

**Compliance Solutions Services, LLC
434 West 20th Street
New York, NY 10011**

October 2016

EAS FORM



City Environmental Quality Review

ENVIRONMENTAL ASSESSMENT STATEMENT (EAS) FULL FORM

Please fill out and submit to the appropriate agency ([see instructions](#))

Part I: GENERAL INFORMATION

PROJECT NAME 55-57 Spring Street Zoning Text Amendment

1. Reference Numbers

CEQR REFERENCE NUMBER (to be assigned by lead agency)

BSA REFERENCE NUMBER (if applicable)

ULURP REFERENCE NUMBER (if applicable)

OTHER REFERENCE NUMBER(S) (if applicable)
(e.g., legislative intro, CAPA) Project ID P2015M0458

2a. Lead Agency Information

NAME OF LEAD AGENCY

NYC Department of City Planning

NAME OF LEAD AGENCY CONTACT PERSON

Robert Dobruskin

ADDRESS 120 Broadway, 31st floor

CITY New York

STATE NY

ZIP 10271

TELEPHONE 212-720-3423

EMAIL

rdobrus@planning.nyc.gov

2b. Applicant Information

NAME OF APPLICANT

JBAM TRG Spring LLC

NAME OF APPLICANT'S REPRESENTATIVE OR CONTACT PERSON

John J. Strauss, Compliance Solutions Services, LLC

ADDRESS 434 West 20th Street, Suite 8

CITY New York

STATE NY

ZIP 10011

TELEPHONE 212-741-3432

EMAIL

jstrauss-
css@nyc.rr.com

3. Action Classification and Type

SEQRA Classification

UNLISTED TYPE I: Specify Category (see 6 NYCRR 617.4 and NYC Executive Order 91 of 1977, as amended): 617.4(b)(9)

Action Type (refer to [Chapter 2](#), "Establishing the Analysis Framework" for guidance)

LOCALIZED ACTION, SITE SPECIFIC

LOCALIZED ACTION, SMALL AREA

GENERIC ACTION

4. Project Description

The Applicant, JBAM TRG Spring LLC, is seeking a Zoning Text Amendment to modify Appendix A of Article X, Chapter 9 of the Zoning Resolution (Special Little Italy District Map) to extend the boundary of Area A1 of the Special Little Italy District ("Mulberry Street Regional Spine") westward to include Block 495, Lots 44 and 45 which are currently located in Area A ("Preservation Area"). The proposed Text Amendment would facilitate a proposal by the Applicant to enlarge the ground floor retail uses by 1,747 gross square feet to fully cover the site on the property located at 55-57 Spring Street (Block 495, Lots 44 and 45) in the Nolita neighborhood of Manhattan, Community District 2. As part of the proposed project, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with CEQR Technical Manual and LPC Guidelines for Archaeological Work in New York City. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction). The property is located in a C6-2 zoning district within the Special Little Italy District. It is also located within the Chinatown and Little Italy Historic District, which is on the National Register of Historic Places.

Project Location

BOROUGH Manhattan

COMMUNITY DISTRICT(S) 2

STREET ADDRESS 55-57 Spring Street

TAX BLOCK(S) AND LOT(S) Block 495, Lots 44 & 45

ZIP CODE 10012

DESCRIPTION OF PROPERTY BY BOUNDING OR CROSS STREETS Between Lafayette and Mulberry Streets

EXISTING ZONING DISTRICT, INCLUDING SPECIAL ZONING DISTRICT DESIGNATION, IF ANY C6-2, LI
- Area A

ZONING SECTIONAL MAP NUMBER 12c

5. Required Actions or Approvals (check all that apply)

City Planning Commission: YES NO UNIFORM LAND USE REVIEW PROCEDURE (ULURP)

CITY MAP AMENDMENT

ZONING CERTIFICATION

CONCESSION

ZONING MAP AMENDMENT

ZONING AUTHORIZATION

UDAAP

ZONING TEXT AMENDMENT

ACQUISITION—REAL PROPERTY

REVOCABLE CONSENT

SITE SELECTION—PUBLIC FACILITY

DISPOSITION—REAL PROPERTY

FRANCHISE

HOUSING PLAN & PROJECT

OTHER, explain:

SPECIAL PERMIT (if appropriate, specify type: modification; renewal; other); EXPIRATION DATE:

SPECIFY AFFECTED SECTIONS OF THE ZONING RESOLUTION Article X, Chapter 9, Appendix A

Board of Standards and Appeals: YES NO

- VARIANCE (use)
- VARIANCE (bulk)
- SPECIAL PERMIT (if appropriate, specify type: modification; renewal; other); EXPIRATION DATE:

SPECIFY AFFECTED SECTIONS OF THE ZONING RESOLUTION

Department of Environmental Protection: YES NO If "yes," specify:

Other City Approvals Subject to CEQR (check all that apply)

- LEGISLATION
- RULEMAKING
- CONSTRUCTION OF PUBLIC FACILITIES
- 384(b)(4) APPROVAL
- OTHER, explain:
- FUNDING OF CONSTRUCTION, specify:
- POLICY OR PLAN, specify:
- FUNDING OF PROGRAMS, specify:
- PERMITS, specify:

Other City Approvals Not Subject to CEQR (check all that apply)

- PERMITS FROM DOT'S OFFICE OF CONSTRUCTION MITIGATION AND COORDINATION (OCMC)
- LANDMARKS PRESERVATION COMMISSION APPROVAL
- OTHER, explain: Dept. of Buildings building permit

State or Federal Actions/Approvals/Funding: YES NO If "yes," specify:

6. Site Description: The directly affected area consists of the project site and the area subject to any change in regulatory controls. Except where otherwise indicated, provide the following information with regard to the directly affected area.

Graphics: The following graphics must be attached and each box must be checked off before the EAS is complete. Each map must clearly depict the boundaries of the directly affected area or areas and indicate a 400-foot radius drawn from the outer boundaries of the project site. Maps may not exceed 11 x 17 inches in size and, for paper filings, must be folded to 8.5 x 11 inches.

- SITE LOCATION MAP
- TAX MAP
- PHOTOGRAPHS OF THE PROJECT SITE TAKEN WITHIN 6 MONTHS OF EAS SUBMISSION AND KEYED TO THE SITE LOCATION MAP
- ZONING MAP
- FOR LARGE AREAS OR MULTIPLE SITES, A GIS SHAPE FILE THAT DEFINES THE PROJECT SITE(S)
- SANBORN OR OTHER LAND USE MAP

Physical Setting (both developed and undeveloped areas)

Total directly affected area (sq. ft.): 5,507 Waterbody area (sq. ft.) and type: 0
 Roads, buildings, and other paved surfaces (sq. ft.): 5,507 Other, describe (sq. ft.): 0

7. Physical Dimensions and Scale of Project (if the project affects multiple sites, provide the total development facilitated by the action)

SIZE OF PROJECT TO BE DEVELOPED (gross square feet): 1,747
 NUMBER OF BUILDINGS: 2 GROSS FLOOR AREA OF EACH BUILDING (sq. ft.): 11,676 & 10,953
 HEIGHT OF EACH BUILDING (ft.): 62 NUMBER OF STORIES OF EACH BUILDING: 5 + cellar

Does the proposed project involve changes in zoning on one or more sites? YES NO

If "yes," specify: The total square feet owned or controlled by the applicant: 5,507

The total square feet not owned or controlled by the applicant: 0

Does the proposed project involve in-ground excavation or subsurface disturbance, including, but not limited to foundation work, pilings, utility lines, or grading? YES NO

If "yes," indicate the estimated area and volume dimensions of subsurface disturbance (if known):

AREA OF TEMPORARY DISTURBANCE: sq. ft. (width x length) VOLUME OF DISTURBANCE: 3,160 cubic ft. (width x length x depth)

AREA OF PERMANENT DISTURBANCE: 1,747 sq. ft. (width x length)

8. Analysis Year [CEQR Technical Manual Chapter 2](#)

ANTICIPATED BUILD YEAR (date the project would be completed and operational): 2018

ANTICIPATED PERIOD OF CONSTRUCTION IN MONTHS: 12

WOULD THE PROJECT BE IMPLEMENTED IN A SINGLE PHASE? YES NO IF MULTIPLE PHASES, HOW MANY?

BRIEFLY DESCRIBE PHASES AND CONSTRUCTION SCHEDULE:

9. Predominant Land Use in the Vicinity of the Project (check all that apply)

- RESIDENTIAL
- MANUFACTURING
- COMMERCIAL
- PARK/FOREST/OPEN SPACE
- OTHER, specify: community facility

DESCRIPTION OF EXISTING AND PROPOSED CONDITIONS

The information requested in this table applies to the directly affected area. The directly affected area consists of the project site and the area subject to any change in regulatory control. The increment is the difference between the No-Action and the With-Action conditions.

	EXISTING CONDITION	NO-ACTION CONDITION	WITH-ACTION CONDITION	INCREMENT
LAND USE				
Residential	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	
If "yes," specify the following:				
Describe type of residential structures	multi-family dwelling	multi-family dwelling	multi-family dwelling	
No. of dwelling units	33	32	32	
No. of low- to moderate-income units	8	8	8	
Gross floor area (sq. ft.)	16,354	15,720	15,720	
Commercial	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	
If "yes," specify the following:				
Describe type (retail, office, other)	retail, storage, utilities	retail, storage, utilities	retail, storage, utilities	
Gross floor area (sq. ft.)	6,275	6,909	8,656	+ 1,747
Manufacturing/Industrial	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," specify the following:				
Type of use				
Gross floor area (sq. ft.)				
Open storage area (sq. ft.)				
If any unenclosed activities, specify:				
Community Facility	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," specify the following:				
Type				
Gross floor area (sq. ft.)				
Vacant Land	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," describe:				
Publicly Accessible Open Space	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," specify type (mapped City, State, or Federal parkland, wetland—mapped or otherwise known, other):				
Other Land Uses	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," describe:				
PARKING				
Garages	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," specify the following:				
No. of public spaces				
No. of accessory spaces				
Operating hours				
Attended or non-attended				
Lots	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," specify the following:				
No. of public spaces				
No. of accessory spaces				
Operating hours				
Other (includes street parking)	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If "yes," describe:				
POPULATION				
Residents	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	
If "yes," specify number:	59	57	57	
Briefly explain how the number of residents was calculated:	Based on 33 existing and 32 future dwelling units x average household size of 1.78 persons in census tract 43 (2010 Census)			

	EXISTING CONDITION	NO-ACTION CONDITION	WITH-ACTION CONDITION	INCREMENT
Businesses	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	<input checked="" type="checkbox"/> YES <input type="checkbox"/> NO	
If "yes," specify the following:				
No. and type	3 retail stores	3 retail stores	3 retail stores	
No. and type of workers by business	9 retail employees	10 retail employees	16 retail employees	+6 retail employees
No. and type of non-residents who are not workers	150 daily customers	160 daily customers	200 daily customers	+ 40 daily customers
Briefly explain how the number of businesses was calculated:	The 3 retail stores are existing and would be enlarged.			
Other (students, visitors, concert-goers, etc.)	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
If any, specify type and number:				
Briefly explain how the number was calculated:				
ZONING				
Zoning classification	C6-2, LI - Area A	C6-2, LI - Area A	C6-2, LI - Area A	
Maximum amount of floor area that can be developed	Either 22,578.7 commercial, 22,578.7 residential, 22,578.7 community facility, or 22,578.7 total	Either 22,578.7 commercial, 22,578.7 residential, 22,578.7 community facility, or 22,578.7 total	Either 24,781.5 commercial; 19,274.5 residential, 19,274.5 comm facility, or 24,781.5 total	+2,202.8 commercial, -3,304.2 residential, -3,304.2 community facility, + 2,202.8 total
Predominant land use and zoning classifications within land use study area(s) or a 400 ft. radius of proposed project	Residential, commercial, community facility; C6-1, C6-2, M1-5B, LI	Residential, commercial, community facility; C6-1, C6-2, M1-5B, LI	Residential, commercial, community facility; C6-1, C6-2, M1-5B, LI	
Attach any additional information that may be needed to describe the project.				
If your project involves changes that affect one or more sites not associated with a specific development, it is generally appropriate to include total development projections in the above table and attach separate tables outlining the reasonable development scenarios for each site.				

Part II: TECHNICAL ANALYSIS

INSTRUCTIONS: For each of the analysis categories listed in this section, assess the proposed project’s impacts based on the thresholds and criteria presented in the CEQR Technical Manual. Check each box that applies.

- If the proposed project can be demonstrated not to meet or exceed the threshold, check the “no” box.
- If the proposed project will meet or exceed the threshold, or if this cannot be determined, check the “yes” box.
- For each “yes” response, provide additional analyses (and, if needed, attach supporting information) based on guidance in the CEQR Technical Manual to determine whether the potential for significant impacts exists. Please note that a “yes” answer does not mean that an EIS must be prepared—it means that more information may be required for the lead agency to make a determination of significance.
- The lead agency, upon reviewing Part II, may require an applicant to provide additional information to support the Full EAS Form. For example, if a question is answered “no,” an agency may request a short explanation for this response.

	YES	NO
1. LAND USE, ZONING, AND PUBLIC POLICY: CEQR Technical Manual Chapter 4		
(a) Would the proposed project result in a change in land use different from surrounding land uses?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Would the proposed project result in a change in zoning different from surrounding zoning?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) Is there the potential to affect an applicable public policy?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(d) If “yes,” to (a), (b), and/or (c), complete a preliminary assessment and attach.		
(e) Is the project a large, publicly sponsored project?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If “yes,” complete a PlaNYC assessment and attach.		
(f) Is any part of the directly affected area within the City’s Waterfront Revitalization Program boundaries?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If “yes,” complete the Consistency Assessment Form .		
2. SOCIOECONOMIC CONDITIONS: CEQR Technical Manual Chapter 5		
(a) Would the proposed project:		
o Generate a net increase of more than 200 residential units or 200,000 square feet of commercial space?		
▪ If “yes,” answer both questions 2(b)(ii) and 2(b)(iv) below.		
o Directly displace 500 or more residents?		
▪ If “yes,” answer questions 2(b)(i), 2(b)(ii), and 2(b)(iv) below.		
o Directly displace more than 100 employees?		
▪ If “yes,” answer questions under 2(b)(iii) and 2(b)(iv) below.		
o Affect conditions in a specific industry?		
▪ If “yes,” answer question 2(b)(v) below.		
(b) If “yes” to any of the above, attach supporting information to answer the relevant questions below. If “no” was checked for each category above, the remaining questions in this technical area do not need to be answered.		
i. Direct Residential Displacement		
o If more than 500 residents would be displaced, would these residents represent more than 5% of the primary study area population?		
o If “yes,” is the average income of the directly displaced population markedly lower than the average income of the rest of the study area population?		
ii. Indirect Residential Displacement		
o Would expected average incomes of the new population exceed the average incomes of study area populations?		
o If “yes:”		
▪ Would the population of the primary study area increase by more than 10 percent?		
▪ Would the population of the primary study area increase by more than 5 percent in an area where there is the potential to accelerate trends toward increasing rents?		
o If “yes” to either of the preceding questions, would more than 5 percent of all housing units be renter-occupied and unprotected?		
iii. Direct Business Displacement		
o Do any of the displaced businesses provide goods or services that otherwise would not be found within the trade area, either under existing conditions or in the future with the proposed project?		
o Is any category of business to be displaced the subject of other regulations or publicly adopted plans to preserve,		

	YES	NO
enhance, or otherwise protect it?		
iv. Indirect Business Displacement		
o Would the project potentially introduce trends that make it difficult for businesses to remain in the area?	<input type="checkbox"/>	<input type="checkbox"/>
o Would the project capture retail sales in a particular category of goods to the extent that the market for such goods would become saturated, potentially resulting in vacancies and disinvestment on neighborhood commercial streets?	<input type="checkbox"/>	<input type="checkbox"/>
v. Effects on Industry		
o Would the project significantly affect business conditions in any industry or any category of businesses within or outside the study area?	<input type="checkbox"/>	<input type="checkbox"/>
o Would the project indirectly substantially reduce employment or impair the economic viability in the industry or category of businesses?	<input type="checkbox"/>	<input type="checkbox"/>
3. COMMUNITY FACILITIES: CEQR Technical Manual Chapter 6		
(a) Direct Effects		
o Would the project directly eliminate, displace, or alter public or publicly funded community facilities such as educational facilities, libraries, health care facilities, day care centers, police stations, or fire stations?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Indirect Effects		
i. Child Care Centers		
o Would the project result in 20 or more eligible children under age 6, based on the number of low or low/moderate income residential units? (See Table 6-1 in Chapter 6)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," would the project result in a collective utilization rate of the group child care/Head Start centers in the study area that is greater than 100 percent?	<input type="checkbox"/>	<input type="checkbox"/>
o If "yes," would the project increase the collective utilization rate by 5 percent or more from the No-Action scenario?	<input type="checkbox"/>	<input type="checkbox"/>
ii. Libraries		
o Would the project result in a 5 percent or more increase in the ratio of residential units to library branches? (See Table 6-1 in Chapter 6)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," would the project increase the study area population by 5 percent or more from the No-Action levels?	<input type="checkbox"/>	<input type="checkbox"/>
o If "yes," would the additional population impair the delivery of library services in the study area?	<input type="checkbox"/>	<input type="checkbox"/>
iii. Public Schools		
o Would the project result in 50 or more elementary or middle school students, or 150 or more high school students based on number of residential units? (See Table 6-1 in Chapter 6)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," would the project result in a collective utilization rate of the elementary and/or intermediate schools in the study area that is equal to or greater than 100 percent?	<input type="checkbox"/>	<input type="checkbox"/>
o If "yes," would the project increase this collective utilization rate by 5 percent or more from the No-Action scenario?	<input type="checkbox"/>	<input type="checkbox"/>
iv. Health Care Facilities		
o Would the project result in the introduction of a sizeable new neighborhood?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," would the project affect the operation of health care facilities in the area?	<input type="checkbox"/>	<input type="checkbox"/>
v. Fire and Police Protection		
o Would the project result in the introduction of a sizeable new neighborhood?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," would the project affect the operation of fire or police protection in the area?	<input type="checkbox"/>	<input type="checkbox"/>
4. OPEN SPACE: CEQR Technical Manual Chapter 7		
(a) Would the project change or eliminate existing open space?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Is the project located within an under-served area in the Bronx , Brooklyn , Manhattan , Queens , or Staten Island ?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(c) If "yes," would the project generate more than 50 additional residents or 125 additional employees?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(d) Is the project located within a well-served area in the Bronx , Brooklyn , Manhattan , Queens , or Staten Island ?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(e) If "yes," would the project generate more than 350 additional residents or 750 additional employees?	<input type="checkbox"/>	<input type="checkbox"/>
(f) If the project is located in an area that is neither under-served nor well-served, would it generate more than 200 additional residents or 500 additional employees?	<input type="checkbox"/>	<input type="checkbox"/>
(g) If "yes" to questions (c), (e), or (f) above, attach supporting information to answer the following:		
o If in an under-served area, would the project result in a decrease in the open space ratio by more than 1 percent?	<input type="checkbox"/>	<input type="checkbox"/>
o If in an area that is not under-served, would the project result in a decrease in the open space ratio by more than 5	<input type="checkbox"/>	<input type="checkbox"/>

	YES	NO
percent?		
<ul style="list-style-type: none"> o If "yes," are there qualitative considerations, such as the quality of open space, that need to be considered? Please specify:	<input type="checkbox"/>	<input type="checkbox"/>
5. SHADOWS: CEQR Technical Manual Chapter 8		
(a) Would the proposed project result in a net height increase of any structure of 50 feet or more?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Would the proposed project result in any increase in structure height and be located adjacent to or across the street from a sunlight-sensitive resource?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) If "yes" to either of the above questions, attach supporting information explaining whether the project's shadow would reach any sunlight-sensitive resource at any time of the year.		
6. HISTORIC AND CULTURAL RESOURCES: CEQR Technical Manual Chapter 9		
(a) Does the proposed project site or an adjacent site contain any architectural and/or archaeological resource that is eligible for or has been designated (or is calendared for consideration) as a New York City Landmark, Interior Landmark or Scenic Landmark; that is listed or eligible for listing on the New York State or National Register of Historic Places; or that is within a designated or eligible New York City, New York State or National Register Historic District? (See the GIS System for Archaeology and National Register to confirm)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(b) Would the proposed project involve construction resulting in in-ground disturbance to an area not previously excavated?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(c) If "yes" to either of the above, list any identified architectural and/or archaeological resources and attach supporting information on whether the proposed project would potentially affect any architectural or archeological resources. See attached report.		
7. URBAN DESIGN AND VISUAL RESOURCES: CEQR Technical Manual Chapter 10		
(a) Would the proposed project introduce a new building, a new building height, or result in any substantial physical alteration to the streetscape or public space in the vicinity of the proposed project that is not currently allowed by existing zoning?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Would the proposed project result in obstruction of publicly accessible views to visual resources not currently allowed by existing zoning?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) If "yes" to either of the above, please provide the information requested in Chapter 10 .		
8. NATURAL RESOURCES: CEQR Technical Manual Chapter 11		
(a) Does the proposed project site or a site adjacent to the project contain natural resources as defined in Section 100 of Chapter 11 ?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," list the resources and attach supporting information on whether the project would affect any of these resources.		
(b) Is any part of the directly affected area within the Jamaica Bay Watershed ?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," complete the Jamaica Bay Watershed Form and submit according to its instructions .		
9. HAZARDOUS MATERIALS: CEQR Technical Manual Chapter 12		
(a) Would the proposed project allow commercial or residential uses in an area that is currently, or was historically, a manufacturing area that involved hazardous materials?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Does the proposed project site have existing institutional controls (e.g., (E) designation or Restrictive Declaration) relating to hazardous materials that preclude the potential for significant adverse impacts?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) Would the project require soil disturbance in a manufacturing area or any development on or near a manufacturing area or existing/historic facilities listed in Appendix 1 (including nonconforming uses)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(d) Would the project result in the development of a site where there is reason to suspect the presence of hazardous materials, contamination, illegal dumping or fill, or fill material of unknown origin?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(e) Would the project result in development on or near a site that has or had underground and/or aboveground storage tanks (e.g., gas stations, oil storage facilities, heating oil storage)?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(f) Would the project result in renovation of interior existing space on a site with the potential for compromised air quality; vapor intrusion from either on-site or off-site sources; or the presence of asbestos, PCBs, mercury or lead-based paint?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(g) Would the project result in development on or near a site with potential hazardous materials issues such as government-listed voluntary cleanup/brownfield site, current or former power generation/transmission facilities, coal gasification or gas storage sites, railroad tracks or rights-of-way, or municipal incinerators?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(h) Has a Phase I Environmental Site Assessment been performed for the site?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
o If "yes," were Recognized Environmental Conditions (RECs) identified? Briefly identify: See attached report.	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(i) Based on the Phase I Assessment, is a Phase II Investigation needed?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
10. WATER AND SEWER INFRASTRUCTURE: CEQR Technical Manual Chapter 13		
(a) Would the project result in water demand of more than one million gallons per day?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) If the proposed project located in a combined sewer area, would it result in at least 1,000 residential units or 250,000 square feet or more of commercial space in Manhattan, or at least 400 residential units or 150,000 square feet or more of commercial space in the Bronx, Brooklyn, Staten Island, or Queens?	<input type="checkbox"/>	<input checked="" type="checkbox"/>

	YES	NO
(c) If the proposed project located in a separately sewerred area , would it result in the same or greater development than that listed in Table 13-1 in Chapter 13 ?	<input type="checkbox"/>	<input type="checkbox"/>
(d) Would the project involve development on a site that is 5 acres or larger where the amount of impervious surface would increase?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(e) If the project is located within the Jamaica Bay Watershed or in certain specific drainage areas , including Bronx River, Coney Island Creek, Flushing Bay and Creek, Gowanus Canal, Hutchinson River, Newtown Creek, or Westchester Creek, would it involve development on a site that is 1 acre or larger where the amount of impervious surface would increase?	<input type="checkbox"/>	<input type="checkbox"/>
(f) Would the proposed project be located in an area that is partially sewerred or currently unsewerred?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(g) Is the project proposing an industrial facility or activity that would contribute industrial discharges to a Wastewater Treatment Plant and/or contribute contaminated stormwater to a separate storm sewer system?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(h) Would the project involve construction of a new stormwater outfall that requires federal and/or state permits?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(i) If "yes" to any of the above, conduct the appropriate preliminary analyses and attach supporting documentation.		
11. SOLID WASTE AND SANITATION SERVICES: CEQR Technical Manual Chapter 14		
(a) Using Table 14-1 in Chapter 14 , the project's projected operational solid waste generation is estimated to be (pounds per week): 474		
o Would the proposed project have the potential to generate 100,000 pounds (50 tons) or more of solid waste per week?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Would the proposed project involve a reduction in capacity at a solid waste management facility used for refuse or recyclables generated within the City?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o If "yes," would the proposed project comply with the City's Solid Waste Management Plan?	<input type="checkbox"/>	<input type="checkbox"/>
12. ENERGY: CEQR Technical Manual Chapter 15		
(a) Using energy modeling or Table 15-1 in Chapter 15 , the project's projected energy use is estimated to be (annual BTUs): 377,876		
(b) Would the proposed project affect the transmission or generation of energy?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
13. TRANSPORTATION: CEQR Technical Manual Chapter 16		
(a) Would the proposed project exceed any threshold identified in Table 16-1 in Chapter 16 ?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) If "yes," conduct the appropriate screening analyses, attach back up data as needed for each stage, and answer the following questions:		
o Would the proposed project result in 50 or more Passenger Car Equivalents (PCEs) per project peak hour?	<input type="checkbox"/>	<input type="checkbox"/>
If "yes," would the proposed project result in 50 or more vehicle trips per project peak hour at any given intersection? <i>**It should be noted that the lead agency may require further analysis of intersections of concern even when a project generates fewer than 50 vehicles in the peak hour. See Subsection 313 of Chapter 16 for more information.</i>	<input type="checkbox"/>	<input type="checkbox"/>
o Would the proposed project result in more than 200 subway/rail or bus trips per project peak hour?	<input type="checkbox"/>	<input type="checkbox"/>
If "yes," would the proposed project result, per project peak hour, in 50 or more bus trips on a single line (in one direction) or 200 subway/rail trips per station or line?	<input type="checkbox"/>	<input type="checkbox"/>
o Would the proposed project result in more than 200 pedestrian trips per project peak hour?	<input type="checkbox"/>	<input type="checkbox"/>
If "yes," would the proposed project result in more than 200 pedestrian trips per project peak hour to any given pedestrian or transit element, crosswalk, subway stair, or bus stop?	<input type="checkbox"/>	<input type="checkbox"/>
14. AIR QUALITY: CEQR Technical Manual Chapter 17		
(a) <i>Mobile Sources:</i> Would the proposed project result in the conditions outlined in Section 210 in Chapter 17 ?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) <i>Stationary Sources:</i> Would the proposed project result in the conditions outlined in Section 220 in Chapter 17 ?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
o If "yes," would the proposed project exceed the thresholds in Figure 17-3, Stationary Source Screen Graph in Chapter 17 ? (Attach graph as needed) See attached report.	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) Does the proposed project involve multiple buildings on the project site?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(d) Does the proposed project require federal approvals, support, licensing, or permits subject to conformity requirements?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(e) Does the proposed project site have existing institutional controls (e.g., (E) designation or Restrictive Declaration) relating to air quality that preclude the potential for significant adverse impacts?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(f) If "yes" to any of the above, conduct the appropriate analyses and attach any supporting documentation. See attached report.		
15. GREENHOUSE GAS EMISSIONS: CEQR Technical Manual Chapter 18		
(a) Is the proposed project a city capital project or a power generation plant?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) Would the proposed project fundamentally change the City's solid waste management system?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) Would the proposed project result in the development of 350,000 square feet or more?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(d) If "yes" to any of the above, would the project require a GHG emissions assessment based on guidance in Chapter 18 ?	<input type="checkbox"/>	<input type="checkbox"/>
o If "yes," would the project result in inconsistencies with the City's GHG reduction goal? (See Local Law 22 of 2008 ; § 24-	<input type="checkbox"/>	<input type="checkbox"/>

YES	NO

803 of the Administrative Code of the City of New York). Please attach supporting documentation.

16. NOISE: CEQR Technical Manual Chapter 19

(a) Would the proposed project generate or reroute vehicular traffic?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
(b) Would the proposed project introduce new or additional receptors (see Section 124 in Chapter 19) near heavily trafficked roadways, within one horizontal mile of an existing or proposed flight path, or within 1,500 feet of an existing or proposed rail line with a direct line of site to that rail line?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(c) Would the proposed project cause a stationary noise source to operate within 1,500 feet of a receptor with a direct line of sight to that receptor or introduce receptors into an area with high ambient stationary noise?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(d) Does the proposed project site have existing institutional controls (e.g., (E) designation or Restrictive Declaration) relating to noise that preclude the potential for significant adverse impacts?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(e) If "yes" to any of the above, conduct the appropriate analyses and attach any supporting documentation. See attached report.		

17. PUBLIC HEALTH: CEQR Technical Manual Chapter 20

(a) Based upon the analyses conducted, do any of the following technical areas require a detailed analysis: Air Quality; Hazardous Materials; Noise?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) If "yes," explain why an assessment of public health is or is not warranted based on the guidance in Chapter 20, "Public Health." Attach a preliminary analysis, if necessary.		

18. NEIGHBORHOOD CHARACTER: CEQR Technical Manual Chapter 21

(a) Based upon the analyses conducted, do any of the following technical areas require a detailed analysis: Land Use, Zoning, and Public Policy; Socioeconomic Conditions; Open Space; Historic and Cultural Resources; Urban Design and Visual Resources; Shadows; Transportation; Noise?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) If "yes," explain why an assessment of neighborhood character is or is not warranted based on the guidance in Chapter 21, "Neighborhood Character." Attach a preliminary analysis, if necessary.		

19. CONSTRUCTION: CEQR Technical Manual Chapter 22

(a) Would the project's construction activities involve:		
o Construction activities lasting longer than two years?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o Construction activities within a Central Business District or along an arterial highway or major thoroughfare?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o Closing, narrowing, or otherwise impeding traffic, transit, or pedestrian elements (roadways, parking spaces, bicycle routes, sidewalks, crosswalks, corners, etc.)?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o Construction of multiple buildings where there is a potential for on-site receptors on buildings completed before the final build-out?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o The operation of several pieces of diesel equipment in a single location at peak construction?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o Closure of a community facility or disruption in its services?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o Activities within 400 feet of a historic or cultural resource?	<input checked="" type="checkbox"/>	<input type="checkbox"/>
o Disturbance of a site containing or adjacent to a site containing natural resources?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
o Construction on multiple development sites in the same geographic area, such that there is the potential for several construction timelines to overlap or last for more than two years overall?	<input type="checkbox"/>	<input checked="" type="checkbox"/>
(b) If any boxes are checked "yes," explain why a preliminary construction assessment is or is not warranted based on the guidance in Chapter 22, "Construction." It should be noted that the nature and extent of any commitment to use the Best Available Technology for construction equipment or Best Management Practices for construction activities should be considered when making this determination. See attached report.		

20. APPLICANT'S CERTIFICATION

I swear or affirm under oath and subject to the penalties for perjury that the information provided in this Environmental Assessment Statement (EAS) is true and accurate to the best of my knowledge and belief, based upon my personal knowledge and familiarity with the information described herein and after examination of the pertinent books and records and/or after inquiry of persons who have personal knowledge of such information or who have examined pertinent books and records.

Still under oath, I further swear or affirm that I make this statement in my capacity as the applicant or representative of the entity that seeks the permits, approvals, funding, or other governmental action(s) described in this EAS.

APPLICANT/REPRESENTATIVE NAME John J. Strauss, Compliance Solutions Services, LLC	SIGNATURE 	DATE October 14, 2016
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PLEASE NOTE THAT APPLICANTS MAY BE REQUIRED TO SUBSTANTIATE RESPONSES IN THIS FORM AT THE DISCRETION OF THE LEAD AGENCY SO THAT IT MAY SUPPORT ITS DETERMINATION OF SIGNIFICANCE.

Part III: DETERMINATION OF SIGNIFICANCE (To Be Completed by Lead Agency)

INSTRUCTIONS: In completing Part III, the lead agency should consult 6 NYCRR 617.7 and 43 RCNY § 6-06 (Executive Order 91 or 1977, as amended), which contain the State and City criteria for determining significance.

1. For each of the impact categories listed below, consider whether the project may have a significant adverse effect on the environment, taking into account its (a) location; (b) probability of occurring; (c) duration; (d) irreversibility; (e) geographic scope; and (f) magnitude.

Potentially Significant Adverse Impact

IMPACT CATEGORY	YES	NO
Land Use, Zoning, and Public Policy	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Socioeconomic Conditions	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Community Facilities and Services	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Open Space	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Shadows	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Historic and Cultural Resources	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Urban Design/Visual Resources	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Natural Resources	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Hazardous Materials	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Water and Sewer Infrastructure	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Solid Waste and Sanitation Services	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Energy	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Transportation	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Air Quality	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Greenhouse Gas Emissions	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Noise	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Public Health	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Neighborhood Character	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Construction	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2. Are there any aspects of the project relevant to the determination of whether the project may have a significant impact on the environment, such as combined or cumulative impacts, that were not fully covered by other responses and supporting materials?

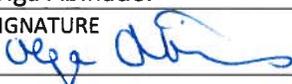
YES NO

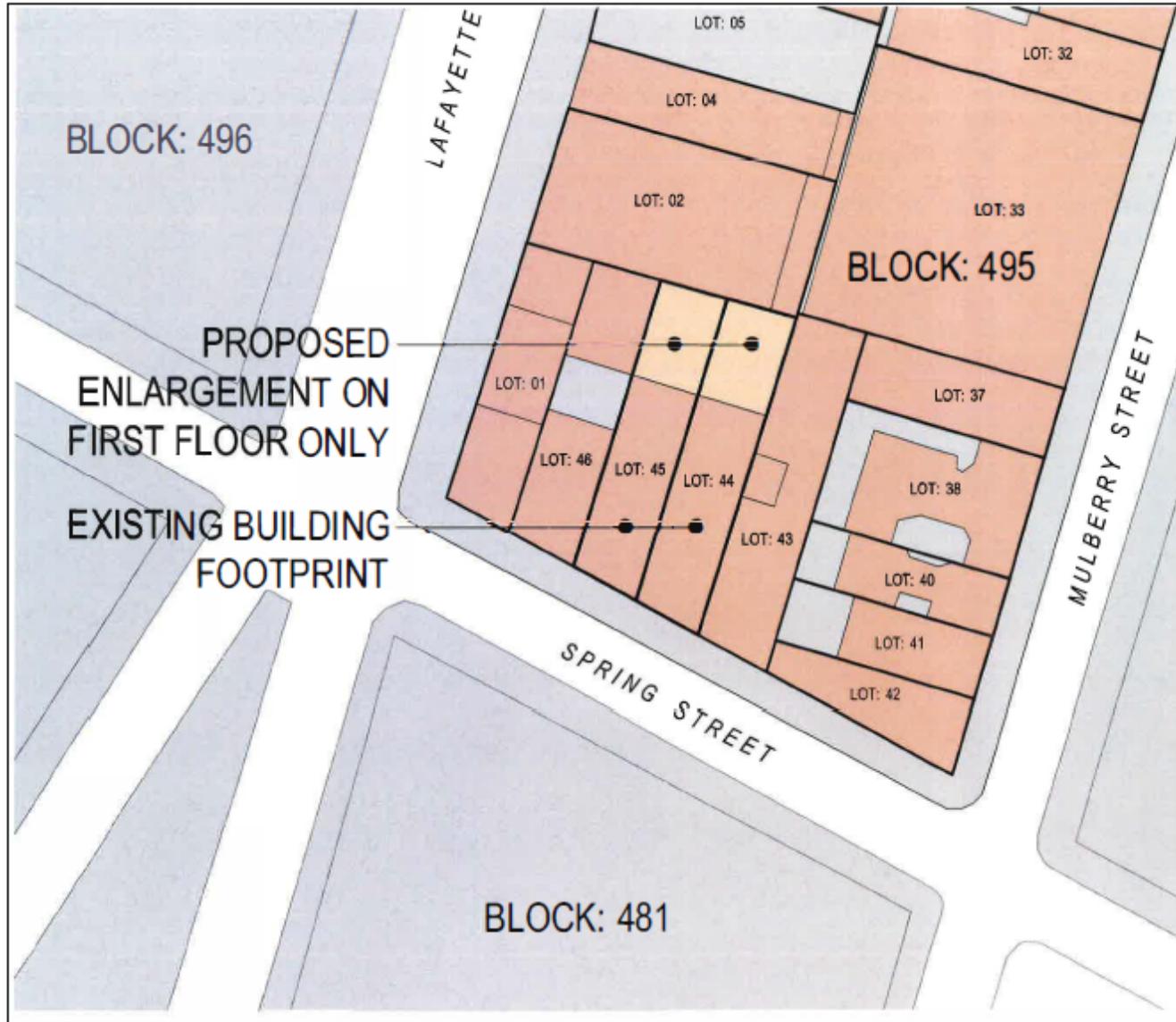
If there are such impacts, attach an explanation stating whether, as a result of them, the project may have a significant impact on the environment.

3. Check determination to be issued by the lead agency:

- Positive Declaration:** If the lead agency has determined that the project may have a significant impact on the environment, and if a Conditional Negative Declaration is not appropriate, then the lead agency issues a *Positive Declaration* and prepares a draft Scope of Work for the Environmental Impact Statement (EIS).
- Conditional Negative Declaration:** A *Conditional Negative Declaration* (CND) may be appropriate if there is a private applicant for an Unlisted action AND when conditions imposed by the lead agency will modify the proposed project so that no significant adverse environmental impacts would result. The CND is prepared as a separate document and is subject to the requirements of 6 NYCRR Part 617.
- Negative Declaration:** If the lead agency has determined that the project would not result in potentially significant adverse environmental impacts, then the lead agency issues a *Negative Declaration*. The *Negative Declaration* may be prepared as a separate document (see [template](#)) or using the embedded Negative Declaration on the next page.

4. LEAD AGENCY'S CERTIFICATION

TITLE Deputy Director, Environmental Assessment and Review Division	LEAD AGENCY New York City Department of City Planning (NYCDP)
NAME Olga Abinader	DATE October 14, 2016
SIGNATURE 	



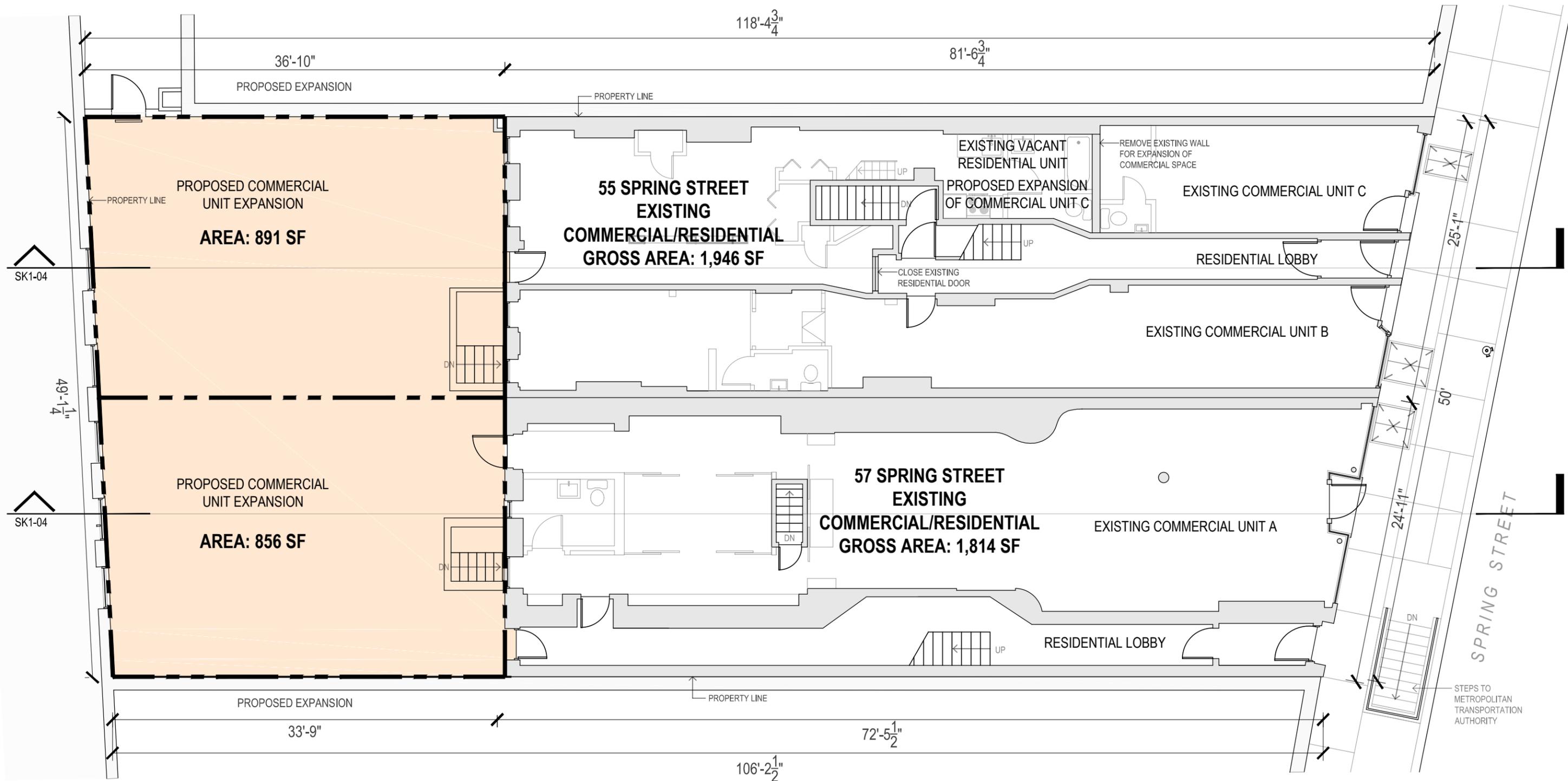
Orange shaded area : DENOTES APPROXIMATE BUILDING FOOTPRINTS

LOT COVERAGE INFORMATION (BLOCK 495)

LOT 01: 231 LAFAYETTE STREET ESTIMATED LOT COVERAGE: 100%	LOT 41: 215 MULBERRY STREET ESTIMATED LOT COVERAGE: 65%
LOT 02: 237 LAFAYETTE STREET ESTIMATED LOT COVERAGE: 100%	LOT 42: 213 MULBERRY STREET ESTIMATED LOT COVERAGE: 100%
LOT 04: 241 LAFAYETTE STREET ESTIMATED LOT COVERAGE: 100%	LOT 43: 53 SPRING STREET ESTIMATED LOT COVERAGE: 100%
LOT 33: 223 MULBERRY STREET ESTIMATED LOT COVERAGE: 100%	LOT 44: 55 SPRING STREET ESTIMATED LOT COVERAGE: 69%
LOT 37: 223 MULBERRY STREET ESTIMATED LOT COVERAGE: 100%	LOT 45: 57 SPRING STREET ESTIMATED LOT COVERAGE: 68%
LOT 38: 219 MULBERRY STREET ESTIMATED LOT COVERAGE: 82%	LOT 46: 59 SPRING STREET ESTIMATED LOT COVERAGE: 80%
LOT 40: 217 MULBERRY STREET ESTIMATED LOT COVERAGE: 74%	

ZONING INFORMATION

ZONING MAP: 12C
 ZONE: C6-2
 SPECIAL ZONE: LITTLE ITALY (LI)
 PRESERVATION AREA (A)

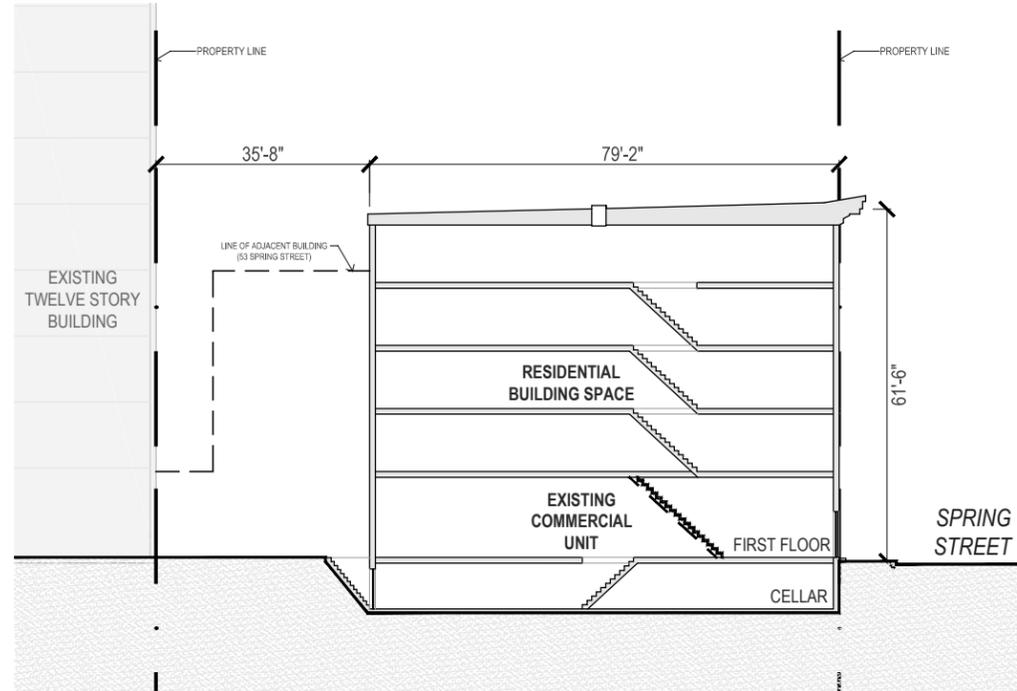


AREA THAT IS SUBJECT TO PROPOSED ACTION

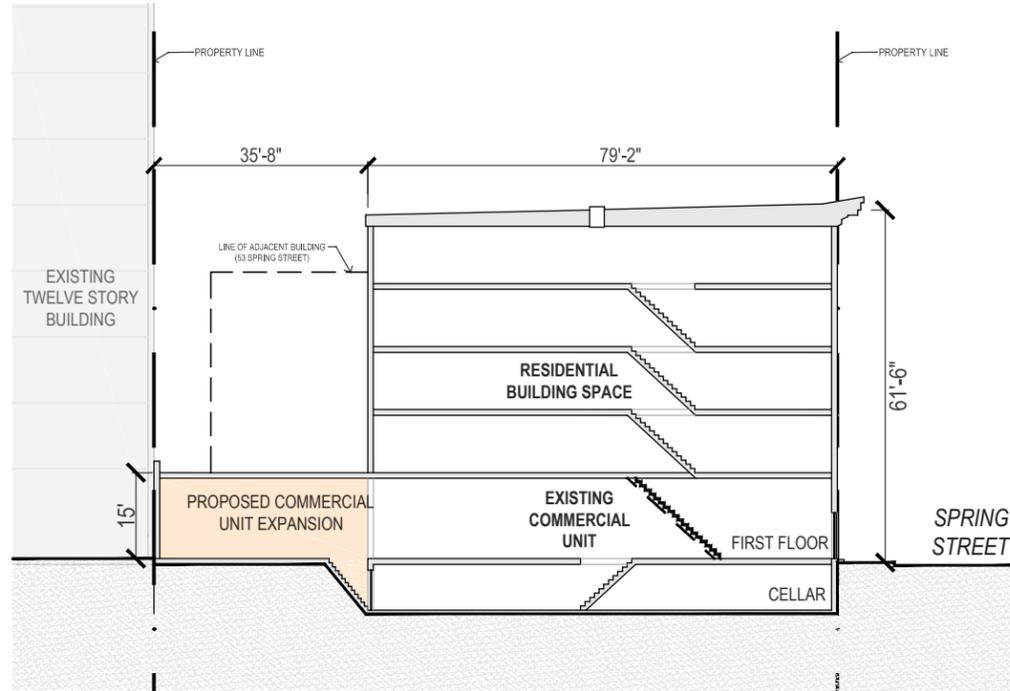


0 2 4 8

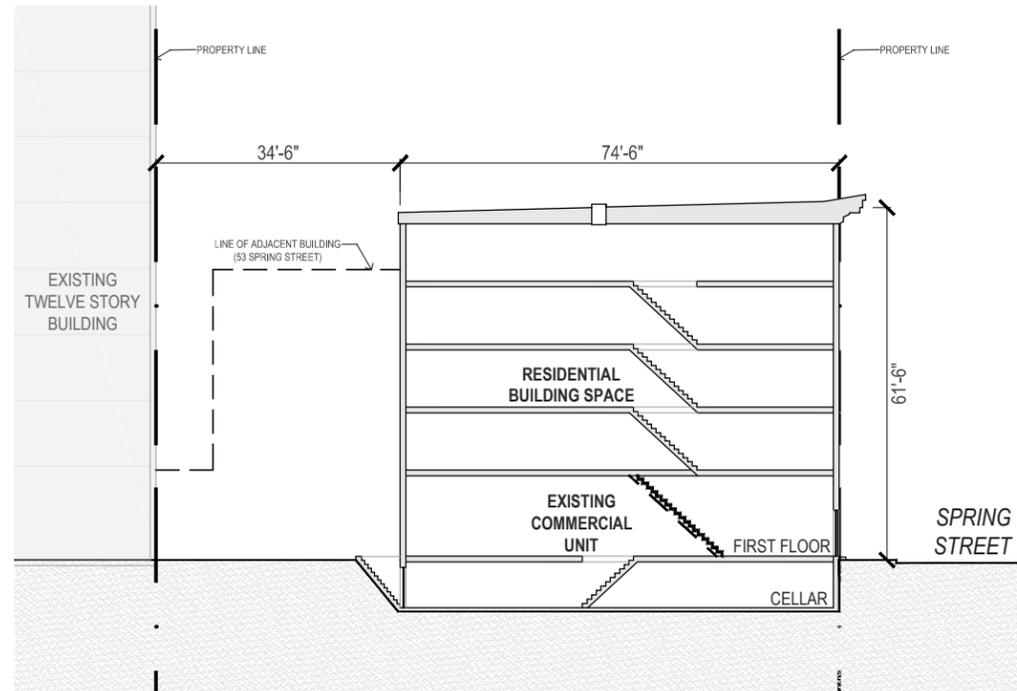
EXISTING SECTION
55 SPRING STREET



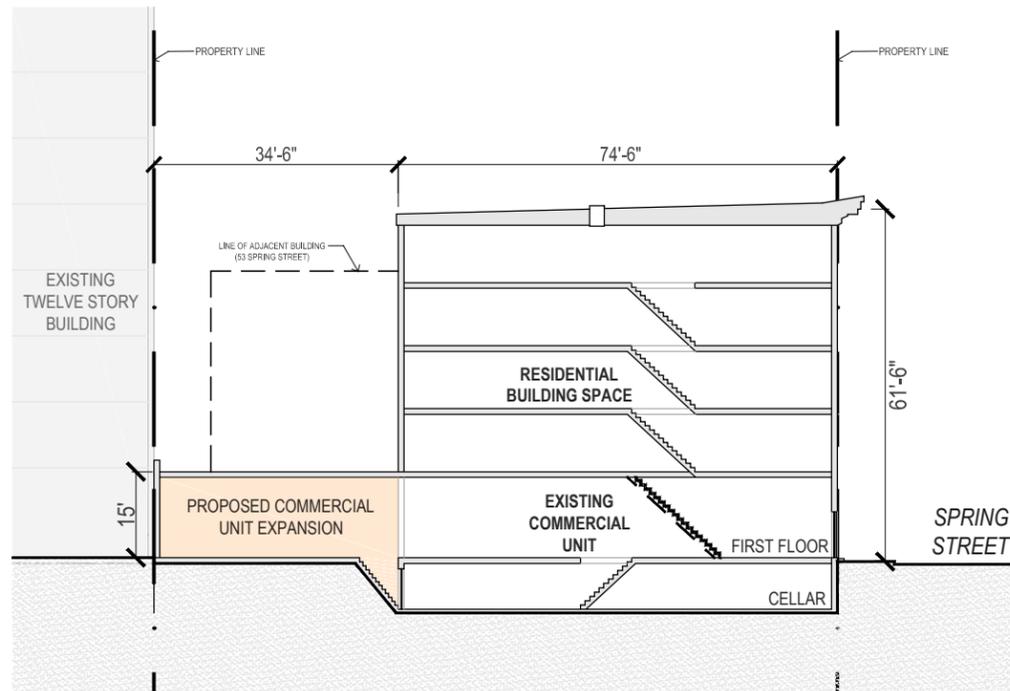
PROPOSED SECTION
55 SPRING STREET



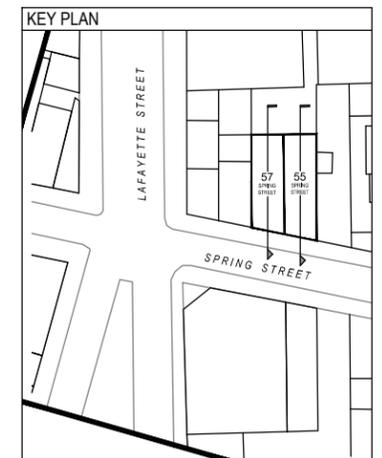
EXISTING SECTION
57 SPRING STREET



PROPOSED SECTION
57 SPRING STREET



AREA THAT IS SUBJECT TO PROPOSED ACTION



NOTE: FOR ILLUSTRATIVE PURPOSES ONLY

PROJECT DESCRIPTION

55-57 Spring Street Project Description

Introduction

The Applicant, JBAM TRG Spring LLC, is seeking a Zoning Text Amendment to modify Appendix A of Article X, Chapter 9 of the Zoning Resolution (Special Little Italy District Map) to extend the boundary of Area A1 of the Special Little Italy District ("Mulberry Street Regional Spine") westward to include Block 495, Lots 44 and 45 which are currently located in Area A ("Preservation Area"). The proposed Text Amendment would facilitate a proposal by the Applicant to enlarge the ground floor retail uses by 1,747 gross square feet to fully cover the site on the property located at 55-57 Spring Street (Block 495, Lots 44 and 45 - the "project site") in the Nolita neighborhood of Manhattan, Community District 2. As part of the proposed project, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with *CEQR Technical Manual* and LPC Guidelines for Archaeological Work in New York City. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction). The property is located in a C6-2 zoning district within the Special Little Italy District. It is also located within the Chinatown and Little Italy Historic District, which is on the National Register of Historic Places.

As shown in Drawing SK2-02, Zoning Text Change Map, in the Figure and Photographs section below, Area A1 currently covers the eastern half of Block 495 and borders the project site. The proposed Zoning Text Amendment would extend Area A1 along the block's Spring Street frontage 51.26 feet west towards Lafayette Street to encompass the project site.

Existing Conditions

The subject property consists of two zoning lots totaling 5,507 square feet in land area. The lots are located along the north side of Spring Street between Mulberry and Lafayette Streets. 55 Spring Street (Block 495, Lot 44) totals 2,837 square feet in land area and has 25'-1" of frontage along Spring Street extending to a maximum depth of 118.25'. 57 Spring Street (Block 495, Lot 45) totals 2,670 square feet in land area and has 24'-11" of frontage along Spring Street extending to a depth of 112.0'.

Lot 44 is developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 11,676 gsf of floor area including the cellar. The 1,946 gsf ground floor of the building contains 1,049 gsf of commercial space with two commercial retail units including a French bakery ("Patisserie") and a food store that sells crepes ("Eight Turn Crepe"). The remaining 897 gsf on the ground floor of the building consists of a 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired plus a 263 gsf residential lobby area. Each of the four upper floors of the building is 1,946 gsf in size, totaling 7,784 gsf of residential floor area. The building includes 17 dwelling units including 16 on the four upper floors plus the unoccupied ground floor residential unit noted above. Of the 17 dwelling units, 2 are rent controlled (both are located on the second floor of the building) and 1 is rent stabilized (located on the fifth floor of the building). The 1,946 gsf cellar is used for commercial storage and building utilities. The property is developed to an FAR of 3.39 and has a lot coverage of approximately 69%.

Lot 45 is developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 10,953 gsf of floor area including the cellar. The 1,814 gsf ground floor of the building contains 1,397 gsf of ground floor commercial space with one commercial retail unit occupied by a store that sells beauty products ("Fresh") plus 417 gsf of residential lobby area. Each of the four upper floors of the building is 1,814 gsf in size, totaling 7,256 gsf of residential floor area, and includes 16 dwelling units. Of the 16 dwelling units, 1 is rent controlled (located on the fourth floor of the building) and 4 are rent stabilized (2 stabilized units are located on the second floor and 2 units are on the third floor). The 1,883 gsf cellar is used for commercial storage and building utilities. The property is developed to an FAR of 3.36 and has a lot coverage of approximately 68%.

Both Lots 44 and 45 are located in a C6-2 zoning district within the Special Little Italy District (LI), Area A- Preservation Area. The maximum permitted FAR for interior lots in Area A is 4.1 pursuant to ZR Section 109-121. Lot 44 is developed with 9,630 zoning square feet (zsf) of floor area representing an FAR of 3.39. Lot 45 is developed with 8,970 zsf of floor area representing an FAR of 3.36. The maximum permitted lot coverage in Area A is 60% for an interior lot pursuant to ZR Section 109-122. Lots 44 and 45 currently exceed the permitted lot coverage (69% and 68% lot coverage, respectively). However, as the subject buildings were constructed prior to the 1961 Zoning Resolution, this constitutes a legal non-complying condition.

Properties bordering and directly across the street from the project site include the following:

- 53 Spring Street is developed with a 4-story building containing 5 residential dwelling units and 1 commercial retail unit adjoining the project site to the east.
- 59 Spring Street is developed with two 1-story buildings containing 5 residential dwelling units and 1 commercial retail unit adjoining the project site to the west.
- 237 Lafayette Street is developed with a 12-story building containing 21 residential dwelling units and 1 commercial retail unit adjoining Lot 45 of the project site to the north.
- 225 Lafayette Street is developed with a 12-story building containing 41 residential dwelling units and 1 commercial retail unit located across Spring Street from the project site to the south.
- 56 Spring Street is developed with a 7-story building containing 6 residential dwelling units and 1 commercial retail unit located across Spring Street from the project site to the south.
- 54 Spring Street is developed with a 6.5-story building containing 10 residential dwelling units and 1 commercial retail unit located across Spring Street from the project site to the south.

The surrounding 400-foot radius area is primarily characterized by buildings that are generally occupied by residential, commercial office/retail, and community facility uses. Many of the buildings contain a mixture of these uses and many also contain a ground floor retail component. Several parking garages and two open space areas are also located within 400 feet of the project site.

Description of the Proposed Development

The Zoning Text Amendment to Area A1 would allow full ground floor commercial lot coverage, which would permit the Applicant to enlarge the ground floor retail uses on the project site by 1,747 gsf. The 1,747 gsf enlargement of the ground floor plus the conversion of the 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 to commercial use would increase the commercial floor area to 4,827 gsf (not including cellar storage space) and the lot coverage from 68% to 100%. The breakdown for each of the two buildings on the project site is provided below.

The commercial retail space on the first floor of the building on Lot 44 would be enlarged by 891 gsf from 1,049 gsf to a total of 2,574 gsf (the commercial total would include the conversion to commercial use of the 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired). No changes would be made to the residential floors or the cellar of the building. Following the enlargement, the building would total 12,567 gsf including the 1,946 gsf cellar.

The commercial retail space on the first floor of the building on Lot 45 would be enlarged by 856 gsf from 1,397 gsf to a total of 2,253 gsf. No changes would be made to the residential floors or the cellar of the building. Following the enlargement, the building would total 11,809 gsf including the 1,883 gsf cellar.

As part of the proposed project, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with *CEQR Technical Manual* and LPC Guidelines for Archaeological Work in New York City. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction).

Purpose and Need of the Proposed Action

The Applicant seeks to enlarge the commercial ground floors of the buildings located on the project site from their current permitted 60% lot coverage to 100% lot coverage. This would facilitate the enlargement of the first floor commercial area on the property of 3,044 zsf under the future no-action scenario by 1,747 square feet to 4,791 zsf.

The proposed Zoning Text Amendment to the Special Little Italy District is sought in order to move Lots 44 and 45 from Area A to Area A1. The project site adjoins Area A1, the Mulberry Street Regional Spine.

The proposed Zoning Text Amendment is needed in order to allow the proposed first floor enlargements as Area A in which the subject property is currently located only permits a maximum lot coverage of 60% while moving the property into Area A1 would permit a maximum lot coverage of 100%. Lot 44 currently has a lot coverage of approximately 69% while Lot 45 has a lot coverage of approximately 68%.

Future No-Action Scenario

In the future without the action, the Reasonable Worst Case Development Scenario (RWCDs) on the project site would be nearly the same as the existing condition. In the absence of the proposed action, no additional commercial floor area would be developed on the site as the

existing buildings already slightly exceed the maximum permitted 60% lot coverage and the floors above the first floor are currently occupied by residential uses. The existing cellars in the two buildings would remain as currently configured and would not be enlarged as there is adequate storage space for the existing commercial uses in the building within the current cellar area. In addition, the costs to dig out and enlarge the cellars would be prohibitive and do not work economically for the buildings. No additional residential floor area would be developed on the site as it would be necessary to extend the first floor commercial lot coverage in order to construct additional floors above for residential occupancy. However, the Future No-Action Scenario would include the conversion to commercial use of the existing 634 gsf unoccupied ground floor residential unit in the rear of Lot 44. Therefore, the No-Action Scenario would consist of the following on each lot:

Lot 44 would continue to be developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 11,676 gsf of floor area including the cellar. The 1,946 gsf ground floor of the building would contain 1,683 gsf of commercial space with two commercial retail units. The 1,683 gsf of commercial space would be comprised of the currently existing 1,049 gsf plus the conversion to commercial use of the existing 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired. The remaining 263 gsf on the ground floor of the building would consist of the existing 263 gsf residential lobby area. Each of the four upper floors of the building would be 1,946 gsf in size, totaling 7,784 gsf of residential floor area, and would include 16 dwelling units. The 1,946 gsf cellar would be used for commercial storage and building utilities. The property would be developed to an FAR of 3.39 and have a lot coverage of approximately 69%.

Lot 45 would continue to be developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 10,953 gsf of floor area including the cellar. The 1,814 gsf ground floor of the building would contain 1,397 gsf of ground floor commercial space with one commercial retail unit plus 417 gsf of existing residential lobby area. Each of the four upper floors of the building would be 1,814 gsf in size, totaling 7,256 gsf of residential floor area, and would include 16 dwelling units. The 1,883 gsf cellar would be used for commercial storage and building utilities. The property would be developed to an FAR of 3.36 and have a lot coverage of approximately 68%.

Future With-Action Scenario

The With-Action RWCDS would be the same as the proposed development described above.

The Zoning Text Amendment to change the Area encompassing the project site from Area A to Area A1 would permit the enlargement of the ground floor retail uses on the site by 1,747 square feet, increasing the commercial floor area under the future no-action scenario to 4,791 zsf and the lot coverage from 68%-69% to 100%. The breakdown for each of the two buildings on the project site is provided below.

The commercial retail space on the first floor of the building on Lot 44 would be enlarged by 891 gsf from 1,049 gsf to a total of 2,574 gsf (the commercial total would include the conversion to commercial use of the 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired). Relative to the Future No-Action Scenario, the number of residential units in the building would remain at 16 (a decrease of 1 unit from the existing condition). No changes would be made to the upper residential floors or

the cellar of the building¹. Following the enlargement, the building would total 12,567 gsf including the 1,946 gsf cellar.

The commercial retail space on the first floor of the building on Lot 45 would be enlarged by 856 gsf from 1,397 gsf to a total of 2,253 gsf. No changes would be made to the residential floors or the cellar of the building. Following the enlargement, the building would total 11,809 gsf including the 1,883 gsf cellar.

The maximum permitted commercial FAR for interior lots in Area A1 is 4.5. Following the proposed ground floor commercial enlargement on the site, the commercial floor area would be 2,554 zsf on the 2,837 square foot Lot 44, representing an FAR of 0.90, and the commercial floor area would be 2,237 zsf on the 2,670 square foot Lot 45, representing an FAR of 0.84.

The maximum permitted residential/community facility FAR for interior lots in Area A1 is 3.5. Relative to the Future No-Action Scenario, no changes would be made to the 7,967 zsf of residential floor area on Lot 44 or the 7,589 zsf of residential floor area on Lot 45 and the residential FAR of these lots would be approximately 2.82.

The maximum permitted floor area in a mixed building is the maximum floor area permitted for either the commercial, community facility, or residential portions of such building, whichever permits the greatest amount of floor area. In the instance of the subject property, the maximum permitted FAR would therefore be 4.5. Following the proposed ground floor commercial enlargement on the site, the total floor area would be 10,521 zsf on the 2,837 square foot Lot 44, representing an FAR of 3.71, and the total floor area would be 9,826 zsf on the 2,670 square foot Lot 45, representing an FAR of 3.68. It is not considered likely that the existing buildings on the site would be converted and/or enlarged for a hotel use, which would be permitted at an FAR of up to 4.5, as buildings containing rent controlled and rent stabilized units such as the subject property are difficult to convert or demolish due to tenant relocation requirements.

The maximum permitted ground floor commercial lot coverage in Area A1 is 100%. Following the proposed ground floor commercial enlargement on the site, the lot coverage would total 100% on both zoning lots.

As part of the proposed project, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with *CEQR Technical Manual* and LPC Guidelines for Archaeological Work in New York City. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction).

Based on an estimated 12-month approval process and a 12-month construction period, the Build Year is projected to be 2018.

¹ No changes are planned in the number or configuration of the residential units, except the unoccupied ground floor unit in the rear of Lot 44, which was vacated when the prior tenant's lease expired, would be converted as part of the ground floor retail space.

55-57 Spring Street - Floor Area Table

Building Description by Floor	Development Scenario (gsf)		
	Existing	No-Action	With-Action
55 Spring St (L 44)			
Cellar-UG6 (storage), bldg utilities	1,946	1,946	1,946
1 st Floor			
- UG6 (2 retail units)	1,049	1,683	2,574
- UG2 (vacant DU)	634	0	0
-UG2 (residential lobby)	263	263	263
Total	1,946	1,946	2,837
2 nd Floor - UG2 (4 DUs)	1,946	1,946	1,946
3 rd Floor - UG2 (4 DUs)	1,946	1,946	1,946
4 th Floor - UG2 (4 DUs)	1,946	1,946	1,946
5 th Floor - UG2 (4 DUs)	1,946	1,946	1,946
TOTAL	11,676	11,676	12,567
57 Spring St (L 45)			
Cellar-UG6 (storage), bldg utilities	1,883	1,883	1,883
1 st Floor			
- UG6 (1 retail unit)	1,397	1,397	2,253
-UG2 (residential lobby)	417	417	417
Total	1,814	1,814	2,670
2 nd Floor - UG2 (4 DUs)	1,814	1,814	1,814
3 rd Floor - UG2 (4 DUs)	1,814	1,814	1,814
4 th Floor - UG2 (4 DUs)	1,814	1,814	1,814
5 th Floor - UG2 (4 DUs)	1,814	1,814	1,814
TOTAL	10,953	10,953	11,809
- UG6, bldg utilities	6,275	6,909	8,656
-UG2	16,354	15,720	15,720
GRAND TOTAL	22,629	22,629	24,376

FIGURES & PHOTOGRAPHS

Site Information

Block 495, Lots 44 & 45

Zoning Map: 12c

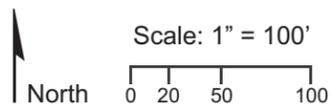
Zoning District: C6-2

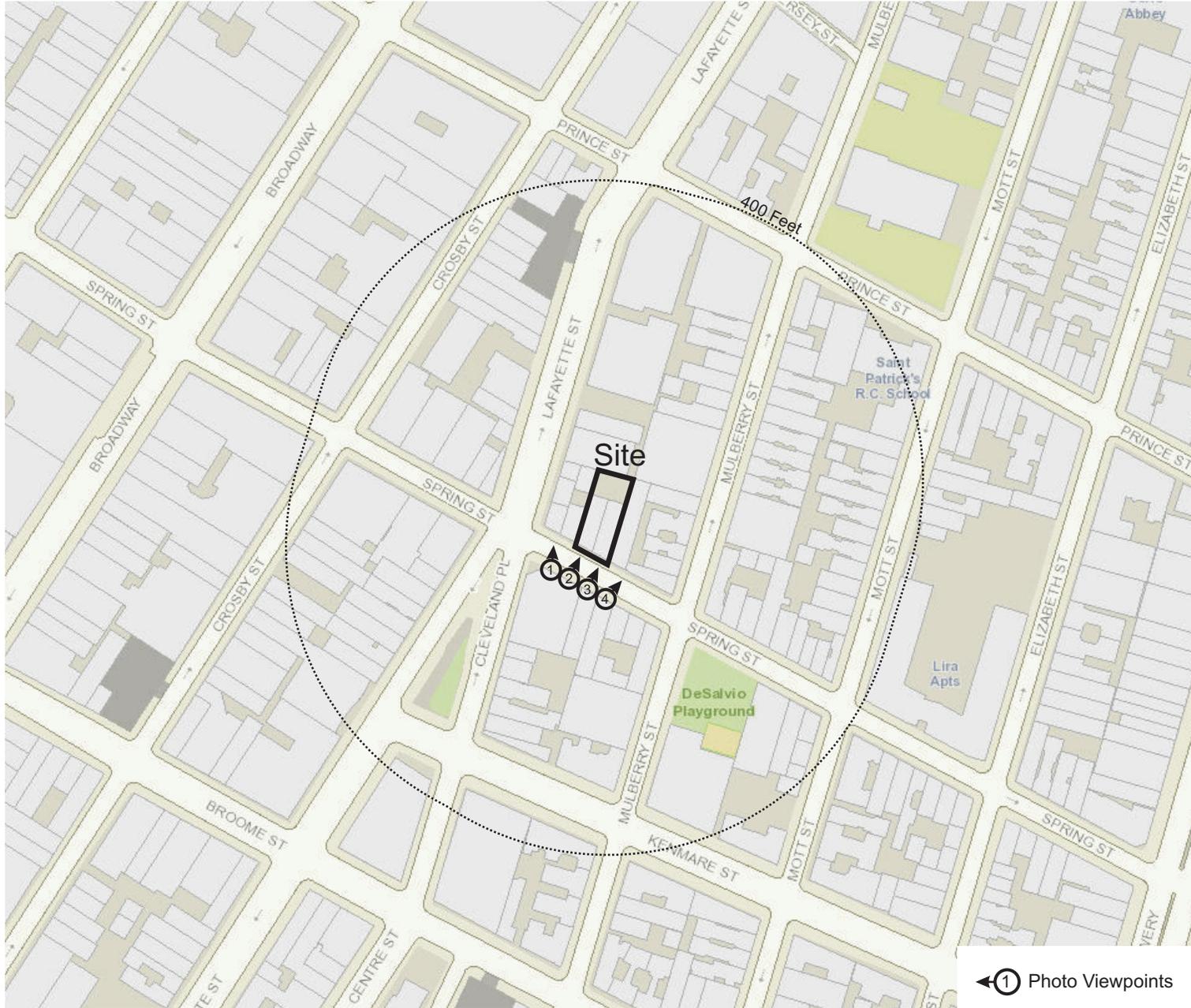
Special District: LI

Lot and Building Information

- Lot Numbers (within radius)

- Block Numbers





← ① Photo Viewpoints



1

57 Spring Street
A. Malek Contracting Inc.
119 Mt. Vernon Avenue, New York, NY 10013
718-458-7111

ROCK GROUP
ROCK GROUP
119 Mt. Vernon Avenue,
718-458-7111
SHI
SCAFFOLD

Subway

2





A. MALEK
CONTRACTING INC.
RENOVATION SPECIALIST
(718) 919.7000
453.6259

55 Spring Street

A. Malek Contracting Inc.

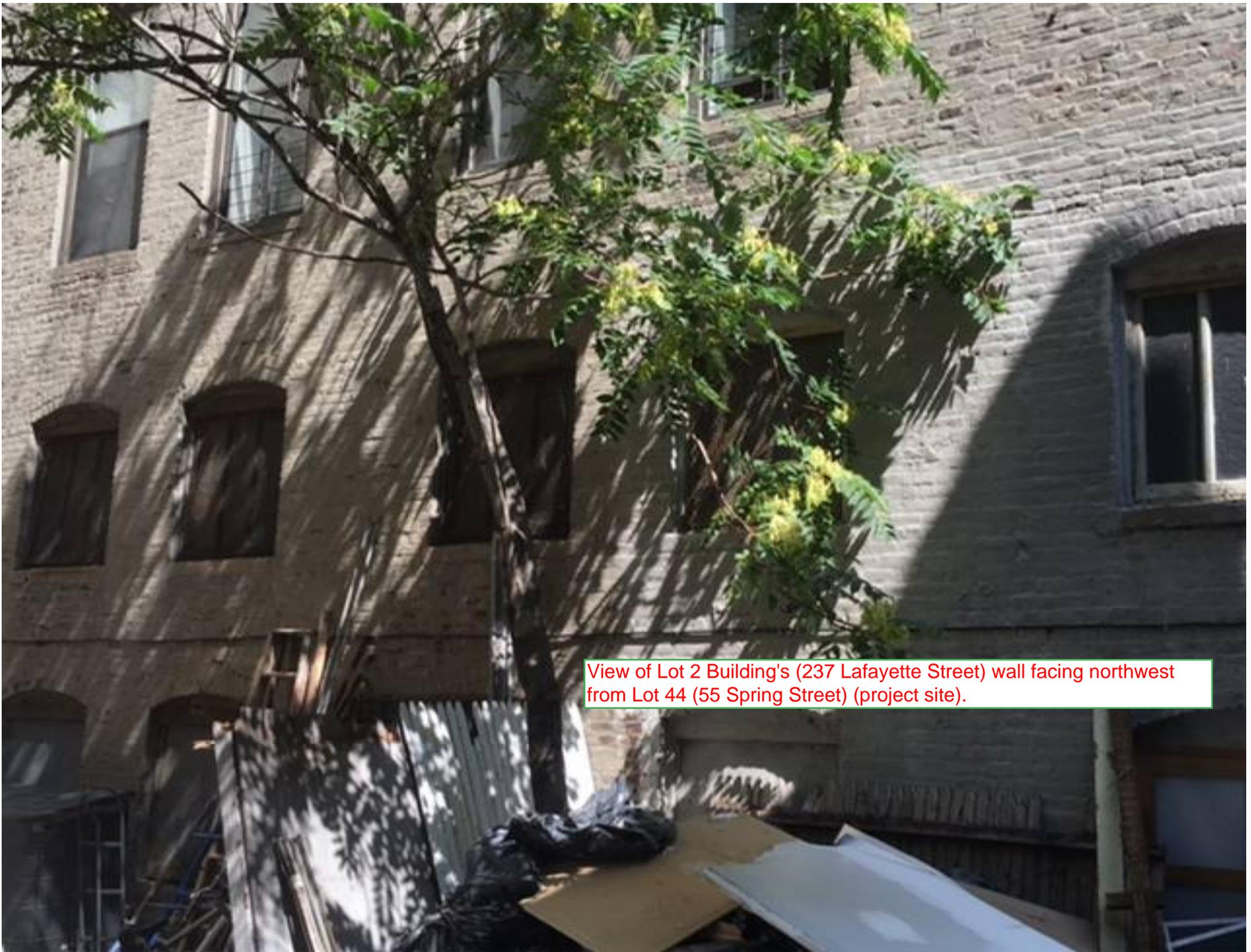
For more information, visit: www.nyc.gov/buildings.







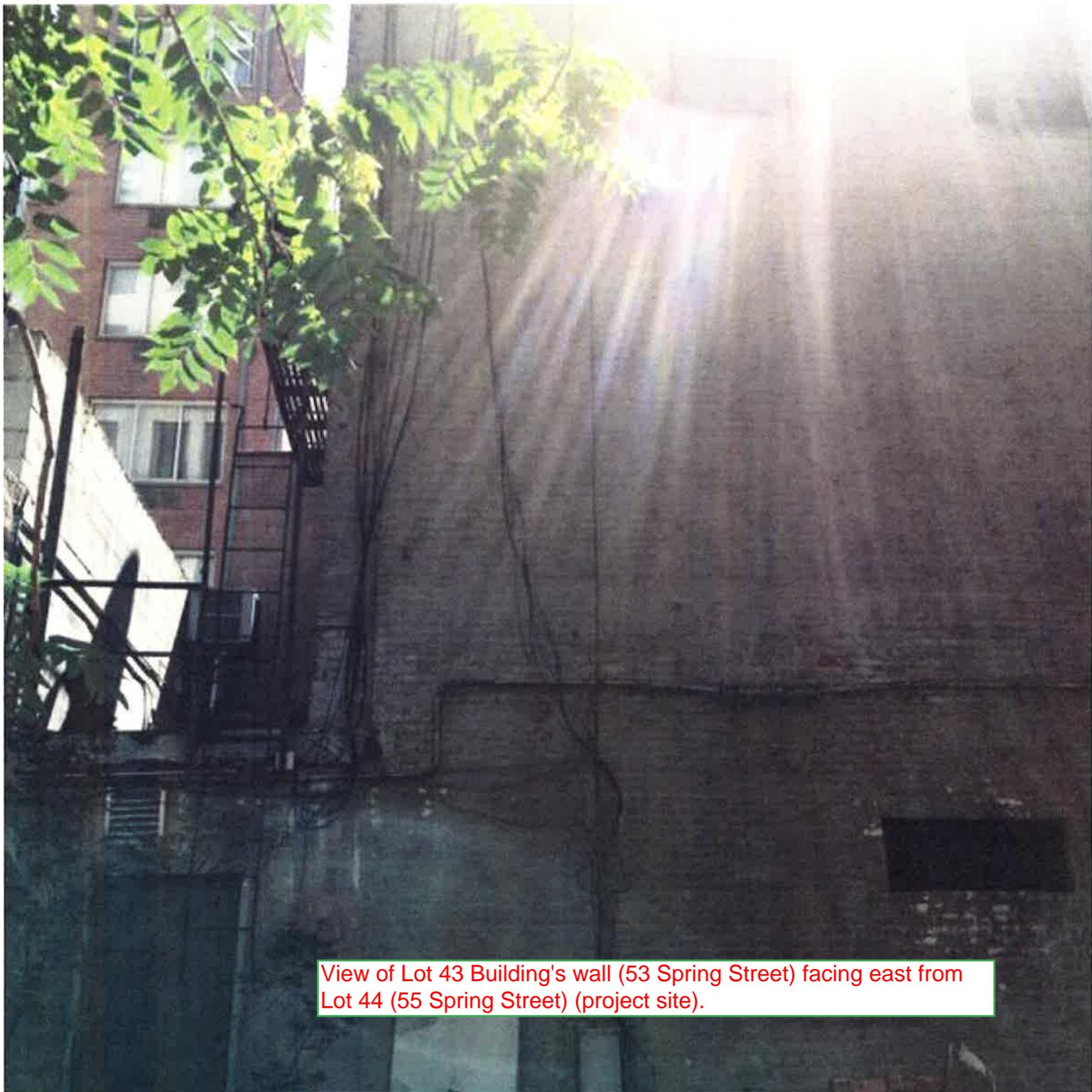
View of Lot 2 Building's (237 Lafayette Street) wall facing north from Lot 44 (55 Spring Street) (project site).



View of Lot 2 Building's (237 Lafayette Street) wall facing northwest from Lot 44 (55 Spring Street) (project site).



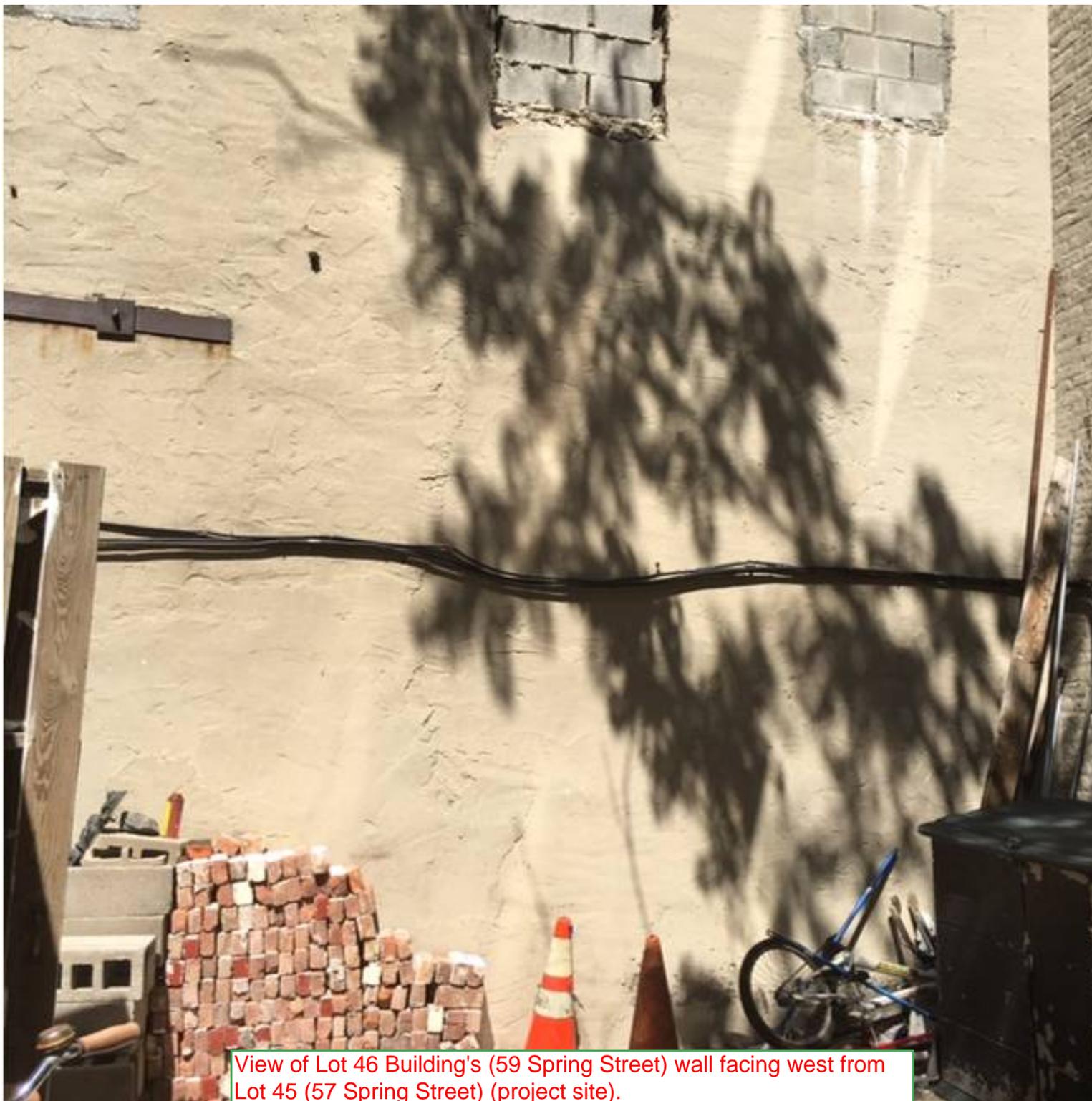
View of Lot 2 Building's wall (237 Lafayette Street) and Lot 46 Building's wall (59 Spring Street) facing northwest from Lot 45 (57 Spring Street) (project site).



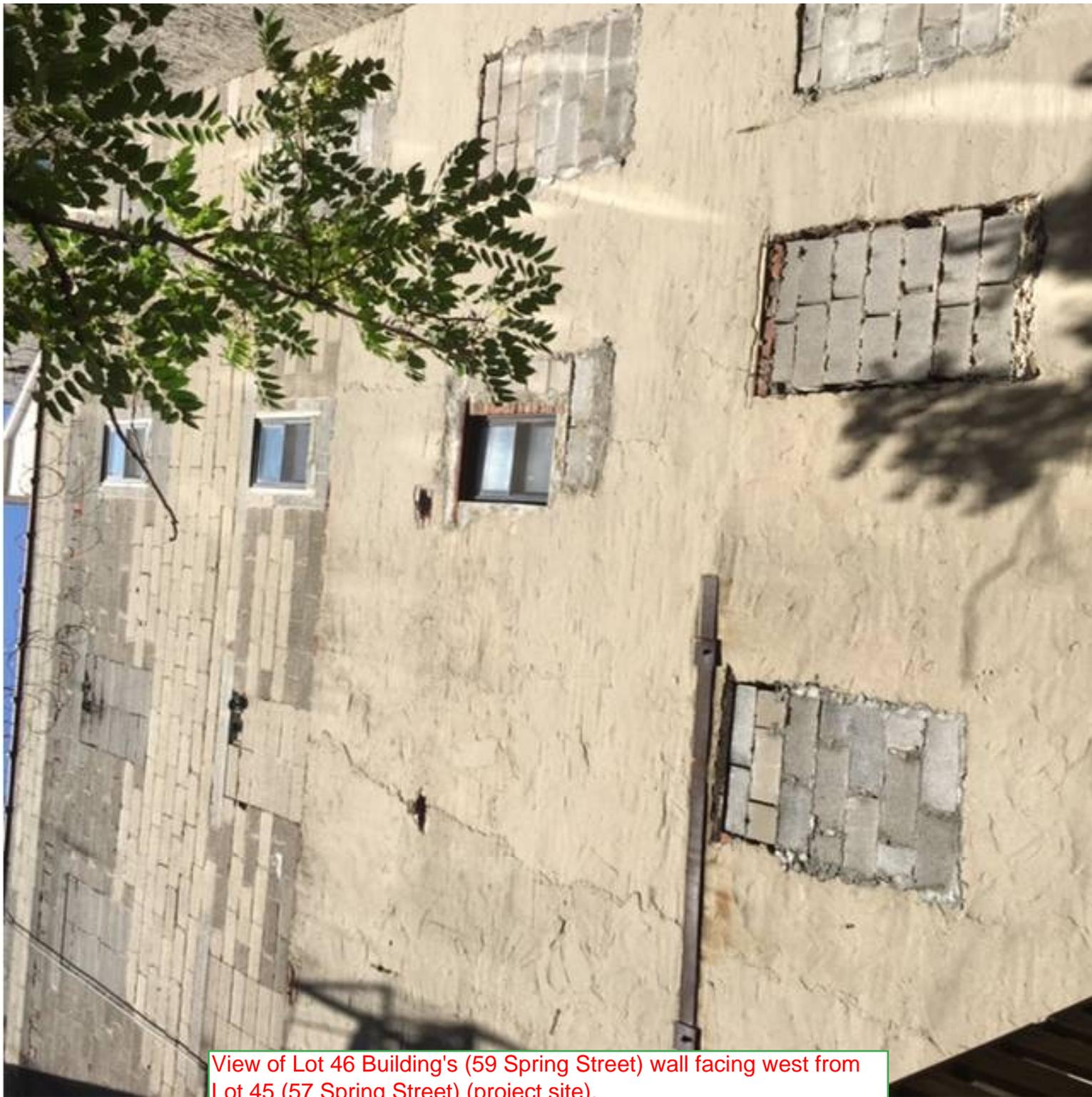
View of Lot 43 Building's wall (53 Spring Street) facing east from Lot 44 (55 Spring Street) (project site).



View of Lot 2 Building's wall (237 Lafayette Street) facing north from Lot 45 (57 Spring Street) (project site).



View of Lot 46 Building's (59 Spring Street) wall facing west from Lot 45 (57 Spring Street) (project site).



View of Lot 46 Building's (59 Spring Street) wall facing west from Lot 45 (57 Spring Street) (project site).

Site Information

Block 495, Lots 44 & 45
Zoning Map: 12c
Zoning District: C6-2
Special District: LI

Lot and Building Information

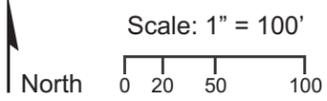
- # - Lot Numbers (within radius)
- ### - Block Numbers
- I, II, III - Story Height
- MD - Multiple Dwelling
- D - Dwelling
- R - Retail
- G - Garage
- C - Commercial
- I - Industrial
- M - Manufacturing
- W - Warehouse
- V - Vacant
- Gf - Community Facility

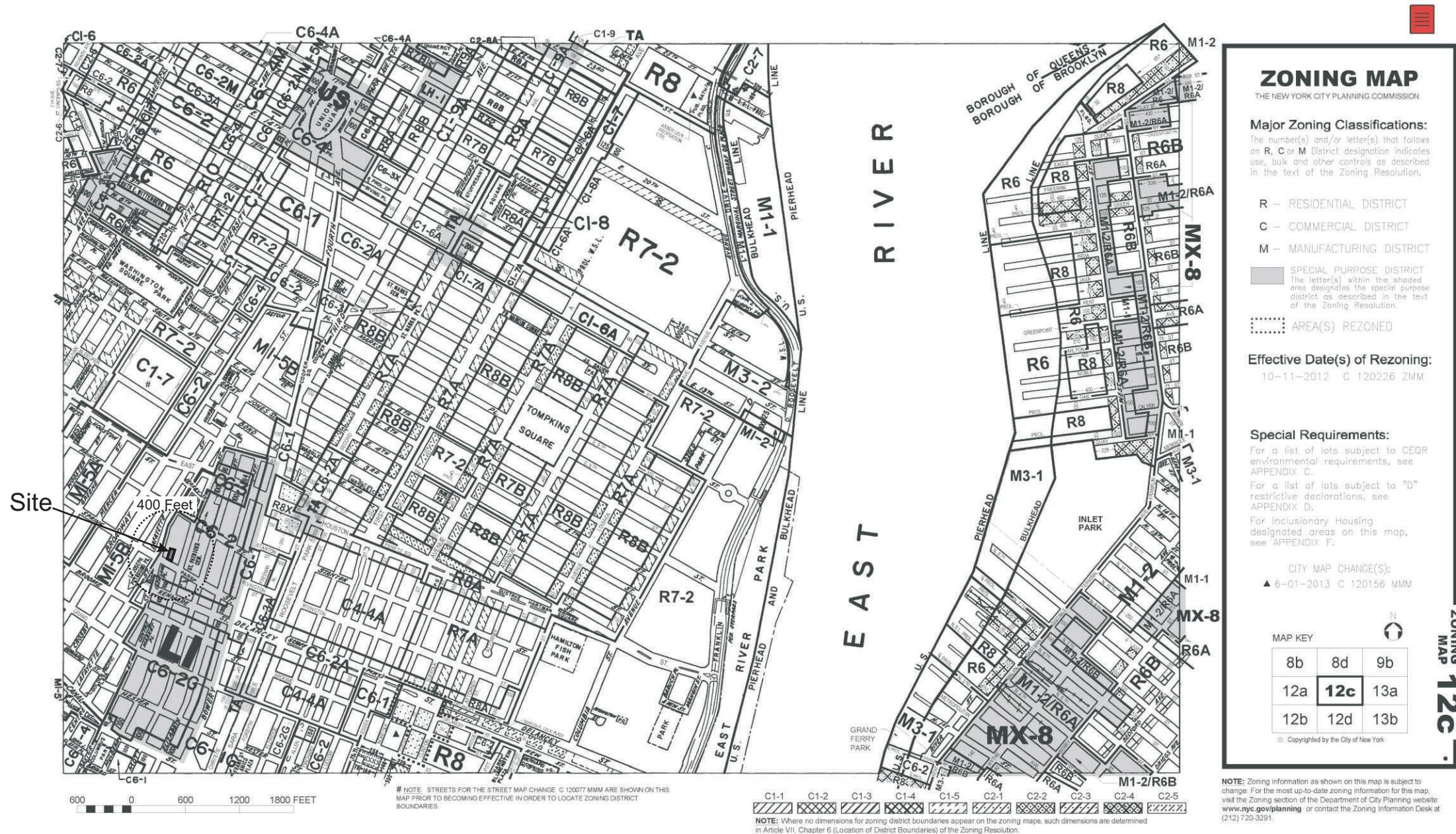
Commercial Overlays

- C1-1
- C1-2
- C1-3
- C1-4
- C1-5
- C2-1
- C2-2
- C2-3
- C2-4
- C2-5

Land Uses

- One and Two-Family Homes
- Multiple Dwelling
- Commercial
- Mixed Use (Residential/Commercial)
- Manufacturing
- Open Space / Park Land
- Institutional / Community Facility
- Parking / Automotive







NYC Digital Tax Map

Effective Date : 12-09-2008 13:03:13
End Date : Current
Manhattan Block: 495

Legend

- Streets
- Miscellaneous Text
- Possession Hooks
- Boundary Lines
- Lot Face Possession Hooks
- Regular
- Underwater
- Tax Lot Polygon
- Condo Number
- Tax Block Polygon

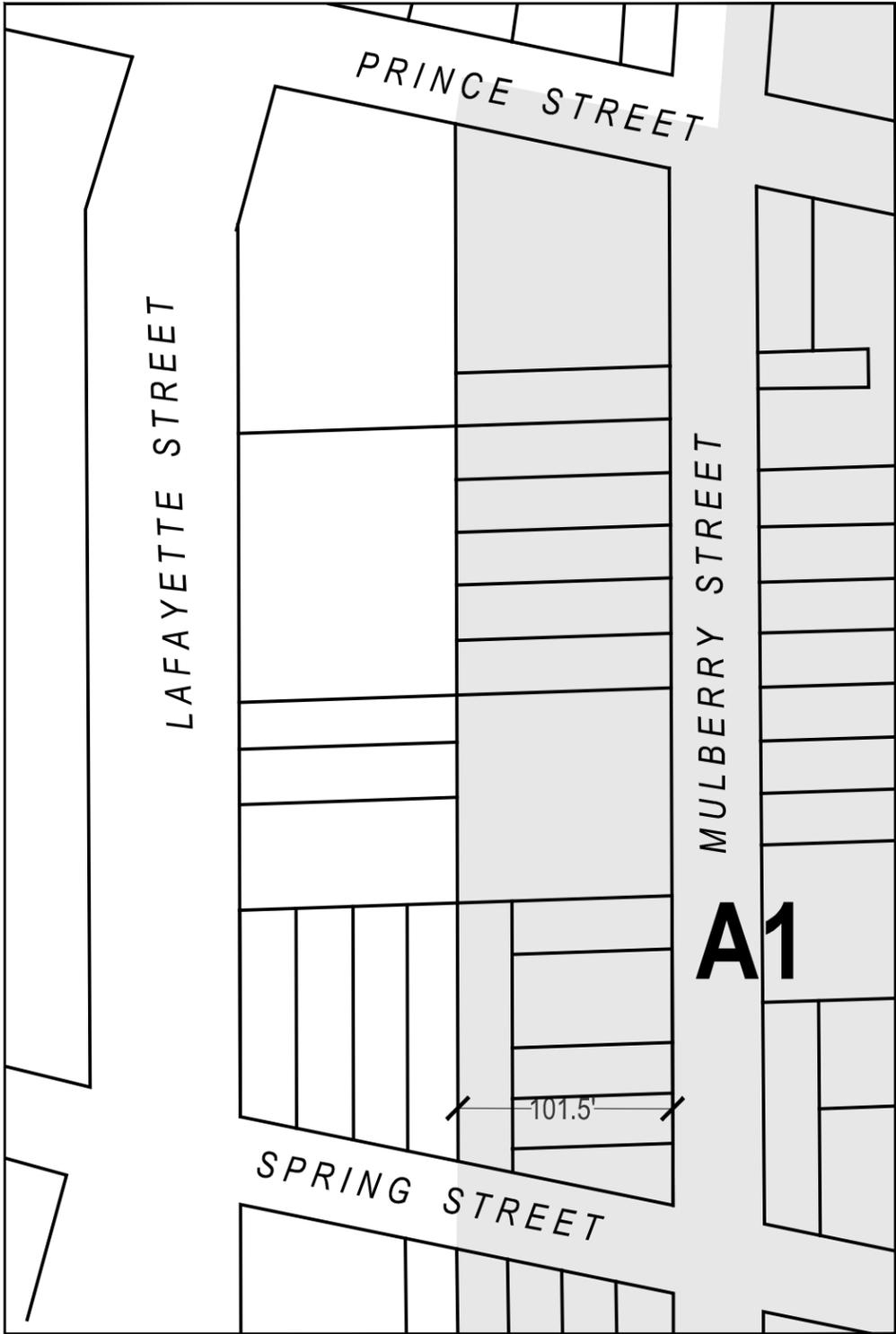
Development Site

Existing Boundary

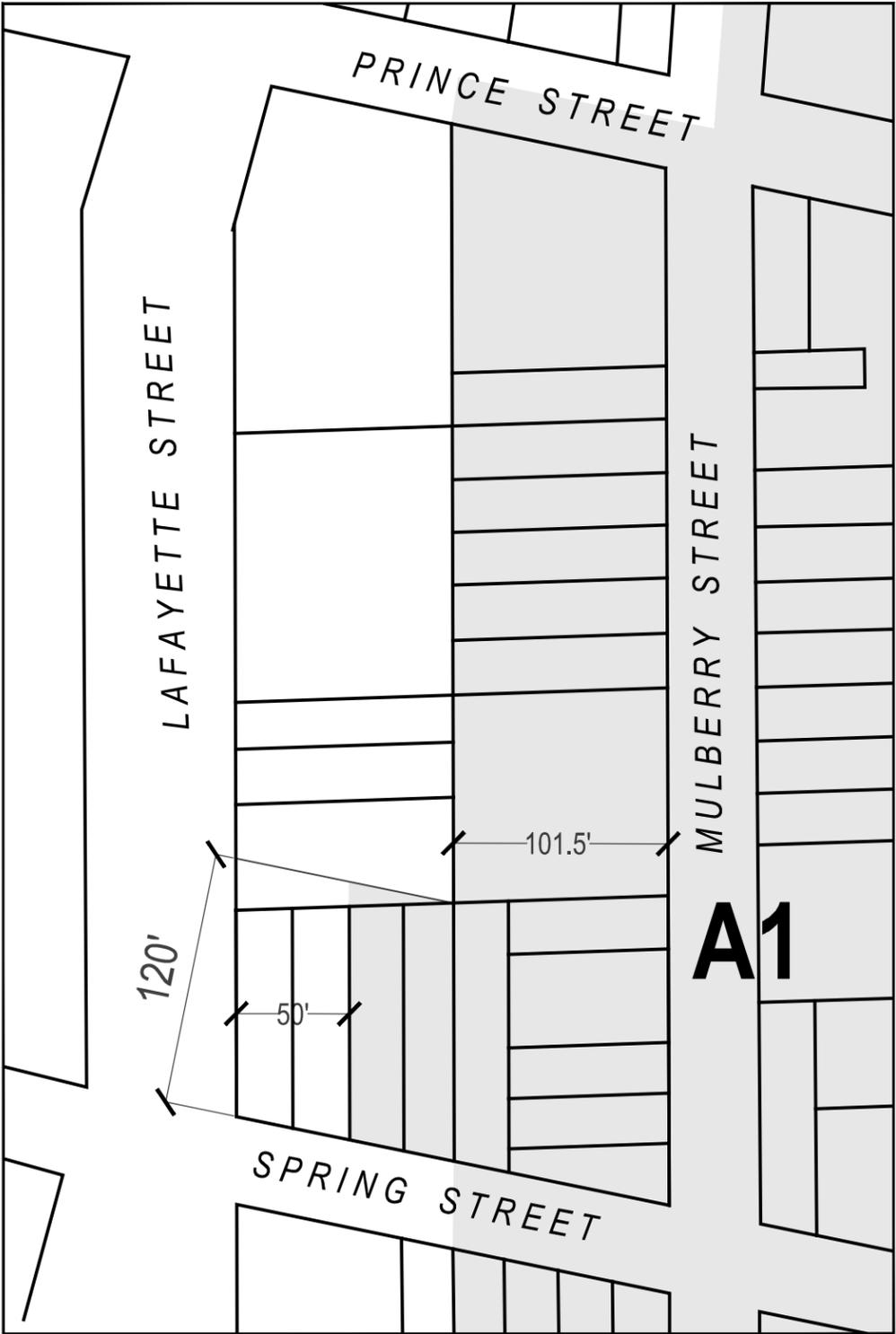
Proposed Boundary



EXISTING: Special Little Italy District Map



PROPOSED: Special Little Italy District Map

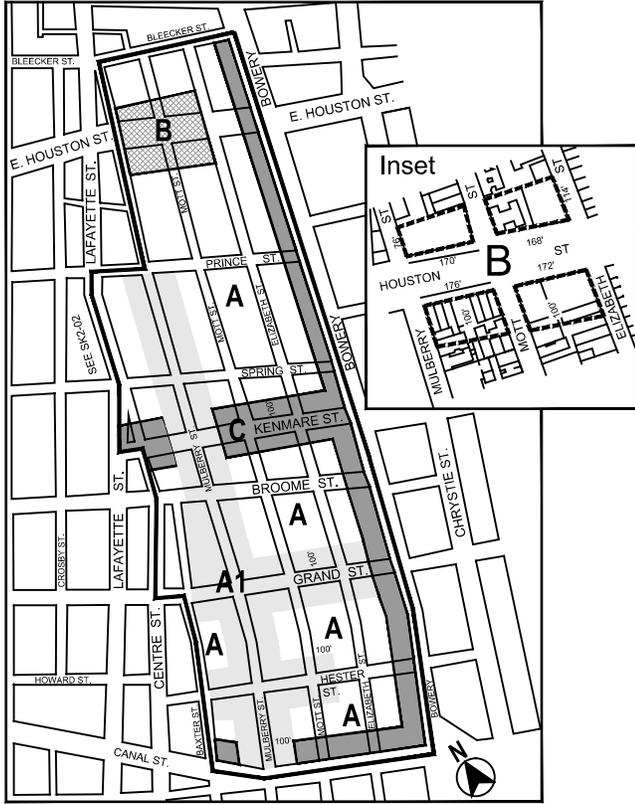


Article X - Special Purpose District

Chapter 9
Special Little Italy District

* * *

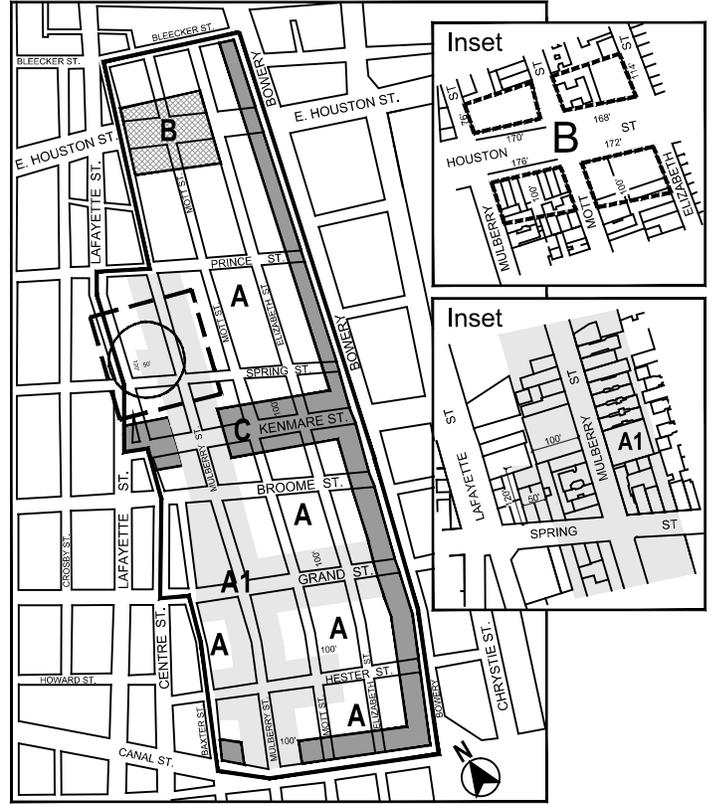
Appendix A
Special Little Italy District Map



- District Boundary
- A** Preservation Area
- A1** Mulberry Street Regional Spine
- B** Houston Street Corridor
- C** Bowery, Canal, Kenmare Street

PORTION OF COMMUNITY DISTRICT 2, MANHATTAN

EXISTING MAP



- District Boundary
- A** Preservation Area
- A1'** Mulberry Street Regional Spine
- B** Houston Street Corridor
- C** Bowery, Canal, Kenmare Street

PORTION OF COMMUNITY DISTRICT 2, MANHATTAN

PROPOSED MAP

* * *

SUPPLEMENTAL REPORT

EAS NARRATIVE

55-57 SPRING STREET - ZONING TEXT AMENDMENT

ENVIRONMENTAL ASSESSMENT STATEMENT

INTRODUCTION

Based on the information contained in the Environmental Assessment Statement Full Form, the analysis areas that require further explanation include land use, zoning, and public policy; historic and cultural resources; hazardous materials; air quality; noise; and construction as further detailed below. Although the proposed action would not introduce a new building or building height or result in obstruction of publicly accessible views, the impact of the project on urban design and visual resources is also discussed for informational purposes. The section numbers below correspond to the relevant chapters of the 2014 *CEQR Technical Manual*.

4. LAND USE, ZONING, AND PUBLIC POLICY

EXISTING CONDITIONS

Land Use

Project Site

The subject property consists of two zoning lots totaling 5,507 square feet in land area in the Nolita neighborhood, just north of the Little Italy neighborhood and east of the SoHo neighborhood, in Manhattan Community District 2. The lots are located along the north side of Spring Street between Mulberry and Lafayette Streets. 55 Spring Street (Block 495, Lot 44) totals 2,837 square feet in land area and has 25'-1" of frontage along Spring Street extending to a maximum depth of 118.25'. 57 Spring Street (Block 495, Lot 45) totals 2,670 square feet in land area and has 24'-11" of frontage along Spring Street extending to a depth of 112.0'.

Lot 44 is developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 11,676 gsf of floor area including the cellar. The 1,946 gsf ground floor of the building contains 1,049 gsf of commercial space with two commercial retail units including a French bakery ("Patisserie") and a food store that sells crepes ("Eight Turn Crepe"). The remaining 897 gsf on the ground floor of the building consists of a 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired plus a 263 gsf residential lobby area. Each of the four upper floors of the building is 1,946 gsf in size, totaling 7,784 gsf of residential floor area. The building includes 17 dwelling units including 16 on the four upper floors plus the unoccupied ground floor residential unit noted above. Of the 17 dwelling units, 2 are rent controlled (both are located on the second floor of the building) and 1 is rent stabilized (located on the fifth floor of the building). The 1,946 gsf cellar is used for commercial storage and building utilities. The property is developed to an FAR of 3.39 and has a lot coverage of approximately 69%.

Lot 45 is developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 10,953 gsf of floor area including the cellar. The 1,814 gsf ground floor of

the building contains 1,397 gsf of ground floor commercial space with one commercial retail unit occupied by a store that sells beauty products ("Fresh") plus 417 gsf of residential lobby area. Each of the four upper floors of the building is 1,814 gsf in size, totaling 7,256 gsf of residential floor area, and includes 16 dwelling units. Of the 16 dwelling units, 1 is rent controlled (located on the fourth floor of the building) and 4 are rent stabilized (2 stabilized units are located on the second floor and 2 units are on the third floor). The 1,883 gsf cellar is used for commercial storage and building utilities. The property is developed to an FAR of 3.36 and has a lot coverage of approximately 68%.

Study Area

The primary study area extends approximately 400 feet in all directions from the project site. The study area is roughly bounded by Prince Street on the north, Kenmare Street on the south, Mott Street to the east, and Crosby Street to the west. In order to assess existing land use conditions for the proposed development, a parcel by parcel inventory was undertaken within the 400-foot radius study area surrounding the site. The inventory included a survey of ground floor uses and upper floors by predominant use.

The surrounding 400-foot radius area to the east of Lafayette Street, which bisects the area, is primarily characterized by residential buildings, many of which contain ground floor retail space or eating and drinking establishments, as well as community facility uses. The 400-foot radius area to the west of Lafayette Street is more commercially developed although it too contains numerous residential buildings with ground floor retail space. Several parking garages and two open space areas are also located within 400 feet of the project site.

Properties bordering and directly across the street from the project site include the following. These properties directly bordering the project site are illustrated on Drawing SK1-02 which follows the EAS Form above.

- 53 Spring Street, which borders the subject property to the east, is developed with a 4-story building containing 5 residential dwelling units and 1 commercial retail unit.
- 59 Spring Street, which borders the subject property to the west, is developed with two 1-story buildings containing 5 residential dwelling units and 1 commercial retail unit.
- 237 Lafayette Street, which borders the subject property to the north, is developed with a 12-story building containing 21 residential dwelling units and 1 commercial retail unit.
- 225 Lafayette Street, which lies across Spring Street from the subject property to the south, is developed with a 12-story building containing 41 residential dwelling units and 1 commercial retail unit located across Spring Street.
- 56 Spring Street, which lies across Spring Street from the subject property to the south, is developed with a 7-story building containing 6 residential dwelling units and 1 commercial retail unit.
- 54 Spring Street, which lies across Spring Street from the subject property to the south, is developed with a 6.5-story building containing 10 residential dwelling units and 1 commercial retail unit.

The remainder of Block 495, the block on which the project site is located, is primarily developed with one-to twelve-story multiple dwellings and mixed-use (primarily multi-family residential with ground floor retail space) buildings. Most of these buildings fall in the four- to six-story range. The block also contains a FDNY station house along Lafayette Street and a small parking lot which adjoins the FDNY facility.

Block 494 to the east of the project site block across Mulberry Street exhibits a development pattern that is very similar to Block 495. The block is primarily developed with three-to eight-story multiple dwellings and mixed-use (primarily multi-family residential with ground floor retail space) buildings. Most of these buildings fall in the five- to six-story range. The block also contains a three- to four-story L-shaped school located along both Prince and Mott Streets.

Block 496 to the west of the project site block across Lafayette Street contains a wide mix of uses including six- to eleven-story commercial office buildings with ground floor retail space, several one-story retail buildings, and multiple dwellings and multi-family residential buildings with ground floor retail space ranging from five- to seven-stories in height. The 400-foot radius portion of the block also contains a parking lot along Lafayette Street extending through to Crosby Street, a five-story building occupied by Joint Living Work Quarters for Artists (JLWQA) units, and a vacant lot.

Proceeding further to the west across Crosby Street, the 400-foot radius portion of Block 497 is developed with several two- to six-story commercial office buildings with ground floor retail space and a six-story multiple dwelling with ground floor retail space.

Large portions of three blocks are located within 400 feet of the project site to the south across Spring Street. Block 481 (north) directly south of the project site block is developed with three- to twelve-story multiple dwellings and mixed-use (primarily multi-family residential with ground floor retail space) buildings. Block 480 to the east across Mulberry Street is developed with three- to eight-story multiple dwellings and mixed-use (primarily multi-family residential with ground floor retail space) buildings, a two-story New York City health clinic, a New York City park/playground, and a three-story parking garage. Block 482 (west) to the west across Lafayette Street is developed with a mixture of two- to eleven-story multiple dwellings and mixed-use (primarily multi-family residential with ground floor retail space) buildings, two- to twelve-story commercial retail buildings, a six-story building containing JLWQA units, and a vacant lot.

Small portions of three other blocks are located within 400 feet of the project site to the south across Spring Street. Block 481 (south) south of Kenmare Street is developed with a six-story multiple dwelling with ground floor retail space and an eleven-story dormitory building (NYU housing) with ground floor retail space. Block 482 (east) contains a seven-story commercial retail building and Block 483 contains an eleven-story commercial retail building.

An open space area, Petrosino Square, which primarily consists of benches and landscaping, is located at the intersection of Cleveland Place and Lafayette Street bordered by Kenmare Street to the south.

ZONING

Project Site

The New York City Zoning Resolution shows that the project site is located in a C6-2 commercial zoning district. C6 districts permit a wide range of high-bulk commercial uses requiring a central location. Use Groups 1 through 12, including corporate headquarters, large hotels, department stores, entertainment facilities, and high-rise residences in mixed buildings, are permitted in C6 districts. The C6-2 district, which is generally mapped outside of central business cores, allows a commercial FAR of 6.0 and a community facility FAR of 6.5. The C6-2 district has a residential equivalent of the R8 district allowing a residential FAR of between 0.94 and 6.02. Floor area may be increased by a bonus for a public plaza or Inclusionary Housing. As C6 districts are well served by mass transit, off-street parking is generally not required.

The project site is also located within the Special Little Italy District (LI), Area A- Preservation Area. The LI was established to preserve and enhance the historic and commercial character of this traditional community. Special use regulations protect the retail area along Mulberry Street. Other regulations encourage residential rehabilitation and new development on a scale consistent with existing buildings, discourage the demolition of noteworthy buildings, and increase the number of street trees in the area. Area A, Preservation Area, is intended to preserve the existing buildings within its boundaries. The Special LI District bulk provisions modify those of the underlying C6-2 commercial zoning district as further discussed below.

The project site consists of two lots located within the interior of the block. The maximum permitted FAR for interior lots in Area A is 4.1. Lot 44 is developed with 9,630 zoning square feet (zsf) of floor area representing an FAR of 3.39. Lot 45 is developed with 8,970 zsf of floor area representing an FAR of 3.36. The maximum permitted lot coverage in Area A is 60% for an interior lot. Lots 44 and 45 slightly exceed the permitted lot coverage (69% and 68% lot coverage, respectively). However, as the subject buildings were constructed prior to the 1961 Zoning Resolution, this constitutes a legal non-complying condition.

The project site is located within the City's Food Retail Expansion to Support Health (FRESH) program boundaries. The City has established the FRESH program in response to the issues raised in neighborhoods that are underserved by grocery stores. FRESH provides zoning and financial incentives to promote the establishment and retention of neighborhood grocery stores in underserved communities throughout the five boroughs. The FRESH program is open to grocery store operators renovating existing retail space or developers seeking to construct or renovate retail space that will be leased by a full-line grocery store operator. The project site is eligible for various tax incentives related to grocery store development and operation. Stores that benefit from the FRESH program must provide a minimum of 6,000 square feet of retail space for a general line of food and nonfood grocery products intended for home preparation, consumption and utilization. The FRESH program would not be relevant to the proposed action as grocery stores are not currently located on the project site and are not proposed. The total proposed ground floor retail space would not meet the minimum size requirement of the FRESH program.

Zoning Text Amendments

The Department of City Planning has recently certified two citywide zoning Text Amendments including the Mandatory Inclusionary Housing (MIH) Text Amendment and the Zoning for Quality and Affordability (ZQA) Text Amendment.

The MIH Text Amendment provides that, for any newly mapped Inclusionary Housing Area, the affordable housing provisions would be mandatory rather than elective. The proposed zoning text change under the proposed action would have no relevance to the subject property as the site is not located within a newly mapped Inclusionary Housing Area. The property is also not located within an existing mapped Inclusionary Housing Area. In addition, the proposed action is for the expansion of existing commercial space in the subject property and would have no effect on the existing residential uses in the buildings.

The ZQA Text Amendment is applicable to new residential construction and affects aspects of a project including a building's height and number of required accessory off-street parking spaces. It also contains provisions modifying certain provisions of zoning special districts. The proposed zoning text change under the proposed action would have no relevance to the subject property or the proposed action as the action does not include new residential construction. In addition, although the site is located within the Special LI zoning district, the new ZQA provisions are not applicable to the proposed action.

Study Area

Most of the area within 400 feet of the project site shares the property's C6-2/LI zoning. Therefore, the zoning use and bulk provisions relevant to the project site also apply to this portion of the project study area.

Several other zoning districts are located within 400 feet of the site. A C6-1 district is mapped to the south of the site along both sides of Kenmare Street west of Cleveland Place. The project study area to the west of Lafayette Street is zoned M1-5B and is not located within the Special LI District. In addition to Area A of the Special LI District discussed above, Areas A-1 and C are also located within 400 feet of the project site. The project site adjoins Area A1, the Mulberry Street Regional Spine.

The C6-1 district has the same use and bulk requirements as the C6-2 district described above with the exception of the residential district equivalent. The C6-1 district has a residential equivalent of the R7 district allowing a residential FAR of between 0.87 and 3.44.

The M1-5B district is mapped in the SoHo/NoHo neighborhoods of lower Manhattan. Use Groups 4 through 14, 16, and 17 are permitted in the M1 district but the M1-5B zoning district prohibits or restricts the size and location within a building of certain of these uses including eating and drinking establishments, places of entertainment, museums, and other uses. Ground floor retail uses are also regulated and are not allowed below the level of the second story. Strict performance standards are common to all M1 districts. Light industries typically found in M1 areas include woodworking shops, auto storage and repair shops, and wholesale service and storage facilities. Retail and office uses and Use Group 4 community facilities are also permitted but residential uses are not allowed. Joint Living-Work Quarters for Artists (JLWQA) use is allowed in buildings that pre-date 1961 and have a lot coverage of less than 5,000 square feet (3,600 square feet on Broadway). A maximum FAR of 5.0 is permitted for all commercial and

manufacturing buildings in M1-5B zoning districts and an FAR of up to 6.50 is allowed for community facility buildings.

Special LI Area A1, the Mulberry Street Regional Spine Subdistrict, which seeks to preserve the existing retail character of the area, includes restrictions related to permitted uses, maximum FAR, storefronts, and signage. Area C, the Bowery, Canal, Kenmare Street Corridor, includes special height and setback and lot coverage regulations and open recreation space and landscaping requirements.

The 400-foot radius project study area is located within the City's FRESH program boundaries, as discussed for the project site above, and is eligible for various tax incentives related to grocery store development and operation.

PUBLIC POLICY

Project Site

The project site is located within the Chinatown and Little Italy Historic District, designated in the National Register of Historic Places by the U.S. Department of the Interior in 2010, due to its national significance stemming from its association with United States immigration from 1800-1965. The Chinatown and Little Italy Historic District has not been designated a Historic District by the NYC Landmarks Preservation Commission (LPC). Although the project site is subject to federal and New York State landmarks regulations, it is not subject to New York City landmarks preservation regulations.

No other public policies relate to the project site. The site is not located within the City's Coastal Zone Boundary and is therefore not subject to the provisions of the New York City Waterfront Revitalization Program. The project site is not covered by any 197-a or other community plans, and it is not within an urban renewal area and is therefore not subject to the provisions of an urban renewal plan. The project site is not located within a Business Improvement District (BID).

Study Area

Portions of the land use study area surrounding the project site are subject to the requirements of public policy documents. Most of the 400-foot radius project study area west of Lafayette Street is located within the NYC Landmarks Preservation Commission (LPC) designated SoHo Cast-Iron Historic District Extension. A small portion of the project study area west of Crosby Street is located within the LPC designated SoHo Cast-Iron Historic District. The project site is also located within 400 feet of the individually designated Old St. Patrick's Convent and Girls School at 38 Prince Street. These portions of the study area are therefore generally subject to the provisions of the New York City Landmarks Law.

Most of the 400-foot radius project study area to the north, south, and east of the project site is located within the boundaries of the Chinatown and Little Italy Historic District discussed above for the project site. The boundaries of the National Historic District and the NYC Zoning Resolution Special Little Italy District (LI) are similar except that the Historic District extends further south to Worth Street to include the Chinatown neighborhood. These portions of the study area are therefore generally subject to federal and New York State landmarks regulations.

The 400-foot radius project study area west of Crosby Street is located within the SoHo Business Improvement District (BID). The SoHo BID covers an approximately 4.2 square mile area located along both sides of Broadway between East Houston Street to the north, Canal Street to the south, Mercer Street to the west, and Crosby Street to the east. The SoHo BID is a non-profit organization of property owners, businesses, residents, and government officials working to improve SoHo's quality of life. Since its founding in 2010, the BID has provided significant investments in supplemental sanitation services, enforcement of street vendor regulations, traffic control, and other quality of life concerns.

The 400-foot radius project study area is not located within the City's Coastal Zone Boundary and is therefore not subject to the City's Waterfront Revitalization Program. No other public policy documents would apply to the project study area.

THE FUTURE WITHOUT THE PROJECT

Land Use

In the future without the action, the Reasonable Worst Case Development Scenario (RWCDs) on the project site would be nearly the same as the existing condition. No additional commercial floor area would be developed on the site as the existing buildings already slightly exceed the maximum permitted 60% lot coverage and the floors above the first floor are currently occupied by residential uses. The existing cellars in the two buildings would remain as currently configured and would not be enlarged as there is adequate storage space for the existing commercial uses in the building within the current cellar area. In addition, the costs to dig out and enlarge the cellars would be prohibitive and do not work economically for the buildings. No additional residential floor area would be developed on the site as it would be necessary to extend the first floor commercial lot coverage in order to construct additional floors above for residential occupancy. However, the Future No-Action Scenario would include the conversion to commercial use of the existing 634 gsf unoccupied ground floor residential unit in the rear of Lot 44. Therefore, the No-Action Scenario would consist of the following on each lot:

Lot 44 would continue to be developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 11,676 gsf of floor area including the cellar. The 1,946 gsf ground floor of the building would contain 1,683 gsf of commercial space with two commercial retail units including a French bakery ("Patisserie") and a food store that sells crepes ("Eight Turn Crepe"). The 1,683 gsf of commercial space would be comprised of the currently existing 1,049 gsf plus the conversion to commercial use of the existing 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired. The remaining 263 gsf on the ground floor of the building would consist of the existing 263 gsf residential lobby area. Each of the four upper floors of the building would be 1,946 gsf in size, totaling 7,784 gsf of residential floor area, and would include 16 dwelling units. Of the 16 dwelling units, 2 would be rent controlled (both are located on the second floor of the building) and 1 would be rent stabilized (located on the fifth floor of the building). The 1,946 gsf cellar would be used for commercial storage and building utilities. The property would be developed to an FAR of 3.39 and have a lot coverage of approximately 69%.

Lot 45 would remain developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 10,953 gsf of floor area including the cellar. The 1,814 gsf ground floor of the building would contain 1,397 gsf of ground floor commercial space

with one commercial retail unit plus 417 gsf of existing residential lobby area. Each of the four upper floors of the building would be 1,814 gsf in size, totaling 7,256 gsf of residential floor area, and would include 16 dwelling units. Of the 16 dwelling units, 1 would be rent controlled (located on the fourth floor of the building) and 4 would be rent stabilized (2 stabilized units are located on the second floor and 2 units are on the third floor). The 1,883 gsf cellar would be used for commercial storage and building utilities. The property would be developed to an FAR of 3.36 and have a lot coverage of approximately 68%.

Study Area

The following development plan is known to exist for the 400-foot radius project study area by the project build year of 2018 based on a review of the CEQR listings of the NYC Department of City Planning's (DCP) Land Use & CEQR Application Tracking System (LUCATS) for Manhattan Community District 2.

Kenmare Square LLC, is seeking a zoning Text Amendment to modify Appendix A of the Special Little Italy District regulations (Article X, Chapter 9, Appendix A) to extend the boundary of Area C northward by 25' in order to allow the regulations of Area C to apply to 25 Cleveland Place, which is currently in Area A (Preservation Area). The proposed Text Amendment would facilitate the redevelopment of two three-story and four-story mixed-use commercial and residential buildings with a new 85' tall, 8-story Use Group 6B commercial building at 25 Cleveland Place (Block 481, Lot 13) and the adjacent zoning lot at 23 Cleveland Place (Block 481, Lot 11), which is already located partially within Area C.

No other development plans are known to exist for the 400-foot radius project study area by the project build year of 2018 based on a review of the CEQR listings of DCP's LUCATS list for Manhattan Community District 2. The study area is nearly fully developed primarily with buildings of substantial size where limited new development potential exists.

Zoning and Public Policy

Based on a review of the CEQR listings of the DCP's LUCATS list for Manhattan Community District 2, the only rezoning proposed for the 400-foot radius project study area by the project build year of 2018 is the proposed zoning Text Amendment to modify Appendix A of the Special Little Italy District regulations (Article X, Chapter 9, Appendix A) proposed by Kenmare Square LLC discussed in the land use section above. No proposed changes to the zoning districts and zoning regulations or to any public policies relating to the project site or the surrounding study area in the near future have been identified.

THE FUTURE WITH THE PROJECT

Land Use

The With-Action RWCDS would allow full ground floor commercial lot coverage, which would permit the Applicant to enlarge the ground floor retail uses on the site by 1,747 gsf, increasing the commercial floor area from 3,044 zsf under the future no-action scenario to 4,791 zsf and the lot coverage from 68% to 100%. Based on an estimated 12-month approval process and a 12-month construction period, the Build Year is projected to be 2018. The breakdown for each of the two buildings on the project site is provided below.

The commercial retail space on the first floor of the building on Lot 44 would be enlarged by 891 gsf from 1,049 gsf to a total of 2,574 gsf (the commercial total would include the conversion to commercial use of the 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired). Relative to the Future No-Action Scenario, the number of residential units in the building would remain at 16 (a decrease of 1 unit from the existing condition). No changes would be made to the upper residential floors or the cellar of the building¹. Following the enlargement, the building would total 12,567 gsf including the 1,946 gsf cellar.

The commercial retail space on the first floor of the building on Lot 45 would be enlarged by 856 gsf from 1,397 gsf to a total of 2,253 gsf. No changes would be made to the residential floors or the cellar of the building. Following the enlargement, the building would total 11,809 gsf including the 1,883 gsf cellar.

The proposed enlargement would be constructed in connection with the Applicant's planned renovations and upgrades to the buildings, primarily consisting of apartment rehabilitations where the kitchens and bathrooms are remodeled, for which the Department of Buildings has issued an Alteration Type II permit. No changes are planned in the number or configuration of the residential units, except the unoccupied ground floor unit in the rear of Lot 44 (55 Spring Street), which was vacated when the prior tenant's lease expired, would be converted as part of the ground floor retail space. The ground floors of the two buildings are not planned to be combined into one space. Irrespective of whether the Amendment is granted, it is anticipated that the existing ground floor uses will remain through the end of their lease terms. The bakery's lease term ends in June 2017, the creperie's term ends in December 2017, and the "Fresh" store's lease term is currently the subject of discussion between the Applicant and the tenant- it would end in either February 2016 or in 2019. Whether the Amendment is granted or not, when the respective lease terms expire, the Applicant plans to negotiate extensions with the existing tenants, and if an extension is not agreed to, seek a new tenant of a similar use, as permitted by zoning. The use of the cellars would not change. The cellar of Lot 44 (55 Spring Street) is used for baking preparation and mechanical equipment, and the cellar of Lot 45 (57 Spring Street) is used for storage for the "Fresh" store and mechanical equipment. Regardless of whether the Amendment is granted, the cellars of both buildings are intended to continue to be used for storage and mechanical equipment. No ground floor reconfiguration or changes to the residential lobbies are planned. Aside from the proposed enlargement, no other changes to the buildings' bulk are proposed, nor are any changes to the uses of the buildings.

As part of the proposed project, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with *CEQR Technical Manual* and LPC Guidelines for Archaeological Work in New York City. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction).

¹ No changes are planned in the number or configuration of the residential units, except the unoccupied ground floor unit in the rear of Lot 44, which was vacated when the prior tenant's lease expired, would be converted as part of the ground floor retail space.

The proposed land use changes would have minimal effects on development within the vicinity of the project site. The proposed retail occupancy of the ground floor enlargement would have the same retail occupancy as the existing ground floors of the two affected buildings. This use would continue to be compatible with the existing occupancies in the immediately surrounding buildings. Several buildings in the vicinity of the site within Area A-1 are developed to full lot coverage. The building at 231 Lafayette Street at the corner of Spring Street two buildings west of the project site, covers 100% of its lot area. The building at 237 Lafayette Street adjacent to the project site to the north, covers 100% of its lot area. The increase in commercial lot coverage and floor area would occur at the rear of the site and would not be visible from the street. The proposed enlargements would not change the exterior appearance of these buildings from publicly accessible areas surrounding the site. In addition, they would not significantly affect the light and air available to the surrounding structures as the enlargements would be limited to the ground floor of the buildings only.

No adverse impact to land use patterns in the area is expected to arise as a result of the proposed project, and further assessment of land use is not warranted.

Zoning

The proposed action involves the request for a Zoning Text Amendment to modify Appendix A of Article X, Chapter 9 (Special Little Italy District Map) of the Zoning Resolution to change the area in which the project site is located from Area A (Preservation Area) to Area A1 (Mulberry Street Regional Spine) of the Special Little Italy District. The proposed Text Amendment would facilitate the enlargement of the ground floor retail uses by 1,747 gsf to fully cover the site. As shown in Exhibit 1, Area A1 currently covers the eastern half of Block 495 and borders the project site. The proposed Zoning Text Amendment would extend Area A1 along the block's Spring Street frontage 51.26 feet west towards Lafayette Street to encompass the project site.

The following maximum floor areas are permitted and proposed on the project site in Area A1 pursuant to ZR Section 109-221.

The maximum permitted commercial FAR for interior lots in Area A1 is 4.5. Following the proposed ground floor commercial enlargement on the site, the commercial floor area would be 2,554 zsf on the 2,837 square foot Lot 44, representing an FAR of 0.90, and the commercial floor area would be 2,237 zsf on the 2,670 square foot Lot 45, representing an FAR of 0.84.

The maximum permitted residential/community facility FAR for interior lots in Area A1 is 3.5. Relative to the Future No-Action Scenario, no changes would be made to the 7,967 zsf of residential floor area on Lot 44 or the 7,589 zsf of residential floor area on Lot 45 and the residential FAR of these lots would be approximately 2.82.

The maximum permitted floor area in a mixed building is the maximum floor area permitted for either the commercial, community facility, or residential portions of such building, whichever permits the greatest amount of floor area. In the instance of the subject property, the maximum permitted FAR would therefore be 4.5. Following the proposed ground floor commercial enlargement on the site, the total floor area would be 10,521 zsf on the 2,837 square foot Lot 44, representing an FAR of 3.71; and the total floor area would be 9,826 zsf on the 2,670 square foot Lot 45, representing an FAR of 3.68. It is not considered likely that the existing buildings on the site would be converted and/or enlarged for a hotel use, which would be

permitted at an FAR of up to 4.5, as buildings containing rent controlled and rent stabilized units such as the subject property are difficult to convert or demolish due to tenant relocation requirements.

The maximum permitted ground floor commercial lot coverage in Area A1 is 100%. Following the proposed ground floor commercial enlargement on the site, the lot coverage would total 100% on both zoning lots.

The proposed Zoning Text Amendment to the Special Little Italy District is sought in order to move Lots 44 and 45 from Area A to Area A1. The project site adjoins Area A1, the Mulberry Street Regional Spine. The proposed Zoning Text Amendment is needed in order to allow the proposed first floor enlargements as Area A in which the subject property is currently located only permits a maximum lot coverage of 60% while moving the property into Area A1 would permit a maximum lot coverage of 100%. Lot 44 currently has a lot coverage of approximately 69% while Lot 45 has a lot coverage of approximately 68%. It would result in the extension of the existing ground floors of the two buildings on the project site to cover their entire lot areas and would permit the extension of the existing commercial space in these buildings. The proposed action would result in development in compliance with the zoning requirements of the Special LI Area A1 in which the project site is proposed to be located.

The general purposes of the Special District include “to protect the scale of storefronts and character of the existing retail uses along Mulberry Street and other major shopping streets” (ZR 109-00(b)). In Area A1, in order to retain the existing retail character of the area, the Zoning Resolution restricts the uses on the ground floor of a building to specified convenience retail establishments and retail or service establishments (except for residential lobbies not to exceed 25’ in width) listed in Section 109-211 (Use Group LI), which include but are not limited to bakeries, beauty parlors, eating and drinking establishments with specific limitations, and clothing stores limited to 5,000 SF of floor area per establishment. The Applicant believes that the increase in commercial lot coverage and the corresponding increase in commercial floor area that would be permitted on the site in Area A1 would enable the existing and any future retail uses in these buildings to be more economically viable, consistent with the purposes of the Special District and Area A1 set forth above, which also include “Little Italy remain[ing] a unique regional shopping area, and thereby strengthen the economic base of the City”.

In connection with the enactment of the Special District, the DCP’s Urban Design Group prepared a study report in 1976 which characterizes Area A as the core of residential life and local shopping, and Area A1 as a major tourist attraction due to the concentration of restaurants and specialty shops. According to the report, “buildings along Mulberry Street are similar to those in Preservation Area A, but activity in the streets is different because the restaurants and cafes there attract tourists well into the night.” It is appropriate to include the project site in Area A1 because its ground floor uses include a French bakery and a creperie, specialty food stores similar to cafes, consistent with the uses permitted in and typified by Area A1 mentioned in the study report, and the “Fresh” cosmetics retail store is consistent with the retail establishments permitted on the ground floor in Area A1 in Use Group LI, and Spring Street in the vicinity of the project site has emerged as a retail corridor, congruous with being designated part of Area A1. As discussed above, these uses will remain at least through the end of their lease terms regardless of whether the Amendment is granted. When their lease terms end, the leases will either be renewed or new tenants with similar uses permitted in Area A1 would

lease the space. Placing the project site in Area A1 to allow full ground floor commercial lot coverage on the site is also appropriate because adjacent lots have full, or nearly full, lot coverage, so the proposed enlargement would be consistent with surrounding properties, and would not create any new bulk or use non-compliances, as the proposed enlargement would fully comply with the Area A1 regulations. Furthermore, as the maximum permitted lot coverage in both Area A and A1 is 60% for interior and through lots (except for ground floor commercial uses), placing the project site in Area A1 would not allow any horizontal enlargement of the buildings above the ground floor.

The proposed development would not result in significant adverse zoning impacts. The proposed changes in bulk would be compatible with existing development within the vicinity of the project site. Several buildings in the vicinity of the site within Area A-1 are developed to full lot coverage and at an FAR exceeding that proposed for the project site. The building at 231 Lafayette Street at the corner of Spring Street two buildings west of the project site, covers 100% of its lot area and is built to an FAR of 4.9. The building at 237 Lafayette Street adjacent to the project site to the north, covers 100% of its lot area and is built to an FAR of 10.8.

The Amendment is needed so the existing ground floor retail uses on the project site can be enlarged to fully cover the site, which is not allowed by Area A's lot coverage regulations but would be permitted in Area A1, and is consistent with the character of surrounding buildings. The Amendment is consistent with the aims of the establishment of the Special District to protect the character of existing retail uses along Mulberry Street and other major shopping streets, such as Spring Street, on which the project site fronts. The Amendment would not create any new non-compliances or increase any existing non-compliances.

The increase in commercial lot coverage and the corresponding increase in commercial floor area that would be permitted on the site in Area A1 would enhance and enable the existing and any future retail uses in the buildings to be more economically viable, which are beneficial to visitors, workers, and residents of the surrounding community, and, consistent with the purposes of the Special District, contribute to "Little Italy remain[ing] a unique regional shopping area, and thereby strengthen the economic base of the City" (ZR 109-11).

The proposed action would not have a significant impact on the extent of conformity with the current zoning in the surrounding area, and it would not adversely affect the viability of conforming uses on nearby properties. Potentially significant adverse impacts related to zoning are not expected to occur as a result of the proposed action, and further assessment of zoning is not warranted.

Public Policy

No adverse impacts to public policies would occur as a result of the proposed action. The proposed Zoning Text Amendment and the associated development project would have no impacts upon the National Register designated Chinatown and Little Italy Historic District in which the project site is located and which surrounds the project site. The addition of ground floor commercial space to the rear of the two structures on the project site would have no impacts to the exterior appearance of the subject buildings or their historic character. The proposed Zoning Text Amendment and the associated development project would also have no impacts upon the LPC designated Historic Districts, the individually designated Old St.

Patrick's Convent and Girls School, or the SoHo BID located within the 400-foot radius project study area.

No potentially significant adverse impacts related to public policy are anticipated to occur as a result of the proposed action, and further assessment of public policy is not warranted.

9. HISTORIC AND CULTURAL RESOURCES

EXISTING CONDITIONS

Project Site

The project site at 55-57 Spring Street (Block 495, Lots 44 and 45) is located along the north side of Spring Street between Mulberry and Lafayette Streets in the Nolita neighborhood, just north of the Little Italy neighborhood and east of the SoHo neighborhood, in lower Manhattan. The property consists of two zoning lots totaling 5,507 square feet in land area. 55 Spring Street (Block 495, Lot 44) totals 2,837 square feet in land area and has 25'-1" of frontage along Spring Street extending to a maximum depth of 118.25'. 57 Spring Street (Block 495, Lot 45) totals 2,670 square feet in land area and has 24'-11" of frontage along Spring Street extending to a depth of 112.0'. The property is located within the Chinatown and Little Italy Historic District, a National Register designated Historic District.

In 2010, the Chinatown and Little Italy Historic District was designated in the National Register of Historic Places by the U.S. Department of the Interior. The boundaries of the National Historic Landmark District and the NYC Zoning Resolution Special Little Italy District (LI), in which the project site is located, are similar except that the Historic District extends further south to Worth Street to include the Chinatown neighborhood.

Lot 44 is developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 11,676 gsf of floor area including the cellar. The 1,946 gsf ground floor of the building contains 1,049 gsf of commercial space with two commercial retail units. The remaining 897 gsf on the ground floor of the building consists of a 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired plus a 263 gsf residential lobby area. Each of the four upper floors of the building is 1,946 gsf in size, totaling 7,784 gsf of residential floor area. The building includes 17 dwelling units including 16 on the four upper floors plus the unoccupied ground floor residential unit noted above. The existing building covers approximately 69% of the lot.

Lot 45 is developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 10,953 gsf of floor area including the cellar. The 1,814 gsf ground floor of the building contains 1,397 gsf of ground floor commercial space with one commercial retail unit occupied by a store that sells beauty products ("Fresh") plus 417 gsf of residential lobby area. Each of the four upper floors of the building is 1,814 gsf in size, totaling 7,256 gsf of residential floor area, and includes 16 dwelling units. The 1,883 gsf cellar is used for commercial storage and building utilities. The existing building covers approximately 68% of the lot.

Study Area

As stated above, the project site is located within the Chinatown and Little Italy Historic District and approximately 3/4 of the 400-foot radius project study area, primarily east of the project site, is located within this Historic District. Most of the 400-foot radius project study area west of Lafayette Street is located within the LPC designated SoHo Cast-Iron Historic District Extension. A small portion of the project study area west of Crosby Street is located within the LPC designated SoHo Cast-Iron Historic District. The project site is also located within 400 feet of the individually designated Old St. Patrick's Convent and Girls School at 38 Prince Street. The project site and the resources located within the 400-foot radius project study area are

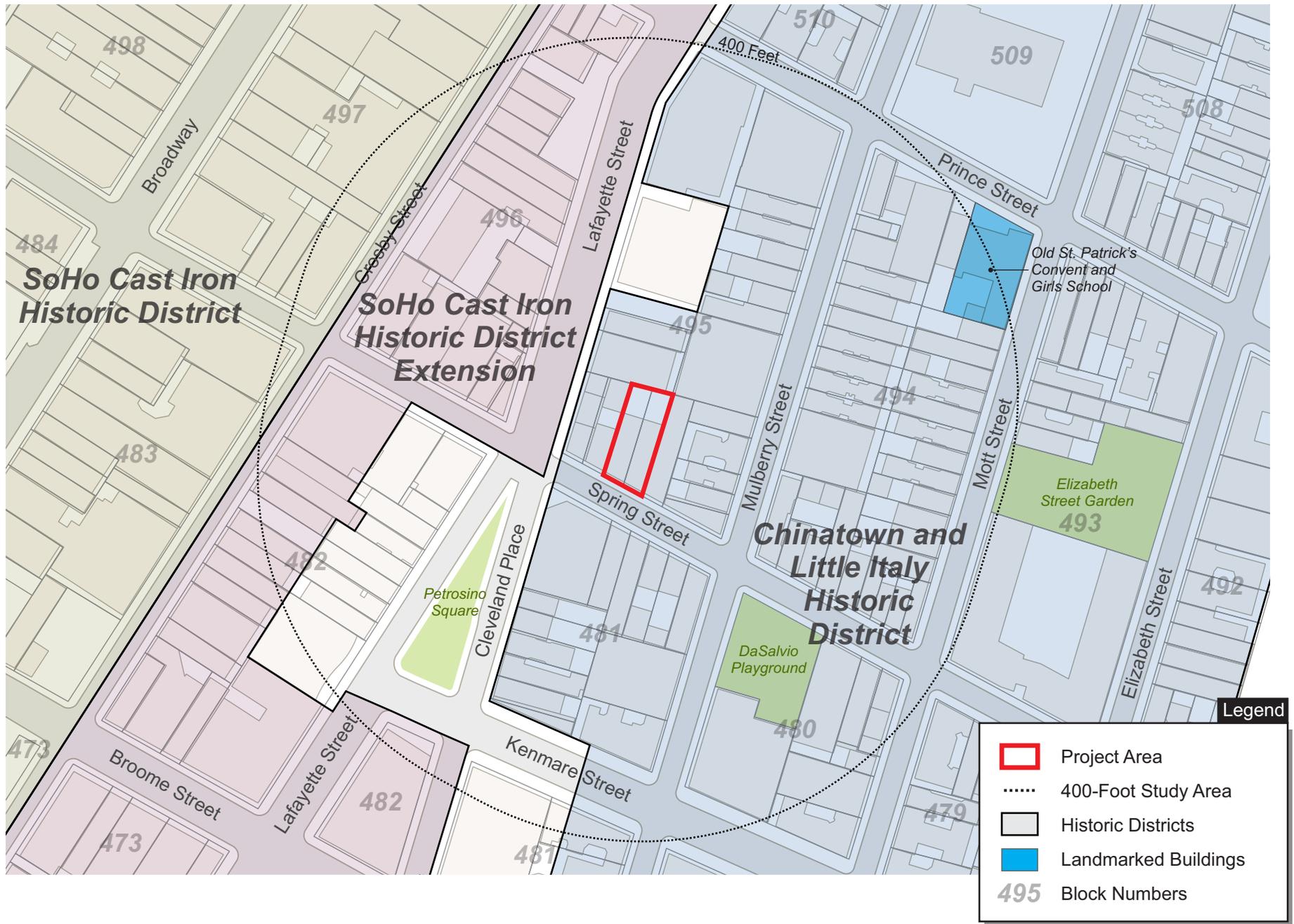
shown on the attached Historic Map. A brief discussion of these Districts and resources follows below.

- Chinatown and Little Italy Historic District - The Historic District was listed in the National Register of Historic Places on February 12, 2010, due to its national significance stemming from its association with United States immigration from 1800-1965. The District is roughly bounded by Baxter Street, Center Street, Cleveland Place, and Lafayette Street to the west, Jersey Street and East Houston Street to the north; Elizabeth Street to the east, and Worth Street to the south. The neighborhood retains a majority of mid-19th through early 20th century buildings, usually constructed with brick, four bays wide and three- to seven-stories in height. While tenement buildings predominate, modified examples of Federal and Greek Revival townhouses; late 19th century and early 20th century factories and loft buildings, churches, schools and other types of buildings can be found. The Chinatown and Little Italy neighborhoods in Manhattan were forged in a dynamic period in American history, from the mid 19th to the early 20th century; a time when waves of immigrants from all corners of the world came to New York seeking opportunity. New York City and, in particular, the neighborhood of Chinatown and Little Italy, and the Lower East Side, are significant within the history of immigration because the scale of the phenomenon as it occurred there far outweighed that in any other city in the United States.
- SoHo - Cast Iron Historic District - an LPC designated New York City Historic District that is also listed on the New York State and National Registers of Historic Places. The SoHo - Cast Iron Historic District, which was designated by LPC in 1973, is bounded by West/East Houston Street on the north, Canal and Howard Streets on the south, West Broadway to the west, and Crosby Street and Broadway to the east.

The LPC Designation Report for the SoHo - Cast Iron Historic District states, in part, that SoHo (from "south of Houston") is a commercial district, primarily developed in the mid- to late 19th century to serve the wholesale dry goods trade. The district contains the world's largest collection of buildings with cast-iron fronts. The District also contains some of the City's most interesting extant examples of brick, stone, and mixed iron-and-masonry commercial construction of the post-Civil War period.

- SoHo - Cast Iron Historic District Extension - an LPC designated New York City Historic District. The SoHo - Cast Iron Historic District Extension, which was designated by LPC in 2010, extends both to the east and the west of the SoHo - Cast Iron Historic District. On the east, the District extends in an irregular alignment from Crosby Street and Broadway between East Houston and Canal Streets to as far east as Cleveland Place and Centre Street. On the west, the District extends in an irregular alignment from West Broadway between West Houston and Broome Streets to as far west as Thompson Street.

The LPC Designation Report for the SoHo - Cast Iron Historic District Extension states, in part, that many of the buildings in the Extension area date from the same period of development as those in the previously-designated historic district and exhibit similar architectural characteristics. There are several cast-iron-fronted buildings within the extension as well a large number of similarly styled masonry buildings. The boundaries



of the extension were drawn so as to protect cohesive streetscapes along narrow Crosby Street and Howard Street as well as a number of notable cast iron buildings on West Broadway. Like their counterparts in the designated district, many of the structures within the SoHo - Cast Iron Historic District Extension were erected in the post-Civil War era as store and loft buildings for the wholesale dry goods merchants and the manufacturing businesses that transformed the once comfortable residential neighborhood into a bustling commercial zone in the mid- and late-nineteenth century.

- Old St. Patrick's Convent and Girls School - This historic resource at 38 Prince Street, was designated by LPC on June 21, 1966. The Federal-style building, part of the St. Patrick's Old Cathedral complex, was added to the National Register of Historic Places in 1977. It has been described as the most significant institutional building in the Federal style surviving in New York City. The brick building was built in 1825-26 for the Roman Catholic Orphan Asylum, which had been founded in 1822 in a wooden building on the same site by three Sisters of Charity sent by St. Elizabeth Ann Seton. In 1851, the asylum became for girls only, and in 1886 was turned into a girls' school, New York's first and oldest parochial school. The Archdiocese of New York closed the school in June 2010 due to low enrollment.

FUTURE NO-ACTION CONDITIONS

Project Site

In the future without the action, the RWCDs on the project site would vary slightly from the existing condition. The existing 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired would be converted to commercial use. In the absence of the proposed action, no additional commercial floor area would be developed on the site as the existing buildings already slightly exceed the maximum permitted 60% lot coverage and the floors above the first floor are currently occupied by residential uses. The existing cellars in the two buildings would remain as currently configured and would not be enlarged as there is adequate storage space for the existing commercial uses in the building within the current cellar area. In addition, the costs to dig out and enlarge the cellars would be prohibitive and do not work economically for the buildings. No additional residential floor area would be developed on the site as it would be necessary to extend the first floor commercial lot coverage in order to construct additional floors above for residential occupancy. Therefore, the No-Action Scenario would consist of the following on each lot:

Lot 44 would continue to be developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 11,676 gsf of floor area including the cellar. The 1,946 gsf ground floor of the building would contain 1,683 gsf of commercial space with two commercial retail units. The 1,683 gsf of commercial space would be comprised of the currently existing 1,049 gsf plus the conversion to commercial use of the existing 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired. The remaining 263 gsf on the ground floor of the building would consist of the existing 263 gsf residential lobby area. Each of the four upper floors of the building would be 1,946 gsf in size, totaling 7,784 gsf of residential floor area, and would include 16 dwelling units. The 1,946 gsf cellar would be used for commercial storage and building utilities. The property would be developed to an FAR of 3.39 and have a lot coverage of approximately 69%.

Lot 45 would continue to be developed with a five-story and cellar, 61'-6" tall mixed-use commercial/residential building containing 10,953 gsf of floor area including the cellar. The 1,814 gsf ground floor of the building would contain 1,397 gsf of ground floor commercial space with one commercial retail unit plus 417 gsf of residential lobby area. Each of the four upper floors of the building would be 1,814 gsf in size, totaling 7,256 gsf of residential floor area, and would include 16 dwelling units. The 1,883 gsf cellar would be used for commercial storage and building utilities. The property would be developed to an FAR of 3.36 and have a lot coverage of approximately 68%.

Study Area

The following development plan is known to exist for the 400-foot radius project study area by the project build year of 2018 based on a review of the CEQR listings of DCP's LUCATS for Manhattan Community District 2.

Kenmare Square LLC, is seeking a zoning Text Amendment to modify Appendix A of the Special Little Italy District regulations (Article X, Chapter 9, Appendix A) to extend the boundary of Area C northward by 25' in order to allow the regulations of Area C to apply to 25 Cleveland Place, which is currently in Area A (Preservation Area). The proposed Text Amendment would facilitate the redevelopment of two three-story and four-story mixed-use commercial and residential buildings with a new 85' tall, 8-story Use Group 6B commercial building at 25 Cleveland Place (Block 481, Lot 13) and the adjacent zoning lot at 23 Cleveland Place (Block 481, Lot 11), which is already located partially within Area C.

No other development plans are known to exist for the 400-foot radius project study area by the project build year of 2018 based on a review of the CEQR listings of DCP's LUCATS list for Manhattan Community District 2. The study area is nearly fully developed primarily with buildings of substantial size where limited new development potential exists.

FUTURE WITH-ACTION CONDITIONS

In the future and with the proposed action, the Zoning Text Amendment to change the Area encompassing the project site from Area A to Area A1 would permit the enlargement of the ground floor retail uses on the site by 1,747 square feet, increasing the commercial floor area to 4,791 zsf and the lot coverage from 68%-69% to 100%. The breakdown for each of the two buildings on the project site is provided below.

The commercial retail space on the first floor of the building on Lot 44 would be enlarged by 891 gsf from 1,049 gsf to a total of 2,574 gsf (the commercial total would include the conversion to commercial use of the 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired). Relative to the Future No-Action Scenario, the number of residential units in the building would remain at 16 (a decrease of 1 unit from the existing condition). No changes would be made to the upper residential floors or the cellar of the building². Following the enlargement, the building would total 12,567 gsf including the 1,946 gsf cellar.

² No changes are planned in the number or configuration of the residential units, except the unoccupied ground floor unit in the rear of Lot 44, which was vacated when the prior tenant's lease expired, would be converted as part of the ground floor retail space.

The commercial retail space on the first floor of the building on Lot 45 would be enlarged by 856 gsf from 1,397 gsf to a total of 2,253 gsf. No changes would be made to the residential floors or the cellar of the building. Following the enlargement, the building would total 11,809 gsf including the 1,883 gsf cellar.

As part of the proposed project, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with *CEQR Technical Manual* and LPC Guidelines for Archaeological Work in New York City. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction).

Based on an estimated 12-month approval process and a 12-month construction period, the Build Year is projected to be 2018.

Archaeological Resources

The *CEQR Technical Manual* indicates that archaeological resources should be surveyed and assessed if the proposed project would result in any of the conditions noted in italics below.

- *Above-ground construction resulting in-ground disturbance, including construction of temporary roads and access facilities, grading, or landscaping.*
- *Below-ground construction, such as installation of utilities or excavation, including that for footings or piles.*

The two existing building on the project site both contain cellars which would not be disturbed or enlarged under the proposed action. However, the proposed enlargements of the first floors of the buildings on Lots 44 and 45 by 891 gsf and 856 gsf, respectively, would result in some new subsurface disturbance as further discussed below. The new extended floors of the buildings would consist of concrete slab on grade foundations supported by perimeter footings. Current construction plans indicate that the proposed project will entail excavation of the rear yard footprints on both lots to a depth of 41 inches below the current grade.

The Historic and Cultural Resources Appendix to this EAS includes a Phase IA Archaeological Documentary Study, an Archaeological Testing Protocol and an Unanticipated Discoveries Plan, and LPC letters dated 02/05/16 and 4/18/16.

In a letter dated February 5, 2016, LPC staff has determined that the project site is archaeologically sensitive (that is, there is a reasonable likelihood, based on the sites' location and characteristics, that it contains subsurface archaeological resources) and that further testing would be required in order to determine if there is potential for the recovery of 19th century resources. As such, the Applicant has entered into a Restrictive Declaration which requires that prescribed archaeological work be conducted in accordance with *CEQR Technical Manual* and LPC Guidelines for Archaeological Work in New York City.

The Restrictive Declaration is binding upon the property's successors and assigns. The Declaration serves as a mechanism to assure the archaeological testing be conducted and that any necessary mitigation measures be undertaken prior to any site disturbance (i.e., site grading, excavation, demolition, or building construction). The substantive sections of the Restrictive Declaration are included below.

“Declarant covenants and agrees that no application for grading, excavation, foundation, alteration, building or other permit respecting the Subject Property which permits soil disturbance shall be submitted to or accepted from the Department of Buildings (the “DOB”) by the Declarant until LPC has issued to DOB, as applicable, either a Notice of No Objection, a Notice to Proceed, a Notice of Satisfactionor a Final Notice of Satisfaction, with respect to the Parcel as to which a permit is sought. Declarant shall submit a copy of the Notice of No Objection, Notice to Proceed, Notice of Satisfaction or Final Notice of Satisfaction, as the case may be, to the DOB respecting such Parcel, at the time of filing of any application set forth in this Paragraph.

No temporary certificate of occupancy or permanent certificate of occupancy shall be granted by the DOB or accepted by Declarant until the Chairperson of the LPC shall have issued a Final Notice of Satisfaction or a Notice of No Objection with respect to such Parcel.

The Restrictive Declaration was prepared in a form acceptable to the LPC and the Restrictive Declaration was executed on 07/12/2016 and was submitted for recording at the City's Department of Finance on 08/18/16 . The Restrictive Declaration is included in the Historic and Cultural Resources Appendix to this document.

Consequently, no significant adverse impacts to archaeological resources are expected.

Historic Resources

The two existing buildings on the project site are not individually designated historic resources and therefore the proposed extensions of the first floors of these buildings would not be expected to result in a historic resources impact. Nevertheless, as the alteration of these buildings would constitute a change from the existing condition on the property and would be occurring within a designated Historic District, albeit not an LPC designated district, and within 400 feet of two other Historic Districts, potential impacts on historic resources could be of concern.

In their comment letter dated 07/06/16, LPC states the following regarding this property (see Historic and Cultural Resources Appendix).

55-57 Spring St. are contributing buildings within the State/National Register listed Chinatown/Little Italy historic district. The proposed action is to construct single story, rear yard additions to both properties that will fully cover the rear yards of both lots. Due to the fact that the proposed action will not be seen from the street, and will not affect character defining features of the properties, no adverse architectural impacts are anticipated as a result of this action.

The *CEQR Technical Manual* indicates that architectural resources should be surveyed and assessed if the proposed project would result in any of the conditions noted in italics below.

- *New construction, demolition, or significant physical alteration to any building, structure, or object.*

The proposed action would result in enlargements of the first floors of the buildings on Lots 44 and 45 by 891 gsf and 856 gsf, respectively. However, the two existing buildings on the project site are not individually designated historic resources and therefore the

proposed alteration of these buildings would not result in a historic resources impact. In addition, the first floor enlargements would be occurring in the rear portions of the buildings and would not be visible from the street. It would not change the exterior appearance of these buildings from publicly accessible areas surrounding the site.

The LPC will not be formally involved in the review of this project as the project site is not an LPC designated historic resource. In addition, there will be no NYS Historic Preservation Office (SHPO) review of the project as it does not involve any discretionary State or Federal permitting or funding.

Based on the above, it is concluded that the proposed action would have no significant adverse affect on the historic character of the property or the surrounding area.

- *A change in scale, visual prominence, or visual context of any building, structure, or object or landscape feature. Visual prominence is generally the way in which a building, structure, object, or landscape feature is viewed. Visual context is the character of the surrounding built or natural environment. This may include the following: the architectural components of an area's buildings (e.g., height, scale, proportion, massing, fenestration, ground-floor configuration, style), streetscapes, skyline, landforms, vegetation, and openness to the sky.*

The proposed action would result in enlargements of the first floors of the buildings on Lots 44 and 45 by 891 gsf and 856 gsf, respectively. The project would not result in a change in scale or visual prominence or context relative to the surrounding area as the first floor enlargements would be occurring in the rear portions of the buildings and would not be visible from the street. It would not change the exterior appearance of these buildings from publicly accessible areas surrounding the site.

- *Construction, including but not limited to, excavating vibration, subsidence, dewatering, and the possibility of falling objects.*

LPC-approved construction procedures would be followed to protect other historic structures in the area from damage from vibration, subsidence, dewatering, or falling objects. Construction procedures would comply with the NYC Department of Buildings memorandum Technical Policy and Procedure Notice # 10/88 (TPPN # 10/88) and with the site safety requirements of the 2008 NYC Building Code, as amended, which stipulate that certain procedures be followed for the avoidance of damage to historic and other structures resulting from construction. TPPN # 10/88 pertains to any structure which is a designated NYC Landmark or located within a historic district, or listed on the National Register of Historic Places and is contiguous to or within a lateral distance of 90 feet from a lot under development or alteration.

- *Additions to or significant removal, grading, or replanting of significant historic landscape features.*

Not applicable to the proposed action.

- *Screening or elimination of publicly accessible views.*

Not applicable to the proposed action.

- *Introduction of significant new shadows or significant lengthening of the duration of existing shadows on an historic landscape or on an historic structure if the features that make the structure significant depend on sunlight.*

The proposed action would not result in an increase in the height of the existing structures on the project site and would therefore not create any new shadows. In addition, no historic landscape is located within the maximum shadows radius of the project and there are no historic structures in the shadows radius area containing features that make the structure significant based on a dependence on sunlight.

Therefore, the proposed project would not result in any significant adverse shadows impacts on historic resources.

Should the proposed action result in significant adverse impacts related to architectural resources, the Applicant agrees to mitigate these impacts in accordance with guidelines set forth in the 2014 *CEQR Technical Manual* and in consultation with the lead agency.

CONCLUSION

By letter dated September 13, 2016, LPC states that it is in receipt of the revised EAS and the text appears acceptable for historic and cultural resources.

10. URBAN DESIGN AND VISUAL RESOURCES

An assessment of urban design is needed when a project may have effects on any of the elements that contribute to the pedestrian experience of public space. A preliminary assessment is appropriate when there is the potential for a pedestrian to observe, from the street level, a physical alteration beyond that allowed by existing zoning, including the following:

1. Projects that permit the modification of yard, height, and setback requirements;
2. Projects that result in an increase in built floor area beyond what would be allowed 'as-of-right' or in the future without the proposed project.

Yard, Height, and Setback Requirements

The proposed action would not result in the modification of any yard, height, or setback requirements. The proposed Zoning Text Amendment to change the Area encompassing the project site from Area A to Area A1 would permit an increase in the lot coverage of the project site from the existing 68%-69% to 100%. However, this would not result in any urban design or visual resource impacts as the first floor enlargements would be occurring in the rear portions of the buildings and would not be visible from the street. The enlargements would not change the exterior appearance of these buildings from publicly accessible areas surrounding the site. Therefore, there would not be the potential for a pedestrian to observe, from the street level, a physical alteration beyond that allowed by existing zoning.

Floor Area

The proposed action would result in an increase in floor area in both buildings on the project site but this would not result in an increase in built floor area beyond what would be allowed as-of-right or in the future without the proposed project in Areas A and A1 of the LI District, as further discussed below.

The commercial retail space on the first floor of the building on Lot 44 would be enlarged by 891 gsf from 1,049 gsf to a total of 2,574 gsf (the commercial total would include the conversion to commercial use of the 634 gsf unoccupied ground floor residential unit in the rear of Lot 44 which was vacated when the prior tenant's lease expired). Relative to the Future No-Action Scenario, the number of residential units in the building would remain at 16 (a decrease of 1 unit from the existing condition). No changes would be made to the upper residential floors or the cellar of the building³. Following the enlargement, the building would total 12,567 gsf including the 1,946 gsf cellar. The commercial retail space on the first floor of the building on Lot 45 would be enlarged by 856 gsf from 1,397 gsf to a total of 2,253 gsf. No changes would be made to the residential floors or the cellar of the building. Following the enlargement, the building would total 11,809 gsf including the 1,883 gsf cellar.

LI Area A

The maximum permitted FAR for interior lots in Area A in which the project site is currently located is 4.1. Following the proposed ground floor commercial enlargement on the site, the total floor area would be 10,521 zsf on the 2,837 square foot Lot 44, representing an FAR of 3.71,

³ No changes are planned in the number or configuration of the residential units, except the unoccupied ground floor unit in the rear of Lot 44, which was vacated when the prior tenant's lease expired, would be converted as part of the ground floor retail space.

and the total floor area would be 9,826 zsf on the 2,670 square foot Lot 45, representing an FAR of 3.68. The proposed action would therefore not result in an increase in built floor area beyond what would be allowed as-of-right in Area A or in the future without the proposed project.

LI Area A1

The maximum permitted commercial FAR for interior lots in Area A1 is 4.5. Following the proposed ground floor commercial enlargement on the site, the commercial floor area would be 2,554 zsf on the 2,837 square foot Lot 44, representing an FAR of 0.90, and the commercial floor area would be 2,237 zsf on the 2,670 square foot Lot 45, representing an FAR of 0.84. The proposed action would therefore not result in an increase in built commercial floor area beyond what would be allowed as-of-right in Area A-1.

The maximum permitted residential/community facility FAR for interior lots in Area A1 is 3.5. Relative to the Future No-Action Scenario, no changes would be made to the 7,967 zsf of residential floor area on Lot 44 or the 7,589 zsf of residential floor area on Lot 45 and the residential FAR of these lots would be approximately 2.82. The proposed action would therefore not result in an increase in built residential floor area beyond what would be allowed as-of-right in Area A-1.

The maximum permitted floor area in a mixed building is the maximum floor area permitted for either the commercial, community facility, or residential portions of such building, whichever permits the greatest amount of floor area. In the instance of the subject property, the maximum permitted FAR in Area A1 would therefore be 4.5. Following the proposed ground floor commercial enlargement on the site, the total floor area would be 10,521 zsf on the 2,837 square foot Lot 44, representing an FAR of 3.71, and the total floor area would be 9,826 zsf on the 2,670 square foot Lot 45, representing an FAR of 3.68. The proposed action would therefore not result in an increase in total built floor area beyond what would be allowed as-of-right in Area A1.

The project would result in an increase of 1,747 square feet of gross floor area. However, based on the above analysis, it would not result in an increase in built floor area beyond what would be allowed 'as-of-right' in either LI Areas A or A1 or in the future without the proposed project. Following the proposed enlargement, the commercial, residential, and combined floor areas of both buildings would be less than that allowed in Areas A and A1 of the LI District.

The proposed action would not also result in the obstruction of publicly accessible views to visual resources that are not allowed by the existing zoning of the property.

Based on the above, an urban design assessment would not be required and the proposed action would not result in significant adverse impacts to urban design or visual resources.

12. HAZARDOUS MATERIALS

INTRODUCTION

A hazardous materials assessment is required for the proposed action per the *CEQR Technical Manual* as follows:

- Renovation of interior existing space on a site with potential vapor intrusion from on-site or off-site sources; compromised indoor air quality; or the presence of asbestos, PCBs, mercury, or lead-based paint.
- Development where underground and/or aboveground storage tanks (USTs or ASTs) are (or were) located on or near the site.

PHASE I ENVIRONMENTAL SITE ASSESSMENT (ESA)

Cardno ATC performed a Phase I Environmental Site Assessment (ESA) in compliance with ASTM Standard E1527-13 of 55-57 Spring Street (Block 495, Lots 44 & 45) in New York, NY 10012.

The purpose of this environmental assessment is to evaluate the property's compliance with applicable Federal, State, and local environmental regulations, and identify any *recognized environmental conditions* that may require further investigation and/or mitigation, including contaminants within the scope of the Comprehensive Environmental Response, Compensation and Liability Act (CERCLA) and petroleum products.

Findings

This assessment has revealed no evidence of *recognized environmental conditions* in connection with the property, except as presented below.

- The property, addressed as 57 Spring Street, is listed under the NY Aboveground Storage Tank (AST) database with one (1) "in-service" 2,500 gallon gasoline tank. During the site reconnaissance, Cardno ATC did not observe an AST at 57 Spring Street but was informed by the site contact that there was a 2,500 gallon No. 2 fuel oil underground storage tank (UST) present at the property. No USTs are registered at the property. It is unclear if the AST identified in the regulatory database listings is in-use, has been closed in-place, or has been removed. Cardno ATC considers the AST located at 57 Spring Street to represent a *recognized environmental concern* based on the lack of information regarding the location, condition, current status, and the conflicting evidence found during the site reconnaissance.

Historically, 55 Spring Street was listed in the NY AST database with one (1) "in-service" 2,000 gallon double-walled unleaded gasoline tank. The installation date was not listed. Cardno ATC did not observe evidence of a 2,000-gallon unleaded gasoline AST at the property. Cardno ATC considers the Historical AST located at 55 Spring Street to represent a *recognized environmental concern* based on the lack of closure date, the inconsistency in sizes of tanks, and the associated concerns with the UST at 57 Spring Street.

- The site contact stated that the 57 Spring Street property had a UST located in the backyard of 57 Spring Street. A closed direct fill port was observed in the backyard.

There was a placard located in the basement stating that the tank was 2,500 gallons in capacity and contained No. 2 fuel oil. Additionally, there was a hand written note on the placard stating that the tank was buried in the yard. A fill port and vent were observed on Spring Street with a placard that stated the tank was 1,500 gallons in capacity which did not match the placard displayed in the basement. The vent and fill port appeared to be in good condition. The UST provides fuel to the boiler located in the basement of the building. Cardno ATC considers this UST a *recognized environmental condition* because of its unknown condition and the conflicting documentation found in the basement.

Cardno observed evidence of a UST in the basement kitchen at 55 Spring Street. The tank is aboveground and encased in concrete but is labeled an UST because there are no weep holes drilled into the bottom of the concrete. The tank could not be observed and the concrete appears to have minor cracks. Municipal debris and cooking equipment was located on the top and along the sides of the enclosure. A notice on the enclosure stated it was 1,500 gallons in capacity and contained No. 2 fuel oil. The vent and fill port were observed to be in good condition on the exterior of the property along Spring Street. The site contact, Mr. Joe Decreese, stated that the tank had been filled this week and provides fuel to the boiler located in the basement. This UST does not represent a *recognized environmental concern* at this time based on the site contact's knowledge and the concrete enclosure.

- Cardno ATC did not observe an AST at 55 Spring Street; however, a vent and fill port were observed. The EDR database research identified one "in-service" 2,500 gallon No. 2 fuel oil concrete encased AST located at the 55 Spring Street property. The UST in the basement kitchen of 55 Spring Street is encased in concrete and is believed to be the tank discussed in the EDR database.

Cardno ATC did not observe an AST at 57 Spring Street; however, a vent and fill port were observed. The EDR database research identified one "in-service" 2,500 gallon No. 2 fuel oil AST located at the 57 Spring Street property. The site contact stated that there was only a UST located at 57 Spring Street.

- Cardno ATC conducted a limited visual assessment within the accessible areas of the property for suspect asbestos containing material (ACM). The construction date of the property is estimated to be prior to 1900 based on reviewed historical data and Sanborn Maps. Therefore, asbestos may be present within the structure. Suspect materials observed included the sheetrock/plaster that was observed to be in poor condition in areas of the basement, vinyl floor tiles and popcorn ceilings located throughout the hallway and stairwell of both 55 and 57 Spring Street which appeared in generally good condition with a few minor chips in the floor tiles, and plaster and ceiling material throughout the apartments which appeared to be in good condition at the time of the site reconnaissance. All suspect ACM should be properly assessed prior to disturbance from construction or maintenance activities. Based on the scope of work, Cardno ATC did not conduct ACM sampling at the property as a supplement to this assessment.
- A survey for the presence of lead-based paint (LBP) on painted surfaces was not included in the scope of this ESA. The construction date of the property is estimated to be prior to 1900 based on historical documents and Sanborn Maps. Therefore, Cardno

ATC concludes that LBP may be present at the property. During the course of Cardno ATC's inspection, painted surfaces within the hallway of both 55 and 57 Spring Street and within the apartments of both buildings were observed with chips and damage. Based on the scope of the work, Cardno ATC did not conduct a LBP sampling at the property as a supplement to this assessment.

- Cardno ATC conducted a screening survey for readily observable mold and conditions conducive to mold on the site. Cardno ATC observed evidence of water intrusion on the ceiling of Apartment 16 and on the ceiling of the stairwell in the 57 Spring Street building during the site reconnaissance. The source of the water intrusion is unknown.

Recommendations

Based on information collected from the Phase I ESA, Cardno ATC offers the following recommendation(s):

- The storage tank(s) identified at 57 Spring Street should be located and inspected to determine whether there is both an aboveground and an underground storage tank at the property, the current condition of the tank(s), the correct size of the tank(s), and to properly update the New York State Department of Environmental Conservation (NYSDEC) Petroleum Bulk Storage (PBS) documents.
- The underground storage tank identified at 55 Spring Street should be inspected to determine the size, current condition of the tank, and to properly update the NYSDEC PBS documents.
- The historical aboveground storage tank identified at 55 Spring Street should be investigated to determine whether the tank was properly closed and removed or in-place and to properly update all associated documents concerning the closure.
- Conduct all appropriate and required investigations for ACM prior to disturbance from construction and/or renovation activities pursuant to applicable federal, state and local regulations.
- Conduct all appropriate and required investigations for LBP prior to disturbance from construction and/or renovation activities pursuant to applicable federal, state and local regulations.
- Determine the source of water intrusion and make the necessary repairs in the 57 Spring Street building.

NYC Department of Environmental Protection Review

The NYC Department of Environmental Protection Review (DEP) has reviewed the February 2016 EAS and the Phase I Environmental Site Assessment (ESA) prepared by Cardno ATC. Based on their review of the submitted documents, DEP conveyed the following comments/recommendations to DCP by letter dated March 29, 2016.

- DCP should inform the applicant that based on the historical on-site and/or surrounding area land uses, a Phase II Environmental Site Assessment (Phase II) is necessary to adequately identify/characterize the surface and subsurface

soil/groundwater of the subject parcel. A Phase II Investigative Protocol/Work Plan summarizing the proposed drilling, soil, groundwater, and soil vapor sampling activities should be submitted to DEP for review and approval. The Work Plan should include blueprints and/or site plans displaying the current surface grade and sub-grade elevations and a site map depicting the proposed soil/groundwater boring locations and soil vapor sampling locations. Soil and groundwater samples should be collected and analyzed by a New York State Department of Health (NYSDOH) Environmental Laboratory Approval Program (ELAP) certified laboratory for the presence of volatile organic compounds (VOCs) by United States Environmental Protection Agency (EPA) Method 8260, semi-volatile organic compounds (SVOCs) by EPA Method 8270, pesticides by EPA Method 8081, polychlorinated biphenyls (PCBs) by EPA Method 8082, Target Analyte List metals (TAL) (filtered and unfiltered for groundwater samples) and soil vapor samples by BPA Method T0-15. The soil vapor sampling should be conducted in accordance with NYSDOH's October 2006 Guidance for Evaluating Soil Vapor Intrusion in the State of New York. An Investigative Health and Safety Plan (HASP) should also be submitted to DEP for review and approval.

- DCP should also inform the applicant that Asbestos Containing Material (ACM) and Lead Based Paint (LBP) may be present in the on-site buildings. These materials must be properly removed and disposed of in accordance with the applicable NYSDEC Regulations, prior to any demolition and renovation activities of the onsite buildings.

The Applicant proposes to prepare the Phase II Site Investigation following obtaining approval of the proposed action by the City Planning Commission (CPC) but prior to construction of the proposed enlargement. It will therefore be necessary to assign the following (E) designation to the property to assure that the required work is performed prior to construction of the proposed development.

To avoid any potential impacts associated with hazardous materials, an (E) designation will be assigned for hazardous materials on the following properties:

Block 495, Lots 44 and 45

The text for the (E) designations related to hazardous materials is as follows:

Task 1-Sampling Protocol

The applicant submits to OER, for review and approval, a Phase I of the site along with a soil, groundwater and soil vapor testing protocol, including a description of methods and a site map with all sampling locations clearly and precisely represented. If site sampling is necessary, no sampling should begin until written approval of a protocol is received from OER. The number and location of samples should be selected to adequately characterize the site, specific sources of suspected contamination (i.e., petroleum based contamination and non-petroleum based contamination), and the remainder of the site's condition. The characterization should be complete enough to determine what remediation strategy (if any) is necessary after review of sampling data. Guidelines and criteria for selecting sampling locations and collecting samples are provided by OER upon request.

Task 2-Remediation Determination and Protocol

A written report with findings and a summary of the data must be submitted to OER after completion of the testing phase and laboratory analysis for review and approval. After receiving such results, a determination is made by OER if the results indicate that remediation is necessary. If OER determines that no remediation is necessary, written notice shall be given by OER.

If remediation is indicated from test results, a proposed remediation plan must be submitted to OER for review and approval. The applicant must complete such remediation as determined necessary by OER. The applicant should then provide proper documentation that the work has been satisfactorily completed.

A construction-related health and safety plan should be submitted to OER and would be implemented during excavation and construction activities to protect workers and the community from potentially significant adverse impacts associated with contaminated soil, groundwater and/or soil vapor. This plan would be submitted to OER prior to implementation.

With this (E) designation in place, no significant adverse impacts related to hazardous materials are expected, and no further analysis is warranted.

CONCLUSION

The Applicant will comply with the recommendations made by Cardno ATC and DEP as presented above as well as the provisions of the aforementioned (E) designation. Therefore, there is no potential for the proposed action to result in significant adverse impacts related to hazardous materials.

17. AIR QUALITY

Introduction

Under *CEQR*, two potential types of air quality impacts are examined. These are mobile and stationary source impacts. Potential mobile source impacts are those which could result from an increase in traffic in the area, resulting in greater congestion and higher levels of carbon monoxide (CO). Potential stationary source impacts are those that could occur from stationary sources of air pollution, such as the heat and hot water boiler of a proposed development which could adversely affect other buildings in proximity to the proposed development.

Mobile Source

Under guidelines contained in the 2014 *CEQR Technical Manual*, and in this area of New York City, projects generating fewer than 170 additional vehicular trips in any given hour are considered as highly unlikely to result in significant mobile source impacts, and do not warrant detailed mobile source air quality studies.

The proposed action would result in the enlargement of the 3,080 gsf of ground floor retail uses on the site in the Future No-Action condition by 1,747 gsf, increasing the commercial floor area on the property to 4,827 gsf. The additional 1,747 gsf of retail space on the property would not result in the generation of anything close to 170 additional vehicular trips in any given hour.

No significant adverse mobile source air quality impacts would be generated by the project.

Stationary Source

A stationary source analysis is required for the proposed action as further discussed below.

A screening analysis was performed, using the methodology described in the *CEQR Technical Manual*, to determine if the heat and hot water system of the building could result in potential air quality impacts to any other buildings in the surrounding area. This methodology determines the threshold of development size below which the action would not have a significant impact. The results of this analysis found that there would be no significant air quality impacts from the project's heating, ventilation, and air conditioning (HVAC) systems.

Impacts from boiler emissions associated with a development are a function of fuel type, stack height, minimum distance of the stack on the source building to the closest building of similar or greater height, and the square footage size of the source building. The *CEQR Technical Manual* Figure 17-3 was used for the analysis.

The building at 55 Spring Street has a central boiler in the basement that uses fuel oil #2 that provides both heat and hot water to the building. This boiler exhausts through a chimney on the roof. The chimney is located along the eastern property line of 55 Spring Street adjacent to the building at 53 Spring Street.

The building at 57 Spring Street has a central boiler in the basement that uses fuel oil #2 that provides heat and hot water. It also has a supplemental hot water heater that uses natural gas. These boilers exhaust through a chimney on the roof. The chimney is located along the eastern property line of 57 Spring Street adjacent to the building at 55 Spring Street.

For the purposes of the air quality screening analysis, the closest building of similar or greater height to the subject property would be the individual buildings located at 55 and 57 Spring Street. Both buildings are five stories in height and their roof lines and the tops of their chimneys are at approximately the same height. The standard screening analysis based on Figure 17-3 of the *CEQR Technical Manual* cannot be used here as the distance between the chimneys on the roofs of 55 and 57 Spring Street is less than 30 feet. However, a screening analysis would not be necessary as the two chimneys are existing and their locations would not change as a result of the proposed project. As indicated in the building engineer's letter included in the Air Quality Appendix to this document, the existing boiler equipment would be sufficient to handle the increased floor area. Therefore, no changes to the existing boiler systems in the buildings would be made under the proposed action and emissions would remain approximately the same as they are currently. The enlargement of the ground floor retail uses on the project site by 1,747 gsf would not result in any appreciable increase in boiler emissions from either of the two buildings on the site. In effect, in regards to potential stationary source air quality impacts, the Future with Action condition would be substantially the same as the existing and Future No-Actions conditions on the property.

Therefore, the potential for significant adverse impacts due to boiler stack emissions from the proposed project is unlikely, and a detailed analysis of stationary source impacts is not required.

Conclusion

The proposed project would not create any significant adverse mobile or stationary source air quality impacts relative to the surrounding area and further assessment is not warranted.

19. NOISE

Introduction

Two types of potential noise impacts are considered under CEQR. These are potential mobile source and stationary source noise impacts. Mobile source impacts are those which could result from a proposed project adding a substantial amount of traffic to an area. Potential stationary source noise impacts are considered when a proposed action would cause a stationary noise source to be operating within 1,500 feet of a receptor, with a direct line of sight to that receptor, if the project would include unenclosed mechanical equipment for building ventilation purposes, or if the project would introduce receptors into an area with high ambient noise levels.

Mobile Source

Relative to mobile source impacts, a noise analysis would only be required if a proposed project would at least double existing passenger car equivalent (PCE) traffic volumes along a street on which a sensitive noise receptor (such as a residence, a park, a school, etc.) is located. Spring Street between Mulberry and Lafayette Streets would provide vehicular access to the project site. Residential uses are located along this section of Spring Street which would therefore be of concern relative to mobile source noise impacts.

A detailed mobile source analysis is typically conducted when PCE values are at least doubled between the no-build and the action conditions during the worst case expected hour at receptors most likely to be affected by the proposed action. The proposed action would result in the enlargement of the 3,080 gsf of ground floor retail uses on the site in the Future No-Action condition by 1,747 gsf, increasing the commercial floor area on the property to 4,827 gsf. Spring Street between Mulberry and Lafayette Streets is lined with 12 buildings up to 12-stories in height containing multi-family dwellings most of which also contain ground floor retail space. These uses already generate substantial PCE traffic volumes. Therefore, it would not be possible for the additional 1,747 gsf of retail space on the property to double PCE traffic volumes on this street in any given hour. A detailed mobile source analysis is therefore not warranted.

No significant adverse mobile source noise impacts would be generated by the project.

Stationary Source

The proposed project would not result in any significant rooftop or other modifications that could generate additional stationary source noise impacts. It is assumed that all existing and future building mechanical systems (i.e., HVAC systems) are designed to meet all applicable noise regulations (i.e., Subchapter 5, §24-227 of the New York City Noise Control Code, the New York City Department of Buildings Code) which would avoid producing noise that would result in any significant increase in ambient noise levels. In addition, the proposed project would not include any active outdoor recreational space that could result in stationary source noise impacts to the surrounding area.

Therefore, the proposed project would not result in potential stationary source noise impacts to any other buildings in the vicinity of the project site. No significant adverse stationary source noise impacts would be generated by the project.

Conclusion

The proposed action would not result in any potentially significant adverse stationary or mobile source noise impacts, and further assessment is not warranted.

22. CONSTRUCTION

Based on *CEQR Technical Manual* guidelines, where the duration of construction is expected to be short-term (less than two years), any impacts resulting from construction generally do not require detailed assessment. Construction of the proposed project is expected to be completed within 12 months. However, a preliminary screening of construction impacts resulting from the project is potentially required because construction activities on the site would be occurring within 400 feet of historic and cultural resources, as identified in the Historic and Cultural Resources section above and further discussed below.

The property is located within the Chinatown and Little Italy Historic District, a National Register designated Historic District. In addition, most of the 400-foot radius project study area west of Lafayette Street is located within the LPC designated SoHo Cast-Iron Historic District Extension. A small portion of the project study area west of Crosby Street is located within the LPC designated SoHo Cast-Iron Historic District. The project site is also located within 400 feet of the individually designated Old St. Patrick's Convent and Girls School at 38 Prince Street.

The *CEQR Technical Manual* indicates that construction impacts may occur to historic and cultural resources if in-ground disturbances or vibrations associated with project construction could undermine the foundation or structural integrity of nearby resources. The project would involve minimal in-ground disturbance and minimal vibrations are anticipated to occur as part of project construction.

A construction assessment may be needed for historic and cultural resources if the project involves construction activities within 400 feet of a historic resource. LPC-approved construction procedures would be followed to protect historic structures in the area from damage from vibration, subsidence, dewatering, or falling objects. Construction procedures would comply with the NYC Department of Buildings memorandum Technical Policy and Procedure Notice # 10/88 (TPPN # 10/88) and with the site safety requirements of the 2008 NYC Building Code, as amended, which stipulate that certain procedures be followed for the avoidance of damage to historic and other structures resulting from construction. TPPN # 10/88 pertains to any structure which is a designated NYC Landmark or located within a historic district, or listed on the National Register of Historic Places and is contiguous to or within a lateral distance of 90 feet from a lot under development or alteration. No adverse construction impacts would occur to any historic resources within 400 feet of the project site.

On the basis of the above analysis, the proposed action would not have any potentially significant adverse construction impacts, and further analysis would not be warranted.

APPENDIX

**HISTORIC AND CULTURAL
RESOURCES APPENDIX**

RESTRICTIVE DECLARATION

DECLARATION

This DECLARATION (this "Declaration") made as of the 12th day of July, 2016 by **JBAM TRG SPRING LLC**, a New York limited liability company having an office located at 390 Berry Street, Suite 200, Brooklyn, New York 11249 (hereinafter referred to as "Declarant");

WITNESSETH

WHEREAS, Declarant is the fee owner of certain parcels of real property located in the County, City and State of New York, designated for real property tax purposes as Lots 44 and 45 of Tax Block 495 on the Tax Map of the City of New York, commonly known by the street addresses 55 and 57 Spring Street (hereinafter referred to collectively as the "Subject Property," and each referred to individually as a "Parcel"), more particularly described in Exhibit A, annexed hereto and made a part hereof; and

WHEREAS, Royal Abstract of New York LLC (the "Title Company") has issued Certifications of Parties in Interest, annexed hereto as Exhibit B and made a part hereof, that as of June 27, 2016, Declarant and 55-57 Spring Street Lender LLC are the only Parties-in-Interest (as defined in subdivision (c) of the definition of "zoning lot" set forth in Section 12-10 of the Zoning Resolution of the City of New York) in the Subject Property; and

WHEREAS, all Parties-in-Interest to the Subject Property have either executed this Declaration or waived their rights to execute and subordinated their interest in the Subject Property to this Declaration by written instrument annexed hereto as Exhibit C and made a part hereof, which instrument is intended to be recorded simultaneously with this Declaration; and

WHEREAS, as of the date hereof, the Title Company has determined that there has been no change in the facts set forth in the Certification, and the Declarant represents and warrants that the parties-in-interest listed in the Certification are the only known parties-in-interest in the Subject Property as of the date hereof; and

WHEREAS, Declarant has submitted an application, designated number N160244ZRM (the "Application") to the New York City Department of City Planning ("DCP") for approval by the New York City Planning Commission ("CPC") pursuant to Section 197-d of the New York City Charter, for an amendment to the text of the New York City Zoning Resolution, Appendix A of Article X, Chapter 9 (Special Little Italy District Map), to change the Area in which the Subject Property is located from Area A to Area A1, which would allow the ground floor retail uses on the Subject Property to be enlarged to fully cover the Subject Property; and

WHEREAS, an environmental assessment statement concerning the Subject Property prepared pursuant to the City Environmental Quality Review ("CEQR") is under review in connection with the Application (CEQR No. 77DCP312M) and, pursuant to CEQR, the Landmarks Preservation Commission ("LPC"), among others, has reviewed the environmental assessment, including the historic land use of the Subject Property; and

WHEREAS, the results of such review, as documented in LPC's February 5, 2016 notice, attached hereto as Exhibit D and made a part hereof, indicate the potential presence of significant archaeological resources on the Subject Property; and

WHEREAS, Declarant desires to identify the existence of any potential archaeological resources and mitigate any potential damage to any such archaeological resources found in connection with the development or redevelopment of the Subject Property and has agreed to follow and adhere to all requirements for archaeological identification, investigation and mitigation set forth in the CEQR Technical Manual and LPC's Guidelines for Archaeological Work in NYC, including without limitation, the completion of an archaeological documentary study, archaeological field testing, excavation, mitigation and curation of archaeological resources as required by the LPC (collectively, the "Archaeological Work"); and

WHEREAS, Declarant has submitted to LPC an Archaeological Testing Protocol, prepared by Historical Perspectives, Inc. and dated April 15, 2016 (the "Approved Protocol"), which LPC has approved by letter dated April 21, 2016; a copy of the Approved Protocol and LPC's letter is attached hereto as Exhibit E and E-1, respectively, and made a part hereof; and

WHEREAS, the Approved Protocol sets forth the methodology for completing the Archaeological Work, including, without limitation, a field testing plan (the "Field Testing Plan") and unanticipated discoveries plan ("U.D. Plan") with respect to the potential archaeologically sensitive resources on the Subject Property; and

WHEREAS, Declarant agrees to restrict the manner in which the Subject Property may be developed or redeveloped by having the implementation of the Archaeological Work, performed to the satisfaction of the LPC, as evidenced by the writings described and set forth herein, be a condition precedent to any soil disturbance for any such development or redevelopment of such Parcel (other than soil disturbance necessitated by Declarant's performance of the Archaeological Work); and

WHEREAS, Declarant intends this Declaration to be binding upon all successors and assigns; and

WHEREAS, Declarant intends this Declaration to benefit all land owners and tenants including the City of New York (the "City") without consenting to the enforcement of this Declaration by any party or entity other than the City.

NOW, THEREFORE, Declarant does hereby declare and agree that the Subject Property, and each Parcel thereon, shall be held, sold, transferred, and conveyed, subject to the restrictions and obligations which are for the purpose of protecting the value and desirability of the Subject Property and which shall run with the land, binding the successors and assigns of Declarant so long as they have any right, title or interest in the Subject Property or any part thereof:

1. Declarant covenants and agrees that no application for grading, excavation, foundation, alteration, building or other permit respecting the Subject Property which permits soil disturbance shall be submitted to or accepted from the Department of Buildings (the "DOB") by the Declarant until LPC has issued to DOB, as applicable, either a Notice of No Objection as set forth in Paragraphs 2(a) and 2(c), a Notice to Proceed as set forth in Paragraph 2(b), a Notice of Satisfaction as set forth in Paragraph 2(d) or a Final Notice of Satisfaction as set forth in Paragraph 2(e), with respect to the Parcel as to which a permit is sought. Declarant shall submit a copy of the

Notice of No Objection, Notice to Proceed, Notice of Satisfaction or Final Notice of Satisfaction, as the case may be, to the DOB respecting such Parcel, at the time of filing of any application set forth in this Paragraph 1.

2. (a) Notice of No Objection - LPC shall issue a Notice of No Objection after the Declarant has completed the work set forth in the LPC-approved Archaeological Documentary Study and LPC has determined that the results of such assessment demonstrate that the site does not contain potentially significant archeological resources.

(b) Notice to Proceed with LPC-Approved Field Testing and/or Mitigation - LPC shall issue a Notice to Proceed after it approves a Field Testing Plan and, if necessary, a Mitigation Plan. Issuance of a Notice to Proceed shall enable the Declarant to obtain a building permit solely to perform excavation or other work necessary to implement the Field Testing and/or Mitigation Plan. The LPC shall review and approve the scope of work in all permits prior to field testing or mitigation work commencing on the Subject Property.

(c) Notice of No Objection After Field Work - LPC shall issue a Notice of No Objection After Field Work with respect to a Parcel if Declarant has performed required LPC-approved field testing and, as a result of such testing, the LPC determines that the Subject Property does not contain potentially significant archaeological resources. The notices described in subparagraphs (a) and (c) of this paragraph shall each hereafter be referred to as a "Notice of No Objection." Issuance of a Notice of No Objection shall be sufficient to enable Declarant to obtain a full building permit for the performance of excavation and/or construction on such Parcel.

(d) Notice of Satisfaction - LPC shall issue a Notice of Satisfaction after the Mitigation Plan has been prepared and accepted by LPC and LPC has determined in writing that all significant identified archaeological resources have been documented and removed from such Parcel. Issuance of a Notice of Satisfaction shall enable Declarant to obtain a building permit for excavation and construction on such Parcel;

(e) Final Notice of Satisfaction - LPC shall issue a Final Notice of Satisfaction with respect to a Parcel after the mitigation has been completed for such Parcel and the LPC has set forth in writing that the Mitigation Plan or U.D. Plan, as applicable, including but not limited to the Final Archaeological Report and a curation plan for any archaeological resources found on such Parcel, has been completed to the satisfaction of LPC with respect to such Parcel.

3. No temporary certificate of occupancy or permanent certificate of occupancy shall be granted by the DOB or accepted by Declarant until the Chairperson of the LPC shall have issued a Final Notice of Satisfaction or a Notice of No Objection with respect to such Parcel.

4. The Director of Archaeology of the LPC shall issue all notices required to be issued hereunder reasonably promptly after Declarant has made written request to the LPC and has provided documentation to support each such request, and the Director of Archaeology of the LPC shall in all events endeavor to issue such written notice to DOB, or inform Declarant in writing of the reason for not issuing said notice, within thirty (30) calendar days after Declarant has requested such written notice.

5. Declarant represents and warrants with respect to the Subject Property that no restrictions of record, nor any present or presently existing estate or interest in the Subject Property nor any

lien, encumbrance, obligation, covenant of any kind preclude, presently or potentially, the imposition of the obligations and agreements of this Declaration.

6. Declarant acknowledges that the City is an interested party to this Declaration and consents to the enforcement of this Declaration solely by the City, administratively or at law or at equity, of the obligations, restrictions and agreements pursuant to this Declaration.

7. The provisions of this Declaration shall inure to the benefit of and be binding upon the respective successors and assigns of the Declarant, and references to the Declarant shall be deemed to include such successors and assigns as well as successors to their interest in the Subject Property. References in this Declaration to agencies or instrumentalities of the City shall be deemed to include agencies or instrumentalities succeeding to the jurisdiction thereof.

8. The obligations, restrictions and agreements herein shall be binding on the Declarant or other Parties-in-Interest only for the period during which the Declarant and any such Party-in-Interest holds an interest in the Subject Property; provided, however, that the obligations, restrictions and agreements contained in this Declaration may not be enforced against the holder of any mortgage unless and until such holder succeeds to the fee interest of the Declarant by way of foreclosure or deed in lieu of foreclosure.

9. Declarant shall indemnify the City, its respective officers, employees and agents from all claims, actions, or judgments for loss, damage or injury, including death or property damage of whatsoever kind or nature, arising from Declarant's performance of its obligations under this Declaration, including without limitation, the negligence or carelessness of the Declarant, its agents, servants or employees in undertaking such performance; provided, however, that should such a claim be made or action brought, Declarant shall have the right to defend such claim or action with attorneys reasonably acceptable to the City and no such claim or action shall be settled without the written consent of the City.

10. If Declarant is found by a court of competent jurisdiction to have been in default in the performance of its obligations under this Declaration, and such finding is upheld on a final appeal by a court of competent jurisdiction or by other proceeding or the time for further review of such finding or appeal has lapsed, Declarant shall indemnify and hold harmless the City from and against all reasonable legal and administrative expenses arising out of or in connection with the enforcement of Declarant's obligations under this Declaration as well as any reasonable legal and administrative expenses arising out of or in connection with the enforcement of any judgment obtained against the Declarant, including but not limited to the cost of undertaking the Mitigation Plan, if any.

11. Declarant shall cause every individual or entity that between the date hereof and the date of recordation of this Declaration, becomes a Party-in-Interest (as defined in subdivision (c) of the definition of "zoning lot" set forth in Section 12-10 of the Zoning Resolution of the City of New York) to all or a portion of the Subject Property to waive its right to execute this Declaration and subordinate its interest in the Subject Property to this Declaration. Any mortgage or other lien encumbering the Subject Property in effect after the recording date of this Declaration shall be subject and subordinate hereto as provided herein. Such waivers and subordinations shall be attached to this Declaration as Exhibits and recorded in the Office of the County or City Register.

12. This Declaration and the provisions hereof shall become effective as of the date of this Declaration. Declarant shall record or shall cause this Declaration to be recorded in the Office of

the County or City Register, indexing it against the Subject Property within five (5) business days of the date hereof and shall promptly deliver to the LPC and the CPC proof of recording in the form of an affidavit of recording attaching the filing receipt and a copy of the Declaration as submitted for recording. Declarant shall also provide a certified copy of this Declaration as recorded to LPC and CPC as soon as a certified copy is available.

13. This Declaration may be amended or modified by Declarant only with the approval of LPC or the agency succeeding to its jurisdiction and no other approval or consent shall be required from any other public body, private person or legal entity of any kind. A statement signed by the Chair of the LPC, or such person as authorized by the Chair, certifying approval of an amendment or modification of this Declaration shall be annexed to any instrument embodying such amendment or modification.

14. Any submittals necessary under this Declaration from Declarant to LPC shall be addressed to the Director of Archaeology of LPC, or such other person as may from time to time be authorized by the Chair of the LPC to receive such submittals. As of the date of this Declaration LPC's address is:

Landmarks Preservation Commission 1 Centre Street, 9N
New York, New York 10007

Any notices sent to Declarant shall be sent to the address hereinabove first set forth, to the attention of Stephen Matri and shall be sent by personal delivery, delivery by reputable overnight carrier or by regular mail.

15. Declarant expressly acknowledges that this Declaration is an essential element of the environmental review conducted in connection with the Application and as such the filing and recordation of this Declaration may be a precondition to the determination of significance pursuant to CEQR, which implements the State Environmental Quality Review Act ("SEQRA") and the SEQRA Regulations, Title 6 New York Code of Rules and Regulations Part 617.7 within the City of New York.

16. Declarant acknowledges that the satisfaction of the obligations set forth in this Declaration does not relieve Declarant of any additional requirements imposed by Federal, State or Local laws.

17. This Declaration shall be governed by and construed in accordance with the laws of the State of New York.

18. Wherever in this Declaration, the certification, consent, approval, notice or other action of Declarants, LPC or the City is required or permitted, such certification, consent, approval, notice or other action shall not be unreasonably withheld or delayed.

19. In the event that any provision of this Declaration is deemed, decreed, adjudged or determined to be invalid or unlawful by a court of competent jurisdiction, such provision shall be severable and the remainder of this Declaration shall continue to be in full force and effect.

20. This Declaration and its obligations and agreements are in contemplation of Declarant receiving approvals or modified approvals of the Application. The obligations and agreements pursuant to this Declaration shall have no force and effect and Declarant may request that LPC issue a Notice of Cancellation upon the occurrence of the following events: (i) Declarant has withdrawn the Application in writing before a final determination on the Application; (ii) the

Application was not approved by the CPC or such approval is set aside in a final, nonappealable judgment rendered by a court of competent jurisdiction; or (iii) LPC has issued a Final Notice of Satisfaction. Upon such request, LPC shall issue a Notice of Cancellation after it has determined, to LPC's reasonable satisfaction, that one of the above has occurred. Upon receipt of a Notice of Cancellation from LPC, Declarant shall cause such Notice to be recorded in the same manner as the Declaration herein, thus rendering this Restrictive Declaration null and void. Declarant shall promptly deliver to LPC and the CPC a certified copy of such Notice of Cancellation as recorded.

[SIGNATURE PAGE FOLLOWS]

IN WITNESS WHEREOF, Declarant has executed this Declaration as of the day and year first above written.

JBAM TRG SPRING LLC,
a New York limited liability company



By: _____

Name: *Stephen Matri*
Title: *Auth. Signatory*

CERTIFICATE OF ACKNOWLEDGMENT

STATE OF NEW YORK)
)
COUNTY OF New York) .ss.:

On the 13 day of July in the year 2016 before me, the undersigned, personally appeared Stephen Mutri, personally known to me or proved to me on the basis of satisfactory evidence to be the individual(s) whose name(s) is (are) subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their capacity (ies), and that by his/her/their signature on the instrument, the individual(s), or the person upon behalf of which the individual(s) acted, executed the instrument.



Notary Public

DANIEL J. ROTHMAN
Notary Public, State of New York
No. 02R06328831
Qualified in Nassau County
Commission Expires August 10, 2019

EXHIBIT A

Subject Property

[follows immediately after]

LEGAL DESCRIPTION

AS TO LOT 44:

ALL that certain plot, piece or parcel of land, with the buildings and improvements thereon erected, situate, lying and being on the northerly side of Spring Street, in the City of New York, and known and distinguished by the Lot No. 1085 on the Map of Nicholas Bayard's East Farm bounded as follows, to wit:

Southerly by Spring Street, Northerly by Lot No. 1119 on said map, Easterly by the premises known as No. 53 Spring Street and Westerly by the premises known as No. 57 Spring Street. The premises hereby conveyed containing in width in front 25 feet 3 inches; in the rear 25 feet and in depth on the easterly side 118 feet; and on the westerly side 112 feet 3 inches, by the said several dimensions more or less, the westerly line of said lot of land running along the center of a party wall, and being more particularly bounded and described as follows:

BEGINNING at a point on the Northerly side of Spring Street distant 75 feet 4 inches Easterly, when measured along the Northerly side of Spring Street, from the corner formed by the intersection of the Northerly side of Spring Street and the Easterly side of Lafayette Street;

RUNNING THENCE Northerly on a line forming an interior angle of 101 degrees 34 minutes 50 seconds with the Northerly side of Spring Street, 112 feet 3 inches (Survey: 112 feet 6 7/8 inches, Tax Map: 112 feet);

THENCE Easterly on a line forming an interior angle of 91 degrees 45 minutes 52 seconds with the last mentioned course, 25 feet (Survey: 24 feet 7 inches, Tax Map: 24.83 feet);

THENCE Southerly on a line forming an interior angle of 88 degrees 14 minutes 08 seconds with the last mentioned course, 118 feet (Survey: 118 feet 4 3/4 inches, Tax Map: 118.25 feet), to the Northerly side of Spring Street;

THENCE Westerly along the Northerly side of Spring Street, 25 feet 3 inches (Survey: 25 feet 1 inch, Tax Map: 25.92 feet) to the point or place of BEGINNING.

FOR INFORMATION ONLY: Said premises designated as Block 495, Lot No. 44 and commonly known as 55 Spring Street, New York, New York.

LEGAL DESCRIPTION continued

AS TO LOT 45:

ALL that certain plot, piece or parcel of land with the buildings and improvements thereon erected, situate, lying and being in the Borough of Manhattan of the City of New York, in the County of New York and State of New York, bounded and described as follows:

BEGINNING at a point on the northerly side of Spring Street, opposite the centre of a party wall separating the said premises Number 57 Spring Street from the premises on the east thereof known as Number 55 Spring Street;

RUNNING THENCE westerly, along the northerly side of Spring Street, 25 feet 3 inches (Tax Map: 24.92 feet);

THENCE northerly and parallel with Marion Street (now known as Lafayette Street) 106 feet and 6 inches (Survey: 106 feet 7 $\frac{3}{8}$ inches, Tax Map: 106.17 feet);

THENCE easterly, at right angles with Marion Street, 25 feet (Tax Map: 24.42 feet);

THENCE southerly and again parallel with Marion Street (now known as Lafayette Street), and part of the distance through the centre of said party wall, 112 feet and 3 inches (Tax Map: 112 feet, Survey: 112 feet 6 $\frac{7}{8}$ inches) to the northerly side of Spring Street at the point or place of **BEGINNING**.

Said premises being known and distinguished on a map of property in the City of New York, formerly belonging to Nicholas Bayard, Esq., and known as Bayard's East Farm by the number 1084, bounded southerly in front by Spring Street, easterly by lot number 1085 on said map, westerly by lot number 1083 on said map and in the rear by lot number 1119 on said map.

FOR INFORMATION ONLY: Said premises designated as Block 495, Lot No. 45 and commonly known as 57 Spring Street, New York, New York.

FOR CONVEYANCING ONLY: Together with all the right, title and interest of the party of the first part, of in and to the land lying in the street in front of and adjoining said premises.

EXHIBIT B

Parties-in-Interest Certification

[follows immediately after]

N.B. # _____
or
ALT. # _____

EXHIBIT "I"

**CERTIFICATION PURSUANT TO ZONING LOT
SUBDIVISION C OF SECTION 12-10
OF THE ZONING RESOLUTION OF DECEMBER 15, 1961
OF THE CITY OF NEW YORK AS AMENDED
EFFECTIVE AUGUST 18, 1977**

ROYAL ABSTRACT OF NEW YORK LLC, an abstract company licensed to do business in the State of New York and having its principal office at 125 Park Avenue, New York, New York, hereby certifies that as to the land hereafter described being a tract of land, either unsubdivided or consisting of two or more lots of record contiguous for a minimum of ten linear feet located within a single block in the single ownership of **JBAM TRG Spring LLC, a Delaware limited liability company**, and that the parties of interest constituting a "party of interest" as defined in Section 12-10, subdivision (c) of the Zoning Resolution of the City of New York, effective December 15, 1961, as amended, are the following:

NAME AND ADDRESS

NATURE OF INTEREST

- | | |
|---|--|
| 1) JBAM TRG Spring LLC
390 Berry Street, Suite 200
Brooklyn, NY 11249 | Fee Owner as to Block 495 Lot 44 |
| 2) 55-57 Spring Street Lender LLC
c/o Acadia Realty Trust
1311 Mamaroneck Avenue, Suite 260
White Plains, NY 10605 | Mortgagee as to Block 495 Lot 44
(also covers Block 495 Lot 45) |

The subject tract of land with respect to which the foregoing parties are the parties in interest as aforesaid, is known as Block 495 Lot 44 on the Tax Map of the City of New York, County of New York, and more particularly described as follows:

ALL that certain plot, piece or parcel of land, with the buildings and improvements thereon erected, situate, lying and being on the northerly side of Spring Street, in the City, County and State of New York and known and distinguished by the Lot No. 1085 on the Map of Nicholas Bayard's East Farm bounded as follows, to wit: Southerly by Spring Street, Northerly by Lot No. 1119 on said map, Easterly by the premises known as No. 53 Spring Street and Westerly by the premises known as No. 57 Spring Street. The premises hereby conveyed containing in width in front 25 feet 3 inches; in rear 25 feet and in depth on the easterly side of 118 feet; and on the westerly side of 112 feet 3 inches, by the said several dimensions more or less, the westerly line of said lot of land running along the center line of a party wall, and being more particularly bounded and described as follows:

BEGINNING at a point on the Northerly side of Spring Street, distant 75 feet 4 inches Easterly, when measured along the Northerly side of Spring Street, from the corner formed by the intersection of the Northerly side of Spring Street and the Easterly side of Lafayette Street;

RUNNING THENCE Northerly on a line forming an interior angle of 101 degrees 34 minutes 50 seconds with the Northerly side of Spring Street, 112 feet 3 inches (Survey: 112 feet 6 7/8 inches, Tax Map: 112 feet);

THENCE Easterly on a line forming an interior angle of 91 degrees 45 minutes 52 seconds with the last mentioned course, 25 feet (Survey: 24 feet 7 inches; Tax Map: 24.83 feet);

THENCE Southerly on a line forming an interior angle of 88 degrees 14 minutes 08 seconds with the last mentioned course, 118 feet (Survey: 118 feet 4 3/4 inches, Tax Map: 118.25 feet), to the Northerly side of Spring Street;

THENCE Westerly along the Northerly side of Spring Street, 25 feet 3 inches (Survey: 25 feet 1 inch, Tax Map: 25.92 feet) to the point or place of BEGINNING.

That the said premises are known as and by the street address 55 Spring Street, New York, NY and designated as Block 495 Lot 44, as shown by the following:

**DIAGRAM
(SEE ATTACHED)**

NOTE: A Zoning Lot may or may not coincide with a lot shown of the Official Tax Map of the City of New York, or on any recorded subdivision plot or deed. A Zoning Lot may be subdivided into two or more zoning lots, provided all the resulting Zoning Lots and all the buildings thereon shall comply with the applicable provisions of the Zoning Lot Resolution.

THIS CERTIFICATE IS MADE FOR AND ACCEPTED BY THE APPLICANT UPON THE EXPRESS UNDERSTANDING THAT LIABILITY HEREUNDER IS LIMITED TO ONE THOUSAND (\$1,000.00) DOLLARS.

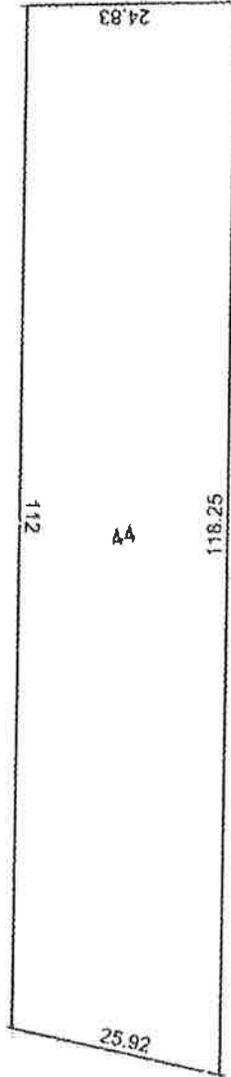
Certified 6/27/16

ROYAL ABSTRACT OF NEW YORK LLC



181280 – DIAGRAM
ADDRESS: 55 SPRING STREET, NEW YORK, NY
(CITY, COUNTY AND STATE OF NEW YORK - BLOCK 495 LOT 44)

LAFAYETTE STREET

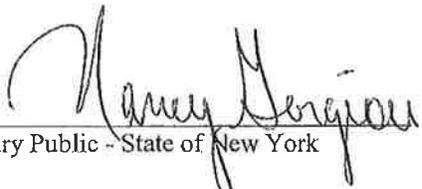


MULBERRY STREET

SPRING STREET

STATE OF NEW YORK)
 ss.:
COUNTY OF NEW YORK)

On the 27th day of June, 2016, before me, personally appeared Michael Roberts personally known to me or proved to me on the basis of satisfactory evidence to the individual(s) whose name(s) is (are) subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their capacity(ies), and that by his/her/their signature(s) on the instrument, the individual(s) or the person upon behalf of which the individual(s) acted, executed the instrument.



Notary Public - State of New York

NANCY GEORGIU
Notary Public, State of New York
No. 01GE6256421
Qualified in Suffolk County
Commission Expires February 27, 2020

N.B. # _____
or
ALT. # _____

EXHIBIT "I"

**CERTIFICATION PURSUANT TO ZONING LOT
SUBDIVISION C OF SECTION 12-10
OF THE ZONING RESOLUTION OF DECEMBER 15, 1961
OF THE CITY OF NEW YORK AS AMENDED
EFFECTIVE AUGUST 18, 1977**

ROYAL ABSTRACT OF NEW YORK LLC, an abstract company licensed to do business in the State of New York and having its principal office at 125 Park Avenue, New York, New York, hereby certifies that as to the land hereafter described being a tract of land, either unsubdivided or consisting of two or more lots of record contiguous for a minimum of ten linear feet located within a single block in the single ownership of **JBAM TRG Spring LLC**, and that the parties of interest constituting a "party of interest" as defined in Section 12-10, subdivision (c) of the Zoning Resolution of the City of New York, effective December 15, 1961, as amended, are the following:

NAME AND ADDRESS

NATURE OF INTEREST

- | | |
|---|--|
| 1) JBAM TRG Spring LLC
390 Berry Street, Suite 200
Brooklyn, NY 11249 | Fee Owner as to Block 495 Lot 45 |
| 2) 55-57 Spring Street Lender LLC
c/o Acadia Realty Trust
1311 Mamaroneck Avenue, Suite 260
White Plains, NY 10605 | Mortgagee as to Block 495 Lot 45
(also covers Block 495 Lot 44) |

The subject tract of land with respect to which the foregoing parties are the parties in interest as aforesaid, is known as Block 495 Lot 45 on the Tax Map of the City, County and State of New York, and more particularly described as follows:

ALL that certain plot, piece or parcel of land, with the buildings and improvements thereon erected, situate, lying and being in the Borough of Manhattan, City, County and State of New York, bounded and described as follows:

BEGINNING at a point on the northerly side of Spring Street, opposite the centre of a party wall separating the said premises Number 57 Spring Street from the premises on the east thereof known as Number 55 Spring Street;

RUNNING THENCE westerly, along the northerly side of Spring Street, 25 feet 3 inches (Tax Map: 24.92 feet);

THENCE northerly and parallel with Marion Street (now known as Lafayette Street), 106 feet and 6 inches (Survey: 106 feet 7 3/4 inches, Tax Map: 106.17 feet);

THENCE easterly, at right angles with Marion Street, 25 feet (Tax Map: 24.42 feet);

THENCE southerly and again parallel with Marion Street (now known as Lafayette Street) and party of the distance through the centre of said party wall, 112 feet and 3 inches (Tax Map: 112 feet, Survey: 112 feet 6 7/8 inches) to the northerly side of Spring Street at the point or place of BEGINNING.

That the said premises are known as and by the street address 57 Spring Street, New York, NY and designated as Block 495 Lot 45, as shown by the following:

**DIAGRAM
(SEE ATTACHED)**

NOTE: A Zoning Lot may or may not coincide with a lot shown of the Official Tax Map of the City of New York, or on any recorded subdivision plot or deed. A Zoning Lot may be subdivided into two or more zoning lots, provided all the resulting Zoning Lots and all the buildings thereon shall comply with the applicable provisions of the Zoning Lot Resolution.

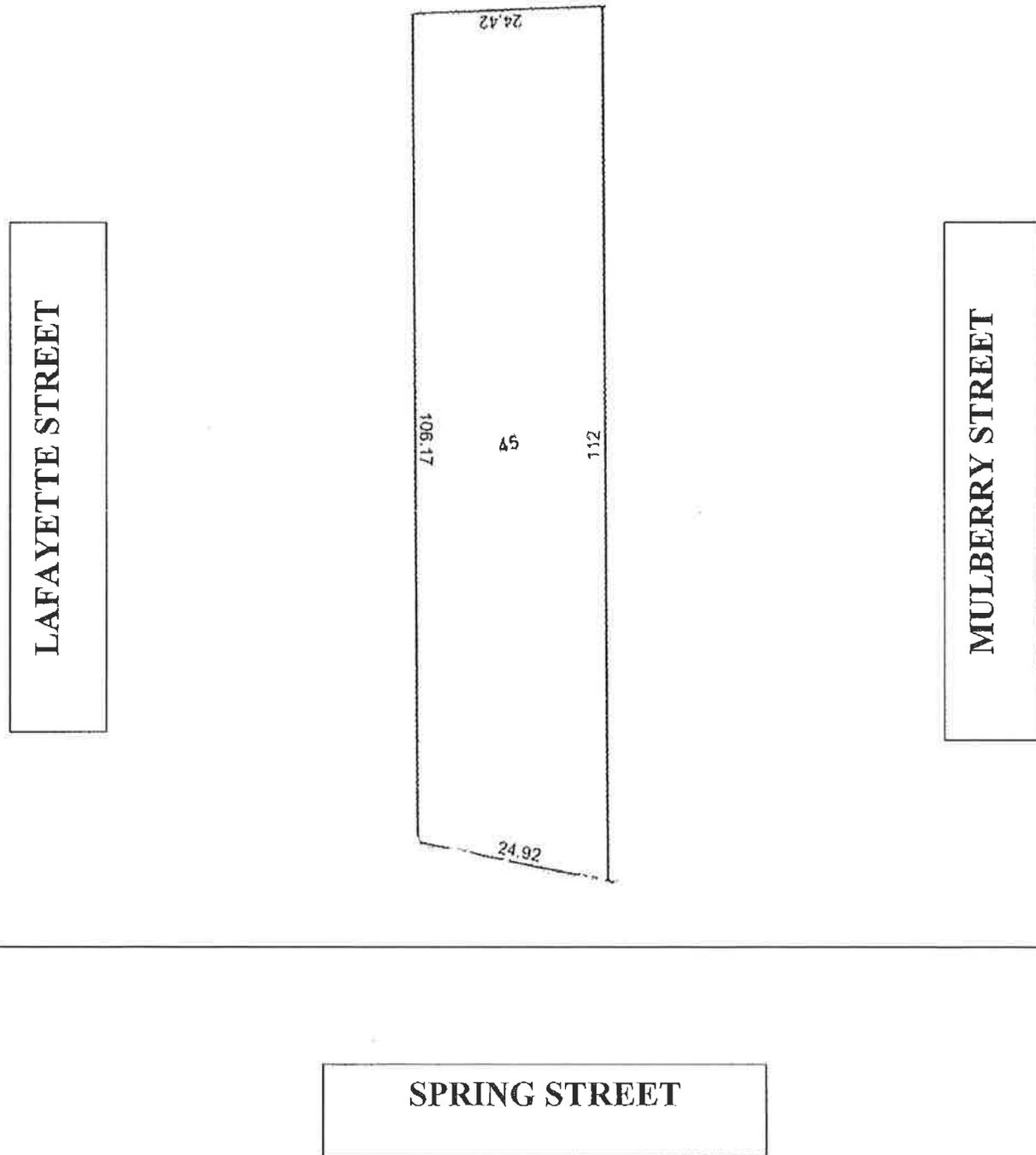
THIS CERTIFICATE IS MADE FOR AND ACCEPTED BY THE APPLICANT UPON THE EXPRESS UNDERSTANDING THAT LIABILITY HEREUNDER IS LIMITED TO ONE THOUSAND (\$1,000.00) DOLLARS.

Certified 6/27/16

ROYAL ABSTRACT OF NEW YORK LLC



181281 – DIAGRAM
ADDRESS: 57 SPRING STREET, NEW YORK, NY
(CITY, COUNTY AND STATE OF NEW YORK - BLOCK 495 LOT 45)



STATE OF NEW YORK)
 ss.:
COUNTY OF NEW YORK)

On the 27th day of June, 2016, before me, personally appeared Michael Roberts personally known to me or proved to me on the basis of satisfactory evidence to the individual(s) whose name(s) is (are) subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their capacity(ies), and that by his/her/their signature(s) on the instrument, the individual(s) or the person upon behalf of which the individual(s) acted, executed the instrument.

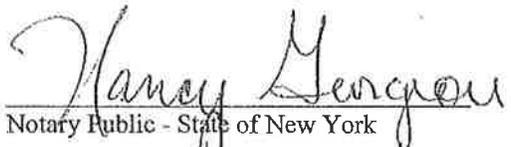

Notary Public - State of New York
NANCY GEORGIU
Notary Public, State of New York
No. 01GE6256421
Qualified in Suffolk County
Commission Expires February 27, 2020

EXHIBIT C

Waiver

[follows immediately after]

**WAIVER OF EXECUTION OF RESTRICTIVE DECLARATION
AND SUBORDINATION OF MORTGAGE**

WAIVER OF EXECUTION OF RESTRICTIVE DECLARATION AND
SUBORDINATION OF MORTGAGE, made as of this 12 day of July, 2016 by 55-57
SPRING STREET LENDER LLC, a Delaware limited liability company ("Mortgagee"), having
its principal place of business at c/o Acadia Realty Trust, 1311 Mamaroneck Avenue, Suite 260,
White Plains, New York 10605.

WITNESSETH:

WHEREAS, the Mortgagee is the lawful holder of that certain Mortgage Consolidation,
Extension, Modification and Spreader Agreement, dated as of June 25, 2015 (the "Mortgage")
made by JBAM TRG Spring LLC, a New York limited liability company (the "Mortgagor"), in
favor of the Mortgagee, pursuant to which certain assigned mortgages identified therein were
spread over the Premises (hereinafter defined) and consolidated with the Gap Mortgage (defined
therein) to secure the consolidated principal amount of 26,000,000.00, recorded in the Office of
the Register/Clerk of the City of New York, on July 6, 2015 as City Register File No. (CFRN)
2015000229837; and

WHEREAS, the Mortgage encumbers all or a portion of the property (the "Premises")
known as Lots 44 and 45 in Block 495 on the Tax Map of the City of New York, New York
County, commonly known by the street addresses 55 and 57 Spring Street, and more particularly
described in Schedule A attached hereto and made a part hereof, and any improvements thereon
(such improvements and the Premises are collectively referred to herein as the "Subject
Property"), which Subject Property is the subject of a restrictive declaration, dated as of the date
hereof (the "Declaration"), made by Mortgagor; and

WHEREAS, Mortgagee represents that the Mortgage, together with certain related fixture
filings and assignments of leases and rents, represents its sole interest in the Subject Property;
and

WHEREAS, the Declaration, which is intended to be recorded in the Office of said
Register/Clerk simultaneously with the recording hereof, shall subject the Subject Property and
the sale, conveyance, transfer, assignment, lease, occupancy, mortgage and encumbrance thereof
to certain restrictions, covenants, obligations, easements and agreements contained in the
Declaration; and

WHEREAS, the Mortgagee agrees, at the request of the Mortgagor, to waive its right to execute the Declaration and to subordinate the Mortgage to the Declaration, provided such subordination shall in no way limit or impair Mortgagee's rights under the Mortgage.

NOW, THEREFORE, the Mortgagee, being a "Party-in-Interest" as defined in Section 12-10 (definition of "Zoning Lot," subdivision (c)) of the Zoning Resolution of the City of New York, effective December 15, 1961, as amended, with respect to the Premises, (i) hereby waives any rights it has to execute, and consents to the execution by the Mortgagor of, the Declaration and (ii) hereby agrees that the Mortgage, any liens, operations and effects thereof, and any extensions, renewals, modifications and consolidations of the Mortgage, shall in all respects be subject and subordinate to the terms and provisions of the Declaration; provided, however, such subordination shall not limit or impair Mortgagee's rights under the Mortgage in any way or be deemed an abrogation of any of Mortgagor's obligations, duties and covenants under the Mortgage.

This Waiver of Execution of Restrictive Declaration and Subordination of Mortgage shall be binding upon the Mortgagee and its heirs, legal representatives, successors and assigns.

(Signature page follows.)

IN WITNESS WHEREOF, the Mortgagee has duly executed this Waiver of Execution of Restrictive Declaration and Subordination of Mortgage as of the date and year first above written.

MORTGAGEE:

55-57 SPRING STREET LENDER LLC,
a Delaware limited liability company

By:


Name: **Jason Blacksberg**
Title: **Senior Vice President**

CERTIFICATE OF ACKNOWLEDGMENT

STATE OF NEW YORK
COUNTY OF WESTCHESTER

On the 12th day of July in the year 2016 before me, the undersigned personally appeared Jason Blackshaw personally known to me or proved to me on the basis of satisfactory evidence to be the individual(s) whose name(s) is (are) subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their capacity(ies), and that by his/her/their signature(s) on the instrument, the individual(s), or the person upon behalf of which the individual(s) acted, executed the instrument.

DAWN M. PORTNEY
Notary Public, State of New York
Registration No. 02PO6046122
Qualified In Rockland County
Commission Expires August 7, 2018

Dawn M. Portney
Signature and Office of individual taking
acknowledgment

Schedule A

LEGAL DESCRIPTION

AS TO LOT 44:

ALL that certain plot, piece or parcel of land, with the buildings and improvements thereon erected, situate, lying and being on the northerly side of Spring Street, in the City of New York, and known and distinguished by the Lot No. 1085 on the Map of Nicholas Bayard's East Farm bounded as follows, to wit:

Southerly by Spring Street, Northerly by Lot No. 1119 on said map, Easterly by the premises known as No. 53 Spring Street and Westerly by the premises known as No. 57 Spring Street. The premises hereby conveyed containing in width in front 25 feet 3 inches; in the rear 25 feet and in depth on the easterly side 118 feet; and on the westerly side 112 feet 3 inches, by the said several dimensions more or less, the westerly line of said lot of land running along the center of a party wall, and being more particularly bounded and described as follows:

BEGINNING at a point on the Northerly side of Spring Street distant 75 feet 4 inches Easterly, when measured along the Northerly side of Spring Street, from the corner formed by the intersection of the Northerly side of Spring Street and the Easterly side of Lafayette Street;

RUNNING THENCE Northerly on a line forming an interior angle of 101 degrees 34 minutes 50 seconds with the Northerly side of Spring Street, 112 feet 3 inches (Survey: 112 feet 6 7/8 inches, Tax Map: 112 feet);

THENCE Easterly on a line forming an interior angle of 91 degrees 45 minutes 52 seconds with the last mentioned course, 25 feet (Survey: 24 feet 7 inches, Tax Map: 24.83 feet);

THENCE Southerly on a line forming an interior angle of 88 degrees 14 minutes 08 seconds with the last mentioned course, 118 feet (Survey: 118 feet 4 3/4 inches, Tax Map: 118.25 feet), to the Northerly side of Spring Street;

THENCE Westerly along the Northerly side of Spring Street, 25 feet 3 inches (Survey: 25 feet 1 inch, Tax Map: 25.92 feet) to the point or place of **BEGINNING**.

FOR INFORMATION ONLY: Said premises designated as Block 495, Lot No. 44 and commonly known as 55 Spring Street, New York, New York.

LEGAL DESCRIPTION continued

AS TO LOT 45:

ALL that certain plot, piece or parcel of land with the buildings and improvements thereon erected, situate, lying and being in the Borough of Manhattan of the City of New York, in the County of New York and State of New York, bounded and described as follows:

BEGINNING at a point on the northerly side of Spring Street, opposite the centre of a party wall separating the said premises Number 57 Spring Street from the premises on the east thereof known as Number 55 Spring Street;

RUNNING THENCE westerly, along the northerly side of Spring Street, 25 feet 3 inches (Tax Map: 24.92 feet);

THENCE northerly and parallel with Marion Street (now known as Lafayette Street) 106 feet and 6 inches (Survey: 106 feet 7 $\frac{3}{4}$ inches, Tax Map: 106.17 feet);

THENCE easterly, at right angles with Marion Street, 25 feet (Tax Map: 24.42 feet);

THENCE southerly and again parallel with Marion Street (now known as Lafayette Street), and part of the distance through the centre of said party wall, 112 feet and 3 inches (Tax Map: 112 feet, Survey: 112 feet 6 $\frac{7}{8}$ inches) to the northerly side of Spring Street at the point or place of **BEGINNING**.

Said premises being known and distinguished on a map of property in the City of New York, formerly belonging to Nicholas Bayard, Esq., and known as Bayard's East Farm by the number 1084, bounded southerly in front by Spring Street, easterly by lot number 1085 on said map, westerly by lot number 1083 on said map and in the rear by lot number 1119 on said map.

FOR INFORMATION ONLY: Said premises designated as Block 495, Lot No. 45 and commonly known as 57 Spring Street, New York, New York.

FOR CONVEYANCING ONLY: Together with all the right, title and interest of the party of the first part, of in and to the land lying in the street in front of and adjoining said premises.

EXHIBIT D

LPC Letter dated February 5, 2016

[follows immediately after]

ARCHAEOLOGY

Project number: DEPARTMENT OF CITY PLANNING / 77DCP312M
Project:
Date received: 2/5/2016

Comments: as indicated below. Properties that are individually LPC designated or in LPC historic districts require permits from the LPC Preservation department. Properties that are S/NR listed or S/NR eligible require consultation with SHPO if there are State or Federal permits or funding required as part of the action.

This document only contains Archaeological review findings. If your request also requires Architecture review, the findings from that review will come in a separate document.

- 1) ADDRESS: 57 SPRING STREET, BBL: 1004950045
- 2) ADDRESS: 55 SPRING STREET, BBL: 1004950044

Comments: The LPC is in receipt of the, "Phase 1A Archaeological Documentary Study for 55-57 Spring Street, Block 495 Lots 44 and 45," prepared by Historical Perspectives and dated January 2016.

Based upon the information that was presented in this study, the LPC does not concur that the site has been greatly disturbed and thus is unlikely to contain potentially significant archaeological resources. The study should be amended to either provide additional documentation of disturbance or a scope for testing should be prepared to test the open areas (which would not include the area of the fuel tank).



2/10/2016

SIGNATURE
Amanda Sutphin, Director of Archaeology

DATE

File Name: 30709_FSO_ALS_02102016.doc

EXHIBIT E

Approved Protocol

[follows immediately after]

HISTORICAL **PERSPECTIVES** INC.



**55-57 Spring Street
Block 495, Lots 44 and 45
New York, New York**

Archaeological Testing Protocol

A. Introduction

JBAM TRG Spring LLC proposes to enlarge the ground floors of two buildings at 55 and 57 Spring Street (Block 495, Lots 44 and 45) in the Borough of Manhattan, New York County, New York (Figure 1). Block 495 is bounded by Spring Street on the south, Prince Street on the north, Mulberry Street on the east, and Lafayette Street on the west. Currently, the property contains two five-story 1871 brick buildings, each with a full cellar, retail on the ground floor, and apartments on the upper floors. The proposed project would expand the retail uses of the site to cover the entire lot footprints by expanding the ground floors, eliminating the rear yards of the buildings (Photograph 1). There would be no change to the upper floors, or the existing cellars.

The project site is within the National Register of Historic Places Listed Chinatown and Little Italy Historic District (09NR06033), and the two buildings are contributing resources to this district. As part of the proposed project, sponsors submitted project materials to the New York City Landmarks Preservation Commission (LPC) for an initial archaeological review in accordance with New York City Environmental Quality Review (CEQR 2014) regulations and procedures. The LPC responded that a Phase IA Archaeological Documentary Study is required as part of this project. The Area of Potential Effect (APE) includes the entire project site.

HPI completed a Phase IA Archaeological Documentary Study of Block 495, Lots 44 and 45 to: 1) identify any potential archaeological resources that may be present on the APE, and 2) assess the construction and development history of the APE to determine the potential for archaeological resources on the APE and to evaluate the potential that any such resources may have survived and may remain on the site undisturbed. Following the completion of the report, the LPC requested further archaeological consideration, in the form of a scope for testing the open areas within the rear lots (Figure 2).

The following testing protocol is herewith submitted to LPC for review and approval.

B. Testing Protocol

The objective of field testing is to ascertain the presence/absence, type, extent and potential significance of historical archaeological deposits and possible buried backyard features dating from the ca. 1810s and extending until the ca. 1871 construction of the current buildings. The location of these features would have been in the former open yard areas, or in the case of cisterns, up against the side of one of the earlier buildings, to catch rainwater channeled from the roof.

Figure 2 shows that the majority of the former yard areas from the pre-1871 era were covered by the existing 5-story tenement buildings, each of which has a full cellar. Each of the remaining yard areas behind the

tenements measure ca. 25 feet in width and between 34-36 feet in length. Within these rear yards several pre-1871 structures were situated against the back lot lines, leaving only discrete areas of open yard space. In the open yard at 57 Spring Street, a 2,500-gallon buried fuel tank and drain basin were later installed.

Current construction plans indicate that the proposed project will entail excavation of the rear yard footprints on both lots to a depth of approximately 41 inches below the current grade. The only access to these rear yards is through the existing building doors. In order to conduct the excavation in the rear yard, a small bobcat will be utilized to conduct the excavations for the new foundation slab.

The proposed fieldwork will entail archaeological monitoring during the bobcat excavations in the rear yard. While the archaeological team will not be required to be present during the fuel tank or drain basin removal at 57 Spring Street, the archaeologist(s) would be on site for all other excavation activity in order to identify if any potential shaft features are present. If truncated shaft features are encountered, the HPI team would clear the surface, measure, sample, and photograph the exterior of each to the extent that is possible using the 5.8-foot mechanical arm of the bobcat. Although the limitations of the bobcat would prevent the complete excavation of the interior of the feature, this type of examination would still allow the archaeologists to identify and sample any rear yard feature that is still present within these back yards.

Although unanticipated, if human remains are encountered during the testing phase, consultation with the LPC and other city agencies will be initiated, as appropriate. The attached Unanticipated Discovery Plan incorporates all city regulations entailed in the movement of human remains.

Site Safety and Site Management Issues

Consideration must be given to the depth of the archaeological trench excavations and OSHA regulations. HPI will adhere to all applicable OSHA regulations but would like to avoid sheeting/shoring of the open trenches if at all possible by canting or terracing the trench sides, and by making use of any existing deep, basement foundation walls.

C. Recordation and Laboratory Analysis

Professional standards for excavation, recording of features and stratigraphy, labeling, mapping, photographing, and cataloging will be applied. It is assumed that monitoring the bobcat excavations could take up to five days, weather permitting. If no archaeological resources are found, the number of days may be reduced. It is further assumed, based on the number of features/artifacts recovered from other residential excavations, that if monitoring encounters a shaft feature(s) the sampling of the interior might produce a significant quantity of artifacts. The archaeologists will clean, stabilize, and inventory all cultural material removed from the field. An artifact catalog will be created for the final report.

It is anticipated that the research conducted for the Phase IA Study will be sufficient to address any site-specific lab analysis issues raised by the archaeological field monitoring and potential sampling of any *in situ* shaft features. However, additional primary documentation may be necessary in order to associate recovered deposits with inhabitants and their residential activities and to interpret the findings.

D. Technical Report

A Monitoring Memorandum documenting the findings will be prepared as an Addendum to the Phase IA report. The report will be prepared according to LPC guidelines and the standards of the New York Archaeological Council. At the conclusion of the field testing, HPI will immediately submit to LPC an

End of Fieldwork Memo that summarizes the procedures and findings. The actual submission of the final field report may follow the end of the field testing by several weeks.

E. Project Coordination

As required by LPC, field investigations will be under the direction of an archaeologist that is a certified member of the Register of Professional Archaeologists and meets the qualifications of the National Park Service. Sara Mascia, PhD, will serve as Field Director for HPI.



Cece Saunders

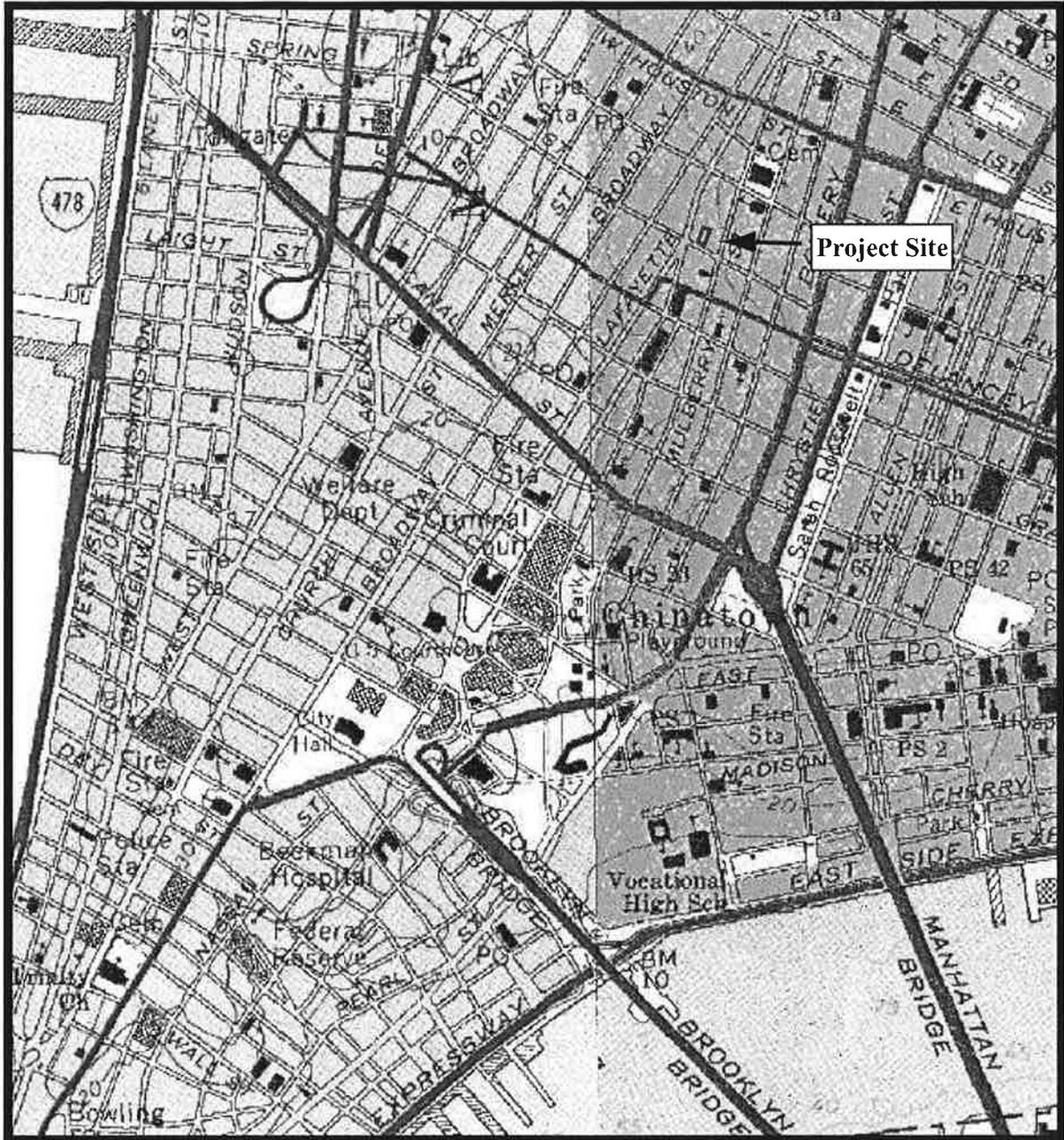
Historical Perspectives, Inc.

P. O. Box 529, Westport, CT 06881

203-226-7654 / cece@historicalperspectives.org

4/15/16

date



55-57 Spring Street
 Block 495, Lots 44 and 45
 New York, New York

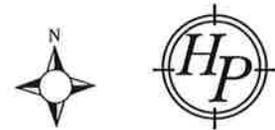
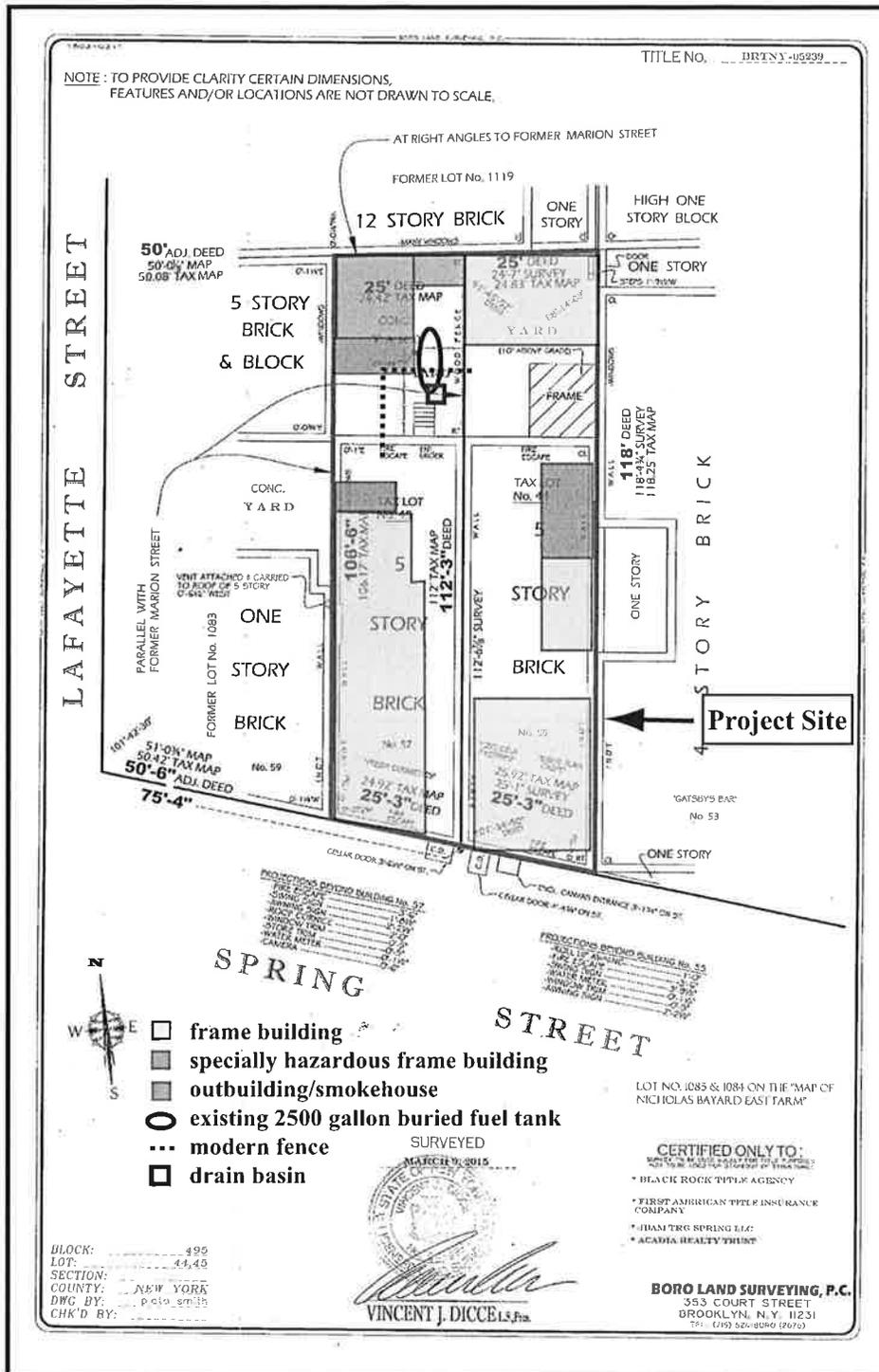


Figure 1: Project site on *Jersey City, N.J.-N.Y.* and *Brooklyn, N.Y.* 7.5 Minute Quadrangles (U.S.G.S. 1981).





55-57 Spring Street
Block 495, Lots 44 and 45
New York, New York



Figure 2: Project site showing pre-1870s structures and modern disturbances on current survey map (Boro Land Surveying 2015) [not all features to scale].





**55-57 Spring Street
Block 495, Lots 44 and 45
New York, New York**

Photograph 1: Photograph showing the current conditions of the project site.

Archaeological Field Monitoring

*55-57 Spring Street
Block 495, Lots 44 and 45
New York, New York*

***UNANTICIPATED DISCOVERY PLAN:
HUMAN REMAINS***

Prepared by:
Historical Perspectives Inc.
P. O. Box 529
Westport, Connecticut 06881

2016

I. INTRODUCTION

JBAM TRG Spring LLC proposes to enlarge the ground floors of two buildings at 55 and 57 Spring Street (Block 495, Lots 44 and 45) in the Borough of Manhattan, New York County, New York (Figure 1). Block 495 is bounded by Spring Street on the south, Prince Street on the north, Mulberry Street on the east, and Lafayette Street on the west. Currently, the property contains two five-story 1871 brick buildings, each with a full cellar, retail on the ground floor, and apartments on the upper floors. The proposed project would expand the retail uses of the site to cover the entire lot footprints by expanding the ground floors, eliminating the rear yards of the buildings (Photograph 1). There would be no change to the upper floors, or the existing cellars.

The project site is within the National Register of Historic Places Listed Chinatown and Little Italy Historic District (09NR06033), and the two buildings are contributing resources to this district. As part of the proposed project, sponsors submitted project materials to the New York City Landmarks Preservation Commission (LPC) for an initial archaeological review in accordance with New York City Environmental Quality Review (CEQR 2014) regulations and procedures. The LPC responded that a Phase IA Archaeological Documentary Study is required as part of this project. The Area of Potential Effect (APE) includes the entire project site.

The Documentary Study was prepared by Historical Perspectives, Inc. (HPI). The Documentary Study, which analyzed the whole of each lot as the Area of Potential Effect (APE), identified residences built on the lots as early as the 1810s, and it is assumed that any shaft features would have been located in the yard areas of the lots. These yard areas were identified as sensitive for nineteenth century residential yard features. LPC requested field monitoring in the enclosed rear lots (2/10/16).

The following Unanticipated Discovery Plan (UDP) has been prepared in conjunction with HPI's Protocol for Archaeological Monitoring at the JBAM TRG Spring LLC site in order to provide a response mechanism in the remote event that any undocumented human remains are uncovered during archaeological testing. The UDP is in accordance with the current *Standards for Cultural Resources Investigations and Curation of Archaeological Collections in New York State* of the New York Archaeological Council (NYAC) and the LPC *Guidelines* (2002). The discovery of human remains and items of cultural patrimony, as defined by Section 3001 of the Native American Graves Protection and Repatriation Act (NAGPRA), requires special consideration and care.

II. GOAL OF UNANTICIPATED DISCOVERY PLAN

The goal of the UDP is twofold:

1. To create an understanding of both the legal procedures and sensitive handling required of human remains should they be uncovered; and,
2. To establish the action protocol that will meet professional standards for the treatment of human remains and, at the same time, maintain the construction schedule.

JBAM TRG Spring LLC will undertake responsibility, in coordination with a professional archaeologist (Archaeologist) who meets the standards of the National Park Service 36 CFR 61, for implementation of the UDP. The Archaeologist will ensure that the Documentary Study completed for the project (2012) is filed on site.

III. IMPLEMENTATION OF UNANTICIPATED DISCOVERY PLAN

The following notification procedures will always be adhered to if unanticipated human remains are discovered during monitoring.

1. The Archaeologist will halt construction activities immediately in the area of the discovery to protect the integrity of the human remains. The Archaeologist will identify the specific location of the discovery within the disturbed area of the project site, the nature of the discovery, and the date of the discovery on the project plans. [Any discovery made on a weekend will be protected with fencing and tarps until all appropriate parties are notified of the discovery.] The construction team will not restart work in the area of the find until the Archaeologist has granted clearance.
2. The Archaeologist will promptly notify JBAM TRG Spring LLC.
3. The Archaeologist will promptly notify the on-call Forensic Anthropologist and, if indicated, request an immediate on-site evaluation of the discovery.
4. Upon evaluation, the Archaeologist will immediately notify JBAM TRG Spring LLC regarding the preliminary significance of the find.

If the discovery is, indeed, human remains the following sequence of action will be observed.

1. JBAM TRG Spring LLC will promptly notify the on-site construction manager to flag or fence off the site and protect the site from damage and disturbance. At all times human remains must be treated with the utmost dignity and respect.
2. JBAM TRG Spring LLC will direct the Archaeologist to begin a more detailed assessment of the human remains and the potential effect of construction.
3. If indicated as appropriate, the New York State Office of Parks, Recreation and Historic Preservation (OPRHP) and the LPC will be notified by JBAM TRG Spring LLC and/or the Archaeologist.

Contact, SHPO: Philip Perazio, Archaeologist
 NYS OPRHP, Field Services Bureau
 Telephone: 518.237.8643
 Address: P. O. Box 189, Waterford, NY 12188-0189
 Delaware Ave., Cohoes, NY 12047 (for FedEx)
 E-mail: philip.perazio@parks.ny.gov

Contact, LPC: Amanda Sutphin, City Archaeologist
 Telephone/ E-mail: 212-669-7823 / asutphin@lpc.nyc.gov
 Address: One Centre Street, 9th Floor North, New York, NY 10007

4. JBAM TRG Spring LLC and/or the Archaeologist will notify other parties, as directed by the OPRHP and the LPC, or as indicated by city/state law. If potential human remains are discovered, it is assumed the interested government agencies will act immediately to do what is necessary to avoid impacts to the progress of construction work.
5. If human remains are identified, JBAM TRG Spring LLC and/or the Archaeologist will immediately notify both the New York City Police Department (NYPD) and the New York City Office of the Chief Medical Examiner (OCME) of the find and cooperate with the OCME to notify, as required, the appropriate city law enforcement agency(s). Any discovery made on a weekend will be protected until all appropriate parties are notified of the discovery. If human remains are discovered, it is assumed the interested government agencies will act immediately to do what is necessary to avoid impacts to the progress of construction work.

Contact, NYPD: Captain Tommy M. Ng, Fifth Precinct
 Telephone: (212) 334-0711
 Address: 19 Elizabeth Street, New York, NY, 10013

Contact, OCME: Main Office, NYC Office of the Chief Medical Examiner
Telephone: (212) 447-2030
Address: 520 First Avenue, New York, NY 10016

6. If the find is determined by the Archaeologist to be isolated or completely disturbed by prior, undocumented construction and/or demolition activities, then JBAM TRG Spring LLC and/or the Archaeologist will consult with the OPRHP and the LPC, and other parties, and will request approval to resume construction, subject to any further mitigation that may be required by state and/or federal law.
7. If, however, it is determined that intact interments are present and may be disturbed by continuing construction or the archaeological testing program, then JBAM TRG Spring LLC and/or the Archaeologist will consult with the next of kin (if known), the OPRHP, the LPC, and other parties regarding additional measures to avoid or mitigate further damage. These measures may include:
 - i) Formal archaeological evaluation of the site;
 - ii) Visits to the site by the OPRHP, the LPC, and other parties;
 - iii) Preparation of a mitigation plan by the JBAM TRG Spring LLC team, including procedures for removal and re-interment, for approval by the OPRHP and the LPC;
 - iv) Implementation of the mitigation plan; and,
 - v) Approval to resume construction following completion of the field work component of the mitigation plan.
8. Permit procedures for the removal and re-interment of any recovered human remains must be in compliance with NYC Department of Health and Mental Hygiene (DOH) law. Such law requires a funeral director to procure a disinterment permit before any human remains may be removed from the ground. Further, the law requires a permit per individual and only funeral directors may transport human remains in NYC. Once it has been determined that human remains are present on the JBAM TRG Spring LLC site, the DOH will be notified and HPI will arrange removal with a certified funeral director.

Contact, DOH: Steven Schwartz, Registrar
Telephone/ Email: (212) 788-4571; sschwartz@health.nyc.gov
Address: 125 Worth Street, NY, NY 10013

EXHIBIT E-1

LPC Letter dated February 5, 2016

[follows immediately after]

ARCHAEOLOGY

Project number: DEPARTMENT OF CITY PLANNING / 77DCP312M

Project:

Date received: 4/18/2016

Comments: as indicated below. Properties that are individually LPC designated or in LPC historic districts require permits from the LPC Preservation department. Properties that are S/NR listed or S/NR eligible require consultation with SHPO if there are State or Federal permits or funding required as part of the action.

This document only contains Archaeological review findings. If your request also requires Architecture review, the findings from that review will come in a separate document.

- 1) ADDRESS: 57 SPRING STREET, BBL: 1004950045
- 2) ADDRESS: 55 SPRING STREET, BBL: 1004950044

Comments: The LPC is in receipt of the, "Archaeological Testing Protocol" and "Unanticipated Discoveries Plan" prepared by Historical Perspectives and we concur. Please let us know when this work begins.



4/21/2016

SIGNATURE

Amanda Sutphin, Director of Archaeology

DATE

File Name: 30709_FSO_ALS_04212016.doc

**ARCHAEOLOGICAL
DOCUMENTARY STUDY**

HISTORICAL
PERSPECTIVES INC.



Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York

**Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York**

Prepared For:

JBAM TRG Spring LLC
200 Railroad Avenue, 3rd Floor
Greenwich, CT 06830

Prepared By:

Historical Perspectives, Inc.
P.O. Box 529
Westport, CT 06881

Authors:

Julie Abell Horn, M.A., R.P.A.
Nancy Dickinson, M.A.
Cece Saunders, M.A., R.P.A.

January 2016

EXECUTIVE SUMMARY

JBAM TRG Spring LLC proposes to enlarge the ground floors of two buildings at 55 and 57 Spring Street (Block 495, Lots 44 and 45) in the Borough of Manhattan, New York County, New York (Figures 1 and 2). Block 495 is bounded by Spring Street on the south, Prince Street on the north, Mulberry Street on the east, and Lafayette Street on the west. Currently, the property contains two five-story 1871 brick buildings, each with a full cellar, retail on the ground floor, and apartments on the upper floors. The proposed project would expand the retail uses of the site to cover the entire lot footprints by expanding the ground floors, eliminating the rear yards of the buildings. There would be no change to the upper floors, or the existing cellars.

The project site is within the National Register of Historic Places Listed Chinatown and Little Italy Historic District (09NR06033), and the two buildings are contributing resources to this district. As part of the proposed project, sponsors submitted project materials to the New York City Landmarks Preservation Commission (LPC) for an initial archaeological review in accordance with New York City Environmental Quality Review (CEQR 2014) regulations and procedures. The LPC responded that a Phase IA Archaeological Documentary Study is required as part of this project. The Area of Potential Effect (APE) includes the entire project site.

Archival research concentrating on the specific histories of the project site has revealed a series of occupants on each lot. Archaeological resources, such as domestic artifacts and refuse, associated with these residents may have been deposited in domestic shaft features—such as wells, cisterns, and privies—that were likely located in the rear yards of the lots. Comparative data has shown that these types of archaeological resources frequently are found in urban contexts, particularly in Manhattan. As noted above, privies were located furthest from the houses, often along the rear lot lines, while wells and cisterns frequently (but not always) were located closer to the rear walls of street-fronting buildings or outbuildings. In cases where there were buildings at the front and rear of city lots, such as on the project site, privies could be located between the structures. Privies and cisterns could be excavated up to 10-15 feet below grade, while wells would need to be excavated as deep as the water table, which varied according to location.

Spring Street received piped water by 1842, but sewers were not installed under portions of Spring Street until 1856 (Croton Aqueduct Department 1856). Before the introduction of piped city water, residents would have relied on rear yard shaft features, such as wells and cisterns. Privies and cesspools would have been used at least until the introduction of municipal sewers. In some cases, earlier privies were reconfigured to create “school sinks,” which were outdoor toilets that were flushed using an on-site water source and then emptied either into a cesspool or into local sewers. Department of Buildings records show that the two project site lots contained outdoor water closets or school sinks until just after the turn of the twentieth century, when passage of the Tenement House Act of 1901 required all privies in rear yards to be relocated to the interior of buildings. These outdoor privies would have had underground piping to carry wastes.

It is likely that residents on the two project site lots prior to the ca. 1871 construction of the current buildings would have made use of shaft features on the property from the 1810s, when the earliest structures were built, until at least the 1850s when sewers were provided, and perhaps through the 1860s as well. The location of these features would have been in open yard areas, or in the case of cisterns, up against the side of one of the earlier buildings, to catch rainwater channeled from the roof. The water closets or school sinks on the project site referred to in the turn of the twentieth century Department of Buildings records likely would have been installed in ca. 1871, and probably were located at the rear of the yards, overlapping areas once containing the pre-1870 rear buildings.

The likelihood of recovering remains from pre-1871 shaft features on the project site lots is dependent on the level of later disturbance to the yards, as well as the proposed depths of future construction. Figure 9 illustrates the location of the pre-1871 structures (based on the 1857 Perris map) superimposed on the existing site plan. The location of the existing 2,500-gallon buried fuel tank is shown as well.

The composite map indicates that the large majority of the former yard areas from the pre-1871 era are now covered by the existing 5-story tenement buildings, each of which has a full cellar. The remaining yard areas behind the tenements each measure ca. 25 feet in width and between 34-36 feet in length. Within those rear yard areas were several pre-1871 buildings situated against the back lot lines, with only discrete areas left as open yard space during that period. At 55 Spring Street, building records and the 1905 Sanborn map show that there were additional structures, including

twentieth-century bakery ovens, located within the yard. At 57 Spring Street, there is the aforementioned 2,500-gallon buried fuel tank.

Current construction plans indicate that the proposed project will entail excavation of the rear yard footprints on both lots to a depth of 41 inches below the current grade. Given the degree of known disturbance to the rear yards, both from associated construction of the current five-story tenement buildings, other outbuildings, and installation of the existing fuel tank, HPI concludes that the likelihood of recovering significant deposits of archaeological material in intact shaft features at this depth of excavation is low.

Based on the conclusions outlined above, HPI recommends that no further archaeological studies are warranted for the 55-57 Spring Street project site.

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2. Project site and photograph locations on modern survey map (Boro Land Surveying 2015) [not all features to scale].
3. Project site on *Plan of the City of New York, In North America* (Ratzer 1766-7).
4. Project site on *Map of the City of New York Extending Northward to Fiftieth Street* (Dripps 1852).
5. Project site on *Maps of the City of New York* (Perris 1857).
6. Project site on *Plan of New York City from the Battery to Spuyten Duyvil Creek* (Harrison 1867).
7. Project site on *Insurance Maps of New York City* (Sanborn 1894).
7. Project site on *Insurance Maps of Manhattan* (Sanborn 1905).
8. Project site showing pre-1870s map-documented structures on modern survey map (Boro Land Surveying 2015) [not all features to scale].

PHOTOGRAPHS

(Locations and orientations shown on Figure 2)

1. Project site showing Spring Street frontage. View looking northeast.
1. Project site showing rear yard of 55 Spring Street. View looking north from upper floor.
2. Project site showing rear yard of 57 Spring Street. View looking northwest from upper floor.

I. INTRODUCTION

JBAM TRG Spring LLC proposes to enlarge the ground floors of two buildings at 55 and 57 Spring Street (Block 495, Lots 44 and 45) in the Borough of Manhattan, New York County, New York (Figures 1 and 2). Block 495 is bounded by Spring Street on the south, Prince Street on the north, Mulberry Street on the east, and Lafayette Street on the west. Currently, the property contains two five-story 1871 brick buildings, each with a full cellar, retail on the ground floor, and apartments on the upper floors. The proposed project would expand the retail uses of the site to cover the entire lot footprints by expanding the ground floors, eliminating the rear yards of the buildings. There would be no change to the upper floors, or the existing cellars.

The project site is within the National Register of Historic Places Listed Chinatown and Little Italy Historic District (09NR06033), and the two buildings are contributing resources to this district. As part of the proposed project, sponsors submitted project materials to the New York City Landmarks Preservation Commission (LPC) for an initial archaeological review in accordance with New York City Environmental Quality Review (CEQR 2014) regulations and procedures. The LPC responded that a Phase IA Archaeological Documentary Study is required as part of this project. The Area of Potential Effect (APE) includes the entire project site.

HPI has conducted this Phase IA Archaeological Documentary Study of Block 495, Lots 44 and 45 to: 1) identify any potential archaeological resources that may be present on the APE, and 2) assess the construction and development history of the APE to determine the potential for archaeological resources on the APE and to evaluate the potential that any such resources may have survived and may remain on the site undisturbed.

This Phase IA Archaeological Documentary Study was prepared to satisfy the requirements of the LPC (LPC 2002, CEQR 2014). The HPI project team consisted of Julie Abell Horn, M.A., R.P.A., who conducted the research and wrote the report; Nancy Dickinson, M.A., who assisted with the research; and Cece Saunders, M.A., R.P.A. who managed the project and provided editorial and interpretive assistance.

II. METHODOLOGY

The present study entailed review of various resources.

- Historic maps were reviewed at the Map Division of the New York Public Library and online using various websites. These maps provided an overview of the topography and a chronology of land usage for the project site.
- Records of the Croton Aqueduct Department were reviewed to ascertain the years when piped city water and sewers became available under adjacent city streets. Spring Street received piped water by 1842, but sewers were not installed under portions of Spring Street until 1856.
- Index books, selected deeds and other records pertaining to the project site were reviewed at the Manhattan Borough City Register's Office with a focus on nineteenth-century records.
- New York City Department of Buildings (DOB) and selected nineteenth-century tax assessment records for the property were reviewed at the New York City Municipal Archives.
- City directory and federal census records pertaining to the property's former owners and occupants were reviewed using various websites.
- Selected historic newspapers were searched for information about former residents of the project site.
- Project plans and reports were provided by JBAM TRG Spring LLC.
- Previous archaeological sites and surveys were reviewed using data available from the New York State Office of Parks, Recreation and Historic Preservation (NYSOPRHP) and LPC.

III. BACKGROUND RESEARCH

A. CURRENT CONDITIONS

The project site contains two abutting lots, known as 55 Spring Street (Lot 44) and 57 Spring Street (Lot 45) (Photograph 1). The lots are each approximately 25 feet wide (there are slight variations due to lot angles). Lot 44

is approximately 118 feet deep on the east and 112 feet deep on the west. Lot 45 is approximately 112 feet deep on the east and 106 feet deep on the west.

The lots contain adjoining buildings, both of which are five-story (with full cellar), four bay brick structures in the Italianate style. The buildings contain retail establishments on the ground floors, and apartments on the upper floors. The buildings were constructed in 1871, replacing earlier structures on the lots, which will be described in more detail, below. Each lot has a small rear yard, measuring approximately 25 feet in width and between 34-36 feet in depth, depending on location.

The rear yard of 55 Spring Street contains a wooden patio (raised 10 inches off the ground) and a large heating and cooling unit installed on a concrete pad, located against the rear of the building. The remainder of the yard contains concrete paving and small areas of vegetation. Currently, much of the yard is covered with debris and trash bags (Photograph 2).

The rear yard of 57 Spring Street contains a fenced in area against the rear of the building, with a smaller heating and cooling unit installed on a concrete pad. There is a 2,500-gallon buried fuel tank between the heating and cooling unit and the fence separating the two lots. The tank measures approximately 15 feet in length, 5 feet in diameter, and the base of the excavation for the tank is approximately 10 feet below grade. The remainder of the yard is paved with concrete (Photograph 3).

The rear yards of both lots are surrounded by multiple-story adjacent brick buildings, which are located along the lot lines.

B. TOPOGRAPHY AND HYDROLOGY

According to historic maps (e.g. Ratzer 1766-1767, Montresor 1766, Viele 1865), the project site was once situated in relatively level meadow land. The Ratzer map (Figure 3) indicates that by the mid-eighteenth century the project site was used as farmland. By the mid-nineteenth century, elevations along Spring Street were 30 feet above sea level and elevations along Prince Street were closer to 40 feet above sea level (Viele 1865). Elevations today are still in this general range. Prior to nineteenth-century landfilling, natural marshlands were located approximately four blocks to the south, surrounding a perennial stream that emptied into the Hudson River north of the modern line of Canal Street. Canal Street itself was named for the series of canals that were built within this drainage area to carry water from the Collect Pond near modern day Foley Square in Lower Manhattan and to drain the marshland of the area (Sanderson 2009:94).

C. GEOLOGY

Manhattan Island lies within the Hudson Valley region and is considered to be part of the New England Upland Physiographic Province (Schuberth 1968:10). The underlying geology is made up of gneiss and mica schist with heavy, intercalated beds of coarse grained, dolomitic marble and a thinner layer of serpentine. During the three known glacial periods, the land surface in the Northeast was carved, scraped, and eroded by advancing and retreating glaciers. With the final retreat during the Post-Pleistocene, glacial debris, a mix of sand, gravel, and clay, formed the many low hills or moraines that constitute the present topography of the New York City area (USDA 2005).

D. SOILS

The USDA soil survey for New York City maps the project site block and surroundings as “Pavement & buildings, outwash substratum, 0 to 5 percent slopes,” described as

Nearly level to gently sloping, highly urbanized areas with more than 80 percent of the surface covered by impervious pavement and buildings, over glacial outwash; generally located in urban centers (USDA 2005:11).

No soil borings have been undertaken on the project site.

E. ARCHAEOLOGICAL SITES WITHIN A ONE MILE RADIUS

Research conducted using data from the NYSOPRHP, the LPC, and the library of HPI revealed no archaeological sites within the APE. However, numerous archaeological sites have been documented within a one mile radius of the APE. These sites are listed below.

NYSM or NYSOPRHP Site Number	Site Name/Description	Location	Site Type/Time Period
NYSM 4059	Shell Point	Near Canal St.	Unknown Precontact
NYSM 4060	N/A	Lower East side vicinity	Unknown Precontact
A06101.001286	Sullivan Street Historic Site	Sullivan Street (NYU campus)	Early 19 th century resources
A06101.001303	Greenwich Mews Site	East side of Greenwich Street between W. 10 th Street and Christopher Street	Historic
A06101.017265	Spring Street Presbyterian Church Cemetery/Vaults	244-266 Spring St	Burials, 19 th century
A06101.015708	97 Orchard Street	97 Orchard Street	School privy
A06010.007671	Broome Street Historic Site	576 Broome Street	Unknown
A06101.001273	Sheridan Square	Christopher Street	18 th /19 th century features
A06101.016915	Washington Square Park Potters Field	Washington Square Park	Burials, 19 th century
A06101.018212	50 Bayard	Bowery Historic District	19 th century
A06101.015243	3-5 Weehawken Street	3-5 Weehawken Street, Far West Village	Unknown
A06101.015244	304 W. 10 th Street	304 W. 10 th Street, 1 Weehawken Street, Far West Village	Unknown
A06101.013209	219-227 W. 4 th Street	219-227 W. 4 th Street	Unknown
A06101.013210	229 W. 4 th Street	229 W. 4 th Street	Unknown
A06101.001285	Washington Street Urban Renewal Project	West and Washington Streets	Early 19 th century
A06101.017777	145-147 Mulberry St. former pianoforte factory	Chinatown and Little Italy Historic District	19 th century
A06101.001304	City Hall Park	City Hall Park	18 th -19 th century
A06101.013335	Tweed Courthouse Area Deposits	City Hall Park	Burials, structures, deposits, 19 th century
A06101.006981	Pearl Street, Worth Street, Five Points Area	straddles Cardinal Hayes Plaza between Pearl and Worth Streets	19 th century
A06101.006980	African Burial Ground	North of City Hall Park	18 th -19 th century
A06101.015825	Block 100, Lot 1	New York Downtown Hospital	19 th century
A06101.012569	Worth Street Historic Site	Worth Street and Lafayette Street	19 th century
A06101.016117	Columbus Park Pavilion cistern	Columbus Park, north of Worth Street	19 th century
A06101.018336	PSA4 Pre-Civil War cistern NYSM 11653	Avenue C between 8 th and 9 th Streets	19 th century
A06101.018564	St. Philip's Cemetery	235 Bowery Street	Disturbed burials, 18 th -19 th centuries

F. HISTORY OF THE PROJECT SITE

As noted above, historic documents and maps (e.g. Rutzer 1766-1767 [Figure 3], Montresor 1766, Viele 1865) identify the project site block (Block 495) as being undeveloped farmland during the eighteenth century. The project site was once part of large property belonging to Nicholas Bayard, granted to him by the governor of New York in 1638 (Stokes 1928, Vol. 6:315). The farm remained in the Bayard family for several generations, passing to Nicholas Bayard the younger, and then Nicholas Bayard III. The Bayard mansion house was located on what is now the block bounded by Grand, Broome, Crosby and Elm (now Lafayette) Streets, several blocks south of the project site. The entrance lane leading to the house from Bowery Street ran along the approximate line of modern Broome Street. During the Revolutionary War, a number of defensive works were erected on the Bayard farm. Some of these temporary works appear to have been located on or near Block 495, although it is unclear whether any overlapped the project site. After the war, the Bayard family divided the farm into the East and West Farms, separated by Broadway, with the project site located on the East Farm. They began selling off portions of the West Farm to raise money after the war (Valentine 1865:611-612).

The two lots that comprise the project site were originally known as Bayard's East Farm numbers 1084 and 1085. At least by 1795, the city grid was established through the neighborhood, although it probably was a number of years before the streets were constructed. However, this period coincides with the first recorded deeds for the two project site lots, in 1796, when Gerard Rutgers (the husband of Margaret Bayard) sold modern lots 44, 45, and 46 to Martin Hoffman (Liber 55:108). It does not appear that the lots were developed while Rutgers or Hoffman owned them. In 1808, the earliest extant tax assessment year, the three vacant lots are attributed to Martin Hoffman. It is likely that the year 1811 marked the first development on the project site lots. A series of deeds were recorded beginning in 1811 granting the lots separately to new owners and soon thereafter the first city directory entries appeared for the lots.

Since Lots 44 and 45 were owned and occupied by different individuals for much of the remaining nineteenth century, it is useful to address each lot separately for this period. Appendix A presents the data below in detailed table format.

Lot 44 (55 Spring Street)

The parcel now known as 55 Spring Street originally was Bayard farm lot 1085. There were a series of deeds made for the lot from 1811-1814, culminating with a deed to the man who with his wife would go on to own the property for the next forty years. Jonathan Hopkins purchased the lot in 1814, and records show him as the owner (and after his death, his wife) through the first half of the nineteenth century. However, city directories suggest that the Hopkins did not live on the property, but rather rented it to others.

The year 1811 also marks the earliest city directory entry for the lots, when grocer David Fowler and carpenter Henry Powles were listed at 49 Spring Street (later to become 55 Spring Street). From 1811 through ca. 1870, numerous renters lived on the property. Tax assessment records indicate that there were two buildings on the lot, one facing Spring Street at the front and a second one at the rear. At any given time, city directories and census records show that there were at least three households on the lot (and probably more that were not recorded), with some residents in the front building and some in the rear. The 1852 Dripps map (Figure 4), the 1853 and 1857 Perris maps (Figure 5), and the 1867 Harrison map (Figure 6) show the layout of the buildings on the lot. It is probable that some of the tenants used the ground floors of both the front and rear buildings as commercial space. Appendix A presents a sampling of city directory and census data, as well as deed and tax assessment records for the lot.

Archival records suggest that there was considerable turnover of renters at 55 Spring Street during the nineteenth century. Although a few resident names appeared in more than one year, most tenants appeared to stay at 55 Spring Street for only a short time before moving. City directory information further suggests that the residents were a varied group, with household heads representing a mix of both working class and middle class occupations. Likewise, census records suggest a mix of both American born and immigrant families on the property.

In ca. 1870, the structures on the lot were demolished and the current five-story tenement building was constructed, as noted in both building and tax assessment records. The 1871 building has a full cellar, first floor retail space, and

apartments on the upper floors. In the 1870s, the ground floor space was used as a grocery store. A classified advertisement from 1874 explained:

ARCH. JOHNSON, AUCTIONEER...will sell at auction the entire Contents of the first class Grocery No. 55 Spring street, near Marion street, being in part Teas, Coffees, Store Fixtures, Fairbanks Coffee Grinder and scales and everything appertaining to a first class grocery store's business... (*NY Herald* November 29, 1874).

During the 1880s, the ground floor was used as a furniture shop. An account of a fire in 1887 described the occupants as mostly Italian families:

A Tenement Fire in New York. ...this morning another crowded tenement house, No. 55 Spring street, took fire and the fifteen Italian families who were crowded within were thrown into a state of wild consternation. The fire was discovered in the furniture shop of William Dwyer, on the first floor. The firemen succeeded with much difficulty in controlling the other inmates and getting them all out safely. The explosion of a kerosene lamp caused the fire (*Troy Daily News* April 29, 1887).

The 55 Spring Street lot has continued to support a series of retail establishments on the ground floor (with use of the cellar) and apartments on the upper floors. The building envelope itself has not changed since being constructed in 1871 (Sanborn 1894, Figure 7), although there have been a number of alterations to the building and to various outbuildings in the rear yard. Department of Building records indicate that as late as 1900 there were still “water closets” located in the rear yard of the lot, which were to be removed as per city code (ALT 1568). However, it is unclear if these water closets were in fact razed, as in 1909 another permit requested permission to construct two bakery ovens under the yard (the yard was to be lowered 1.5 feet) and water closets were to be erected at the rear of the lot (ALT 2031). At that time, there appears to have already been at least one “outhouse” in the yard, and new sheds of corrugated iron were proposed at that time. The water closets referenced in the building records would have been hooked up to a water source and a disposal system, either a cesspool or more likely, the municipal sewer under Spring Street. Thus, there would have been subsurface piping associated with these features.

The 1905 Sanborn map (Figure 8) illustrates several one-story frame structures in the rear of 55 Spring Street, which may correspond to these or earlier outbuildings associated with the commercial establishments on the ground floor. These frame buildings are no longer standing in the yard, although no demolition permit was filed to remove them. Additional maps made during the remainder of the twentieth century show no further changes to the 55 Spring Street site.

Lot 45 (57 Spring Street)

The parcel now known as 57 Spring Street originally was Bayard farm lot 1084. There were a series of deeds made for the lot from 1811-1815, culminating with a deed to cartman Cornelius Cairns [sometimes spelled Cairnes or Carnes], who with his wife would own the property for over fifty years, until 1868. It is likely that Cairns had the original houses constructed on the lot. Like adjacent 55 Spring Street, there were two residences on the property: one in the front facing Spring Street and a second in the rear, according to historic maps, tax assessment records, and city directories. Cairns was listed as a resident on the lot in 1815, and in subsequent years he was listed along with several other people at any given time. It appears that the Cairns family lived in one part of the front house, but rented space to other families in that house and in the rear building. Appendix A presents a sampling of city directory and census data, as well as deed and tax assessment records for the lot during the nineteenth century.

Historic maps illustrate the layout of the buildings on the lot. The 1852 Dripps map (Figure 4), the 1853 and 1857 Perris maps (Figure 5), and the 1867 Harrison map (Figure 6) show the placement of the front and rear buildings. It is probable that some of the tenants used the ground floors of both the front and rear buildings as commercial space. City directories note the presence of a series of shoemakers on the site during the 1840s and 1850s. In fact, the 1857 Perris map indicates that the rear building was labeled “first class frame, specially hazardous,” a determination given to buildings housing manufacturing entities as varied as bakers to copper smiths.

Although members of the Cairns family continued to occupy at least one unit of the residences at 57 Spring Street through the 1860s, archival records suggest that there was considerable turnover of renters in the remaining units. While a few resident names appeared in more than one year, most tenants appeared to stay at 57 Spring Street for only a short time before moving. As with adjacent 55 Spring Street, city directory information further suggests that the residents were a varied group, with household heads representing a mix of both working class and middle class occupations. Likewise, census records suggest a mixture of both American born and immigrant families on the property.

In 1868 the Cairns family sold the 57 Spring Street property to the same new owners who purchased adjacent 55 Spring Street. In ca. 1870, the structures on the 57 Spring Street lot were demolished and the current five-story tenement building was constructed, as noted in both building and tax assessment records. The 1871 building has a full cellar, first floor retail space, and apartments on the upper floors.

The 57 Spring Street lot has continued to support a series of retail establishments on the ground floor (with use of the cellar) and apartments on the upper floors. The building envelope itself has not changed since being constructed in 1871 (Sanborn 1894, Figure 7), although there have been a number of alterations to the building and to various outbuildings in the rear yard. Department of Building records indicate that as late as 1903 there were still “water closets” located in the rear yard of the lot, which were to be removed as per city code (ALT 325). These water closets, like those on the adjacent lot, would have been hooked up to subsurface piping for waste disposal into a cesspool or the municipal sewer.

The 1905 Sanborn map (Figure 8) illustrates that there were no buildings in the rear yard of 57 Spring Street. In 1958, a 2,500-gallon underground fuel oil tank was installed at the rear of the existing brick building, near the fence separating the two project site lots (ALT 1414). The tank was to be buried at least 2 feet below grade and 3 feet from any foundation wall. Current documentation of the buried fuel tank shows that it is ca. 15 feet long, ca. 5 feet in diameter, and the base of the excavation for the tank is ca. 10 feet below grade. Additional maps made during the remainder of the twentieth century show no further changes to the 57 Spring Street site.

G. POTENTIAL FOR ARCHAEOLOGICAL RESOURCE SURVIVAL WITHIN HISTORIC LOTS

Residential Resources

In order to understand the behavior of past peoples, archaeologists rely on locating undisturbed resources that can be associated with a specific group or individual during a particular time period. Evaluating the significance of archaeological resources hinges on two factors: the integrity of the potential features, and if associations with individuals and/or groups can be documented. It is possible that the archaeological examination of these resources can reveal information pertinent to many issues that do not exist in the documentary record. Because of the somewhat elusive nature of these resources and the fact that only a limited number are likely to have survived subsequent development, it is vital that the remaining sites where potential resources may be present are studied. Therefore, the recovery of intact resources in an urban setting is very likely to yield new information pertaining to land use, settlement patterns, socioeconomic status/class patterns, ethnic patterns (potentially), trade and commerce patterns and consumer choice issues.

Archaeologists have found that former residential sites are often sensitive for shaft features, such as privies, wells, and cisterns. In addition, yard scatter and artifact concentrations associated with the domestic population might also yield meaningful data. In New York City and other urban locales, complete or truncated shaft features have yielded rich archaeological deposits. In some cases, subsequent construction episodes have aided the preservation process by covering over the lower sections of these deep features and sealing them below structures and fill layers.

Archaeological research conducted in New York City and other urban locales indicates that the positioning of privies, as well as other shaft features, within a residential lot had become somewhat standardized by the nineteenth century. For those lots containing only one building, privies were located at the extreme back of the lot, farthest from the residence, either in the corner or center of the lot (Cantwell and DiZerega Wall 2001:246-247). In lower income neighborhoods (typically in tenement style housing), where these lots often had two residences per lot, the privy would have been located somewhere between both residences. Some privies were intentionally excavated and the “nightsoil” removed in order to extend the period of viable usage (Roberts and Barrett 1984:108-115). In some

cases, wells and cisterns no longer needed for water were used as privies or cesspools. For example, Jean Howson's research found that following the introduction of an effective water system in Manhattan, wells and rainwater cisterns were reused as privies (1992-3: 141-142). Cisterns were often located closer to the residence and in some cases were directly against the building itself. A cistern found at 109 Waverly Place in 2008 was located immediately adjacent to the rear of a ca. 1839 residence, in an area that was later covered by an extension to the building (Geismar 2009).

Potential Depths of Shaft Features

The depth of shaft features has always been one of the reasons these resources survive subsequent development. Typically, the domestic yard feature that extends to the greatest depth is the drinking water well. The depth of a well is often contingent upon the depth of the water table, the type of excavation method employed, and the construction materials used. In urban locations, where potable water was at a premium, wells often extended to great depths (Garrow 1999:8; Glumac et al. 1998).

Cisterns, built to hold captured rainwater, were not constructed to the same depths as wells. These features are much more common on nineteenth century urban sites than wells (Garrow 1999:12). In some cases, cisterns used by multiple residents of large buildings have extended to depths greater than 10 feet (e.g., Ericsson Place Site and the Long Island College Hospital Site).

Privies, like cisterns, were not typically built to extend to great depths. In urban areas, however, many have been constructed to depths greater than 10 feet. In his review of several nineteenth century privies excavated in Alexandria, Stephen Judd Shepard found several extended to depths between 10 and 26 feet deep (1987:171). In his discussion of privy "architecture," M. Jay Stottman found that in one neighborhood in urban Louisville the privies examined by archaeologists extended to depths between 11 and 22 feet below the surface (2000:50). In New York City, truncated privy shafts survived subsequent development in many locations (e.g., Sullivan Street, Five Points).

Comparative Sites

Five Points

Archaeological studies conducted in Manhattan and the outer boroughs have found that residentially related shaft features have survived behind, beneath, and adjacent to subsequent construction. One of the most important archaeological studies took place in the Five Points neighborhood. The discovery of numerous shaft features and archaeological deposits in Lower Manhattan has contributed extensively to the collective understanding of one of the poorest and least documented communities in nineteenth century New York. Numerous professional papers (including a session at the 29th Annual Meeting of the Society for Historical Archaeology, Cincinnati 1996) as well as an entire issue of *Historical Archaeology* have been devoted to the archaeological discoveries made within these fourteen lots studied in Lower Manhattan. Archaeologists found that the interconnectedness and subsequent development of the area actually enabled the preservation of these important archaeological sites. According to Rebecca Yamin, "the Courthouse Block yielded 50 backyard features, all of which had been subsequently enclosed within later tenement walls" (2001a:2). Yamin further wrote:

a complex of features on Lot 6...illustrates the intensification of spatial use over time and the degradation of living conditions. Wood-lined privies...apparently served the early residents of the block. They were located well behind a house that would have faced Pearl Street...A more substantial stone-lined privy, Feature B, was constructed further back on the lot, possibly at the same time a cistern, Feature Z, was put in.

This tenement population was served by a sewage system that virtually filled the backyard...All of these features had been filled by 1875. A William Clinton is assessed for the property in that year, its value having increased from \$10,500 to \$15,000, probably as a reflection of a second tenement that had been built at the back of the lot, into and over the edge of the cesspool. (2001b:10-11).

The archaeological investigations at Block 160 demonstrated that truncated features with significant archaeological deposits can be found on lots which were subsequently developed. The resulting studies conducted on the material recovered have made a substantive contribution to the understanding of the history of a working class neighborhood in nineteenth century New York City.

Sullivan Street (NYU campus)

The results of excavations within six lots on Sullivan Street for an NYU expansion project in Greenwich Village also indicate that many nineteenth century shaft features have survived the subsequent intense development of Manhattan. Salwen and Yamin found that:

Although the nineteenth century backyard surfaces were destroyed by construction of Sullivan Street, truncated features were found on all but one of the lots. All were packed with artifactual material (1990).

During the subsurface investigations, archaeologists found a total of five privies, three cisterns, one well, and two "other" features. All of the truncated features were found between 5-9 feet below the modern street elevation, underlying subsequent fill and construction episodes. With the exception of the well, which extended another 20 feet in depth, these truncated features ranged from 1-7 feet in depth. Each of these significant features was found in the location where Sullivan Street had cut through former backyards. Research conducted on the site by Jean Howson also found that although there was a City policy in place that encouraged residents to connect their dwellings into the public sewer system, many continued to utilize their privies for a decade or more after the public sewer was installed (Howson 1992-3:142-143).

Ericsson Place

Excavations conducted by Historical Perspectives, Inc. at the Ericsson Place Site found several undocumented features in the back yards of nineteenth century residential lots.

Excavation revealed several walls and foundations-some were expected, but a few, in the rear lots of the residences along Beach Street, were undocumented. The presence of two nineteenth century cisterns indicate that backyard features relating to the adjacent residences were indeed present as predicted. The most productive area of the site had two features (the foundations of an at-grade twentieth century outbuilding and a nineteenth century cistern) and two concentrations of historic artifacts.

The large double brick cistern found in the rear lot of 126 Hudson Street was most likely introduced to the site before the late 1850s.... The cistern may not have been in use for long and was probably filled in a single dumping episode (1997).

Lower East Side

Excavations in two lots in the Lower East Side unexpectedly encountered a cistern and a series of drainage system features in the location of the former rear yards. The features were discovered under what had been a tailor's shop. Subsequent demolition activity had buried and sealed the features beneath three to five feet of twentieth century debris. A rectangular stone foundation wall that enclosed and post-dated the cistern was also discovered. The find "provided a unique vertically stratified record of early to mid-nineteenth century history within the Lower East side. The features dated from 1840-1867, indicating that water was not connected to residences in this area until after the Civil War "at least a decade after the documentary record has previously suggested" (Grossman 1995:2).

Excavations also found a late nineteenth to early twentieth century privy feature and a mid to late nineteenth century pit feature. According to the project archaeologist, the pre-Croton Reservoir water control cistern structure was found to be totally intact and undisturbed by the subsequent 150 years of later nineteenth and twentieth century building and demolition activities at the site. No mixed late nineteenth or twentieth century materials were encountered in association with it, and no later building activities had intruded into, or disturbed, the feature in any way (Grossman 1995).

97 Orchard Street, Tenement House Museum

Excavations in the rear yard of the 97 Orchard Street property, which contains the 1863 Tenement House Museum, revealed the presence of a “school sink” or multi-compartment outdoor, water cleansed privy. The feature appeared to date to the time of the building’s construction in the 1860s. It was found at various depths beneath the original ground surface, which itself was two feet lower than the modern grade. The site, which is located about ten blocks east of the project site, was believed to represent the earliest known archaeological example of a school sink in New York City (Geismar 2003).

Lower East Side Girls Club Site

In 2009, Historical Perspectives, Inc. excavated two large trenches at the Lower East Side Girls Club site on Block 377, Lots 35, 41, 42, 43, 47, and 48, located on Avenue D between 7th and 8th Streets in the Lower East Side of Manhattan. Two ca. seven-foot diameter stone lined circular privies were found on the site, both of which had been truncated by later development. Intact deposits in Feature B, the first privy, were found at a depth of 2.5 meters (8.2 feet) below the existing ground surface. Feature E, the second privy, was found at a depth of ca. 2.66 meters (8.7 feet) below the existing ground surface. Beneath the two privies were thick deposits of marshy peat, attesting to the block’s former location within marshland that was subsequently filled in to create building lots. Both privies contained assemblages of early nineteenth century residential deposits (Historical Perspectives 2009).

IV. CONCLUSIONS

Archival research concentrating on the specific histories of the project site has revealed a series of occupants on each lot. Archaeological resources, such as domestic artifacts and refuse, associated with these residents may have been deposited in domestic shaft features—such as wells, cisterns, and privies—that were likely located in the rear yards of the lots. Comparative data has shown that these types of archaeological resources frequently are found in urban contexts, particularly in Manhattan. As noted above, privies were located furthest from the houses, often along the rear lot lines, while wells and cisterns frequently (but not always) were located closer to the rear walls of street-fronting buildings or outbuildings. In cases where there were buildings at the front and rear of city lots, such as on the project site, privies could be located between the structures. Privies and cisterns could be excavated up to 10-15 feet below grade, while wells would need to be excavated as deep as the water table, which varied according to location.

Spring Street received piped water by 1842, but sewers were not installed under portions of Spring Street until 1856 (Croton Aqueduct Department 1856). Before the introduction of piped city water, residents would have relied on rear yard shaft features, such as wells and cisterns. Privies and cesspools would have been used at least until the introduction of municipal sewers. In some cases, earlier privies were reconfigured to create “school sinks,” which were outdoor toilets that were flushed using an on-site water source and then emptied either into a cesspool or into local sewers. Department of Buildings records show that the two project site lots contained outdoor water closets or school sinks until just after the turn of the twentieth century, when passage of the Tenement House Act of 1901 required all privies in rear yards to be relocated to the interior of buildings. These outdoor privies would have had underground piping to carry wastes.

It is likely that residents on the two project site lots prior to the ca. 1871 construction of the current buildings would have made use of shaft features on the property from the 1810s, when the earliest structures were built, until at least the 1850s when sewers were provided, and perhaps through the 1860s as well. The location of these features would have been in open yard areas, or in the case of cisterns, up against the side of one of the earlier buildings, to catch rainwater channeled from the roof. The water closets or school sinks on the project site referred to in the turn of the twentieth century Department of Buildings records likely would have been installed in ca. 1871, and probably were located at the rear of the yards, overlapping areas once containing the pre-1870 rear buildings.

The likelihood of recovering remains from pre-1871 shaft features on the project site lots is dependent on the level of later disturbance to the yards, as well as the proposed depths of future construction. Figure 9 illustrates the location of the pre-1871 structures (based on the 1857 Perris map) superimposed on the existing site plan. The location of the existing 2,500-gallon buried fuel tank is shown as well.

The composite map indicates that the large majority of the former yard areas from the pre-1871 era are now covered by the existing 5-story tenement buildings, each of which has a full cellar. The remaining yard areas behind the tenements each measure ca. 25 feet in width and between 34-36 feet in length. Within those rear yard areas were several pre-1871 buildings situated against the back lot lines, with only discrete areas left as open yard space during that period. At 55 Spring Street, building records and the 1905 Sanborn map show that there were additional structures, including twentieth-century bakery ovens, located within the yard. At 57 Spring Street, there is the aforementioned 2,500-gallon buried fuel tank.

Current construction plans indicate that the proposed project will entail excavation of the rear yard footprints on both lots to a depth of 41 inches below the current grade. Given the degree of known disturbance to the rear yards, both from associated construction of the current five-story tenement buildings, other outbuildings, and installation of the existing fuel tank, HPI concludes that the likelihood of recovering significant deposits of archaeological material in intact shaft features at this depth of excavation is low.

V. RECOMMENDATIONS

Based on the conclusions outlined above, HPI recommends that no further archaeological studies are warranted for the 55-57 Spring Street project site.

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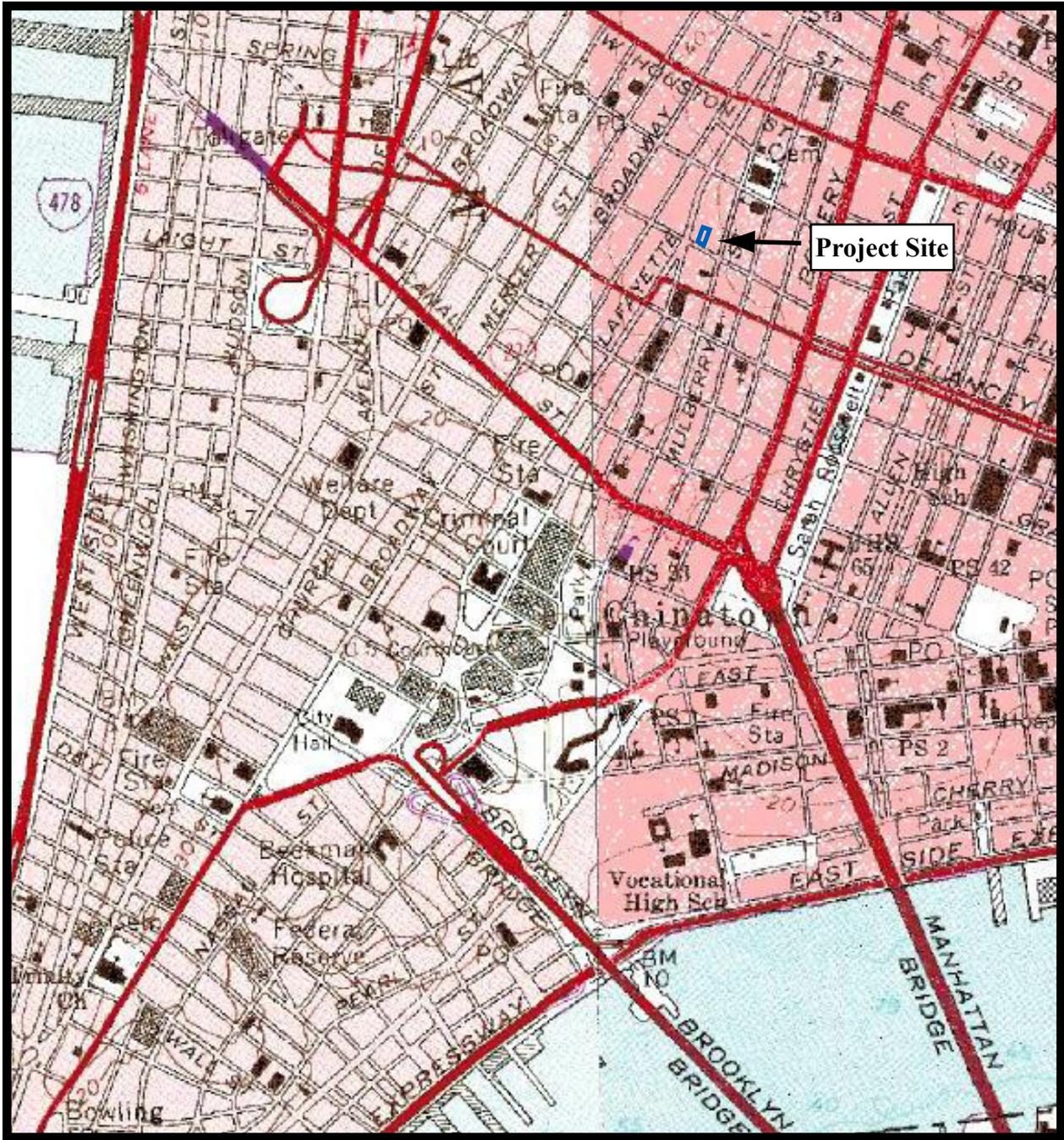
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 New York, New York

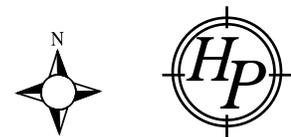
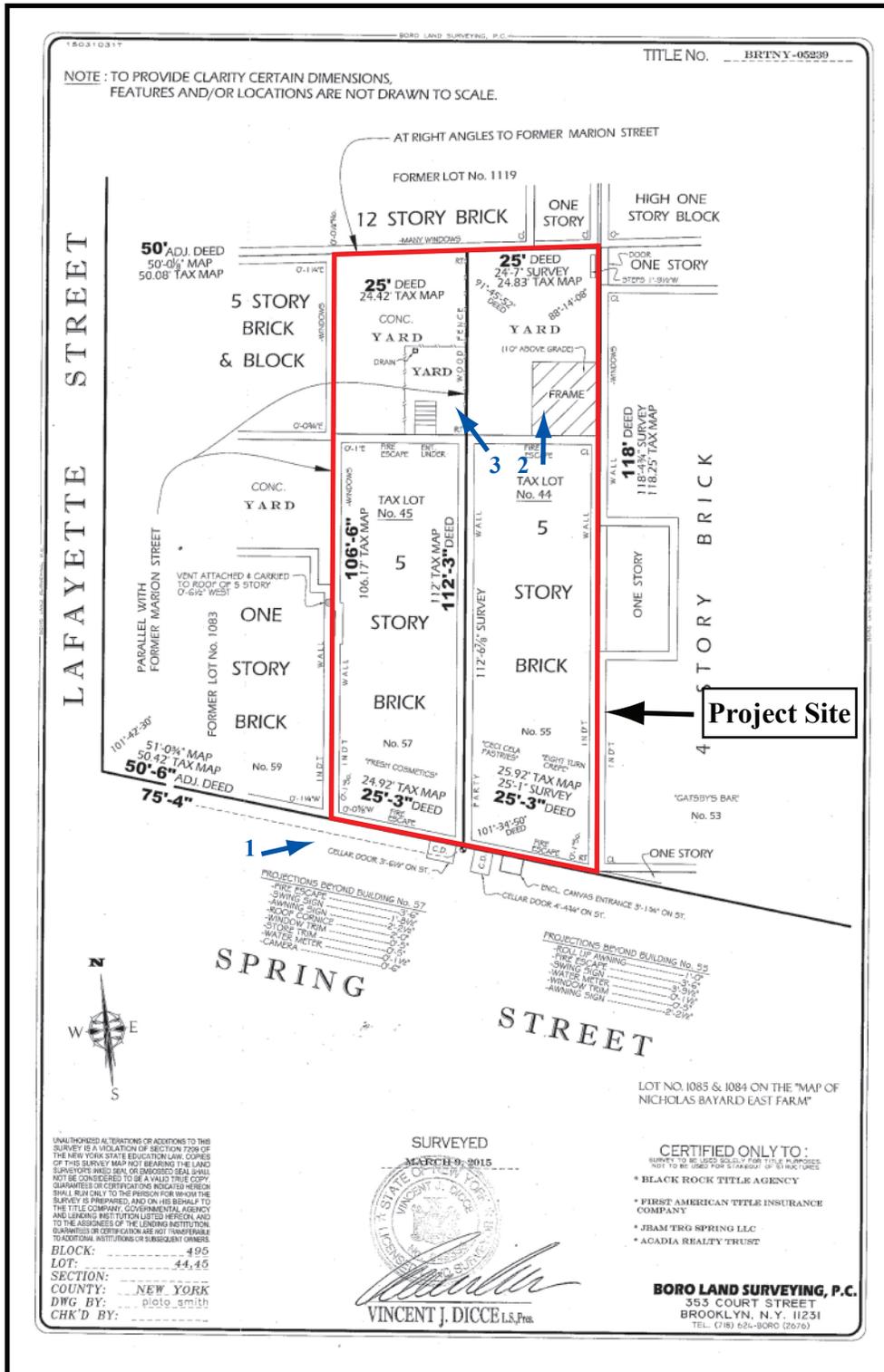


Figure 1: Project site on *Jersey City, N.J.-N.Y.* and *Brooklyn, N.Y.* 7.5 Minute Quadrangles (U.S.G.S. 1981).

0 1000 2000 3000 4000 5000 FEET



Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York

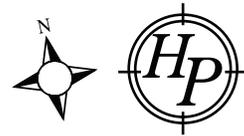
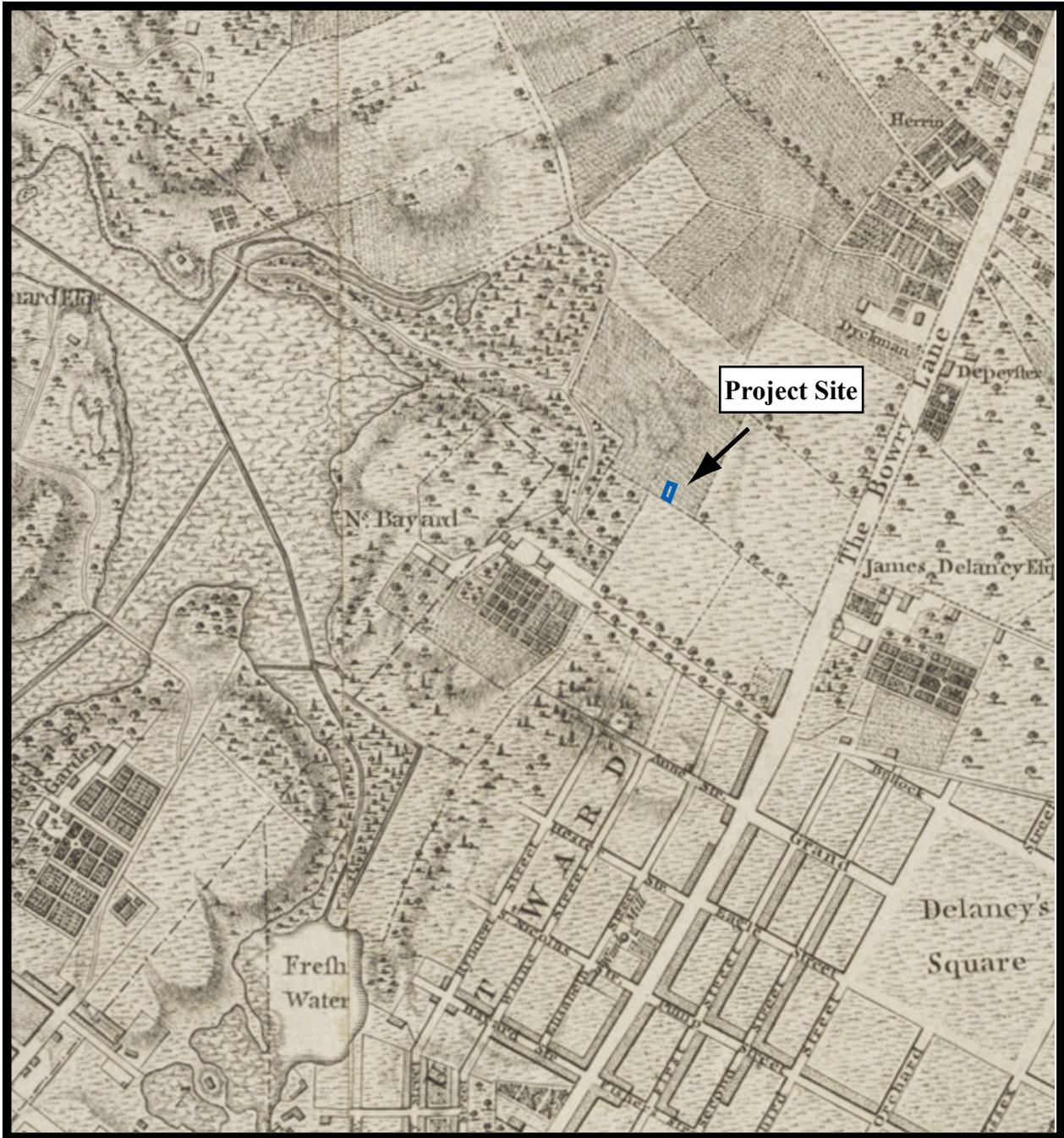


Figure 2: Project site and photograph locations on modern survey map (Boro Land Surveying 2015) [not all features to scale].



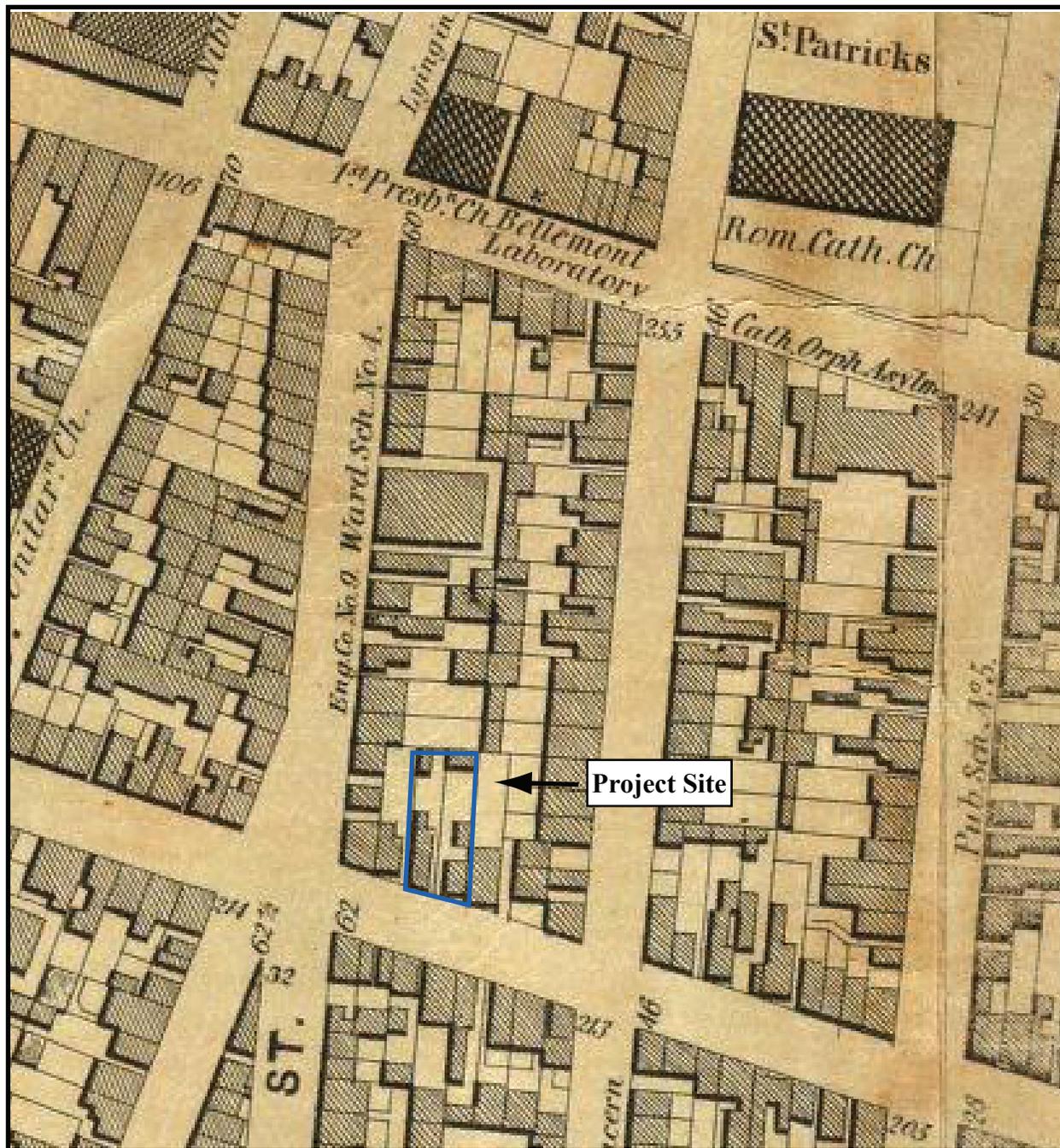


Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York



Figure 3: Project site on *Plan of the City of New York in North America* (Ratzer 1766-1767).

0 500 1000 1500 2000 2500 FEET



Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York

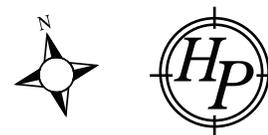


Figure 4: Project site on *Map of the City of New York Extending Northward to Fiftieth Street* (Dripps 1852).

0 50 100 150 200 250 FEET



Phase IA Archaeological Documentary Study
 55-57 Spring Street, Block 495, Lots 44 and 45
 New York, New York



Figure 5: Project site on *Maps of the City of New York* (Perris 1857).

0 50 100 150 200 250 FEET





Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York



Figure 6: Project site on *Plan of New York City from the Battery to Spuyten Duyvil Creek* (Harrison 1867).

0 50 100 150 200 250 FEET



Phase IA Archaeological Documentary Study
 55-57 Spring Street, Block 495, Lots 44 and 45
 New York, New York



Figure 7: Project site on *Insurance Maps of Manhattan* (Sanborn 1894).

0 50 100 150 200 250 FEET





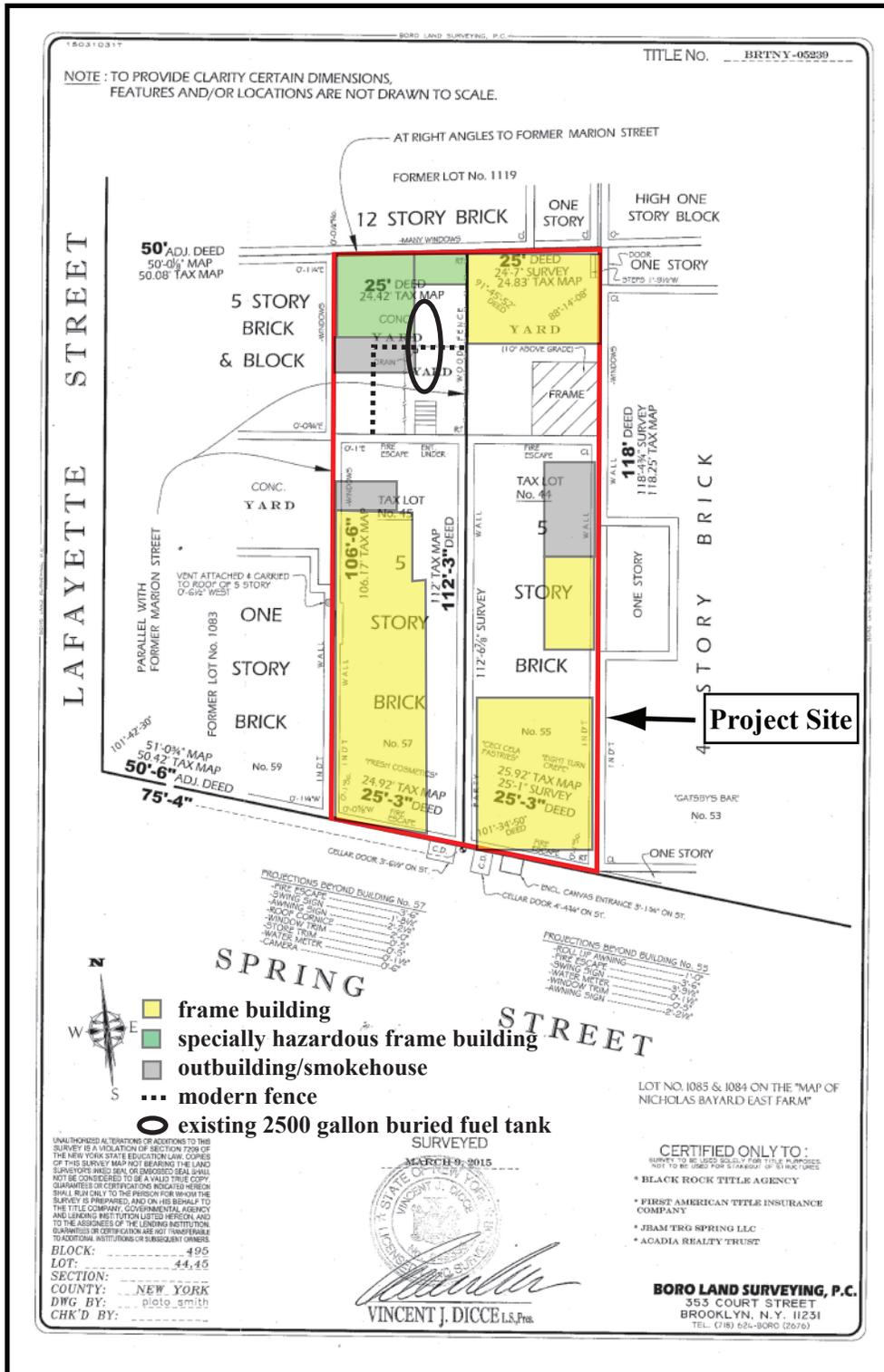
Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York



Figure 8: Project site on *Insurance Maps of Manhattan* (Sanborn 1905).

0 50 100 150 200 250 FEET

A horizontal scale bar with markings at 0, 50, 100, 150, 200, and 250 feet.



Phase IA Archaeological Documentary Study
55-57 Spring Street, Block 495, Lots 44 and 45
New York, New York

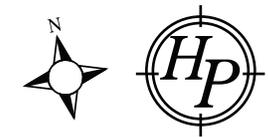


Figure 9: Project site showing pre-1870s map-documented structures on modern survey map (Boro Land Surveying 2015) [not all features to scale].

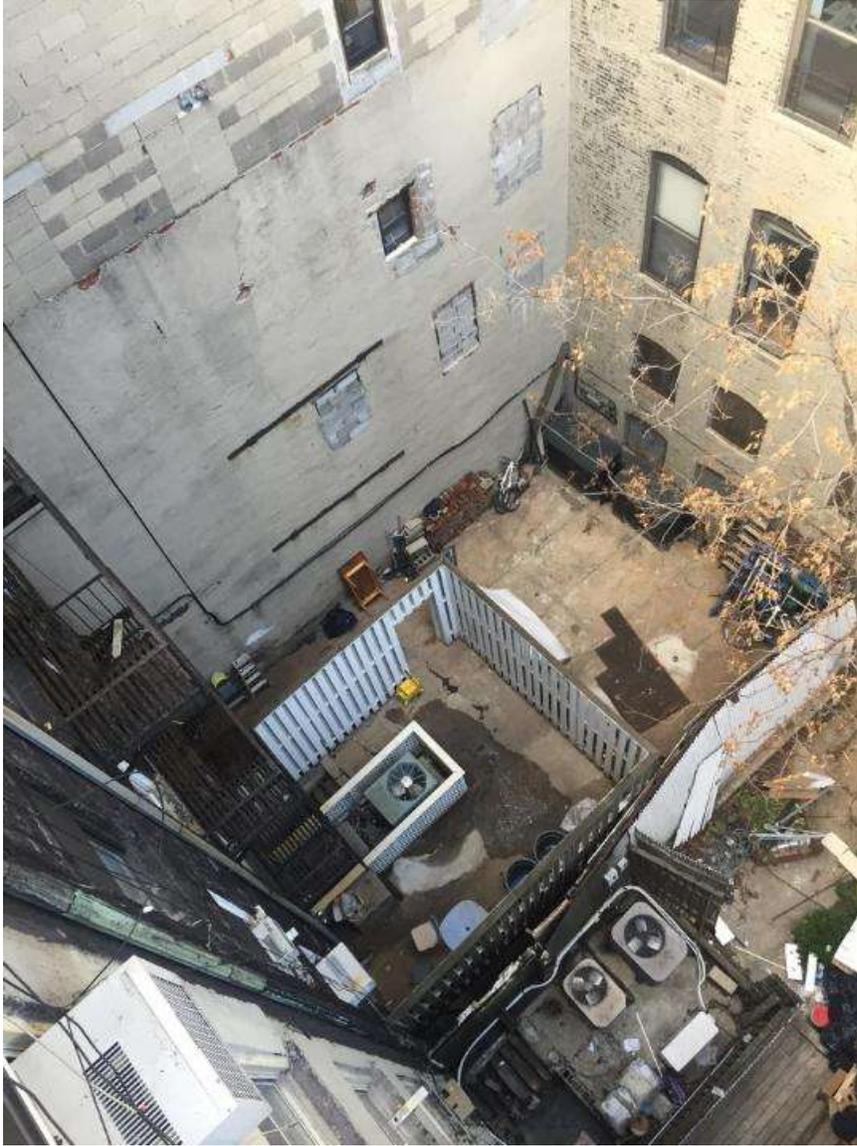




Photograph 1: Project site showing Spring Street frontage. View looking northeast.



Photograph 2: Project site showing rear yard of 55 Spring Street. View looking north from upper floor.



Photograph 3: Project site showing rear yard of 57 Spring Street. View looking northwest from upper floor.

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 44, 55 Spring Street (49 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
11/2/ 1796	Gerard Rutgers	Martin Hoffman				Lots 44, 45, and 46; Liber 55:108
1808					Martin Hoffman, 3 lots, \$900	
7/8/ 1811	Martin and Mary H. Hoffman	Peter Lorrillard				Lots 44, 45, and 46; Liber 94:75
8/14/ 1811	Philip Livingston et al.	William Smith				Lot 44; Liber 95:199
8/14/ 1811	William Smith executors	Jacob Schieffelin				Lot 44; Liber 95:208
9/9/ 1811	William Smith	Nicholas Bayard				Lot 44; Liber 94:253
1811			Fowler, David, grocer, 49 Spring; Powles, Henry, carpenter, 49 Spring			
1/18/ 1813	Peter and Mary Lorrillard	Benjamin Ferris				Lot 44; Liber 101:107
6/23/ 1814	Jacob and Hannah L. Schieffelin	Jonathan Hopkins				Lot 44; Liber 106:487
6/23/ 1814	Benjamin and Anna Maria Ferris	Jacob Schieffelin				Lot 44; Liber 106:489
6/23/ 1814	Jacob and Hannah L. Schieffelin	Jonathan Hopkins				Lot 44; Liber 106:490
1818					Jonathan Hopkins, house and lot, \$1600 Occupants Joseph Whaite and Samuel Goodnough	
1825			Banta, James, smith, 49 Spring			
1827			King, William, cabinetmaker, 49 Spring; Merritt, Gilbert, painter, 49 Spring; White, Joseph, carpenter, 49 Spring			
1828					49 Spring, John Hopkins, 2 houses and lot, \$1800	
1832					49 Spring, John Hopkins, house and lot, \$1800	
1839			Johnson, William, undertaker, 54 h. 49 Spring; Sweet, Egbert, U.S. inspector, h. 49 Spring			
1840				Wallace, William, 1 male, 20-30; 1 female, 21-31; 2 children, 0-10.		

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 44, 55 Spring Street (49 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1841					49 Spring, Widow Hopkins, house and lot, \$3000	
1846			Allen, Andrew J., bird cages, 49 Spring; Bleakley, John, musician, 49 Spring; Wallace, William, musician, 49 Spring			
1849			Dunn, Catharine, widow of Michael, 55 Spring; Gilchrest, William N., physician, 32 ½ Marion, h. 55 Spring; Vandervoort, James A., butcher, 55 Spring			
1850				Moors, Edwin, 46, painter, New York; Moors, Sarah, 45, New York. Clark, Ann, 40, Ireland; Clark, John S., 24, upholster, Ireland; Clark, Edwin, 23, book binder, New York. Dorsen, Margaret, 40, Ireland.	55 Spring, Widow Hopkins, house and lot, \$3000	
1851			55 Spring Maria Munson S.W. Garrison, clerk J.F. Ferguson			1851 Doggetts Reverse Directory WANTED – A SITUATION, BY A FIRST RATE COOK, ...can be seen at 55 Spring Street (in the rear).
1853						WANTED – BY A RESPECTABLE ENGLISH YOUNG woman, a situation as cook, in a hotel, boarding house or saloon....Please call at 55 Spring street, front basement, near Mulberry.
6/7/ 1854	Gilbert U. and Mary E. Bailey	Elbert Bailey				Lot 44; Liber 670:174

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 44, 55 Spring Street (49 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1855						<i>Attempted Burglary.</i> – yesterday morning, Policeman...of the 14 th Ward, discovered a young man...attempting to break into the premises of S.W. Jamison, 55 Spring street, and took him into custody. (August, 1855, <i>Semi weekly Courier and New York Enquirer</i>)
1857			Raynor, Moses, watchman, h. 55 Spring; Hammond, Richard, smith, h. r. 55 Spring			
10/30/1857	Elbert Bailey	William Baker				Lot 44; Liber 749:5
1858					55 Spring, Mrs. Hopkins, 2 houses, each 20x34', 2-stories high, \$3200	
1860				Baldwin: James, P., 56, oyster saloon, \$300. (value of personal estate), England; Louisa, 47, Holland; Louisa, 16, New York; Sophia, 27, Pennsylvania; George, 11, New York; James, 10, New York; Fred, 4, New York. Brown, Tom, 20, shoemaker, New York. Hoskins, Sydney, 21, lithographer, England. Holden, Albert, 19, organist, Massachusetts. McConlae (?), Daniel, 24, bartender, Ireland.		
1864					55 Spring, Mrs. Hopkins, 2 houses, each 20x34', 2-stories high, \$3200	
2/2/1866	William Baker	Sarah E. Berrien				Lot 44; Liber 960:157
2/2/1866	Elbert and Harriet B. Bailey	Sarah E. Berrien				Lot 44; Liber 960:159
9/27/1866	Sarah E. Berrien	Elenor and Frances Denmark				Lot 44; Liber 998:41

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 44, 55 Spring Street (49 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1870					55 Spring, A. Denmark, 2 houses, each 20x34', 2-stories high, \$4500	Neither Elenor and Frances Denmark nor Charles Huber listed in 1870 Census in the 14 th Ward.
12/24/1870	Elenor and Frances Denmark	Charles Huber				Lots 44 and 45; Liber 1171:38
8/2/1871	Charles and Elizabeth Huber	Elias Kahn				Lot 44; Liber 1177:679
1872					55 Spring, A. Denmark, 1 house, 5 stories high, \$15,000	
1873					55 Spring, A. Denmark, 1 house, 5 stories high, \$15,000	
1874						ARCH. JOHNSON, AUCTIONEER...will sell at auction the entire Contents of the first class Grocery No. 55 Spring street, near Marion street, being in part Teas, Coffees, Store Fixtures, Fairbanks Coffee Grinder and scales and everything appertaining to a first class grocery store's business.... (November 29, 1874, <i>NY Herald</i>)
8/7/1875	Elias and Cecelia Kohn	Elias J. Beach			55 Spring, A. Denmark, 1 house, 5 stories high, \$15,000	Lot 44; Liber 1350:18
11/14/1877	Frederick W. Loew, Referee, Elias Kahn et al., Defendants	C. Augusta Stevens				Lot 44; Liber 1419:407
1/5/1878	C. Augusta Stevens	Calvin Amory Stevens				Lot 44; Liber 1440:169
1882					55 Spring, A. Denmark, 1 house, 5 stories high, \$14,500	

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 44, 55 Spring Street (49 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1887						A Tenement Fire in New York. ...this morning another crowded tenement house, No. 55 Spring street, took fire and the fifteen Italian families who were crowded within were thrown into a state of wild consternation. The fire was discovered in the furniture shop of William Dwyer, on the first floor. The firemen succeeded with much difficulty in controlling the other inmates and getting them all out safely. The explosion of a kerosene lamp caused the fire. (April 29, 1887, <i>Troy Daily News</i>)
8/30/ 1888	Calvin Amory Stevens	Catherine Augusta Stevens				Lot 44; Liber 2161:162
1889					55 Spring, Cath. A. Stevens, 1 house, 5 stories high, \$15,000	
8/3/ 1891	Catherine Augusta Stevens	John Maggi				Lot 44; Liber 5:205
9/1/ 1891	John and Louisa Maggi	Rocco M. Marosco				Lot 44; Liber 6:487
1896					55 Spring, R.M. Marosco, 1 house, 5 stories high, \$16,000	

APPENDIX A: INDIVIDUAL LOT HISTORIES

h=home, RE=Real Estate, PE=Personal Estate, M=male, F=female

Block 495, Lot 45, 57 Spring Street (51 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
11/2/ 1796	Gerard Rutgers	Martin Hoffman				Lots 44, 45, and 46; Liber 55:108
1808					Martin Hoffman, 3 lots, \$900	
7/8/ 1811	Martin and Mary H. Hoffman	Peter Lorrilard				Lots 44, 45, and 46; Liber 94:75
8/30/ 1811	Peter and Mary Lorrilard	Benjamin Wade				Lots 45 and 46; Liber 95:259
4/6/ 1812	Benjamin and Tabitha Wade	Samuel Osborn				Lots 45 and 46; Liber 97:194
8/24/ 1812	Marinus Willett, sheriff, Nicholas Bayard et al., defendants	Gerard Rutgers				Lots 45, 46, and 47; Liber 99:430
1813			Cairns, Cornelius, cartman 55 Water; Osborn, Samuel, commission merchant, 65 Vesey, h. Spring			
1814			Cairns, Cornelius, cartman, 55 Water & Grand n. Third; Osborn, Samuel, com. Mer., 65 Vesey, h. Spring n. Crosby			
5/6/ 1815	Samuel and Ellenor Osborn	Cornelius Cairns	Cairns, Cornelius, cartman, Spring n. Orange; Osborn, Samuel, Crosby c. Spring			Lot 45; Liber 110:69
1816			Cairns, Cornelius, cartman, Spring n. Orange			
1817			Jacocks, William, mason, r. 51 Spring			
1818					Cornelius Cairns, house and lot, \$800	
1821			Cairns, Cornelius, cartman, Spring n. Orange			
1827			Arrowsmith, John, cartman, 51 Spring; Cairns, Cornelius, cartman, 51 Spring; Hegeman, William, cartman, r. 51 Spring			
1828					51 Spring, Cornelius Cairns, house and lot \$2300	
1832					51 Spring, Widow Cairns, house and lot, \$2000	
12/8/ 1834	John T. and Mary H. Cairns	Elizabeth Cairns				Lot 45; Liber 317:514

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 45, 57 Spring Street (51 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
7/11/ 1835	Frederic De Peyster, Master in Chancery, William Cochrane, Defendant	Elizabeth Cairns				Lot 45; Liber 334:478
1839			Cairns, Elizabeth, widow of Cornelius, 51 Spring; Dill, Daniel, carter, 51 Spring; Ervin, William, carter, 51 Spring; Johnson, William, fisherman, 51 Spring			
1840				Dill, Daniel, 1 male, 50- 60; 2 males, 20-30; 1 male, 10-15; 1 female, 40-50, 3 females, 10-30, 2 females, 5-10. Johnson, Wm, 1 male, 40- 50; 1 female, 40-50.		
1841					51 Spring, Widow Cairns, house and lot, \$3500	
1846			Cairnes, Elizabeth, widow of Cornelius, 51 Spring; Johnson, William, fish, Centre Market, h. 51 Spring; Koob, Philip, shoemaker, 51 Spring, h. 51 Spring; Renall, John, teacher, 51 Spring; Thorn, Asa A., mason, r. 51 Spring			
1849			Cairnes, Elizabeth, widow of Cornelius, 57 Spring; Coltman, Sarah Ann, widow of Richard, 57 Spring; Koob, Philip, shoemaker, 57 Spring, h. 57 Spring; Vanness, John, 57 Spring; Wright, Charles, architect, 57 Spring			

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 45, 57 Spring Street (51 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1850				<p>Koob, Philip, 33, book maker, Germany; Koob, Catherine, 28, Germany; Koob, Philip, 5, New York.</p> <p>Cairns, Elizabeth, 77, \$5000 (value of real estate owned), New York.</p> <p>Johnston, William, 59, fishman, New York.</p> <p>Dill, Elizabeth, 22, New Jersey; Dill, Julia A. A., 29, New Jersey.</p> <p>Kerr (or Kine?), James, 52, cooper, New York; Kerr (or Kine?), May, 47, New Jersey.</p> <p>Costello (all New York): Gallagher, 25; Charles, 4; James, .5; John, 14; Elizabeth, 22; May A., 11; Frances, 9; Sarah, 6.</p>	57 Spring, Elizabeth Cairns, house and lot, \$3000	
1851			57 Spring James Kine, cooper, Elizabeth Carnes, Charles Wright, architect Philip Koob, boots			Doggetts Reverse Directory
1857			Krug, Joseph K., shoemaker, h. 57 Spring; Burns, Mary, wid. William, h. r. 57 Spring; Cairns, Elizabeth, wid. Cornelius, h. 57 Spring; Crosson, John, engines, h. 57 Spring			
1858					57 Spring, Elizabeth Cairns, 1 house and one shop, each 20x35', 3-stories high, \$3300	

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 45, 57 Spring Street (51 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1860				Cairns, Elizabeth, 83, housekeeper, \$10,000. (value of real estate), \$500. (value of personal estate), New York. Johnson, Gilbert, 60, wheelwright, New York. Cairns: Mary H., 47, housekeeper, New York; Douglas, 21, assistant secretary, New York; Mary E., 21, dressmaker, New York; William E., 19, plumber, New York; Malrino (?) M., 17, public school teacher, New York; Martha W., 14, New York; Susan J., 12, New York.		
1864					57 Spring, Elizabeth Cairns, 1 house and one shop, each 20x35', 3-stories high, \$3300	
1866						CAIRNS – in the 32d year of his age. The friends and relatives of the family, and also the trustees of the Seaman's Fund and Retreat, and the members of the Marine Society are respectfully invited to attend the funeral, from his residence, 57 Spring street.... (December 23, 1866, <i>NY Herald</i>)
1867			Cairns, Elizabeth, wid. Cornelius, h. 57 Spring			
5/5/ 1868	Mary Cairns et al.	Alexander Denmark				Lot 45; Liber 1049:437
1/25/ 1869	Alexander and Ellen Frances Denmark	Francis B. Chedsey				Lot 45; Liber 1078:405
1/25/ 1869	Francis B. Chedsey	Ellen and Frances Denmark				Lot 45; Liber 1078:407
12/24/ 1870	Elenor and Frances Denmark	Charles Huber			57 Spring, Elizabeth Cairns, 1 house and one shop, each 20x35', 3-stories high, \$4800	Lots 44 and 45; Liber 1171:38 Neither Elenor and Frances Denmark nor Charles Huber listed in 1870 Census for the 14 th Ward.

APPENDIX A: INDIVIDUAL LOT HISTORIES

Block 495, Lot 45, 57 Spring Street (51 Spring Street through late 1840s)						
Year	Grantor	Grantee	Directory	Census	Tax Assessment	Remarks
1872					57 Spring, Elizabeth Cairns, 2 houses, one 5 stories high, one 2 stories high, \$15,000	
2/3 1873	Charles and Elizabeth Huber	Meyer Gottlieb			57 Spring, Elizabeth Cairns crossed out, 1 house 5 stories high, \$15,000	Lot 45; Liber 1242:252
2/3 1873	Elenor F. Denmark	Charles Huber				Lot 45; Liber 1242:257
1875					57 Spring, Mayer Gottlieb, 1 house 5 stories high, \$15,000	
1882					57 Spring, Mayer Gottlieb, 1 house 5 stories high, \$14,500	
1889					57 Spring, Mayer Gottlieb, 1 house 5 stories high, \$15,000	
4/24/ 1893	Mayer Gottlieb	Arnold Gruber and Adolph Davidson				Lot 45 lease; Liber 19:331
4/24/ 1893	Arnold Gruber and Adolph Davidson	John Kress Brewing Company				Lot 45 assignment of lease; Liber 19:337
8/23/ 1894	Mayer Gottlieb	Guiseppe Sabatino and Antonio Ramagnano				Lot 45 lease; Liber 30:376
1896					57 Spring, Mayer Gottlieb, 1 house 5 stories high, \$15,000	
9/7/ 1900	Mayer Gottlieb executors	Nicola Lobravico				Lot 45; Liber 81:263
9/7/ 1900	Regina Gottlieb, widow of Mayer	Nicola Lobravico				Lot 45 release of dower; Liber 82:89
9/20/ 1900	Nicola and Maria Lobravico	Rocco M. Marosco				Lot 45 lease; Liber 83:113

LPC CORRESPONDENCE

ARCHAEOLOGY

Project number: DEPARTMENT OF CITY PLANNING / 77DCP312M

Project:

Date received: 2/5/2016

Comments: as indicated below. Properties that are individually LPC designated or in LPC historic districts require permits from the LPC Preservation department. Properties that are S/NR listed or S/NR eligible require consultation with SHPO if there are State or Federal permits or funding required as part of the action.

This document only contains Archaeological review findings. If your request also requires Architecture review, the findings from that review will come in a separate document.

- 1) ADDRESS: 57 SPRING STREET, BBL: 1004950045
- 2) ADDRESS: 55 SPRING STREET, BBL: 1004950044

Comments: The LPC is in receipt of the, "Phase 1A Archaeological Documentary Study for 55-57 Spring Street, Block 495 Lots 44 and 45," prepared by Historical Perspectives and dated January 2016.

Based upon the information that was presented in this study, the LPC does not concur that the site has been greatly disturbed and thus is unlikely to contain potentially significant archaeological resources. The study should be amended to either provide additional documentation of disturbance or a scope for testing should be prepared to test the open areas (which would not include the area of the fuel tank).



2/10/2016

SIGNATURE

Amanda Sutphin, Director of Archaeology

DATE

File Name: 30709_FSO_ALS_02102016.doc

ARCHAEOLOGY

Project number: DEPARTMENT OF CITY PLANNING / 77DCP312M

Project:

Date received: 4/18/2016

Comments: as indicated below. Properties that are individually LPC designated or in LPC historic districts require permits from the LPC Preservation department. Properties that are S/NR listed or S/NR eligible require consultation with SHPO if there are State or Federal permits or funding required as part of the action.

This document only contains Archaeological review findings. If your request also requires Architecture review, the findings from that review will come in a separate document.

- 1) ADDRESS: 57 SPRING STREET, BBL: 1004950045
- 2) ADDRESS: 55 SPRING STREET, BBL: 1004950044

Comments: The LPC is in receipt of the, "Archaeological Testing Protocol" and "Unanticipated Discoveries Plan" prepared by Historical Perspectives and we concur. Please let us know when this work begins.



4/21/2016

SIGNATURE

Amanda Sutphin, Director of Archaeology

DATE

File Name: 30709_FSO_ALS_04212016.doc

ENVIRONMENTAL REVIEW

Project number: DEPARTMENT OF CITY PLANNING / 77DCP312M
Project: 55-57 Spring Street
Date received: 6/23/2016

Comments: The LPC is in receipt of the revised EAS of May, 2016.

The LPC notes that the section of the historic resources chapter pertaining to architectural resources needs to be rewritten to include the following facts:

"55-57 Spring St. are contributing buildings within the State/National Register listed Chinatown/Little Italy historic district. The proposed action is to construct single story, rear yard additions to both properties that will fully cover the rear yards of both lots. Due to the fact that the proposed action will not be seen from the street, and will not affect character defining features of the properties, no adverse architectural impacts are anticipated as a result of this action."

The text pertaining to archaeological resources is acceptable.

A revised historic resource section including the above corrections for architectural properties shall be submitted to LPC for final review and comment.



7/6/16

SIGNATURE
Gina Santucci, Environmental Review Coordinator

DATE

File Name: 30709_FSO_ALS_06242016.doc

ENVIRONMENTAL REVIEW

Project number: DEPARTMENT OF CITY PLANNING / 17DCP005M
Project: 55-57 Spring St
Date received: 9/2/2016

Comments: The LPC is in receipt of the revised EAS dated August 30, 2016. The text appears acceptable for historic and cultural resources.

Gina Santucci

9/13/2016

SIGNATURE
Gina Santucci, Environmental Review Coordinator

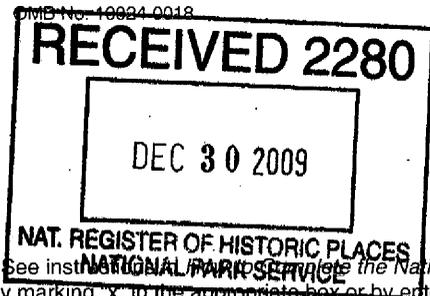
DATE

File Name: 30709_FSO_ALS_09122016.doc

**CHINATOWN AND LITTLE
ITALY HISTORIC DISTRICT**

**NATIONAL REGISTER
REGISTRATION FORM**

United States Department of the Interior
National Park Service



012

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions for 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 Chinatown and Little Italy Historic District

other names/site number _____

2. Location

street & number Roughly bounded by Baxter St., Centre St., Cleveland Pl. & Lafayette St. to the west; Jersey St. & East Houston to the north; Elizabeth St. to the east; & Worth Street to the south. [] not for publication
(see Bldg. List in Section 7 for specific addresses)

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10012 & 10013

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.)

Rudolf Purpant
Signature of certifying official/Title

9/16/09
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

[Signature]

2/12/2010

Chinatown and Little Italy Historic District
Name of Property

New York County, New York
County and State

5. Classification

Ownership of Property
(check as many boxes as apply)

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

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
621	76	buildings
2	0	sites
1	1	structures
0	0	objects
624	77	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
7

6. Function or Use

Historic Functions
(enter categories from instructions)

DOMESTIC: Single dwelling, Multiple Dwelling
COMMERCE/TRADE: Business, Financial
Institution, Specialty Store, Restaurant,
Organizational, Warehouse
SOCIAL: Clubhouse, Meeting Hall
GOVERNMENT: Fire Station
EDUCATION: School, Library
RELIGION: Religious Facility, Church School,
Church-related residence
INDUSTRY: Energy Facility, Manufacturing Facility,
Industrial Storage
HEALTHCARE: Clinic
LANDSCAPE: Park

Current Functions
(Enter categories from instructions)

DOMESTIC: Single dwelling, Multiple dwelling
COMMERCE/TRADE: Business, Financial
Institution, Specialty Store, Restaurant,
Organizational, Warehouse
SOCIAL: Clubhouse, Meeting Hall
GOVERNMENT: Fire Station
EDUCATION: School, Library
RELIGION: Religious Facility, Church School,
Church-related residence
INDUSTRY: Manufacturing Facility
LANDSCAPE: Park
RECREATION & CULTURE: Museum

7. Description

Architectural Classification
(Enter categories from instructions)

NO STYLE; EARLY REPUBLIC: Federal;
MID-19th CENTURY: Greek Revival;
LATE VICTORIAN: Italianate; Second Empire; Queen Anne;
Romanesque; Renaissance;
LATE 19th & EARLY 20th CENTURY AMERICAN
MOVEMENTS: Commercial Style; MIXED.

Materials
(Enter categories from instructions)

foundation STONE: Granite; Schist.
CONCRETE. BRICK
walls BRICK. CONCRETE. STONE:
Sandstone; Limestone; Marble.
TERRA COTTA. METAL: Iron.
roof STONE: Slate. ASPHALT.
OTHER.
other

Narrative Description

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

Chinatown and Little Italy Historic District
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

Primary location of additional data:

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

Areas of Significance:
(Enter categories from instructions)

Ethnic Heritage: Chinese-American

Ethnic Heritage: Italian-American

Social History

Architecture

Archaeology: Historic – Non-Aboriginal

Period of Significance:

ca. 1800-1965

Significant Dates:

1801; 1867; 1868; 1879; 1882; 1880-1923;

1936-1941; 1943; 1945; 1952; 1965

Significant Person:

n/a

Cultural Affiliation:

ETHNIC HERITAGE: European-American;

Chinese-American; African-American

Architect/Builder:

Multiple (See continuation sheet at end of

Section 8)

United States Department of the Interior
National Park Service

National Register of Historic Place
Continuation Sheet

Section 7 Page 1

Chinatown and Little Italy Historic District
Name of Property
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Section 7 – Narrative Description

SUMMARY

The Chinatown and Little Italy Historic District is located in a 38-block area of lower Manhattan roughly bounded by East Houston, Elizabeth, Worth, Baxter, Centre, and Lafayette streets. A majority of mid-nineteenth through early twentieth century buildings remains intact in the district, contributing to the neighborhood's historic context, feeling, and readily identifiable sense of place. Though the neighborhood's history is a continuum extending both forward and backward from the period of significance, the architectural periods represented in the Chinatown and Little Italy Historic District span early nineteenth century through 1965. The range of vernacular and nationally-popular styles has produced a multi-textured and visually appealing streetscape composed of buildings that are typically brick, four bays wide and three to seven stories in height. There are no setbacks or front yards; therefore articulation in the streetscape comes from the variety of styles of buildings and often elaborate wrought or cast iron fire escapes mandated after 1867.

The predominant, character-defining building type in the neighborhood is the mid-nineteenth through early twentieth-century tenement. Other contributing resources include intact and modified examples of Federal and Greek Revival townhouses; late-nineteenth-century and early-twentieth-century factories and loft buildings, utility buildings, clubhouses, former stables, churches, schools and other non-residential building types; and two public parks resulting from two separate periods of slum clearance: Columbus Park (1897); and DeSalvio Playground (1954).

The historic district is composed of 624 contributing resources (621 buildings, one structure, and two public parks). In addition, there are seven previously listed contributing buildings in the district:

Stephen Van Rensselaer House, 149 Mulberry Street

Old St. Patrick's Cathedral Complex, at Mulberry, Prince & Mott Streets
(complex includes 4 bldgs.: cathedral, St. Michael's Chapel, rectory, and orphanage)

14th Ward Industrial School, 256 Mott Street

Church of the Transfiguration (former English Lutheran Zion Church), 25 Mott Street

Scattered about the district are 77 non-contributing buildings which include altered historic buildings and structures constructed after 1965 – the end date for the district's period of significance.

The district boundaries encompass the historic extent of Little Italy and the original historic core of Chinatown. The two communities have co-existed and overlapped for nearly a century and a half. The Italians once populated the area from Bleecker Street on the north to Bayard Street and Mulberry Bend; and from the Bowery to Lafayette, concentrating residential and commercial development on Elizabeth Street, northern Mott Street, Mulberry Bend, Baxter, Bayard, Prince, Spring, Broome, Grand and Hester Streets. Today the "Italian"

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Section 7 Page 2

Chinatown and Little Italy Historic District
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neighborhood has contracted, and Mulberry Street between Prince and Canal is now the commercial core of Little Italy. The Chinese first settled around Mott Street south of Canal, including Mulberry Street, Bayard, Pell, and Worth Street to Chatham Square. From this historic core, Chinatown has more recently grown to encompass much of historic Little Italy and beyond.

The district is inward-oriented and excludes the Bowery (to the east) which was the historic dividing line between Chinatown/Little Italy and the Jewish and German immigrant districts of the Lower East Side. East Houston Street, another major artery, defines the northern boundary of the district. The western boundary of the district along Lafayette Street, Cleveland Place, Centre Street and Baxter Street divides the Chinatown and Little Italy Historic District from the SoHo Cast Iron Historic District (National Register listed) – a district of commercial/industrial loft buildings – located one to two blocks to the west. Excluded from the district's northwest corner is the National Register-listed and locally designated Puck Building, a large-scale Romanesque Revival brick industrial building at 295-309 Lafayette Street that takes up an entire city block and represents a different historical context than the district.

At the southwest corner of the district the boundary excludes the Lower Manhattan Detention Center, the NYC Criminal Court, and the State Office Building. The southern boundary at Worth Street excludes a modern, glass office building and a group of highly altered buildings between Mott and Doyers as well as wide expanse of Worth Street to the south.

RESIDENTIAL ARCHITECTURE

Late Eighteenth-Mid-Nineteenth Century

Because residential architecture dominates the neighborhood, architectural analysis first addresses townhouses and tenements.

Colonial, Federal and Greek Revival Periods

Townhouses

The colonial and early republic periods in New York were dominated by vernacular single family dwellings interspersed with mixed-use buildings built in vernacular and national styles, such as Georgian or Federal. Frame, stone and brick dwellings had been constructed throughout the neighborhood by the late eighteenth century, with extensive development along Elizabeth Street and the area south of Canal. No evidence of the neighborhood's late-eighteenth century buildings remains visible from the street.

The popular local type during the late-eighteenth and first quarter of the nineteenth century was a two-and-one-half-story, three-bay-wide, side-gabled or gambrel-roofed brick house typically featuring two dormers. Extant examples of this type can be found at 190 and 192 Grand Street (ca. 1820, Federal), both designated as Buildings of Special Significance (BSS) in the Little Italy Special District (NYCPC 1977). The former house standing on the corner of Elizabeth and East Houston (73 East Houston, Federal) is another largely intact example of the type.

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Chinatown and Little Italy Historic District
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Section 7 Page 3

Many of the early houses in the neighborhood were frame, sometimes with a brick facade. Two examples are apparent in the neighborhood. The Stephen Van Rensselaer House (NR-listed), built in 1816 at 153 Mulberry was moved in 1841 to its present location, 149 Mulberry Street. The two-story wood-frame house with brick facing sits on a brownstone foundation. A two-and-one-half-story brick and frame townhouse at 201 Mott Street is faced in brick laid in a Flemish bond. The door lintel is decorated in a late Federal/early Greek Revival incised geometric design, seen on late-Federal townhouses throughout the district.

Other early buildings including the former Banca Stabile building currently housing the Italian-American Museum, which is part of a modestly elegant row of late Federal/early Greek Revival buildings at the southwest corner of Mulberry and Grand Street (181-189 Grand Street; ca. 1830). The former Banca Stabile, 189 Grand, retains a simple Doric door surround and architrave over first-floor show windows.

By the late nineteenth century, townhouse half-stories were typically raised to a full third floor, the most common modification in the district to the single-family dwelling. These changes took place throughout the century, but many roof-raising occurred during the 1870-1900 period, according to building permit applications archived at the Municipal Archives. Canal, Lower Mott and Mulberry streets contain examples of this modification, and also include the application of ornament and Italianate cornices to update buildings to a later period.

Often the only evidence that the original building was a Federal- or early Greek Revival-period townhouse is the intact incised brownstone lintels above first and second story windows. This detail is evident at 16 Mott Street; the four-story, three-bay wide building was a 2-1/2-story Federal townhouse, before being raised to three stories by architects Kurtzer & Rohl in 1888, when it became the offices of the *Chung Wah Gong Shaw*; and then to four stories in 1896, when it became the offices of the Chinese Consolidated Benevolent Association.

Potential archaeological sites are likely to exist in the rear yards of houses and other buildings confined to the front of their lots; this would typically apply to buildings from ca. 1800 to the 1860s, such as the Stephen Van Rensselaer House, for example.

Tenements

Beginning in the early 1820s, new incentives to develop tenement houses emerged. From the early 1820s until 1837, a frenzy of unfettered bank lending and real estate investment coincided with a steadily-growing immigrant population in need of housing. The transition of the 6th Ward and later the 14th Ward from "owner-occupied" neighborhood to a rental district is substantiated architecturally as single-family houses were enlarged and/or converted to boarding houses, tenements and commercial buildings. All of the approximately 48 Federal and Greek Revival townhouses extant in the neighborhood were modified into tenements and/or commercial buildings, with the exception of two on Mulberry Street: St. Patrick's Old Cathedral rectory (263-65 Mulberry; ca. 1830s and later) and the neighboring townhouse (261 Mulberry; 1827).

By far, the dominant building type district-wide is the tenement, built in a mix of architectural styles dating from the 1820s into the mid 1920s, a period of immigration to which a large percentage of Americans today can trace their roots. Tenements were built by investors who saw an opportunity to make money by crowding as many poor and immigrant renters as possible into their tenements. The streets are lined largely with five- to six-

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Chinatown and Little Italy Historic District
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story brick tenements with stone, cast-iron, brick or terra-cotta trim and galvanized-iron cornices. Most of the tenements retain moldings, cornices, and distinctive wrought iron balconies and fire escapes. Many of the tenements were built with first-floor retail space, and some of the old storefronts, both wood and cast iron, remain intact, especially along upper Elizabeth Street and on Mulberry between Prince and Spring.

Pre-Law Tenements

Purpose-built tenements were first constructed during the 1820s. The tenement at 65 Mott Street, reportedly built in the mid-1820s, is considered by many to be the first tenement in the city (Ford 1936:18). Such tenements were basic brick structures, three- to seven-stories high, built to fill the front half or more of a 25-foot-wide by 100-foot-deep lot. Early tenements, whether barracks, packing box or railroad flats, were designed to hold a maximum amount of people for a maximum return on investment, with little regard for ventilation, light, convenience or comfort.

The constraints imposed by the 25-foot-wide building lot compounded the deficiencies of tenement design. What would become Chinatown and Little Italy had been laid out during the mid-eighteenth century as the Outward, well before the City's grid was enshrined in 1811. Angled streets and irregular blocks, especially below Canal Street, resulted in the creation of many building lots far smaller than the 25x100 standard—some only 17- or 20-feet wide, others only 25-feet deep.

Mid-Nineteenth Century

The Panic of 1837 resulted from the bursting of a housing bubble inflated by nearly a decade of rampant real estate speculation and reckless bank lending. Very little new construction was undertaken during the ten-year depression that followed the Panic. To accommodate the massive influx of "famine Irish" immigrants during 40s, many older single-family dwellings were shoddily converted into multi-family tenements during this period.

Italianate Style

By the time of the economic recovery, new housing construction of the mid-century tenement era would not be as elegant as the high-style townhouses of the earlier period. Utilitarian forms, nearly devoid of ornament, predominated in tenement house construction during the mid-nineteenth-century. A denticulated or bracketed cornice might be the sole decorative feature of a tenement of this period. Generously labeled "Italianate," these were very often simple vernacular structures, built to suit a utilitarian purpose with a nod to appearances.

Window hoods, projecting sills and bracketed cornices are hallmarks of the Italianate, however more modestly ornamented examples are common. Many buildings have ornament of a later period applied to an earlier building, resulting in a number of mixed-style buildings, most of which incorporate the Italianate in some fashion.

By the late 1860s and early 1870s, a more elaborate Italianate style featuring elaborate bracketed cornices and projecting cast iron or stone window hoods and sills, was coming into style in the neighborhood. Often pairs or entire rows of uniform Italianate tenements were built by a single developer, such as the five buildings at 244-

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Chinatown and Little Italy Historic District
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252 Elizabeth Street (Rabold & Postevin, 1869); or the brownstone-faced pair at 6 & 8 Spring Street (architect unknown, ca. 1870).

Rear Tenements

During the mid-nineteenth century, the phenomenon of the rear tenement emerged, a means of packing more people into a narrow but deep building lot. In certain egregious cases, three, four- to six-story buildings might be built on a single lot, with 10-foot-wide patches of ground between them—just enough space to install a cistern or toilet pit. Constructed well before the advent of electric lighting, the lower floors of a rear tenement were almost entirely dark. With windows on only one side (the side facing the rear of the front tenement), rear tenements always lacked adequate ventilation.

Between 1936 and the early 1940s, many rear tenements were dismantled through the slum clearance efforts undertaken by the WPA. Though not visible from the street, within the historic district at least 61 rear buildings still stand, including: Five six-story rear tenements (66 Bayard, 15 & 17 Mott, 60 & 87 Mulberry); twenty-one five-story rear tenements (79, 119 & 121 Baxter; 102 & 104 Bayard; 228 Elizabeth; 188 Hester; 13, 57, 59, 65, 66, 115, 143 Mott; 115, 167, 239 & 243 Mulberry; 16, 18 & 52 Spring); twenty-four four-story rear tenements (241 Elizabeth; 165, 167, 169, 171, 183, 185 & 187 Hester; 45, 109, 113, 127, 129, 131, 135, 137, 217 & 229 Mott; three behind 22 Mulberry; 121 & 140 Mulberry; 9 Pell); nine three-story rear tenements (9 & 125 Elizabeth; 176 Hester, 39 & 275 Mott; 79, 88 & 119 Mulberry; 21 Prince); one two-story rear building at 265 Elizabeth; and one one-story building behind 11 Pell. Integrity could not be assessed for these buildings, however the rear tenement phenomenon is significant to the history of the neighborhood, and therefore these rear buildings are included in the resource count as contributing.

Tenement House Act, 1867

The deficiency of the available housing stock coupled with extreme overcrowding was manifested in recurrent, deadly cholera and typhoid outbreaks, especially devastating in the 6th ward during the 1840s (Griscom 1845: 15-16). By the 1860s, the immigrant population in the 6th Ward had grown exponentially, and severe overcrowding and unsanitary conditions of both shoddily converted and purpose-built tenements induced the city and state to start to regulate the industry of housing the poor.

In 1866, improved building codes for New York City were defined. A corollary, the more specific Tenement House Act of 1867, first codified standards for the design of “low-cost housing.” (Plunz 1990: 22.). A major safety feature was the provision for fire escapes, but this was not regularly enforced. The goal of reducing density was not achieved by this law.

As defined by the 1867 statute, a tenement was any “house occupied by three or more families, living independently and doing their cooking on the premises; or by two or more families on a floor, so living and cooking and having a common right in the halls, stairways, yards . . .” (as cited in Riis 1890: *How the Other Half Lives*, 15). Furthermore, the tenement was categorized as “generally a brick building from 4-6 stories high . . . frequently with a store on the first floor” (Plunz 1990: 16). Examples of this building type, generally modest structures with Italianate detailing, are found throughout the district.

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Chinatown and Little Italy Historic District
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Old Law Tenements, 1879-1901

The first, most significant update to the 1867 Tenement House Act came in 1879, when the law was changed to require that a building cover no more than 65% of a building lot. The competition to design a new model tenement fitting the requirements of what is today called the "Old Law" tenement, was won by architect James E. Ware. The architectural result of the 1879 mandate and Ware's winning design was the development of the distinctive "dumb-bell" tenement—creating a dumb-bell-shaped footprint by carving light and ventilation shafts out of the sides of tenements. There was no shortage of criticism at the time, both of Ware's plan and of the limitations of the 25'x100' building lot in general. Nonetheless, the Board of Health adopted and enforced Ware's plan, as deficient as it was in providing adequate light or ventilation, for the next twenty-two years (Plunz 1990:24-27; Vaux 1879: Letter to the NY Times, 03/09/1879).

Examples of this type of tenement can be found at 246-252 Mott Street. These four six-story brick Renaissance Revival buildings have the typical dumb-bell plan that made it possible for the owner to meet minimum housing standards and still crowd just as many apartments on a 25 by 100-foot lot. In his book *The Battle with the Slum*, Jacob Riis described the crowding in one such building on Elizabeth Street, "Upon each floor were four flats, and in each flat three rooms that measured respectfully 14 x 11, 7 x 11, and 7 x 8-1/2 feet. In only one flat did we find a single family. In three there were two to each. In the other twelve each room had its own family living and sleeping there" (Riis 1902: 100). By 1894 the Tenement House Commission described the "improved plan of 1879" as "the one hopeless form of construction." (Riis 1902: 101-102; in Gardner 1979: 7.2).

Late-Nineteenth Century: Late-Victorian Eclecticism

In addition to the mandatory changes to tenement house plans, tenement house design of the 1870s and 1880s underwent an aesthetic transformation. The Italianate standard was joined by a profusion of styles with eclectic influences. Beginning in the 1870s and continuing through the early twentieth century, tenements in the district exhibit an eclecticism and architectural exuberance that would seem unexpected in rental property. Some of the most successful architects and firms in New York were engaged in designing this most common housing type. Some designs were for new buildings to replace old; many were reconfigurations of older buildings into seemingly entirely new buildings.

A handful of textbook examples of Late Victorian styles are evident in the district. Many buildings, however, are hybrids of styles, incorporating elements from several prevailing decorative schemes into remarkably busy facades. The Queen Anne, Neo Grec, Italian Renaissance Revival, Beaux-Arts, Romanesque Revival and Colonial Revival styles dominate this era. No matter how elaborate the exterior, interior configurations of the tenements generally manifested a dull sameness dictated by the limitations of lot size, zoning, economics, and the current tenement house law.

Neo Grec

Transitioning from the Italianate, the Neo Grec style gained in popularity during the 1870s and remained a dominant style in the neighborhood through the 1880s. While elements can be attributed to other design traditions, such as the Italianate, hallmarks of this style include Greek-inspired ornament and architectural

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elements, such as the pediment; and often features projecting stone or metal window hoods, commonly with incised or embossed floral bosses or stylized floral motifs, such as the anthemion.

A notable Pre-Law example of a Neo Grec tenement block stands at 83-89 Bayard Street/66 Mulberry Street (1874). This five-story, 16-bay-wide brick quadruple tenement features limestone belt courses and lintels. The elaborate stylized door surround on the 66 Mulberry Street entrance includes a large anthemion above the door.

A distinctive and restrained version of an Old Law Neo Grec tenement is found in a building developed by William Astor and John Jacob Astor in 1884. Number 260-268 Elizabeth is a five-story, ten-bay-wide tenement with full-width wrought iron balconies and fire escapes. Though the cornice is now missing, modest anthemion ornaments remains below what would have been cornice corbels. This building designed by Halsey C. DeBand was designated a Building of Special Significance in the Little Italy Special District.

Queen Anne

By the 1880s in the district, the Queen Anne style came into fashion. Ornate friezes, complexly textured facades, oriel windows are hallmarks of this style. Numerous examples are found in the neighborhood, often eclectic admixtures of late Victorian styles.

Several of the Queen Anne buildings, many built below Canal Street, were designed for Jewish clients by Herter Brothers (5 Elizabeth, Herter Brothers, 1887; 60 Bayard, 1887) or Schneider & Herter (61-63 Mott, 1887; 55-57 Bayard, 1891; 72-74 Bayard, 1891). Two tenements, 375 Broome (Herter Brothers, 1886, a Building of Special Significance in the Little Italy Special District); and 60 Bayard (Herter Brothers, 1887), employ elaborate terracotta ornament, including large Star of David motifs, similar to the Herter Brothers' use of ornament on the landmark Eldridge Street Synagogue (1887, NHL).

The Queen Anne style was favored by many Jewish tenement developers in the 1880s and 90s, but not exclusively. Many other developers chose to build Queen Anne-style buildings. Other architects who designed examples of the style include Fred Ebeling (7 Elizabeth Street, 1887, with an ornately carved Moorish portico, for a Jewish client); and Kurtzer & Rohl, who created three identical buildings with balconettes, terracotta and limestone ornament at 219, 223 & 117 Mott Street (1893, for the Gardner estate).

Late Nineteenth and Early Twentieth Century

Slum Clearance and Small Parks Act of 1887

Despite the many regulations enacted to improve the conditions of newly-built tenements, there remained in the 6th Ward one of the most notorious and deadly slums, known as Mulberry Bend. Containing a mix of rotting frame houses; front, middle and rear tenements; blind alleys and flooded but still occupied basement dwellings, the squalor and chaos of Mulberry Bend was well know by 1829, when the Common Council first proposed clearing the block. The epicenter of numerous cholera and typhoid outbreaks, the Bend, even more notorious

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and still standing by the late nineteenth century, was well-documented by Jacob Riis, a champion of slum clearance (Plunz 1990: 51-52; Riis 1890).

Inspired in part by Riis's agitation and recurrent public health crises, under Mayor Abram Hewitt, the City enacted the Slum Clearance and Small Parks Act of 1887. The act mandated the creation of new public parks for the poor in some of the most overcrowded tenement districts. One of the projects, Mulberry Bend Park, was designated by the Health Department with the goal of replacing the ancient slums that crowded into the block bounded by Mulberry, Baxter, Bayard and Park Streets with a park (the park now extends south to Worth Street). Calvert Vaux modeled his design for Mulberry Bend Park on Parisian parks, which he considered to be the height of perfection (Conan & Quilter 2008: 90-92).

The Vaux plan for the park was filed in 1888, but park construction was delayed by graft in the Grant (1889-92) and Gilroy (1893-4) administrations and the market crash of 1893 (Conan & Quilter 2008: 90). Appropriations were made in 1894, to purchase and demolish the existing buildings in the bend (NYT Archive 12/7/1894: Condition of Mulberry Bend). In 1895, the buildings were cleared, displacing 2,643 people in less than three acres. The clearance resulted in a new kind of neighborhood hazard: open cisterns and cellar holes into which neighborhood children could and did fall (NYT Archive 7/12/1896: "Queer Foreign Quarter"). There is a high likelihood of future archaeological discoveries in this area that could reveal information about the residential life of this former slum. As evidenced by recent archaeological work at Block 160 in Five Points, just across Worth Street from the district, extensive archaeological features and artifacts can remain intact below modern fill. The proximity to Block 160 and the cultural continuity between that block and the district makes it possible for us to predict the types of resources likely to be found.

In 1897, the park plans were revived when Mayor William Strong created the Small Parks Advisory Committee, which included Jacob Riis and former Mayor Hewitt. Finally, two years after the death of its designer, Calvert Vaux, and ten years after it was originally proposed, Mulberry Bend Park was built and dedicated in 1897 (Tolman 1904:33). To honor the Italian community, the park was rededicated as Columbus Park in 1911.

New Law Tenement, 1901

Social reformers had succeeded in establishing open space in the neighborhood, but tenement house plans were still the source of social and public health concern. As a result of the efforts of reformers like Riis and Lawrence Veiller, restrictive legislation passed in 1901 set up new requirements for tenements that eliminated many of the early abuses. The Tenement House Law of 1901 ("New Law") demanded better ventilation and greater natural lighting. To overcome the limitations of a 25-foot lot, New Law tenements were constructed on double lots, or sometimes three or four lots. A single lot was no longer a readily developable unit. One result of the New Law was effectively to consolidate real estate power and money in the hands of those who could acquire enough contiguous lots to build New Law-compliant buildings (Plunz 1990: 48-49).

Renaissance and Colonial Revivals

New Law tenements in the district were most commonly designed in the Renaissance Revival or Colonial Revival styles. The largest concentration of New Law tenements in the district is found along Kenmare Street, the last street to be cut through the neighborhood in 1903, opening up street frontage for development.

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Common elements of the Renaissance Revival style include hierarchical design schemes in which each floor is treated with distinct elements particular to that floor, and commonly the schemes are less elaborate on the higher floors; rustication, and the use of terra cotta ornament in an elaborate decorative program (masks or geometric relief). Some overlap between Italian Renaissance Revival and Colonial Revival is common in the neighborhood.

The Renaissance Revival actually predates the New Law in the neighborhood. Examples of the Renaissance Revival date from the 1880s to the early twentieth century, and vary from modest brick tenements with stone beltcourses and round-arched windows; to more elaborate examples, such as the nearly identical corner tenements at Prince & Mulberry (46 Prince, Kurtzer & Rohl, 1899) and Prince & Mott (30 Prince, Schneider & Herter 1899), both six-story buff brick corner tenements with Corinthian pilasters and terracotta trim. New Law examples include William A. Boring's unique design for a six-story brick tenement with terra cotta trim and a deep overhanging cornice at 53 Bayard Street (1903).

The Colonial Revival was popularized by the Centennial (1876) and the Jamestown Tricentennial (1907). Typically red-brick Colonial Revival buildings feature quoins, splayed or jack arches (decorative or functional), elaborate door surrounds with sidelights and transoms, and divided multipane windows (6/6 being common).

A classic example of the Colonial Revival in the neighborhood is 150-152 Baxter, a six-story red brick tenement with heavy terra cotta trim, designed by Horenburger & Straub (1904). Neville & Bagge's 1904 tenement at 230 Mott, a six-story brick tenement with rusticated buff and contrasting red brickwork, terracotta trim and quoins, also typifies the style. Another example of a New Law tenement in the Colonial Revival style is at 195-199 Mulberry. This six-story white brick tenement was designed by Bernstein & Bernstein. Built in 1910, it has a large air shaft and features terra-cotta ornament and an elaborate cornice.

By the 1910s, many Pre-Law and Old Law tenements were sitting vacant, but just as many remained overcrowded. The flight to newly-built neighborhoods uptown and in other boroughs accounted for some of the vacancies; some buildings, however, were just too old or beyond repair to be inhabitable. Many rear tenements had been abandoned—either they couldn't be retrofitted to comply with ventilation and light requirements, or perhaps given the choice of New Law apartments, renters were growing more selective (Gabaccia 1984:77). The Pre-Law buildings that remained inhabited were seldom improved unless landlords were charged with violations by the city. New sanitary laws induced a number of landlords to install indoor plumbing or "improved" school sinks in rear yards during the first quarter of the twentieth century (Gabaccia 1984:68; NYC Municipal Archives BBL Files).

By 1915, vacancy rates were on rise in the neighborhood, especially in older buildings, such as the barracks-type front and rear tenements and railroad flats. New apartment buildings were the only buildings with full occupancy (Gabaccia 1984:77). One cause for increased vacancy may have been the return to Italy of many Italians during World War I (Speranza, letter to the NY Times, 8/1/1915). The most obvious reason was the improved, new housing stock being built, some in Little Italy and Chinatown, and most in new residential neighborhoods in other boroughs.

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During the boom years of the 1920s, a flurry of tenement building took place in both Little Italy and Chinatown. At least five buildings were developed in Little Italy, at least two of which were designed by an Italian architect for Italian clients (285 Mott & 255 Lafayette, Ferdinand Savignano for Dominick Abbate and District Welfare Realty).

In Chinatown, three buildings were built on lower Mott Street for Chinese clients: 26 Mott, built in 1925 for Foon Poos; 33-37 Mott (Hoy Sun Ning Yeung Benevolent Association; 1925, although this may be the 1914 Sun Lau building, designed by George Frederick Pelham) and 47-49 Mott (Lin Sing Association Club Rooms ; Charles Clark, 1926), which house associations as well as residential tenants (NYCDB: BBL files). After 1926, there appears to have been no new tenement construction until the late 1940s or early 1950s, when tenements at 1 Doyers Street (Chinatown) and 86 Elizabeth Street (Little Italy) were constructed.

Chinese Building Modifications and New Architecture

New York's Chinatown was not built by the Chinese as a Chinatown, but rather pre-existing buildings were modified and molded to conform to Chinese use and taste. From the 1880s through the early 1950s, a number of modifications to older tenement buildings were undertaken by the Chinese. An observer in 1904 noted that in Chinatown, "conventional houses are here transformed, sometimes by an odd-shaped balcony, sometimes by an awning of unique design . . ." (Tolman 1904:29). The alteration of standard tenements with Chinese ornament and architectural elements prevailed in lower Mott, Doyers and Pell Streets, creating an "exotic" ambience that tourists believed was for their benefit.

Period accounts tell of the *Chung Wah Gong Shaw* at 16 Mott being constructed as "the first genuine Chinese building New York" (NYT Archive 1888: "A Chinese Clubhouse" 06/18/1888). Architectural evidence suggests this building was actually a renovated Federal-period townhouse, only enlarged to accommodate the *Chung Wah Gong Shaw* in 1888. An 1887 newspaper article described the building as a "three-story brick, with mansard roof, originally built for a dwelling . . . and facing the third floor is a balcony of fanciful Chinese design" (NYT Archive 1887: "A Chinese Scheme" 04/17/1887). The richly embellished exterior of the completed *Chung Wah Gong Shaw* featured elaborately carved wooden balconies crafted by Chinese artisans (Hall 1998: 91; NYCDB: BBL Files). In 1896, the building was again enlarged to house the Chinese Consolidated Benevolent Association (CCBA).

Building permit files from the late nineteenth century are full of applications by Chinese to build clubrooms, dormitories or *kung shih fang*, in tenements and spaces to accommodate family organizations, fan tan parlors, merchant associations, a Chinese hospital or native-place associations. While the Chinese were modifying buildings to their taste and use by the 1880s, most of the external evidence—the elaborate early iron and wood balconies and Chinese roofs of this period, were removed by the 1930s.

A new wave of Chinese modification to tenements appears to have started in the 1920s. The most common feature during the 1920-1950 period—seen predominantly in buildings housing merchant, family or native-place associations, is the second-story inset porch carved out of the building, a retrofitted terrace (Li, Personal Communication). Bold plaques in Chinese are affixed to the front of important buildings, as seen on many of

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the association buildings. Scaled-down Chinese pagoda-esque porch roofs reappear in this period. The distinctive “swallowtail” eave and tiled roof is most commonly deployed as a decorative porch element over first floor commercial space, such as the corner building at 77 Bayard (at Mott Street). First Chinese Baptist Church/New York City Baptist Mission Society (21 Pell; 1935), employs cast stone to create a Chinese-style entrance surround on and otherwise plain brick building.

During the 1940s and 50s, a modern aesthetic is evidenced in tenements pared down by the Chinese to sleek facades faced in marble or cast stone, sometimes with asymmetrically-placed windows. There are a number of the ca. 1940s and 50s modernizations housing Chinese associations that stand out on Mott Street, including the ca. 1950 Eng Suey Sun Association at 5 Mott, a four-story brick building with a symmetrical facade faced in cast stone. The building features an inset second-floor inset porch in the Chinese style.

According to architecture professor Xiao Wei Lo of Tongji University, Shanghai, the Chinese motifs exhibited in Chinatown's architecture are related to Southern Chinese architectural traditions. The marble or cast stone facing and asymmetry of the modernized association buildings, however, appear to be a hybrid—not fully Chinese nor strictly American (Xiao Wei Lo 1981).

Number 41 Mott houses the On Leong Tong Chinese Merchants Association and Lee Family Association. This six-story building features a marble-faced asymmetrical facade with green marble plaques; an inset second story balcony; and a pagoda on the roof.

The Lee Family Association was designed ca. 1950 by Poy G. Lee, A.I.A. (1900-1968), one of the only known Chinese-American architects practicing in Chinatown. The American-born son of Chinese immigrants, Mr. Lee trained at Pratt Institute in Brooklyn. Between 1923 and 1945, Lee worked in Shanghai, first designing gyms and hospitals for the Y.M.C.A., and later in his own practice. Among his major works in China are the Sun Yat Sen Mausoleum in Nanking and the Sun Yat Sen Memorial Hall in Canton (Guangzhou). In Chinatown, Mr. Lee completed several restaurant designs, and designed the American Legion building, 191-193 Canal Street (ca. 1950), of which he was a member. Lee created the original design for the new CCBA building during the late 1950s. He is also the designer of the Kimlau Memorial Arch in Chatham Square (American Institute of Architects Archive: Poy G. Lee).

The On Leong Merchants Building (Andrew J. Thomas, 1948-52), a modern pagoda erected at the southwest corner of Mott and Canal in 1948, is a character-defining building in the district. On Leong Merchants Building, the Lee Family Association, Lin Sing Association (47-49 Mott Street; Charles Clark, 1926); and the CCBA building at 60 Mott (Poy G. Lee, Ben Ronis, 1959), are among the only purpose-built buildings (as opposed to being modified earlier structures) in the neighborhood, built for Chinese clients using Chinese architectural elements and motifs.

Slum Clearance and the Lower Manhattan Expressway

During the mid-1930s, the city—with funds and labor supplied by the Works Progress Administration WPA—undertook an ambitious program of slum clearance to remove individual blighted buildings throughout the district. Between 1936 and the early 1940s, WPA-employed workers demolished over 20 buildings in Chinatown & Little Italy, including nineteenth century front and rear tenements, Federal-period houses, and factories. No new tenements were constructed during this period. Some tenements were altered during the

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1920-1950 period, most commonly by refacing with brick or stucco, or with parapets replacing cornices (NYCDB: BBL Files).

In 1941, the city approved a regional plan that included the Lower Manhattan Expressway. The expressway, advocated by Robert Moses, would have linked the Holland Tunnel with the Manhattan and Williamsburg Bridges by means of elevated highways slicing through the heart of the Chinatown and Little Italy neighborhood (NYCPC 1941). The threat of this plan and its negative impact on property values was a disincentive for landlords to invest in their properties or to upgrade them. Consequently, the historic buildings of SoHo, Little Italy and Chinatown remained largely untouched. It was not until 1971 that the plans for the Lower Manhattan Expressway were finally abandoned.

The land for DeSalvio Playground, at the southeast corner of Spring and Mulberry, was acquired by the city through condemnation in 1954. The playground, dedicated in 1955, honors the DeSalvios, John and Louis, two generations of New York politicians raised in the local Italian community (NYC Parks 2009).

NON-RESIDENTIAL, INDUSTRIAL AND COMMERCIAL ARCHITECTURE

Industry has been a constant presence in the neighborhood from its earliest development, though the earliest industrial and commercial architecture of the neighborhood—the tanneries, slaughterhouses and factories of the late eighteenth and early nineteenth century, are no longer standing. By the mid-nineteenth century, the neighborhood had emerged as a center of furniture manufacture, and large loft and factory buildings were erected on Canal, Mulberry, Mott, Elizabeth, Hester, Pell, Prince and Grand Streets. By the early twentieth century, large loft buildings were replacing residential buildings on Centre, Lafayette, Crosby and Broadway, so that the predominantly Italian residential core was confined to Mulberry, Mott and Elizabeth, and the cross streets.

Italianate and Italian Renaissance Revivals

The most common style for the extant factories in the neighborhood is by far the Italianate and Italian Renaissance Revivals, though most of the buildings are more utilitarian than stylish. The row of ca. 1860 commercial/industrial buildings at 203-211 Canal were built in the Italianate style. The elegant four-story brick buildings retain their bracketed cornices.

The seven-story, ten-bay-wide bedstead and mattress factory at 118-122 Baxter, is a brick structure with a corbelled brick cornice, designed for J. Hamburger by William Jose, 1881; 1887. Its neighbor, 114 Baxter (corner of Canal) is a six-story corbelled brick building with metal cornice, designed for Martin Schrenkeisen by Henry Fernback, 1882.

A more ornate loft building was built for Herman's Furniture Factory, 368-370 Broome. The massive six-story corner building of brick with stone trim includes tile inlays and corbelled brickwork. William Graul designed this building in the Renaissance Revival style in 1890.

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Richardsonian Romanesque

The Richardsonian Romanesque, with its imposing mass and solid forms, was chosen for several of the loft and factory buildings in the late 1880s and early 1890s. A classic example is the former chair factory at 49-51 Elizabeth, a six-story brick and brownstone factory with cast iron front and an ornate molded brick or terracotta plaque featuring the date of construction: "1888."

The Knitting Mill at 176-180 Grand is a massive six-story brick and brownstone loft with a tripartite facade of round arches, cartouches, elaborate corbelled brickwork, molded brick & terracotta ornament, built ca. 1888.

The five-story brick building at 11 Spring Street has elements of the Romanesque and Renaissance Revival styles. Designed by J.B. Snook, the building was erected in 1895 as a stable.

One of the most substantial loft buildings is the former Frank A. Ferris Provisioners building at 262 Mott. The massive five-story, five-bay building is faced in rubbed red brick and sits atop a smooth granite base. Elements of the Romanesque and Renaissance Revivals are evident in the segmental and round arch window openings, composite pilasters, lion head masks, and a peaked parapet with arcade of corbelled brick. The ca. 1889 building is considered a Building of Special Significance in the Little Italy Special District.

Colonial Revival

The Colonial Revival persisted in the neighborhood, as it did nationwide, into the middle of the century. Examples from the 20s and 30s employ elements of the Colonial Revival—brick laid in Flemish bond, contrasting quoins, architraves, but apply those elements to modern forms. Two notable examples of this include: Knickerbocker Ice/Consolidated Gas, 354 Broome/146-50 Elizabeth, a five-story brick ice plant with corbelled quoins and limestone trim (James Hunter, 1928); and the United Edison Light & Power/NY Edison Substation, 204-206 Elizabeth, and asymmetrical brick industrial building with large loading dock designed by Otto Spin (1934), evoking both the Colonial Revival and the International Style.

Classical Revival

The Classical Revival, popularized by the 1893 World's Columbia Exposition in Chicago, was combined with modern high-rise architecture to create a hybrid Commercial-Classical Revival. The twelve-story white brick and limestone loft at 237-239 Lafayette was developed by local real estate magnate Dominick Abbate and designed by William Birkmire (1910).

The largest building in the district, the Italian Savings Bank (225 Lafayette), is a twelve-story brick, limestone and granite bank tower with a first-floor colonnade in the Corinthian order. Designed by C.P.H. Gilbert in 1925, this Classical Revival bank symbolizes the success of Italian bankers and business people in the neighborhood by the 1920s.

Commercial Style

Commercial or loft buildings of the late nineteenth century were not lacking in detail, though typically they were less extravagant than the tenements. Commercial buildings built during the mid-nineteenth through twentieth century range from more stylish to more utilitarian as the decades progressed. In general, style is

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subordinate to utility, so a bank of windows may dominate over marginal stylistic features, such as quoins or a cornice. The Commercial Style dominates new non-residential building construction in the 1920-60s.

Nam Wah Tea Parlor, 11-13 Doyers, typifies the utilitarian commercial style. The two-story golden brick store with flat lintels has been home to the Nam Wah Tea Parlor, the oldest operating tea parlor in Chinatown, since it was constructed around 1920. Across the street, the store at 10-14 Doyers is a plain two-story yellow brick building with modest green cast-stone Chinese ornamental motifs (Sydney Schleman, 1941).

A factory & showroom at 217-219 Hester (also 200 Centre) is a larger version of the commercial style—the tripartite three-story yellow brick commercial building has a simple roof parapet (Julius Eckman, 1926).

One-story commercial buildings include the one-story yellow brick store with parapet at 213-217 Canal (C.N. Whinston or Julius Bleich, 1935); and 59 Spring, a one-story brick store with pedimental parapet developed by Nicholas Agnellilli and designed by Ferdinand Savignano, 1925.

In addition to purpose-built commercial buildings, several older buildings of a variety of uses (mixed use or domestic) were remodeled during the 1920s, resulting in the removal of cornices and other ornament, and often the smoothing of surfaces with stucco. Parapets were built and typically included polychrome or articulated brick designs.

The increasing reliance on the automobile is visible in the architecture of the 1920s onward. At least six gas stations and commercial garages were built in the neighborhood between 1919 and the mid 1950s. A two-story brick garage with stepped parapet, developed by Salamone, Lambreto, Pellegrino, was built at 142-144 Mulberry (Philip Bardes, ca. 1919). The two largest “historic” garages are both three-story white glazed brick parking garages, 196-204 Mulberry/75 Kenmare (A.B. Berger, 1922); and 224-228 Mulberry (Murray Klein, 1925). The garage at 39 Kenmare is one of the smallest “historic” garages: the one-story brick building has only a single garage bay (Lama & Proskauer, 1939). The garage at 8 Prince is another one story brick garage, now converted to an art gallery (William J. Russell, 1951).

Industrial architecture was also on the rise during the first half of the twentieth-century, most of which takes the form of styleless, utilitarian boxes. The machine shop & warehouse at 122 Mott is an unadorned two-story brick industrial building designed by Levy & Berger in 1942. The commercial architecture of the same period—stores and offices, are minimally designed and also-utilitarian in form.

CHURCHES

Georgian/Gothic Revival

The earliest extant buildings in the district with definitive construction dates are the two landmark churches, Church of the Transfiguration (25 Mott; 1801; 1815; 1861-1868) and Old St. Patrick's Cathedral (Mott, Mulberry & Prince Streets; Joseph Mangin, 1809-1815 and later), which act as twin anchors at either end of the district. Both are listed individually in the National Register and have achieved New York City Landmark

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status. Transfiguration, first built in 1801 as the Zion English Lutheran Church, became in 1853 the Catholic Church of the Transfiguration, established to serve the majority Irish population in the neighborhood at the time. Irish Catholics were followed by Italian worshippers around the turn of the century, and since the mid-twentieth century, Chinese Catholics have worshipped at Transfiguration. The church's transformation over time mirrors the demographic transformation in the neighborhood during the same period. As the second Catholic Church in New York and the Church of the Holy See for the first 60 years of its existence, St. Patrick's has been central to the local Catholic community for 200 years.

During the middle of the nineteenth century, a number of Lutheran and Protestant Churches were built and then replaced by factories and tenements and their parishioners moved out of the neighborhood.

Romanesque Revival

In 1901, two churches were built specifically for Italian immigrants. The restrained variety of proto-Gothic Romanesque Revival chosen for both Church of the Most Precious Blood and Church of San Salvatore was clearly an echo of the early Christian and pre-Renaissance churches of Italy.

Church of the Most Precious Blood (113 Baxter; Schickel & Ditmars for Ireland, 1901), is a tripartite, symmetrical Romanesque Revival church with central gable and flanking towers. The church is faced in stuccoed masonry with struck joints atop a stone foundation of coursed ashlar. Most Precious Blood was begun in 1891 by the Scalabrinian Fathers, who built the basement chapel before running out of funds. The church was completed by the Franciscans in 1901.

The Church of San Salvatore (now Holy Trinity Ukrainian Church), 359-361 Broome, was built by the Italian Mission of the Protestant Church of New York. Designed by architects Hoppin & Koen and built in 1901, the Romanesque-style church of pale striated brick with a central rose window.

The Romanesque Revival was employed again twenty-five years later, when the three-story brick Church of the Most Holy Crucifix, Church & Convent was erected (378 Broome; Robert J. Reily, 1925).

Chinese-stylistic influences

Just as the Romanesque was used for the Italian community, Chinese style decorative elements were used on Chinese churches. The First Chinese Baptist Church and New York City Baptist Mission Society (21 Pell; 1935), is a five-story, three bay brick building with a cast stone Chinese-style pent-type "roof" above the first floor.

True Light Lutheran Church (191 Worth; 1948), built for a largely Chinese congregation, is a Modern Gothic brick church with cast stone trim and stylized "Chinese" copper elements.

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CIVIC ARCHITECTURE

Fire Houses

The earliest fire houses in the district would have been converted residential or commercial buildings, such as the former Rutgers Fire House at 3 Mott Street. These early fire companies were, at their heart, gangs and social clubs, and would fight fires only by subscription and payoff. By the late nineteenth century, when firefighting was professionalized, elegant examples of civic architecture were built to house the companies. The highest-style firehouse in the district is Engine No. 55 (363 Broome Street), a three-story Indiana limestone engine house with mansard roof clad in slate and copper. Robert H. Robertson designed this Beaux-Arts -style building, which was built in 1898. It is now a New York City Landmark and a Building of Special Significance in the Little Italy Special District.

A second extant firehouse is the former Hook & Ladder No. 9 (209 Elizabeth; ca. 1885), a stylistically unique building in the district, the design of which was inspired by the Aesthetic movement and the Renaissance Revival. This three-story, three-bay brick building is decorated with a limestone belt course and extensive use of molded brick tiles and corbelled brickwork, and features a well-preserved cast iron garage bay. It, too, is a Building of Special Significance in the Little Italy Special District.

Police and Fire Stations

Two precinct buildings designed by police-department architect N.D. Bush are located in the district. The 10th Precinct Police Station & Jail (201-205 Mulberry; 1870-72), is a six-story (reading as 4-1/2 from the street) brick building with tall Mansard roof in the Second Empire style. Bush's design for the 5th Precinct Police Station, Lodging House & Prison: (19-21 Elizabeth; 1881) is a four-story, five-bay brick building with pedimental window hoods in the Italianate/early Neo Grec style.

Schools

At least six public schools have served the neighborhood since the early nineteenth century; only two public school buildings, designed by the board of education's in-house architect, C.B.J. Snyder, remain standing in the district today. Public School 23 (70 Mulberry; 1891-93), is a five-story fortress-like Romanesque and Renaissance Revival brick school on a battered, rusticated brownstone ashlar base. P.S. 23 housed the Museum of the Chinese in the Americas until its recent move to Centre Street. Public School 130/DeSoto School (137 Baxter; 1910; 1919-1921), is a five-story buff brick school building on battered granite base, inspired by Colonial Revival and Renaissance revival styles. DeSoto School is the only operating public school in the district. Architect C.B.J. Snyder is recognized as an innovator in the field of school design. His tenure took place at a time of great social and educational change. Schools like the two in the district were built in response to the booming immigrant population and educational mandates. Snyder had a tremendous influence on the developing New York City school building, both its exterior appearance, as well as on its components and their arrangement. Not only was Snyder successful in addressing the practical side of school design, but his historical-based designs represent the increasing importance of aesthetics in school design.

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Two Children's Aid Society schools remain in the district. The 14th Ward Industrial School, built in 1888, is one of the most unique buildings in the district, owing much to the Aesthetic Movement and late Victorian eclecticism. Designed by Calvert Vaux of Radford & Vaux, the school is individually listed in the National Register, and is both a City Landmark and a Building of Special Significance in the Little Italy Special District. The 14th Ward Industrial School no longer houses the English classes, club meetings, health education, and cooking classes sponsored by the Mulberry Community House but the distinctive three-and-one-half-story brick and terra cotta structure serves as a striking symbol of the educational and social welfare work once conducted here (Gardner 1979: 7.9-10). The Italian School, a massive, nine-story Colonial/Classical Revival edifice, stands at the corner of Hester and Elizabeth Streets (Parish & Schroeder, 1912). The Italian School had been an institution in the Italian community since its establishment at Five Points in 1855.

ARCHITECTURAL INTEGRITY

The architectural stock of the historic district is consistent across the district, evidence of concurrent periods of development in Chinatown and Little Italy. The district retains a high degree of architectural integrity to the period of significance, ca. 1800 to 1965. The majority of buildings are residential, most commonly with first-floor retail or commercial space. A large number of historic storefronts remain intact along Elizabeth, Mott and Mulberry Streets.

In 1951, the China Village Plan, a Title I urban renewal plan, would have demolished most of the historic core of Chinatown and replaced the apartments and businesses with large-scale housing projects. (Umbach & Wishnoff 2008). The plan was vigorously opposed by the Chinese Consolidated Benevolent Association (CCBA) and other community advocates, and ultimately abandoned.

On the planning books from 1941 until 1971, the threat of the Lower Manhattan Expressway to the community may have had an important role in the renewed appreciation of the cultural and architectural heritage of the neighborhood. Starting in the 1960s, when New Yorkers were developing an awareness of the threats to and loss of their architectural heritage, local community groups began organizing to protect and promote the neighborhood.

By the early 1970s, Little Italy, and Chinatown were considered run-down neighborhoods with diminished economic power. In 1974, the Little Italy Restoration Association (LIRA) petitioned the city planning commission for planning assistance and zoning regulation to protect the scale and character of the Little Italy neighborhood. LIRA was also concerned by the loss of Italian population and Italian "character," and a rising Chinese population in the neighborhood.

New York City's Planning Commission has been designating "Special Zoning Districts" since 1969. The Special District is an "affirmative" zoning technique employed "to achieve specific planning and urban design objectives in defined areas with unique characteristics. Each special district designated by the Commission stipulates zoning requirements and/or zoning incentives tailored to distinctive qualities that may not lend themselves to generalized zoning and standard development." (NYCPC 2009).

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The City granted Little Italy Special District status in February 1977. The boundaries of the Little Italy Special District overlap with the portion of the historic district north of Canal Street. The special district zoning capped building heights at seven stories, mandated first-floor commercial space for restaurants and diverse specialty stores, and identified 23 buildings of special significance to the neighborhood (noted in the building index). While Special District zoning may not have achieved all of its goals—one of which was to reduce traffic in the neighborhood and minimize pedestrian/vehicle conflict, the results of Special District zoning are evident in the uniform scale and character of the neighborhood, particularly with respect to in-fill development, and the thriving retail and restaurant economy.

ARCHAEOLOGY

There is a high likelihood of future archaeological discoveries in the historic district especially in undisturbed rear yards of tenements and Columbus Park, where some preliminary archaeological work has recently been done. (See *Section 8 – Statement of Significance* for research questions that can be potentially addressed by future excavation projects within the historic district.)

Building-by-building description¹

Building summaries are organized by street and block location, i.e., Street Name; Street Face (cardinal direction) and block (between bounding cross streets). Streets are listed in alphabetical order. Individual building data is organized and formatted as follows:

Block/Lot **Address** Type or Name of Building. Description. Developer (if known) Architect
(if known), year built or estimated date range ARCHITECTURAL STYLE

The use of style classifications can be problematic for buildings with many periods of alteration and for those that are generally vernacular but with some minor reference to a particular style. Classifications, therefore, are based on major stylistic elements, and include the category Eclectic, when many styles of a particular period are used, and Mixed, to denote evidence of more than one style from two or more periods. One of the most common architectural styles noted in this index is ITALIANATE/NO STYLE, referring to a minimally Italianate but largely utilitarian vernacular tenement type.

Non-contributing buildings are noted on the list. These are buildings that are either built after 1965 or are altered historic buildings that no longer retain period integrity.

Key to abbreviations:

ALT: Alteration
BSS: Special District Building of Special Significance
Landmark: New York City Landmark
NR: National Register Individual Listing

¹ Data primarily based on field survey and culled from Building Permit applications in the Municipal Archives, where available.

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Baxter Street, east side, from Bayard to Canal

- 199 1 **79 Baxter** Tenements (front & rear). Five-story brick tenement with stone lintels and intact cornice. Five-story rear tenement. Mid 19C and later ITALIANATE/NO STYLE
- 199 2 **81 Baxter** Tenement. Five-story brick tenement with limestone trim, masks (green man, ram), floral plaques and intact tripartite cornice. Cast iron storefront. Developed by Charles Downey. Alex J. Finkel, 1888
QUEEN ANNE
- 199 3 **83-85 Baxter** Tenement. **Double** tenement, six-stories high, five-bays-wide, White brick with terracotta trim intact fire escape and cornice. Segmental arch window surrounds, rusticated belt course. Cast iron store front. L.A. Goldstone, 1908 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 199 5 **87 Baxter** Tenement. Six-story brick tenement with stone lintels. Tall windows, intact metal cornice (89 Baxter was its twin before replacement). Built and designed by Michael Murray, 1873 ITALIANATE
- 199 6 **89 Baxter** Non-Contributing Building
- 199 7 **91 Baxter** Tenement. Six-story, four-bay-wide tenement with articulated outer bays, elaborate tripartite cornice, floral plaques. Developed by Morris Rosendorf. Schneider & Herter, 1887 RENAISSANCE REVIVAL
- 199 8 **93 Baxter** Tenement. Seven-story rusticated buff brick tenement with intact cornice. Developed by Seraphino Piana. Horenburger & Straub, 1900 COLONIAL REVIVAL

Baxter Street, east side from Canal to Grand

- 206 1 **113 Baxter** Church of the Most Precious Blood. Tripartite, symmetrical Romanesque revival church with central gable and flanking towers. Stuccoed masonry with struck joints. Granite foundation with coursed limestone ashlar. Elaborate wrought iron gates. BSS Schickel & Ditmars for Ireland, 1901 ROMANESQUE REVIVAL
- 206 4 **119 Baxter** Tenements (front & rear). Six-story, four-bay-wide brick tenement with brownstone lintels, missing cornice. Five-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 206 5 **121 Baxter** Tenements (front & rear). Five-story, four-bay-wide brick tenement with metal window hoods and cornice. Cast iron store front. Bluestone step/sidewalk. Five-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 206 7501 **123 Baxter** Non-Contributing Building
- 236 38 **137 Baxter** Public School 130/DeSoto School. Also Lot 6. Five-story buff brick school building on battered granite base. C.B.J. Snyder 1910; 1919-1921 COLONIAL REVIVAL/RENAISSANCE REVIVAL

Baxter Street, west side, from Grand to Canal

- 235 16 **150-152 Baxter** Tenement; Industrial and Meat wholesale. Six-story red brick tenement with heavy terracotta trim. Developed by Sarah Lurie. Horenburger & Straub, 1904 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 235 18 **148 Baxter** Loft. Five-story, three-bay-wide loft of Philadelphia brick with corbelled cornice ca. 1880s
ITALIANATE
- 235 19 **146 Baxter** Tenement. Five-story, four-bay-wide brick tenement. Cast iron store front. Cornice missing. mid 19C
ITALIANATE/NO STYLE
- 235 20 **144 Baxter** Non-Contributing Building/Shop & Warehouse. One-story brick commercial building. Stanley Rappaport, 1966
- 235 21 **142 Baxter** Storefront. One-story brick commercial building. Stanley Rappaport, 1957 COMMERCIAL/NO
STYLE
- 235 22 **140 Baxter** Tenement. Five-story, four-bay-wide brick tenement with rebuilt corbelled cornice. mid-19C; 1920s
ITALIANATE/NO STYLE

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- 207 17 **118-122 Baxter** Factory: Metal Bedstead and Mattress Factory. Seven-story, ten-bay-wide brick factory with corbelled brick cornice. Built for J. Hamburger (German) William Jose, 1881; 1887 ITALIANATE
- 207 20 **114 Baxter** Factory: Loft Corner of Canal. Six-story corbelled brick building with metal cornice. Built for Martin Schrenkeisen (German) Henry Fernback, 1882 ITALIANATE/RENAISSANCE REVIVAL

Bayard Street, south side, from Mulberry toward Bowery

- 164 21 **83 Bayard** Tenement. Five-story, four-bay-wide brick tenement with pressed metal lintels. Cornice removed and parapet built. 1874 ITALIANATE/NEO GREC
- 164 22 **81 Bayard** Tenement; Yee Fong Toy Association. Six-story, four-bay-wide white brick tenement with floral swags, volutes, shell niches. Developed for Aronson & Baum. Gross & Kleinberger, 1910 ECLECTIC: RENAISSANCE REVIVAL/QUEEN ANNE
- 164 24 **77-79 Bayard** Tenement/Store. Two-story brick corner building, seven bays wide on Mott and Bayard. Brick laid in five-course bond. Stone lintels. Cornice. Chinese-style canopy over first floor. 1870; 20C ITALIANATE/CHINESE
- 163 18 **69-73 Bayard** Tenement. Seven-story, four-bay-wide buff brick tenement with round-arch windows, pilasters and terra cotta ornament. One of three built at the same time for the Aronson family (63, 67, 69 Bayard) and similar to 65 Bayard. Schneider & Herter, 1901 RENAISSANCE REVIVAL
- 163 21 **67 Bayard** Tenement. Seven-story, four-bay-wide buff brick tenement with round-arch windows, pilasters and terra cotta ornament. One of three built at the same time for the Aronson family (63, 67, 69 Bayard) and similar to 65 Bayard. Schneider & Herter, 1901 RENAISSANCE REVIVAL
- 163 22 **65 Bayard** Tenement Seven-story, four-bay-wide buff brick tenement with round-arch and flat-lintel windows, pilasters and terra cotta ornament. Similar to the three tenements designed by Schneider & Herter for the Aronson family (63, 67, 69 Bayard, 1901). Schneider & Herter, 1901? RENAISSANCE REVIVAL
- 163 23 **63 Bayard** Tenement. Seven-story, four-bay-wide buff brick tenement with round-arch windows, pilasters and terra cotta ornament. One of three built at the same time for the Aronson family and Alfred Wagstaff (63, 67, 69 Bayard) and similar to 65 Bayard. Schneider & Herter, 1901 RENAISSANCE REVIVAL
- 163 24 **61 Bayard** Tenement "BAYARD". Five-story, four-bay buff brick tenement with floral plaques and oriel/balconies. BAYARD embossed in metal cornice. Developed by Sevestre & Cusack. Charles Rentz, 1891 QUEEN ANNE
- 163 25 **59 Bayard** Tenement. Five-story, four-bay brick tenement with chamfered lintels; metal cornice. Philadelphia brick. Developed by Samuel Weeks. Bruno Berger, 1891 NEO GREC
- 163 26 **57 Bayard** Tenement Five-story, four-bay buff brick tenement with floral plaques, masks, shields and bracketed cornice. Same as 55 Bayard. Developed by Weil & Mayer. Schneider & Herter, 1891 QUEEN ANNE
- 163 27 **55 Bayard** Tenement Five-story, four-bay buff brick tenement with floral plaques, masks, shields and bracketed cornice. Same as 57 Bayard. Developed by Weil & Mayer. Schneider & Herter, 1891 QUEEN ANNE
- 163 28 **53 Bayard** Tenement. Six-story brick with terracotta trim and deep cornice. William A. Boring, 1903 RENAISSANCE REVIVAL
- 163 29 **51 Bayard** Tenement; Tai Pun Residents Association. Five-story brick tenement remodeled ca. 1950s with inset Chinese-style second- and third-story porches. ca. 1870s; 1950s CHINESE MODERN
- 163 30 **49 Bayard** Tenement. Five-story Philadelphia brick tenement with stone trim, terracotta floral plaques, shell window hoods. Developed by Michael Fay & William Stacom. Rentz & Lange, 1888 RENAISSANCE REVIVAL
- 163 31 **47 Bayard** Loft; Wheelright Four-story brick with metal cornice. Raised from 3 stories after fire in 1890. Julius Boeckell 1884 ITALIANATE/NO STYLE

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Bayard Street, north side, from Elizabeth to Baxter

- 201 29 **60 Bayard** Tenement. Six-story, four-bay brick tenement stone & terra cotta trim; deep shell niches over windows; round arch pediment cornice. Eight bays on Elizabeth Street. Star of David terra cotta ornament. Herter Brothers, 1887 QUEEN ANNE
- 201 30 **62 Bayard** Tenement; Gee How Oak Tin Association. Six-story, eight-bay-wide **double** tenement of buff brick with terracotta trim. Remodeled mid-20C with full width balconies on 2nd & 3rd & 6th floor; overhanging roof replaces cornice. Houses ancestral association. Developed by Samuel Rosenberg. Charles M. Straub, 1910; 1927 COLONIAL REVIVAL/CHINESE
- 201 32 **66 Bayard** Tenements (front & rear). Five-story, four-bay-wide brick with terra cotta and metal trim. Six-story rear tenement. Developed by Solomon Bernstein. Fred Ebeling, 1889 ECLECTIC: NEO GREC/QUEEN ANNE
- 201 33 **68 Bayard** Store & Workshops; Bakery (1896); Club (1928). Six-story, three-bay-wide workshop, store and bakery. Shell motif in central bay. Paired windows under segmental arch openings. Developed by Peter & Maria Herter. Herter Brothers, 1890 ECLECTIC: RENAISSANCE REVIVAL/QUEEN ANNE
- 201 34 **70 Bayard** Tenement Seven-story buff brick with splayed jack arches over windows and decorative volute keystones. Developed by Gordon, Levy & Co. John P. Cleary, 1901 COLONIAL REVIVAL
- 201 1 **72-74 Bayard** Tenement. Six-story brick tenement with round arch windows and terracotta floral trim. Brick set in "Rosendale mortar". Cornice missing. Developed by Samuel Aronson. Schneider & Herter, 1898 QUEEN ANNE
- 200 32 **76 Bayard** Tenement. Also 55 Mott. Four-story brick tenement with stone lintels. Intact cornice. 1878 ITALIANATE
- 200 33 **78-84 Bayard** Tenement. Six-story buff brick tenement with keystone rectangular stone lintels. Parapet roof. Developed by Augustus Sbarbaro. Bernstein & Bernstein, 1909 COLONIAL REVIVAL
- 199 27 **94-96 Bayard** Non-Contributing Building. Also 69 Mulberry. Lacking Integrity.
- 199 31 **102 Bayard** Tenements (front & rear). Five-story brick tenement with 1920s parapet. Five-story rear tenement. mid 19C; 1920s ITALIANATE/NO STYLE
- 199 32 **104 Bayard** Tenements (front & rear). Five-story brick tenement with wood cornice. Retrofitted with bathroom windows post 1901. Five-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 199 34 **106-108 Bayard** Tenement; Sunshine Settlement. Also 73-75 Baxter. Seven-story **double** tenement corner building; eight bays on Bayard; ten bays on Baxter. Buff brick with splayed arches, terra cotta trim and intact cornice. Developed by Louis Pierano (Italian). Horenburger & Straub, 1900 RENAISSANCE REVIVAL

Broome Street, south side, from west of Mulberry to Elizabeth

- 471 13 **389 Broome** Factory. Three-story, three-bay brick factory building with stone trim. Charles Wright, 1869 ITALIANATE
- 471 14 **387 Broome/ 177 Mulberry** Tenement. Six-story corner tenement of brick with terracotta trim, brick quoins, wrought iron fire escape. Cornice missing. William Rouse, 1904 COLONIAL REVIVAL
- 471 36 **385 Broome** Loft. Five-story, four-bay brick with stone belt course and lintels. Some 2/2 sash windows. Intact cornice. Patrick Skelly estate, developer. J.B. Snook, 1884 NEO GREC
- 471 37 **383 Broome** Townhouse/Tenement. Three-and-a-half-story, three-bay brick tenement with stone lintels. Cornice covered. Mid 19C NO STYLE
- 471 38 **381 Broome** Non-Contributing Building. New Construction
- 471 39 **379 Broome** Tenement. Two-story, four-bay brick tenement/store with cast iron storefront, corbelled parapet (building shortened). 1878 NEO GREC
- 471 40 **377 Broome** Tenement. Five-story, four-bay brick tenement, similar to 379 Broome Street (same lintels). Cornice intact. Intact storefront. 1878 NEO GREC

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- 471 41 **375 Broome** Tenement. Six-story, four-bay brick tenement with elaborate terracotta ornament, including shell niches, Stars-of-David, and large male bust, possibly Moses or Abraham, in cornice. Pedimental window hoods. Intact cornice. **BSS** (attributed to Herter Brothers,) 1886 **QUEEN ANNE**
- 471 43 **373 Broome** Tenement. Six-story corner tenement building of brick & terracotta trim. Parapet replaces cornice. Bernstein & Bernstein, 1904 **COLONIAL REVIVAL/RENAISSANCE REVIVAL** & later
- 470 9 **365-369 Broome** Tenement. Massive six-story rusticated brick corner tenement with bas relief terracotta & limestone trim. Cornice missing. Developed by Rocco Marasco. Sommerfeld & Steckler, 1906 **COLONIAL REVIVAL**
- 470 12 **363 Broome** Firehouse/Engine No. 55. Three-story Indiana limestone engine house with mansard roof clad in slate and copper. **BSS/Landmark** Robert H. Robertson, 1898 **BEAUX ARTS**
- 470 13 **359-361 Broome** Church of San Salvatore/Holy Trinity Ukrainian Church. Tripartite church of pale striated brick with central rose window. Built by the Italian Mission, Protestant Church of New York. Hoppin & Koen, 1901 **ROMANESQUE REVIVAL**
- 470 16 **355 Broome** Non-Contributing Building/Townhouse. Three-story, three-bay corner townhouse. Stripped & stuccoed. Lacking integrity. E19C

Broome Street, north side, from Elizabeth to west of Mulberry

- 478 7501 **354 Broome/146-50 Elizabeth** Knickerbocker Ice/Consolidated Gas/Condo. Five-story brick ice plant. Corbelled quoins and limestone trim. James Hunter, 1928 **COLONIAL REVIVAL/INDUSTRIAL**
- 479 34 **356 Broome/143 Elizabeth** Commercial Building. Two-story brick commercial/industrial building. 1942 **COMMERCIAL**
- 479 35 **358-360 Broome** Tenement. Six-story, eight-bay pale tan brick tenement with terracotta trim. Intact cornice. Developed for Sobel & Kean. Jacob H. Amsler, 1904 **RENAISSANCE REVIVAL**
- 479 37 **362 Broome** Tenement "The Flora" Part of 366 Broome. ca. 1890 **QUEEN ANNE**
- 479 39 **366 Broome** Tenement "The Arrow" Five-story, ten-bay brick tenement with terracotta trim. Cornice missing. ca. 1890 **QUEEN ANNE**
- 479 40 **368-370 Broome** Factory: Herman's Furniture Factory Building/Loft. Massive six-story corner building of brick with stone trim, tile inlays and corbelled brickwork. Fourteen bays on Mott; One bay at corner; Seven bays on Broome. William Graul, 1890 **RENAISSANCE REVIVAL**
- 480 37 **372-374 Broome** Factory: Carriage Factory. Six-story corner loft building with corbelled brickwork. Recently remodeled with new windows. ca. 1880s **COMMERCIAL/ITALIANATE**
- 480 39 **376 Broome** Office Building. Six-story, three-bay loft with pressed metal window hoods and corbelled cornice. ca. 1880s **COMMERCIAL/ITALIANATE**
- 480 40 **378 Broome** Church of the Most Holy Crucifix, Church & Convent. Three-story brick church with corbelled arches and cast-stone or limestone ornament. Robert J. Reily, 1925 **ROMANESQUE REVIVAL**
- 480 41 **380-382 Broome** Tenement. Six-story **double** tenement with projecting bays, rusticated brickwork and intact cornice. Sass & Smallheiser, 1902 **BEAUX ARTS**
- 480 1 **388 Broome** Tenement. Seven-story corner tenement with elaborate corbelled brickwork and terracotta trim. Cornice missing. Schneider & Herter 1900 **RENAISSANCE REVIVAL**
- 481 35 **390-394 Broome** Apartment Building. **Triple** seven-story brick apartment building (described in building permit application as "flats"). Ornate wrought iron fire escapes. Very similar to SE corner of Kenmare & Mulberry. A.G. Rechlin or Sass & Smallheiser, 1901 **COLONIAL REVIVAL/RENAISSANCE REVIVAL**
- 481 39 **396 Broome** Tenement. Six-story, four-bay glazed white brick tenement with stepped parapet. Developed by Vincenzo DeLucca. Adolph Mertin, 1915 **NO STYLE**

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Canal Street, south side, from Baxter toward Bowery

- 199 11 **218-220 Canal** Tenement; Clothing House (1899). Five-story, four-bay brick tenement. Cornice missing. Part of a triple tenement with 216 Canal. mid 19C ITALIANATE/NO STYLE
- 199 12 **216 Canal** Tenement. Five-story, four-bay brick tenement. Cornice missing. Part of a triple tenement with 218-220 Canal. mid 19C ITALIANATE/NO STYLE
- 199 13 **214 Canal** Tenement. Seven-story, four-bay brick and terracotta tenement. John P. Cleary, 1901 COLONIAL REVIVAL
- 199 7501 **210 Canal** Banking; Factory; Chinese Restaurant. Two, six-story, six-bay corner bank buildings. Red brick with contrasting stone trim. Corbelled brickwork. ca. 1885 ITALIANATE
- 200 12 **202-204 Canal** Non-Contributing Building
- 200 7501 **198 Canal** Non-Contributing Building
- 200 16 **196 Canal** Non-Contributing Building/Factory: Mantle Manufacturer (1902) Six-story factory. No integrity.
- 201 13 **178-182 Canal** Non-Contributing Building/Bank. Three-story modern bank. Altered from original design. Alfred Easton Poor, 1957; 1980s remodeling COMMERCIAL
- 201 14 **174-176 Canal** Tenement. Six-story, six-bay brick and terracotta tenement. Developed by Gordon, Levy & Co. Alfred Badt, 1904 RENAISSANCE REVIVAL
- 201 16 **172-1/2 Canal** Non-Contributing Building
- 201 17 **170-172 Canal** Non-Contributing Building
- 201 18 **164-168 Canal** Factory: Furniture Factory; Cigar Factory. Six-story brick and stone corner building with extensive corbelled brickwork. 1880s RENAISSANCE REVIVAL
- 202 12 **160-162 Canal** Townhouse. Pair of three-story, three-bay brick townhouses with later alterations. Federal-era peaked roof raised to three stories from 2-1/2. Cornice added. e19C; late 19C FEDERAL/ITALIANATE
- 202 14 **158 Canal** Townhouse. Three-story, three-bay brick townhouse with later alterations. Federal-era peaked roof raised to three stories from 2-1/2. Cornice added. e19C; late 19C FEDERAL/ITALIANATE
- 202 15 **156 Canal** Townhouse. Three-story, three-bay brick townhouse with 20thC alterations. Federal-era peaked roof raised to three stories from 2-1/2. Chinese architectural elements added in mid 20C. e19C; late 19C; mid20C MIXED: FEDERAL/CHINESE

Canal Street, north side, from east of Elizabeth to Baxter

- 204 27 **167-169 Canal** Commercial Building. 1880s building with 1928 facade. Brackets on Elizabeth Street elevation. Five-story brick loft-style building with banks of windows. Peaked parapet roof. Facade built when Canal Street was widened in 1928. ca. 1880; a. 1928 COMMERCIAL
- 204 29 **171-173 Canal** Commercial Building: Hollinger Building. Five-story brick loft-style building with banks of windows. Peaked parapet roof. ca. 1928 COMMERCIAL
- 204 31 **175 Canal** Commercial Building. Five-story brick loft-style building with banks of windows. Stepped parapet roof. ca. 1928 COMMERCIAL
- 204 32 **177 Canal** Commercial Building. Five-story brick loft-style building with banks of windows. Stepped parapet roof. ca. 1928 COMMERCIAL
- 204 33 **179 Canal** Commercial Building. Five-story brick loft-style building with banks of windows. Stepped parapet roof. ca. 1928 COMMERCIAL
- 204 34 **181 Canal** Commercial Building. Five-story brick loft-style building with banks of windows. Stepped parapet roof. ca. 1928 COMMERCIAL
- 204 35 **183 Canal** Non-Contributing Building
- 205 30 **185-187 Canal** Non-Contributing Building/Store
- 205 32 **191-193 Canal** American Legion Building. Six-story, four-bay brick commercial building with AMERICAN LEGION in metal & neon letters. Poy G. Lee, ca.1950. COMMERCIAL

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- 205 34 **195-197 Canal** Commercial Building. Two-story yellow brick commercial building. ca. 1935 COMMERCIAL
- 206 26 **203-205 Canal** Factory & Furniture Warehouse (1878). Part of a row (203-211 Canal) of ca. 1860s commercial/industrial buildings built on the cusp of Greek Revival/Italianate transition. Five-story (raised from 4) brick with bracketed cornice. ca. 1860 ITALIANATE
- 206 28 **207 Canal** Factory/Saloon/Concert Hall. One of a row (203-211 Canal) of ca. 1860s commercial/industrial buildings built on the cusp of Greek Revival/Italianate transition. Four-story brick with bracketed cornice. ca. 1860 ITALIANATE
- 206 29 **209 Canal** Factory. One of a row (203-211 Canal) of ca. 1860s commercial/industrial buildings built on the cusp of Greek Revival/Italianate transition. Four-story brick with bracketed cornice. ca. 1860 ITALIANATE
- 206 29 **211 Canal** Factory. One of a row (203-211 Canal) of ca. 1860s commercial/industrial buildings built on the cusp of Greek Revival/Italianate transition. Four-story brick with bracketed cornice. ca. 1860 ITALIANATE
- 206 31 **213-217 Canal** Store. One-story yellow brick with parapet. C.N. Whinston or Julius Bleich, 1935 COMMERCIAL
- 206 34 **219 Canal** Loft/Tenement. Five-story, three-bay brick with intact cornice. ca. 1870s ITALIANATE

Centre Street, east side, from Hester to Grand

- 235 1 **202-204 Centre/213-215 Hester** Factory. Centre: Six-story Flemish bond brick with glazed headers, terracotta ornament. Hester: Six-story brick and terracotta loft building. Rusticated brickwork. Intact cornice. De Lemos & Cordes, 1902 COLONIAL REVIVAL
- 235 4 **206 Centre/138 Baxter** Factory. Six-story, three-bay brick and stone loft. Some 2/2 wood sash windows, deeply recessed. Richard Berger, 1892 RENAISSANCE REVIVAL
- 235 5 **208 Centre** Tenement. Three-story, four-bay glazed yellow brick with parapet roof. ca. 1925 NO STYLE
- 235 6 **210 Centre** Loft. Six-story, four-bay brick loft with corbelled brickwork and partial cast iron facade. Louis Heinecke, 1898 RENAISSANCE REVIVAL
- 235 8 **214 Centre** Tenement. Five-story, four-bay brick tenement. Missing cornice. mid 19C NO STYLE
- 235 9 **216 Centre** Tenement. Five-story, four-bay brick with arched window hoods and metal sills. Corbelled parapet. 1878 ITALIANATE
- 235 10 **218 Centre** Lofts. Five-story, four-bay brick with arched window hoods and metal sills. Corbelled cornice. Moran & Armstrong, Builders, 1870 ITALIANATE
- 235 11 **220-222 Centre** Tenement; Factory (lace, printing, old furniture). Pair of five-story, three-bay brick tenements/factory building with simple metal cornice. mid 19C NO STYLE

Cleveland Place

- 481 8 **17 Cleveland Place** Tenement. Five-story, four-bay brick tenement, heavily influenced by Aesthetic Movement. Heavy window hoods and incised geometric and floral designs. Quoins; intact cornice and cast iron fire escape. Similar to and completed for the same owner as 21 Cleveland Place--a German client, Peter Liebertz. Julius Boekell, 1877 NEO GREC/AESTHETIC MOVEMENT
- 481 9 **19 Cleveland Place** Tenement. Remarkably staid building from one of the most famous architects practicing at the time: Five-story, four-bay brick tenement with metal window hoods and sills--cast iron or pressed galvanized iron. George B. Post; Kurtzer & Rentz ALT; Straub storefront, 1877 ITALIANATE
- 481 10 **21 Cleveland Place** Tenement. Five-and-a-half-story, four-bay brick tenement with cast iron storefront in basement level, incised geometric and floral designs in heavy window hoods. Quoins and leaf motif in metal cornice. Similar to and completed for the same owner as 17 Cleveland Place--a German client, Peter Liebertz. F.W. Klemt, 1880-1881 NEO GREC
- 481 11 **23 Cleveland Place** Tenement. Five-story mid-19C tenement, under wraps during a renovation, thus not visible. Julius Boekell ALT mid 19C NOT VISIBLE

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481 13 **25 Cleveland Place** Tenements (front & rear). Four-story, three-bay brick tenement with brownstone trim. Intact cornice early mid 19C FEDERAL/GREEK REVIVAL

Doyers Street

- 162 26 **15-17 Doyers** Tenement. Three-story corner building with seven bays. Clad in brick textured stucco. Stone sills. Early but altered. Mid19C and later MIXED
- 162 28 **11-13 Doyers** Nam Wah Tea Parlor. Two-story golden brick store with marble lintels. Home to Nam Wah Tea Parlor, the oldest operating tea parlor in Chinatown (1920). ca. 1920 COMMERCIAL
- 162 30 **9 Doyers** Loft. Four-story, three-bay brick loft with brick textured stucco. 1880s or earlier NO STYLE
- 162 33 **3 Doyers** Tenement. Five-story, five-bay brick with wood and metal cornice. Round arch pediment in cornice. Refaced with brick textured stucco. 1876s;1920s ITALIANATE/NEO-GREC/MIXED
- 162 38 **5 Doyers** Loft. Five-story brick and brownstone loft building; Corbelled cornice and replacement windows. Brickface stucco over oilstock brick. 1870s; 1920s ITALIANATE/MIXED
- 162 133 **1 Doyers** Tenement. Four-story, five-bay brick building faced in brick textured stucco. Cornice missing. ca. 1950 NO STYLE
- 162 47 **10-14 Doyers** Store. Two-story yellow brick store with green cast-stone Chinese ornamental motifs. Sydne Schleman 1941 COMMERCIAL/CHINESE
- 162 48 **16 Doyers** Store. Two-story, two-bay yellow brick store. ca. 1920s COMMERCIAL
- 162 49 **18 Doyers** Restaurant/Club/Office. Also 17 Pell. Five-story brick apartment/club/restaurant with three bays on Pell; four bays on Doyers. Brick quoins. Patrick Murray, 1928 COMMERCIAL

Elizabeth Street from Canal to Bayard

- 202 11 **28 Elizabeth** Townhouse. Three-story, three-bay brick & frame house, raised to four stories in 1927. Stuccoed facade. Cornice intact. ca. 1820; 1887; 1927 FEDERAL
- 201 20 **19-21 Elizabeth** Police Station House, Lodging House & Prison: 5th Precinct. Four-story, five-bay brick civic building with pedimental window hoods. N.D. Bush, 1881 ITALIANATE/NEO GREC
- 201 7501 **15-17 Elizabeth** Warehouse: Furniture Warehouse. Six-story, eight-bay brick warehouse. Cornice missing. Built for Martin Schrenkeisen. Julius Boekell, 1869; 1878 ITALIANATE/NEO GREC
- 201 7501 **13 Elizabeth** Warehouse. Six-story, three-bay brick with cast iron window surrounds. Cornice missing. Developed by Henry Weeks. Berger & Baylies, 1887 NEO GREC
- 201 4 **11 Elizabeth** New York Chinese School/Chinese Consolidated Benevolent Association. Four-story brick building with Chinese architectural elements. Part of the CCBA--60 Mott Street. Poy G. Lee/Ben Ronis, 1959 MODERN/CHINESE
- 202 2 **10-12 Elizabeth** Tenement. Six-story, six-bay brick and terracotta tenement. Chinese roof across first floor. Developed by Gordon, Levy & Co. Charles B. Meyers, 1899 RENAISSANCE REVIVAL/CHINESE
- 201 26 **9 Elizabeth** Non-Contributing Building/Factory and rear building. Three-story, four-bay clad in metal siding. No integrity. Three-story rear tenement. Kirby & Archer, 1882; 1970s
- 201 27 **7 Elizabeth** Tenement. Five-story tenement on raised basement. Ornate Moorish entrance portico. Developed by Abraham Levinson. Fred Ebeling, 1887 RENAISSANCE REVIVAL; MOORISH/EXOTIC
- 201 28 **5 Elizabeth** Tenement. Five-story, five-bay brick tenement. Cornice missing. Developed by Wolf Baum; Rachel Kurtzman. Herter Brothers, 1887 QUEEN ANNE

Elizabeth Street, east side, from Canal to Hester

- 203 2 **38 Elizabeth** Stores & Offices. Also 161-165 Canal. Two-story yellow brick commercial building with parapet roof. Frank D. Clark 1929 COMMERCIAL

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- 203 3 **40 Elizabeth** Factory: Gulden's Mustard, Pickles & Catsup Factory. Five-story, seven-bay stuccoed brick factory building with intact cornice. Elisha Sniffen, 1882 COMMERCIAL/ITALIANATE
- 203 10 **54-56 Elizabeth** Tenement. Seven-story, twelve-bay brick & terracotta tenement. Developed by Leopold Kaufman. Schneider & Herter, 1901 RENAISSANCE REVIVAL
- 203 15 **58 Elizabeth** Tenement. Six-story brick tenement with terracotta trim. Intact cornice. Charles Straub, 1907 COLONIAL REVIVAL

Elizabeth Street, west side, from Hester to Canal

- 204 20 **53-55 Elizabeth** Factory: Chair Factory/Loft. Seven-story corbelled brick and cast iron facade. Triple arched facade. ca. 1897 COMMERCIAL/RENAISSANCE REVIVAL
- 204 22 **49-51 Elizabeth** Factory: Furniture/Chair Factory/Loft. Six-story brick and brownstone factory with cast iron front. Molded brick or terracotta plaque with "1888." 1888 RICHARDSONIAN ROMANESQUE
- 204 24 **41-47 Elizabeth** Factory: F. Mohr Furniture Factory. Seven-story pale brick factory building with stone lintels. ca. 1890s COMMERCIAL/RENAISSANCE REVIVAL

Elizabeth Street, west side, from Grand to Hester

- 238 21 **95 Elizabeth** Tenement. One part of a triple, six-story, twelve-bay brick & terracotta tenement (91-95 Eliz.). Intact cornice. Richard Rohl, 1903 RENAISSANCE REVIVAL
- 238 23 **91-93 Elizabeth** Tenement. Two parts of a triple, six-story, twelve-bay brick & terracotta tenement (91-95 Eliz.). Missing cornice. Richard Rohl, 1903 RENAISSANCE REVIVAL
- 238 25 **89 Elizabeth** Non-Contributing Building
- 238 26 **87 Elizabeth** Non-Contributing Building
- 238 27 **83-85 Elizabeth** Tenement. Six-story, eight-bay wide **double** tenement with intact cornice. Corbelled brickwork. Developed by Patrick McManus. A.B. Ogden & Son, 1887 NEO GREC/RENAISSANCE REVIVAL
- 238 31 **77 Elizabeth** Townhouse/Tenement. Three-story, three-bay brick with stone lintels, metal cornice. e19C FEDERAL
- 238 32 **75 Elizabeth** Townhouse/Tenement. Three-story, three-bay stuccoed brick with stone lintels, metal cornice. e19C FEDERAL

Elizabeth Street, east side from Hester to Grand

- 239 7501 **80 Elizabeth** Consolidated Edison Storehouse & Office Four-story plus roof addition. Flemish bond brick with cast stone or limestone belt courses and minimal cornice. Also 157 Hester. James Hunter, 1928 COLONIAL REVIVAL
- 239 8 **84 Elizabeth** Tenement. Six stories on raised basement. Rusticated brickwork with limestone trim. Wrought iron fire escapes. Similar to 88 Elizabeth. Developed by Louis Rinaldo. Michael Bernstein, 1901 RENAISSANCE REVIVAL
- 239 9 **86 Elizabeth** Tenement. Five-story, four-bay brick and cast-stone tenement. 1952 COLONIAL REVIVAL
- 239 10 **88 Elizabeth** Tenement. Six stories on raised basement. Rusticated brickwork with limestone trim. Wrought iron fire escapes. Similar to 84 Elizabeth. Developed by Louis Rinaldo. Michael Bernstein, 1901 RENAISSANCE REVIVAL
- 239 11 **90 Elizabeth** Tenement "GIOIELLO". Six-story, four-bay brick & terracotta tenement with intact cornice. GIOIELLO (means "jewel" in Italian) embossed in cornice. Developed by Michael Voccoli. Horenburger & Straub or Neville & Bagge, 1903 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 239 12 **92-96 Elizabeth** Tenement: "PIETRO GUARDINO." Six-story, eight-bay tan brick and tile building with quoins and round arches. Stepped parapet with shields, cartouches fleur-de-lis and terracotta trim. Developed by Peter

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Pinelli & Stephen Guardino, hence "Pietro Guardino: literally "Peter Watches" in Italian. Arthur Carlson, 1915
SPANISH ECLECTIC/RENAISSANCE REVIVAL

Elizabeth Street, west side, from Broome to Grand

- 470 17 **127 Elizabeth** Church Mission House/Gallery. Two-story, three-bay hip-roofed brick building with front pediment. 1873 ITALIANATE
- 470 19 **125 Elizabeth** Tenements (front & rear). Pair with 123 Elizabeth. Five-story, four-bay tenement with intact cornice. Three-story rear tenement. ca. 1870s ITALIANATE
- 470 20 **123 Elizabeth** Tenement. Pair with 125 Elizabeth. Five-story, four-bay tenement with intact cornice. ca. 1870s ITALIANATE
- 470 21 **119-121 Elizabeth** Tenement. Six-story, five-bay "Harvard" brick tenement with terracotta trim and Indiana limestone sills. Similar to 158 Mott. Charles M. Sutton, 1905 COLONIAL REVIVAL
- 470 23 **117 Elizabeth** Tenement. Part of triple tenement, 113-117 Elizabeth. Five-story, four-bay brick tenement with pedimented cornices (113 & 117; 115 has flat cornice). Metal window hoods and sills. Elaborate cast iron fire escapes. ca. 1870s NEO GREC
- 470 24 **115 Elizabeth** Tenement. Part of triple tenement, 113-117 Elizabeth. Five-story, four-bay brick tenement with pedimented cornices (113 & 117; 115 has flat cornice). Metal window hoods and sills. Elaborate cast iron fire escapes. Condemned in 1938 as "Unfit for Human Habitation." ca. 1870s NEO GREC
- 470 25 **113 Elizabeth** Tenement. Part of triple tenement, 113-117 Elizabeth. Five-story, four-bay brick tenement with pedimented cornices (113 & 117; 115 has flat cornice). Metal window hoods and sills. Elaborate cast iron fire escapes. ca. 1870s NEO GREC

Elizabeth Street, east side, between Grand and Broome

- 470 37 **116 Elizabeth** Tenement. Five-story, four-bay brick & stone tenement. Stone trim, corbelled brickwork, including cornice. Richard L. Walsh, 1889 RENAISSANCE REVIVAL
- 470 38 **118 Elizabeth** Tenement. With 120 Elizabeth: Six-story, eight-bay grey brick tenement with terracotta trim and intact cornice. Developed by Edward Poerscke. Charles Rentz, 1899 RENAISSANCE REVIVAL
- 470 39 **120 Elizabeth** Tenement. With 118 Elizabeth: Six-story, eight-bay grey brick tenement with terracotta trim and intact cornice. Developed by Edward Poerscke. Charles Rentz, 1899 RENAISSANCE REVIVAL
- 470 42 **126 Elizabeth** Tenement. Six-story, four-bay brick and stone tenement. Developed by Edward Poerscke. Kurtzer & Rohl, 1898 RENAISSANCE REVIVAL
- 470 7501 **122 Elizabeth** Non-Contributing Building New Construction. Vijay T. Kole, 1986

Elizabeth Street, east side, from Kenmare to Spring

- 478 13 **166 Elizabeth** Tenement. Six-story, four-bay brick tenement with terracotta and stone trim. Caryatid figures in niches, terracotta plaques, shell niches. Cornice missing. Developed by Rocco Marasco & Dominic Abbate. Adolph G. Rechlin, 1898 ECLECTIC
- 478 14 **168 Elizabeth** Tenement. Six-story, four-bay glazed brick tenement with stepped parapet and contrasting brickwork. ca. 1920s NO STYLE
- 478 15 **170 Elizabeth** Tenement. Four-story, three-bay textured brick building with stepped parapet. May be an earlier building under a new facade. ca. 1920s and earlier NO STYLE
- 478 16 **172 Elizabeth** Townhouse/Tenement. Three-and-a-half story townhouse with mansard roof. Stoop removed and entrance changed to basement level. Early/mid 19C GREEK REVIVAL/SECOND EMPIRE
- 478 17 **174 Elizabeth** Townhouse/Tenement. Three-and-a-half story townhouse with mansard roof. Stoop removed and entrance changed to basement level. Early/mid 19C GREEK REVIVAL/SECOND EMPIRE

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Elizabeth Street, west side, from Spring to Broome

- 479 21 **171 Elizabeth** Tenement. Three-story, five bay with same lintels and cornice details as 14 Spring. mid 19C ITALIANATE
- 479 23 **167 Elizabeth** Tenement. Five-story, four-bay brick tenement with arched cast iron window hoods and intact cornice. ca. 1870 ITALIANATE
- 479 7501 **165 Elizabeth** Non-Contributing Building New Construction
- 479 31 **149-151 Elizabeth** Tenement. Six-story brick tenement with limestone or terracotta trim, belt courses and jack arches. Cornice missing. Franklin Baylies, 1907 COLONIAL REVIVAL
- 479 33 **147 Elizabeth** Tenement. Five-story, four-bay brick tenement with corbelled brickwork and ornate cast iron window hoods. 1874 ITALIANATE

Elizabeth Street from Spring to Prince

- 492 1 **190 Elizabeth** Non-Contributing Building. New Construction
- 492 2 **192 Elizabeth** Non-Contributing Building. New Construction
- 492 3 **194 Elizabeth** Townhouse/Tenement. Four-story, three-bay brick townhouse converted to tenement. Stone lintels and corbelled cornice. early-mid 19C and later MIXED
- 492 4 **196 Elizabeth** Tenement. Six-story, four-bay brown brick with brownstone or terracotta trim. Deep overhanging cornice, damaged by recent fire. Developed by Pancrazius Grassi. Charles Straub, 1907 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 492 5 **198 Elizabeth** Tenement. A double tenement with 202. Six-story six-bay red brick with terracotta trim and bracket cornice. Developed by Jacob Weinstein. Bernstein & Bernstein or Neville & Bagge, 1903 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 492 7 **202 Elizabeth** Tenement. A double tenement with 198. Six-story six-bay red brick with terracotta trim and bracket cornice. Developed by Jacob Weinstein. Bernstein & Bernstein or Neville and Bagge, 1903 COLONIAL REVIVAL/REV-REVIVAL
- 492 8 **204-206 Elizabeth** UELP; NY Edison Substation. Asymmetrical brick industrial building with large loading dock. Otto Spin, 1934 COLONIAL REVIVAL/INTERNATIONAL STYLE
- 492 10 **208-210 Elizabeth** Brush Electric Illuminating Co.; NY Edison Substation(1904). Brick with brownstone belt courses and cast iron front Joseph Ireland, 1886 RENAISSANCE REVIVAL/NEO GREC
- 493 21 **209 Elizabeth** Firehouse: Hook & Ladder No. 9/G. LaRosa Bakery. Three stories plus recent roof addition. Three- bay brick building with limestone belt course and extensive use of molded brick tiles. Corbelled brickwork and well-preserved cast iron storefront/garage bay. A unique building in the district. BSS ca. 1880s RENAISSANCE REVIVAL/AESTHETIC MOVEMENT

Elizabeth Street, east side, from Prince to East Houston

- 507 2 **228 Elizabeth** Townhouse. Four-story, three-bay brick & terracotta townhouse with stepped pediment. Five-story rear tenement. ca. 1915 ECLECTIC
- 507 3 **230 Elizabeth** Townhouse/Tenement. Four-and-a-half-story, three-bay brick with stone trim, possibly Flemish bond brick? E19C & later FEDERAL
- 507 4 **232-234 Elizabeth** Tenement. Six-story, six-bay brick tenement. Corbelled brickwork, limestone trim. Simple cornice. Developed by Maria Ghilione. Nathan Langer, 1904 RENAISSANCE REVIVAL
- 507 6 **236 Elizabeth** Tenement. Five-story, three-bay brick tenement with intact round arch pediment cornice. Intact wooden storefront. ca. 1870s ITALIANATE
- 507 7 **238 Elizabeth** Tenement; Albanese Meat Market. Five-story, three-bay brick with metal cornice and 1920s parapet. ca. 1870s; 1920s ITALIANATE

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- 507 8 **240 Elizabeth** Tenement. Similar to 244-252 Elizabeth. Five-story, three-bay brick tenement with metal sills and lintels, bracketed cornice. Rabold & Postevin, 1869 ITALIANATE
- 507 9 **242 Elizabeth** Factory. One-story orange brick factory with stepped parapet. 1951 COMMERCIAL
- 507 10 **244 Elizabeth** Tenement. 244-252 Elizabeth all identical. Five-story, four-bay brick tenement with metal sills and lintels, bracketed cornice. Rabold & Postevin, 1869 ITALIANATE
- 507 10 **246 Elizabeth** Tenement. 244-252 Elizabeth all identical. Five-story, four-bay brick tenement with metal sills and lintels, bracketed cornice. Rabold & Postevin, 1869 ITALIANATE
- 507 12 **248 Elizabeth** Tenement. 244-252 Elizabeth all identical. Five-story, four-bay brick tenement with metal sills and lintels, bracketed cornice. Rabold & Postevin, 1869 ITALIANATE
- 507 13 **250 Elizabeth** Tenement. 244-252 Elizabeth all identical. Five-story, four-bay brick tenement with metal sills and lintels, bracketed cornice. Rabold & Postevin, 1869 ITALIANATE
- 507 14 **252 Elizabeth** Tenement. 244-252 Elizabeth all identical. Five-story, four-bay brick tenement with metal sills and lintels, bracketed cornice. Rabold & Postevin, 1869 ITALIANATE
- 507 15 **254-256 Elizabeth** Factory: Lichtenstein Bros. Cigar Factory; Yankee Notions Factory. Five-story, six-bay brick with stone lintels with incised ornament. Cornice missing. Incised anthemion and geometric designs on cast iron storefront. ca. 1880s NEO GREC
- 507 16 **258 Elizabeth** Commercial Building. Three-story textured tan brick with aluminum-framed plate glass windows. 1951 COMMERCIAL
- 507 17 **260 Elizabeth** Tenement. 260-268 Elizabeth all part of the same building. Five-story, ten-bay tenement with full-width wrought iron balconies/fire escapes. Cornice missing. Brick jack arches. Modest anthemion ornament at cornice level (below cornice corbels). Building developed by William Astor and John Jacob Astor. BSS Halsey C. DeBand, 1884 NEO GREC
- 507 18 **262 Elizabeth** Tenement. 260-268 Elizabeth all part of the same building. Five-story, ten-bay tenement with full-width wrought iron balconies/fire escapes. Cornice missing. Brick jack arches. Modest anthemion ornament at cornice level (below cornice corbels). Building developed by William Astor and John Jacob Astor. BSS Halsey C. DeBand, 1884 NEO GREC
- 507 19 **264 Elizabeth** Tenement. 260-268 Elizabeth all part of the same building. Five-story, ten-bay tenement with full-width wrought iron balconies/fire escapes. Cornice missing. Brick jack arches. Modest anthemion ornament at cornice level (below cornice corbels). Building developed by William Astor and John Jacob Astor. BSS Halsey C. DeBand, 1884 NEO GREC
- 507 20 **266 Elizabeth** Tenement. 260-268 Elizabeth all part of the same building. Five-story, ten-bay tenement with full-width wrought iron balconies/fire escapes. Cornice missing. Brick jack arches. Modest anthemion ornament at cornice level (below cornice corbels). Building developed by William Astor and John Jacob Astor. BSS Halsey C. DeBand, 1884 NEO GREC
- 507 21 **268 Elizabeth** Tenement. 260-268 Elizabeth all part of the same building. Five-story, ten-bay tenement with full-width wrought iron balconies/fire escapes. Cornice missing. Brick jack arches. Modest anthemion ornament at cornice level (below cornice corbels). Building developed by William Astor and John Jacob Astor. BSS Halsey C. DeBand, 1884 NEO GREC

Elizabeth Street, west side, from south of E. Houston to Prince

- 508 28 **267-269 Elizabeth** Factory: Gold & Jewelry Mfg. One-story, two-bay golden brick commercial buildings. Lama, Proskaur & Prober, 1947 COMMERCIAL
- 508 30 **265 Elizabeth** Townhouse/Tenement (front & rear). Three-story, three-bay brick with elaborate wrought iron balconies/fire escapes. Two-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 508 7501 **259 Elizabeth** Non-Contributing Building (1986)
- 508 33 **257 Elizabeth** Non-Contributing Building Heavily altered. Ludwig Bono, 1946 COMMERCIAL

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- 508 34 **255 Elizabeth** Non-Contributing Building/Garage Heavily altered. John B. Mooney, 1947 COMMERCIAL
- 508 35 **253 Elizabeth** Tenement. Five-story plus one-story roof addition. Pale buff brick with stone trim, terracotta ornament, including shell niches, floral plaques and rusticated and corbelled brickwork. Developed for Henry Passinsky. Schneider & Herter, 1892 QUEEN ANNE
- 508 36 **251 Elizabeth** Tenement Pair with 247 Elizabeth. Five-story, four-bay brick tenements with terracotta friezes and simple cornice. Developed by Charles Le Ray de Chaumont Marquis de St. Paul. DeLemos & Cordes, 1889 RENAISSANCE REVIVAL
- 508 38 **247 Elizabeth** Tenement, Double. Pair with 251 Elizabeth: Five-story, four-bay brick tenements with terracotta friezes and simple cornice. Developed by Charles Le Ray de Chaumont Marquis de St. Paul. DeLemos & Cordes, 1889 RENAISSANCE REVIVAL
- 508 39 **245 Elizabeth** Tenement. Triple tenement, 241-245 Elizabeth. Five-story, three-bay smooth brick tenement with metal lintels and bracket cornice. ca. 1870 ITALIANATE
- 508 40 **243 Elizabeth** Tenement. Triple tenement, 241-245 Elizabeth. Five-story, three-bay smooth brick tenement with metal lintels and bracket cornice. ca. 1870 ITALIANATE
- 508 41 **241 Elizabeth** Tenements (front & rear). Triple tenement, 241-245 Elizabeth. Five-story, three-bay smooth brick tenement with metal lintels and bracket cornice. Four-story rear tenement. ca. 1870 ITALIANATE
- 508 42 **239 Elizabeth** Tenement "ACRI." Six-story, two-bay orange brick tenement with projecting metal bay with "ACRI" embossed in frieze of deep metal cornice. Developed by Acritelli. Nearly identical to 20 Spring. Kurtzer & Rentz, 1904 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 508 43 **237 Elizabeth** Tenement. Five-story, three-bay brick tenement with arched window hoods and bracket cornice. Some 2/2 sash windows. ca. 1870 ITALIANATE
- 508 44 **233-235 Elizabeth** Tenement. Six-story, six-bay red and white brick tenement with terracotta trim. Metal frieze intact; cornice missing. Neville & Bagge, 1903 COLONIAL REVIVAL

Grand Street, south side, from Baxter toward Bowery

- 236 16 **181 Grand** Townhouse/Factory/Shop. One of an intact row of five, three-story, three-bay brick rowhouses. ca. 1830 GREEK REVIVAL
- 236 17 **183 Grand** Townhouse/Jovino Gun Shop. One of an intact row of five, three-story, three-bay brick rowhouses. English bond. ca. 1830 GREEK REVIVAL
- 236 18 **185 Grand** Townhouse/Factory/Shop. One of an intact row of five, three-story, three-bay brick rowhouses. English bond. ca. 1830 GREEK REVIVAL
- 236 19 **187 Grand** Townhouse/Factory/Shop. One of an intact row of five, three-story, three-bay brick rowhouses. English bond. ca. 1830 GREEK REVIVAL
- 236 20 **189 Grand** Townhouse/Stabile Bank/Italian-American Museum. One of an intact row of five, three-story, three-bay brick rowhouses; English bond. Intact Doric door surround. ca. 1830 GREEK REVIVAL
- 237 12 **191 Grand** Tenement; Stabile Building/Restaurant/Bakery. Six-story brick & stone tenement. Developed by Francis Stabile. Charles Straub, 1907 COLONIAL REVIVAL
- 237 13 **195 Grand** Non-Contributing Building/Ferrara Bakery
- 237 14 **197 Grand** Factory: Shoes (1894). Six-story brick factory with roof addition. Brick and stone with corbelled cornice. William A. Potter, 1887 COMMERCIAL/ITALIANATE
- 237 17 **203 Grand** Offices/Sons of Italy Original Location. Seven-story brick industrial building with segmental and round arch window openings, corbelled quoins. ca. 1880 COMMERCIAL/RENAISSANCE REVIVAL
- 238 12 **205 Grand** Tenement. Five-story, four-bay brick tenement with stone trim ca. 1880s NEO GREC
- 238 13 **207 Grand** Tenement. Five-story, three-bay brick tenement with arched window hoods. Intact cornice. ca. 1870 ITALIANATE

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- 238 14 **209 Grand** Tenement. Six-story, six-bay brick tenement. Rusticated brickwork and terracotta tiles. Cornice missing. Arthur Carlson, 1915 NO STYLE
- 238 16 **213-217 Grand/97 Elizabeth** Lofts. Two nine-story loft buildings. White brick with pilasters framing banks of windows. Cornice intact on Grand Street. ca. 1910 CLASSICAL REVIVAL/COMMERCIAL
- 238 19 **219-221 Grand** Commercial Building. Five-story, five-bay brick building with pedimented cornice and incised window hoods. ca. 1880s NEO GREC/ITALIANATE
- 239 15 **223 Grand** Store. Two-story stuccoed brick corner store. ca. 1940s NO STYLE
- 239 16 **225 Grand** Townhouse/Factory. Three-story, three-bay brick with incised stone lintels. Flemish bond brickwork. E19C FEDERAL
- 239 17 **227 Grand** Non-Contributing Building/Townhouse/Store. Federal townhouse stripped and stuccoed. Lacking integrity. E19C, FEDERAL & later
- 239 18 **229 Grand** Tenement; "M. Kessler". Five-story Philadelphia brick & brownstone tenement with pointed arches and heavy cornice. "M. Kessler Hardware". Elisha Sniffen, 1885 RENAISSANCE REVIVAL/VENETIAN

Grand Street, north side, from Elizabeth to Centre Market Place

- 470 27 **218-220 Grand** Tenement. Seven-story corner tenement. Brick & terracotta with wrought iron fire escapes. Cornice missing. Horenburger & Straub, 1901 BEAUX ARTS/RENAISSANCE REVIVAL
- 470 28 **214-216 Grand** Tenement. Four-story, five-bay brick tenement with flat lintels. Facade rebuilt in 1905 mid 19C; 1905 ITALIANATE/NO STYLE
- 470 29 **212 Grand** Non-Contributing Building
- 470 30 **210 Grand** Office Building. Three-story, four-bay brick and limestone office or tenement building. Apparently the only Art Deco building in the district. A.J. Simberg, 1930 ART DECO
- 470 31 **208 Grand** Tenement. Six-story, three-bay brick tenement with limestone and terracotta ornament. Intact cornice. Built as a continuation of 206 Grand. George Frederick Pelham, 1906 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 470 32 **206 Grand/150-152 Mott** Tenement. Six-story brick corner tenement, 11 bays deep on Mott Street. Terracotta ornament. Intact cornice. Matching building to 208 Grand. George Frederick Pelham, 1905 RENAISSANCE REVIVAL
- 471 52 **200-202 Grand** Tenement/DiPalo's. Six-story, eight-bay brick & terracotta tenement with intact cornice. Edward A. Meyers, 1906 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 471 54 **198 Grand** Non-Contributing Building
- 471 55 **196 Grand** Townhouse/Tenement/Saloon (1899). Three-story, three-bay stuccoed townhouse. No cornice. Part of a row of Federal townhouses, 188-196 Grand. ca. 1820; mid 20C FEDERAL & later
- 471 56 **194 Grand** Townhouse. Three-story, three-bay stuccoed townhouse. No cornice. Part of a row of Federal townhouses, 188-196 Grand. ca. 1820; mid 20C FEDERAL & later
- 471 57 **192 Grand** Townhouse. Three-and-a-half-story, three-bay Flemish bond brick townhouse with pair of round arched dormers with 8/8 wood sash windows. Part of a row of Federal townhouses, 188-196 Grand. BSS ca. 1820 FEDERAL
- 471 58 **190 Grand** Townhouse/Piemonte Ravioli. Three-and-a-half-story, three-bay Flemish bond brick townhouse with pair of round arched dormers with 8/8 wood sash windows. Pedimental lintels in upper floors; flat lintels on first floor. Part of a row of Federal townhouses, 188-196 Grand. BSS ca. 1820 FEDERAL
- 471 59 **188 Grand** Townhouse/Alleva Cheese. Four-story corner townhouse raised from three-and-a-half-story, three-bay Flemish bond brick townhouse. Pedimental lintels in upper floors; flat lintels on first floor. Extended to the north with large six-bay-deep addition. Part of a row of Federal townhouses, 188-196 Grand. ca. 1820; ca. 1850 FEDERAL & later

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- 471 22 **186 Grand/157 Mulberry** Loft/Factory. Six-story brick loft/factory building with round arch bays. Corbelled brickwork. Blend of Colonial Revival elements with and Romanesque or Renaissance Revival forms. ca. 1895 MIXED
- 471 23 **182-184 Grand** Loft. Six-story, six-bay brick loft with rusticated brickwork, stone lintels, corbelled cornice. ca. 1890 RENAISSANCE REVIVAL/COMMERCIAL
- 471 25 **176-180 Grand** Factory: Knitting Mill/Electric Equipment/Lighting Fixtures. Six-story tripartite facade with round arches, cartouches, elaborate corbelled brickwork, molded brick & terracotta ornament ca. 1888 ROMANESQUE REVIVAL
- 471 28 **174 Grand** Tenement. Four-story, three-bay brick with round arch pediment, elaborate cornice. Flat window hoods. BSS. ca. 1870 ITALIANATE

Hester Street, south side, from east of Elizabeth to Baxter Street

- 203 16 **144 Hester** Tenement. Five-story, four-bay brick tenement with intact cornice and wrought iron fire escapes. mid 19C ITALIANATE
- 204 16 **154 Hester** Italian School, Children's Aid Society. Eight-story white brick school. Parish & Schroeder, 1912 CLASSICAL REVIVAL/INSTITUTIONAL
- 204 10 **156 Hester** Non-Contributing Building.
- 205 19 **172 Hester** Non-Contributing Building: Townhouse/Tenement. Four-story, three-bay brick tenement. Lacking integrity. mid 19C NO STYLE
- 205 18 **174 Hester** Tenement. Six-story, three-bay pale beige brick tenement with quoins. Missing corning. One a symmetrical projecting bay. Developed by Frank Pittelli. Horenburger & Straub, 1906 COLONIAL REVIVAL
- 205 17 **176 Hester** Tenements (front & rear). Five-story, four-bay brick with stone lintels. Cornice missing. Three-story rear tenement. mid 19C NO STYLE
- 205 16 **178 Hester** Townhouse. Three-story frame townhouse with brick front, faced in Formstone. ca. 1815; ca. 1950 FEDERAL/NO STYLE
- 205 15 **180 Hester** Non-Contributing Building
- 206 16 **182-184 Hester** Tenement Six-story brick & limestone corner tenement. Eight bays deep on Mulberry. Cornice missing. Horenburger & Straub, 1903 MIXED
- 206 14 **186 Hester** Tenement. Five-story on raised basement. Stoop removed. Brownstone facade. Some 2/2 wood sash windows intact. James E. Ware, 1878 ITALIANATE
- 206 13 **188 Hester** Tenements (front & rear). Four-story, three-bay brick tenement with later cast-stone jackarches applied. Corbelled cornice on front & rear buildings. Five-story rear tenement. mid 19C NO STYLE
- 206 12 **190 Hester** Tenement. Six-story, four-bay brick with stone trim and beltcourses, corbelled brickwork. Cornice missing. Mortimer C. Merritt, 1894 RENAISSANCE REVIVAL

Hester Street, north side, from Elizabeth to Centre

- 238 33 **161 Hester** Townhouse/Tenement. Four-story, three-bay brick townhouse /tenement with stone lintels mid 19C ITALIANATE
- 238 34 **163 Hester** Tenement. Three-stories on a raised basement. Three-bays wide with stepped parapet/ mid 19C/ca. 1930 MIXED
- 238 35 **165 Hester** Tenements (front & rear). Four-story, three-bay brick tenement with arch window openings and wooden (?) cornice. Four-story rear tenement. mid 19C ITALIANATE
- 238 36 **167 Hester** Tenements (front & rear). Four-story, three-bay brick tenement with arch window openings. Cornice missing. Four-story rear tenement. mid 19C ITALIANATE
- 238 37 **169 Hester** Tenements (front & rear). Five-story, four-bay brick with some 2/2 wood sash windows. Intact cornice. Four-story rear tenement. mid 19C ITALIANATE

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- 238 38 **171 Hester** Tenements (front & rear). Five-story, four-bay brick with intact cornice. Four-story rear tenement. mid 19C ITALIANATE
- 238 40 **173-175 Hester/116-120 Mott** Tenement. Six-story corner tenement with rounded corner bay. Terracotta ornament and intact cornice. Developed by Guiseppe Molea. Matthew Del Gaudio, 1911 RENAISSANCE REVIVAL
- 237 31 **181 Hester** Non-Contributing Building. New Construction
- 237 32 **183 Hester** Non-Contributing Building/ Tenements (front & rear). Five-story, three-bay brick tenement. Missing cornice. Lacking integrity. Four-story rear tenement. mid 19C
- 237 33 **185 Hester** Tenements (front & rear). Five-story, four-bay brick tenement with flat lintels and bracketed cornice. Four-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 237 34 **187 Hester** Tenements (front & rear). Five-story, four-bay brick tenement with flat lintels and bracketed cornice. Four-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 237 35 **189 Hester** Tenement. Five-story, four-bay brick with arched window hoods, projecting sills and intact cornice. William Gaul, 1873 ITALIANATE
- 237 36 **191 Hester** Tenement. Six-story, four-bay brick and terracotta trim tenement. Developed by Americus Stabile. Charles M. Straub, 1912 COLONIAL REVIVAL
- 236 31 **193 Hester** Tenement. Also 129 Mulberry. Five-story, four-bay brick with stone lintels. Corbelled brickwork. Intact cornice. ca. 1887 RENAISSANCE REVIVAL
- 236 32 **195 Hester** Tenement. Five-story, four-bay brick with corbelled brickwork. Intact cornice. Julius Boekell & Son, 1886 RENAISSANCE REVIVAL
- 236 33 **197-199 Hester** Tenement. Six-story tripartite facade in beige brick and terracotta. Intact cornice. M. Bernstein, 1902 ECLECTIC/RENAISSANCE REVIVAL
- 235 24 **209-211 Hester** Stable/Machine works. Brick industrial building with corbelled brickwork arches over windows. Sixth story added 1902. Louis Heinecke, 1890 RENAISSANCE REVIVAL/COMMERCIAL
- 235 29 **217-219 Hester** Factory & Showroom. Also 200 Centre. Tripartite three-story yellow brick commercial building with parapet roof. Julius Eckman, 1926 COMMERCIAL

E. Houston Street

- 507 22 **73 E. Houston Street** Townhouse. Two-and-one-half-story, three-bay stuccoed brick townhouse with paired dormers in front and lunette windows in side gable roof. ca. 1800 FEDERAL
- 507 22 **77 E. Houston Street** Tenement; Commercial. Three-story, seven-bay brick tenement with bracket cornice, stone lintels, cast iron store front. Mid 19C MIXED

Kenmare Street, south side, from east of Elizabeth to Cleveland Place

- 478 7 **24 Kenmare/152-154 Elizabeth** Warehouse/Garage. Four-story brick warehouse with first floor garage/parking entrance. Parapet roof. ca. 1920s COMMERCIAL/NO STYLE
- 479 29 **30-40 Kenmare** Non-Contributing Building. New Construction
- 481 7501 **87 Kenmare/15 Cleveland Place** Storefront for Art & Architecture. Built as a hotel and for business purposes, this three-story wedge-shaped building ranges from only 3'6-5/8 inches to 19' deep. Projecting bay windows and modillion and bracket cornice. Houses the Storefront for Art & Architecture, designed by Stephen Holl & Vito Acconci, 1982. Bruno W. Berger & Son, 1908-1911; Steven Holl, 1982 COLONIAL REVIVAL/CLASSICAL REVIVAL/POST MODERN

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Kenmare Street, north side, from east of Elizabeth to Cleveland Place

- 478 12 **19 Kenmare** Tenement Six-story mottled beige brick tenement with terracotta trim, rusticated brickwork deep overhanging cornice. Three bays on Elizabeth; 12 on Kenmare. Oscar Lowinson, 1909 or 1919 COLONIAL REVIVAL
- 479 26 **37 Kenmare** Non-Contributing Building; Originally New Deal Petroleum Corporation. One-story stuccoed cinderblock building. Lacking integrity. 1948 NO STYLE
- 479 125 **39 Kenmare** Garage. One-story brick building with single garage bay. Lama & Proskauer, 1939 NO STYLE
- 481 32 **86-96 Kenmare** Tenement. Similar to 195-199 Mulberry on opposite corner. Glazed white brick with terracotta shields, intact cornice. Developed by Michael Briganti. Bernstein & Bernstein, 1911 COLONIAL REVIVAL

Lafayette Street, east side, from Spring to Jersey

- 481 7502 **225 Lafayette** Italian Savings Bank. Twelve-story brick, limestone and granite bank tower. Corinthian order. C.P.H. Gilbert 1925 CLASSICAL REVIVAL/COMMERCIAL
- 495 1 **231 Lafayette** Tenement. Four-and-one-half-story corbelled brick with brownstone trim; mansard roof and dormers. ca. 1870 SECOND EMPIRE
- 495 1 **233 Lafayette** Stable. Five-story, five-bay corbelled brick and brownstone stable. William Howe, 1892 RENAISSANCE REVIVAL/NO STYLE
- 495 1 **235 Lafayette** Tenement. Five-story, four-bay brick and brownstone tenement. ca. 1860s ITALIANATE
- 495 2 **237-239 Lafayette** Lofts. Twelve-story white brick and limestone loft with intact cornice. Developed by Dominick Abbate. William Birkmire, 1910 COMMERCIAL/CLASSICAL REVIVAL
- 495 4 **241 Lafayette** Warehouse. Six-story warehouse of beige, rusticated brickwork and cast iron front. Large terracotta cartouches. Reilly & Steinback, 1902 COMMERCIAL/CLASSICAL REVIVAL/BEAUX ARTS
- 495 11 **255 Lafayette** Tenement. Six-story brick tenement designed to house 93 families. Eight bays on Prince; Seven bays on Lafayette. Mottled, textured grey brick with parapet roof--small cast stone shield in parapet and cast stone door surround on Lafayette. Minimal decoration. Built by Dominic Abbate. Ferdinand Savignano, 1925 NO STYLE
- 510 7501 **285 Lafayette** Factory: Hawley & Hoops Candy Factory. Also 10 Jersey, 267-271 Mulberry. Cast iron, brick and stone factory/loft building. ca. 1880s COMMERCIAL/RENAISSANCE REVIVAL

Mosco Street

- 164 43 **103 Mosco** Tenement; Store, Bakery. Four-story tenement with bakery in cellar, similar in style to 26-32 Pell, built the same year. Developed by Bartolomeo Gauzza. Mathew Del Gaudio, 1912 NO STYLE
- 164 44 **105 Mosco** Transfiguration Salesian Fathers Residence/Adult English Center. Five-story, three-bay limestone and yellow brick church building, similar in style to the Transfiguration School on Mott Street. John H. Tiemeyer, Jr., 1924 COLLEGIATE GOTHIC REVIVAL

Mott Street, east side, from Worth to Bayard

- 162 8 **14 Mott** Lofts and Store. Four-story, three-bay-wide brick loft building refaced in pale yellow bricks ca. 1920. Louis F. Heinecke 1894 MIXED
- 162 9 **16 Mott** Townhouse/Chung Wa Gong Shaw Society, 1896; CCBA, 1899. Four-story, three-bay wide formerly 2-1/2-story Federal town house, raised to three stories by Kurtzer & Rohl (1888) and to four in 1896, with towers at the parapet; Cast iron store front by Chas. Reid, 1899. ca. 1820; 1888; 1896 FEDERAL/CHINESE
- 162 10 **18 Mott** Tenement. Five-story, four-bay-wide brick tenement with foliate terra cotta plaques and metal cornice. Kurtzer & Rohl, 1888 QUEEN ANNE
- 162 11 **20 Mott** Non-Contributing Building

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- 162 12 **22 Mott** Chinese Masonic Association. Five-story brick Masonic lodge. Stepped parapet and stone arch lintels; Masonic symbols on doors and in parapet. Inset second floor balcony in the Chinese style. 1870s; 1920s ITALIANATE/CHINESE/OTHER
- 162 13 **24 Mott** Tenement. Six-story brick and terra cotta tenement with quoins, jack arches with volute keystones and deep bracketed cornice. Developed by Stefano & Luisa Nassano. Bruno Berger, 1901 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 162 14 **26 Mott** Tenement; Wing On Wo & Co. Six-story, four-bay-wide tenement and store of glazed brick laid in Flemish bond with pedimented parapet, no cornice. One of the few semi-intact Chinese store interiors. Developed by Foon Poos. Arthur Wiendorf, 1925 NO STYLE
- 162 15 **28 Mott** Tenement; Joss House; Store. Five-story, four-bay-wide brick tenement with stone jack arches and belt courses. Pedimented cornice. Tall first story with cast iron store front. John A. Hamilton 1896 COLONIAL REVIVAL with NEO GREC pediment
- 162 16 **30 Mott** Townhouse/Tenement. Three-story, three-bay brick house laid in Flemish bond; converted to tenement by A.R. McElwaine (1894). Window hoods and metal cornice. Early 19C; 1894 FEDERAL/ITALIANATE
- 162 17 **32 Mott** Tenement; Good Fortune Gifts. Six-story, four-bay buff brick tenement with terracotta trim. Good Fortune Gifts has an intact wooden storefront and well preserved interior. Developed by James Poggi. Louis Heinecke, 1897 RENAISSANCE REVIVAL
- 162 18 **34-38 Mott** Tenement. Angled corner building at Mott and Pell Streets. Six-stories with seven bays each on Mott and Pell. Buff brick with rusticated brickwork. Metal cornice. Developed by James Naughton. Louis Heinecke, 1897 RENAISSANCE REVIVAL
- 163 14 **40 Mott** Tenement. Also 36 Pell. Five-story tan brick with terra cotta trim, polychrome glazed terra cotta shields and inset tiles; green tile parapet roof. Lama & Proskauer 1929-1930 SPANISH ECLECTIC
- 163 15 **42-44 Mott** Factory; Hok Shan Building. Five story loft/factory building. One-story roof raising (1889), plus late 20C roof addition. Arched window hoods, corbelled cornice. Facade stuccoed. 1871; 1886 ITALIANATE
- 163 16 **46 Mott** Non-Contributing Building
- 163 17 **48 Mott** Non-Contributing Building: Townhouse. Early 19C townhouse, heavily altered. FEDERAL/MIXED

Mott Street, west side from Bayard to Worth

- 164 25 **51 Mott** Tenement. Five-story, four-bay-wide brick tenement with bracketed cornice, arched window hoods. Mid-19C ITALIANATE
- 164 26 **47-49 Mott** Tenement; Lin Sing Association Club Rooms. Six-story, six-bay-wide tan textured-brick-faced tenement building. Inset second floor porch in the Chinese style. Charles Clark, 1926 CHINESE
- 164 28 **45 Mott** Tenement. Five-story, four-bay-wide brick tenement with stone lintels. Some 2/2 wood sash windows remain. Cornice missing. 1886 NEO-GREC
- 164 29 **43 Mott** Tenement. Six-story, four-bay-wide brick tenement with terracotta plaques, stone lintels, corbelled brickwork and metal cornice. 1886 RENAISSANCE REVIVAL
- 164 30 **41 Mott** On Leong Tong Chinese Merchants Association; Lee Family Association, Library. Six-story marble-faced asymmetrical facade with green marble plaques; inset second story balcony; pagoda on roof. Poy G. Lee, ca. 1950 MODERN/CHINESE
- 164 31 **39 Mott** Tenements (front & rear). Five-story, four-bay-wide brick tenement with stone lintels and metal cornice. Three-story rear tenement. Mid19C ITALIANATE
- 164 32 **33-37 Mott** Tenement; Sun Lau/Hoy Sun Ning Yung Benevolent Association. Six-story tenement with eight bays broken into five bays plus three bays at bend in Mott Street. Red brick with glazed white brick decorative insets. Brick parapet. Possibly George Frederick Pelham, 1914; cited elsewhere as 1925 COLONIAL REVIVAL/OTHER
- 164 37 **23-31 Mott** Church of the Transfiguration and School. Church: Ashlar and brownstone gable front church with copper tower. School: Four-story, five-bay yellow/tan brick school with cast stone or limestone trim. School:

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- Frederick J. Schwartz Church: 1801; 1815; 1861-68. School: 1923 GEORGIAN-GOTHIC; COLLEGIATE
GOTHIC. NR/Landmark.
- 164 45 **21 Mott** Tenement, Store & Restaurant. Five-story, four-bay-wide brick with arched window hoods and intact arched pedimented cornice. Identical to 19 Mott Street. ca. 1870 ITALIANATE
- 164 46 **19 Mott** Tenement, Store, Restaurant; Office of Chinese Benevolent Society (1899). Five-story, four-bay-wide brick with arched window hoods and intact arched pedimented cornice. Identical to 21 Mott Street. ca. 1870 ITALIANATE
- 164 47 **17 Mott** Tenement. Five-story, four-bay-wide brick tenement with stone lintels, articulated facade and intact cornice. Six-story rear tenement. Schneider & Herter, 1889 QUEEN ANNE
- 164 48 **15 Mott** Tenements (front & rear). Five-story, four-bay-wide brick tenement with arched metal window hoods and metal cornice. Six-story rear tenement. mid 19C ITALIANATE
- 164 49 **13 Mott** Tenements (front & rear); Joss House; Temple; Postal Substation. Five-story, four-bay-wide brick tenement with brownstone lintels. Cornice missing. Five-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 164 50 **11 Mott** Tenement. Five-story, four-bay-wide brick tenement with brownstone trim. Elaborate cornice, terracotta plaques. William Graul, 1887 QUEEN ANNE/RENAISSANCE REVIVAL
- 164 51 **9 Mott** Factory, Mattress & Bedding; Port Arthur Restaurant. Six-story, six-bay-wide brick mattress factory building, site of the infamous Port Arthur Restaurant. Brownstone lintels. 1885 or earlier ITALIANATE/COMMERCIAL
- 164 53 **5 Mott** Tenement; Eng Suey Sun Association. Four-story brick building with symmetrical facade faced in cast stone. Inset second-floor porch, ca. 1952 in the Chinese style. See Also 199 Worth Street. late 19C; ca. 1952 MODERN/CHINESE
- 164 54 **3 Mott** Tenement. Four-story, three-bay-wide brick tenement with metal cornice. ca. 1850s ITALIANATE
- 164 54 **1 Mott** Store, Loft, Tenement. Four-story brick flatiron with five bays on Worth and Five on Mott, with a single bay at the corner. Some extant 2/2 wood sash windows. Flat stone lintels. mid 19C ITALIANATE
- Mott Street, west side from Canal to Bayard*
- 200 17 **83-85 Mott** Chinese Merchants Association Concrete and steel with masonry veneer; ornamental pagoda tower. Steel casement corner windows. Andrew J. Thomas, 1948-52 MODERN/CHINESE
- 200 19 **81 Mott** Tenement "Grossman & Feldman." Four-story brick tenement on raised basement. Stone lintels. Wrought-iron balconies/fire escape. Intact cornice embossed with "Grossman & Feldman." 1882 ITALIANATE/NEO GREC
- 200 20 **79 Mott** Tenement. Five-story, four-bay Philadelphia brick tenement with terracotta ornament. Intact cornice. Developed by Levy & Blumenthal. Fred Ebeling, 1886 NEO GREC
- 200 21 **77 Mott** Factory: Coach Factory (1872); Stable (1886). Four-story, four-bay brick with brownstone lintels. Rebuilt parapet. 1870; 1920s ITALIANATE/NO STYLE
- 200 22 **73-75 Mott** Tenement. Five-story, five-bay brick with brownstone lintels. Intact cornice. mid 19C ITALIANATE/NO STYLE
- 200 24 **69-71 Mott** Tenement. Six-story, six-bay brick and terracotta tenement. Charles Straub, 1907 COLONIAL REVIVAL
- 200 26 **67 Mott** Tenement. Five-story, four-bay brick with pedimental window hoods. 1874 ITALIANATE
- 200 27 **65 Mott** Tenements (front & rear). Seven-story, four-bay brick tenement laid in running bond. Some intact 2/2 wood sash windows. Cornice missing. Considered first tenement in neighborhood, occupied 55 years by 1879. Five-story rear tenement. Part of the Weeks Family real estate empire. E19C with L19C alterations NO STYLE/MIXED
- 200 28 **63 Mott** Tenement. Pair with 61 Mott. Six-story, four-bay brick tenement with deep overhanging cornice. Developed by Barney Isaacs. Schneider & Herter, 1887 QUEEN ANNE

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- 200 29 **61 Mott** Tenement. Pair with 63 Mott. Six-story, four-bay brick tenement with deep overhanging cornice. Developed by Barney Isaacs. Schneider & Herter, 1887 QUEEN ANNE
- 200 30 **59 Mott** Tenements (front & rear). Five-story, four-bay pale brick tenement with terracotta trim. Five-story rear tenement. Developed by Sarah Levy. Schneider & Herter, 1892 QUEEN ANNE
- 200 31 **57 Mott** Tenements (front & rear). Five-story, four-bay brick and terracotta tenement. Missing cornice. Five-story rear tenement. Developed by Isaac Marks. Fred Wandelt, 1890 QUEEN ANNE

Mott Street, east side from Bayard to Canal

- 201 2 **58 Mott** Non-Contributing Building: Tenement Five-story, four-bay brick tenement. Missing cornice and faced in formstone/stucco. Lacking integrity. mid 19C NO STYLE
- 201 4 **60 Mott** Chinese Consolidated Benevolent Association (CCBA). Five-story glazed white brick community center with wrought iron screen shielding interior balconies. Also 11 Elizabeth. Poy G. Lee and Ben Ronis 1959 MODERN/CHINESE
- 201 6 **66 Mott** Non-Contributing Building: Tenements (front & rear). Four-story brick, remodeled in mid 20C. One-story rear building. Lacking integrity. mid 19C; mid 20C NO STYLE
- 201 7 **68 Mott** Soo Yuen Benevolent Association/Tenement. One of four (68-74 Mott) five-story, four-bay Philadelphia brick tenements laid in Flemish bond. Pedimental window hoods. Cornice replaced by elaborate Chinese-style balcony and porch. William E. Waring, 1874; 1920s ITALIANATE/CHINESE
- 201 8 **70 Mott** Tenement. One of four (68-74 Mott) five-story, four-bay Philadelphia brick tenements laid in Flemish bond. Pedimental window hoods. Each with a unique, elaborate cornice. Bake oven installed, 1892. Compare to 85 Mulberry. William E. Waring, 1874 ITALIANATE
- 201 9 **72 Mott** Tenement. One of four (68-74 Mott) five-story, four-bay Philadelphia brick tenements laid in Flemish bond. Pedimental window hoods. Each with a unique, elaborate cornice. Compare to 85 Mulberry. William E. Waring, 1874 ITALIANATE
- 201 10 **74 Mott** Tenement. One of four (68-74 Mott) five-story, four-bay Philadelphia brick tenements laid in Flemish bond. Pedimental window hoods. Each with a unique, elaborate cornice. Compare to 85 Mulberry. William E. Waring, 1874 ITALIANATE
- 201 11 **76 Mott** Non-Contributing Building/Tenement. Four-story, three-bay brick tenement. Heavily altered. Lacking integrity. E19C; mid 19C

Mott Street, east side, from Hester to Canal

- 204 1 **94-98 Mott** Factory: Shirts. Six-story tripartite loft building. Corbelled brick and cast iron facade. ca. 1890s RENAISSANCE REVIVAL/COMMERCIAL
- 204 4 **100 Mott** Non-Contributing Building/Tenement. Five-story brick tenement with intact cornice, all clad in vertical metal siding. Lacking integrity. mid 19C
- 204 5 **102 Mott** Tenement. Five-story, four-bay brick tenement. Repointed brick. Cornice missing. Rear buildings torn down. mid 19C ITALIANATE/NO STYLE
- 204 5 **104 Mott** Tenement. Five-story, four-bay brick tenement. Repointed brick. Cornice missing. Rear building torn down. mid 19C ITALIANATE/NO STYLE

Mott Street, west side, from Hester to Canal

- 205 19 **119 Mott** Tenement; Vincent's Restaurant. Five-story brick corner building with 1920s parapet. E20C NO STYLE
- 205 20 **117 Mott** Tenement. Five-story, four-bay--possibly shortened by one story. Rusticated brickwork and terracotta trim. Developed by Kidansky & Levy. Horenburger & Straub, 1899 QUEEN ANNE/RENAISSANCE REVIVAL

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- 205 21 **115 Mott** Tenements (front & rear). Five-story, four-bay brick tenement with stone lintels, bracket cornice. Five-story rear tenement. Mid 19C ITALIANATE/NO STYLE
- 205 22 **113 Mott** Tenements (front & rear). Four-story, four-bay brick with stone lintels & bracket cornice. Four-story rear tenement. Mid 19C ITALIANATE/NO STYLE
- 205 23 **111 Mott** Tenement. Six-story, three-bay brick with terracotta trim. Missing cornice and some metal plaques. Developed for Gordon, Levy & Co. Alfred Badt, 1904 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 205 24 **109 Mott** Tenements (front & rear). Five-story, four-bay brick tenement with stone lintels, bracket cornice. Four-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 205 25 **107 Mott** Non-Contributing Building/Store
- 205 7501 **103 Mott** Factory: Furniture Factory. Six-stories raised to seven-story "Calabough" brick factory with corbelled brickwork and cornice. George Frederick Pelham, 1882 COMMERCIAL/RENAISSANCE REVIVAL
- 205 28 **101 Mott** Factory. Seven-story, three-bay brick with brownstone trim. Eared lintels. Intact cornice ca. 1880s NEO GREC

Mott Street, west side, from Grand to Hester

- 237 19 **145 Mott** Tenements (front & rear). Pair with 143 Mott. Five-story, four-bay brick tenement with arch windows. Intact cornice. Five-story rear tenement. ca. 1870s ITALIANATE
- 237 20 **143 Mott** Tenement. Pair with 145 Mott. Five-story, four-bay brick tenement with arch windows. Intact cornice. ca. 1870s ITALIANATE
- 237 21 **139 Mott** Non-Contributing Building; Stable; 1922 converted to laundry. Three-story, three-bay brick building faced in polished granite. Lacking integrity. J.H. Valentine, 1889 NO STYLE
- 237 22 **137 Mott** Tenements (front & rear). Five-story, four-bay brick tenement with cast iron window hoods, intact bracketed cornice. Four-story rear tenement. ca. 1870 ITALIANATE
- 237 23 **135 Mott** Tenements (front & rear). Five-story, four-bay brick tenement with cast iron window hoods, intact bracketed cornice. Four-story rear tenement. ca. 1870 ITALIANATE
- 237 24 **133 Mott** Tenements (front & rear). Five-story, four-bay brick tenement with cast iron window hoods, intact bracketed cornice. ca. 1870 ITALIANATE
- 237 25 **131 Mott** Tenements (front & rear). Pair with 129 Mott. Five-story, four-bay brick tenement with Eastlake-style incised designs, intact bracketed cornice. Wrought iron fire escape. Four-story rear tenement. William Graul, 1886 NEO GREC
- 237 26 **129 Mott** Tenements (front & rear). Pair with 131 Mott. Five-story, four-bay brick tenement with Eastlake-style incised designs, intact bracketed cornice. Wrought iron fire escape. Four-story rear tenement. William Graul, 1886 NEO GREC
- 237 27 **127 Mott** Tenements (front & rear). Five-story, four-bay brick tenement refaced in 1940s. Missing cornice. Four-story rear tenement. mid 19C; 1940s ITALIANATE/NO STYLE
- 237 28 **123-25 Mott** Tenement. Part of triple tenement with 121-125 Mott. Six-story, seven-bay brick tenement with terracotta trim. Developed by Saul Wallerstein. Bernstein & Bernstein or Sass & Smallheiser, 1903 RENAISSANCE REVIVAL
- 237 29 **121 Mott** Tenement. One part of a triple tenement with 123-125 Mott. Six-story brick corner tenement with terracotta trim. Developed by Saul Wallerstein. Bernstein & Bernstein or Sass & Smallheiser, 1903 RENAISSANCE REVIVAL

Mott Street, east side, from Hester to Broome

- 238 3 **122 Mott** Machine Shop & Warehouse. Two-story brick industrial building. Also 79 Elizabeth. Levy & Berger, 1942 & later NO STYLE

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- 238 4 **124-126 Mott** Tenement. Six-story, seven-bay brick with stone quoins and trim. Cornice missing. Edward A. Meyers, 1906 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 238 9 **134-138 Mott** Factory: Mietz Building. Massive, seven-story orange brick factory/loft building with curved facade following the streetline. Cornice intact. Elaborate wrought iron fire escapes. BSS Theodore DeLemos of DeLemos & Cordes, 1897 RENAISSANCE REVIVAL
- 470 2 **154 Mott** Non-Contributing Building/Tenement Five-story, four-bay tenement. Lacking integrity.
- 470 3 **156 Mott** Non-Contributing Building
- 470 4 **158 Mott** Tenement. Six-story "Harvard" brick tenement with terracotta trim and Indiana limestone sills. Similar to 119-121 Elizabeth Charles M. Sutton, 1905 COLONIAL REVIVAL
- 470 5 **160 Mott** Tenement. Six-story, four-bay brick tenement with pedimental window hoods and quoins. Developed by Isaac & Joseph Polstein. George Frederick Pelham or Sass & Smallheiser, 1903 RENAISSANCE REVIVAL/QUEEN ANNE
- 470 6 **162 Mott** Tenement. Five-story, four-bay brick tenement with brownstone lintels and beltcourse. Intact cornice. ca. 1880 NEO GREC
- 470 7 **164 Mott** Tenement. Six-story, four-bay brick tenement with heavy window hoods, stone belt courses. Intact cornice. ca. 1880s NEO GREC

Mott Street, west side, from Broome to Grand

- 471 44 **171 Mott** Tenement. Six-story tenement building of brick & terracotta trim. Parapet replaces cornice. Developed by Falk & Fine. Bernstein & Bernstein, 1904 COLONIAL REVIVAL/RENAISSANCE REVIVAL & later
- 471 46 **167 Mott** Tenement. Seven-story, four-bay brick with terracotta trim, brick quoins, intact cornice. John P. Cleary, 1901 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 471 47 **165 Mott** Tenement. Five-story, four-bay brick with brownstone lintels and belt course. Rusticated brick and terracotta plaques. Rebuilt parapet. Ernest Greis, 1886 RENAISSANCE REVIVAL
- 471 48 **163 Mott** Tenement. Pair with 161 Mott. Five-story, four-bay brick with pedimental window hoods, intact cornice. Identical to buildings on Mott below Canal. William Waring? 1875 ITALIANATE
- 471 49 **161 Mott** Tenement. Pair with 163 Mott. Five-story, four-bay brick with pedimental window hood. Cornice missing. 1875 ITALIANATE
- 471 50 **159 Mott** Non-Contributing Building New Construction 1986
- 471 51 **157 Mott** Commercial Building. Two-story, two-bay pale yellow brick commercial building with stepped parapet. ca. 1935 COMMERCIAL

Mott Street, east side, from Broome to Spring

- 479 1 **180-182 Mott** Loft/Herman Lumber Co. Six-story two-bay white glazed brick and granite loft building. Jacob H. Amsler or Sommerfeld & Steckler, 1907 COMMERCIAL
- 479 3 **184-186 Mott/52 Kenmare** Tenement. Six-story corner tenement of beige brick with terracotta trim and round corner bays, wave frieze detail and intact cornice. Identical to 192-194 Mott, across Broome Street. Developed by Susswein & Herman. Jacob H. Amsler, 1907 COLONIAL REVIVAL/BEAUX ARTS
- 479 5 **192-194 Mott** Tenement. Six-story corner tenement of beige brick with terracotta trim and round corner bays, wave frieze detail and intact cornice. Identical to 180-182 Mott, across Broome Street. Jacob H. Amsler or Sommerfeld & Steckler, 1907 COLONIAL REVIVAL/BEAUX ARTS
- 479 9 **196-198 Mott** Tenement. Six-story buff brick tenement with terracotta plaques, trim and shield details. "1906" in shield. Ornate wrought iron fire escapes. Developed by Michael Briganti. Charles Straub/Horenburger & Straub, 1906 COLONIAL REVIVAL/BEAUX ARTS
- 479 11 **200 Mott** Tenement. Seven-story, four-bay brick tenement with terracotta trim and corbelled brickwork. Developed by Kidansky & Levy. Horenburger & Straub, 1901 RENAISSANCE REVIVAL/BEAUX ARTS

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- 480 25 **201 Mott** Townhouse. Two-and-one-half-story brick and frame townhouse with brick laid in Flemish bond. Incised geometric early Greek Revival detail over door. Mid-19C cornice. ca. 1820s; 1886 FEDERAL
- 480 26 **197-199 Mott** Non-Contributing Building/Machine Shop. One-and-a half-story brick machine shop, heavily altered. Sidney Daub, 1945 COMMERCIAL
- 480 29 **193-195 Mott/ 57-67 Kenmare.** Tenement Six-story, five-bay by ten-bay brick corner tenement. Parapet with Art Deco terracotta ornament replaces cornice. Oscar Lowinson, 1910; 1930s COLONIAL REVIVAL/ART DECO
- 480 33 **185 Mott** Tenement. Also 58 Kenmare. Five-story, one-bay by four-bay brick & terracotta tenement. Cornice missing. May be rebuilt northern elevation of earlier building post-Kenmare street cut. William Graul, 1873; 1884; 1906 RENAISSANCE REVIVAL
- 480 34 **183 Mott** Tenement. Five-story, four-bay brick with rustication, plaques and intact cornice. ca. 1890 RENAISSANCE REVIVAL
- 480 35 **181 Mott** Tenement. Five-story, four-bay brick & limestone tenement with plaques, pedimental window hoods. ca. 1880 NEO GREC
- 480 36 **179 Mott** Townhouse/Tenement. Four-story, three-bay refaced brick townhouse converted to tenement with brick textured stucco facade. mid 19C; 1940s NO STYLE

Mott Street, west side, from Spring to Prince

- 494 24 **231 Mott** Tenement. One of a pair, with 229 Mott. Five-story, four-bay brick tenement with metal window hoods and sills. Bracketed cornice. mid 19C ITALIANATE
- 494 25 **229 Mott** Tenements (front & rear). One of a pair, with 231 Mott. Five-story, four-bay brick tenement with metal window hoods and sills. Bracketed cornice. Four-story rear tenement. mid 19C ITALIANATE
- 494 26 **227 Mott** Tenement. Same as 219 & 223 Mott. Five-story, four-bay brick with limestone or cast stone quoins and trim, plaques, masks, balconettes. Developed by the Gardner estate. Kurtzer & Rohl, 1893 QUEEN ANNE
- 494 27 **225 Mott** Tenement. Three-story, four-bay brick tenement--possibly shortened. Developed by McNamara. 1869 ITALIANATE/NO STYLE
- 494 28 **223 Mott** Tenement. Same as 227 & 219 Mott. Five-story, four-bay brick with limestone or cast stone quoins and trim, plaques, masks, balconettes. Developed by the Gardner estate. Kurtzer & Rohl 1893 QUEEN ANNE
- 494 29 **221 Mott** Tenement Five-story, four-bay brick tenement with metal window hoods and bracketed cornice. 1870s ITALIANATE/NEO GREC
- 494 30 **219 Mott** Tenement. Same as 223 & 227 Mott. Five-story, four-bay brick with limestone or cast stone quoins and trim, plaques, masks, balconettes. Developed by the Gardner estate. Kurtzer & Rohl 1893 QUEEN ANNE
- 494 31 **217 Mott** Tenements (front & rear). Five-story, four-bay brick tenement with bracketed cornice and stone lintels. Four-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 494 32 **215 Mott** Tenement. Pair with 213 Mott. Six-story, four-bay brick tenement with round arch pediment cornice. Developed by John Shappert. Julius Boekell, 1872 ITALIANATE
- 494 33 **213 Mott** Tenement. Pair with 215 Mott. Six-story, four-bay brick tenement with round arch pediment cornice. Developed by John Shappert. Julius Boekell, 1872 ITALIANATE
- 494 34 **211 Mott** Non-Contributing Building. New Construction

Mott Street, east side, from Spring to E. Houston

- 493 9 **228 Mott** Tenement. Five-story tenement raised to six; four-bays wide. Stone lintels and sills. Smooth brick with narrow joints. Cornice missing. Rear building demo'd. mid 19C or earlier GREEK REVIVAL

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- 493 10 **230 Mott** Tenement. Six-story brick tenement with rusticated buff and contrasting red brickwork, terracotta trim, quoins, intact cornice. Neville & Bagge, 1904 COLONIAL REVIVAL
- 493 11 **232 Mott** Non-Contributing Building. New Construction
- 493 12 **234 Mott** Tenement. Six-story buff brick with cast stone or limestone quoins, lintels and jack arches. Missing cornice. Developed by Michael Scangarella. Horenburger & Straub, 1905 COLONIAL REVIVAL
- 508 1 **246 Mott** Tenement. One of four identical tenements: 246-252 Mott. Six-story, four-bay corbelled brick with terracotta ornament, including masks. Shallow cornice. Developed by Weil & Mayer. Schneider & Herter, 1896 RENAISSANCE REVIVAL
- 508 1 **248 Mott** Tenement. One of four identical tenements: 246-252 Mott. Six-story, four-bay corbelled brick with terracotta ornament, including masks. Shallow cornice. Developed by Weil & Mayer. Schneider & Herter, 1896 RENAISSANCE REVIVAL
- 508 1 **250 Mott** Tenement. One of four identical tenements: 246-252 Mott. Six-story, four-bay corbelled brick with terracotta ornament, including masks. Shallow cornice. Developed by Weil & Mayer. Schneider & Herter, 1896 RENAISSANCE REVIVAL
- 508 1 **252 Mott** Tenement. One of four identical tenements: 246-252 Mott. Six-story, four-bay corbelled brick with terracotta ornament, including masks. Shallow cornice. Developed by Weil & Mayer. Schneider & Herter, 1896 RENAISSANCE REVIVAL
- 508 6 **256 Mott** School: Children's Aid Society 14th Ward Industrial School Four-story brick and molded brick school building with slate and brownstone trim. Built by the Children's Aid Society, BSS/Landmark/NR Vaux & Radford, 1888 AESTHETIC MOVEMENT
- 508 8 **260 Mott** Non-Contributing Building/Tenement. Five-story, two-bay brick tenement with missing cornice. Lacking integrity, but maintains the fenestration and scale of the streetscape. DeLemos & Cordes, 1886 NO STYLE
- 508 7502 **262 Mott** F.A. Ferris & Co. Provisions. Massive five-story, five-bay rubbed red brick loft building atop a granite base. Segmental and round arch window openings, composite pilasters, lion head masks. Peaked parapet with arcade of corbelled brick. BSS. 1889-1890 ROMANESQUE REVIVAL/COMMERCIAL/MIXED
- 508 14 **274-276 Mott** Tenement. Six-story, six-bay grey brick with terracotta window surrounds and bracket cornice. Developed by Gordon & Levy. C.B. Meyers, 1898 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 508 16 **278 Mott** Non-Contributing Building/Tenement. Lacking integrity. 1871 NO STYLE
- 508 17 **280 Mott** Tenement. Five-story, four-bay brick with bracket cornice. Metal window hoods and sills. 1871 ITALIANATE

Mott Street, west side, from south of E. Houston to Prince

- 509 27 **285 Mott** Tenement. Six-story, ten-bay pale textured brick tenement. Stepped parapet with cast stone plaque (same as on Savignano-designed building at 255 Lafayette). Ferdinand Savignano 1926 NO STYLE
- 509 31 **283 Mott** Tenement. Four-story, four-bay brick tenement with 2/2 wood sash windows, brownstone lintels. Cornice covered. mid 19C ITALIANATE/NO STYLE
- 509 32 **281 Mott** Tenement Pair with 279 Mott. Five-story, three-bay brick tenement with round arch pedimental window hoods with floral boss and bracket cornice. Similar to 275 Mott. ca. 1880 ITALIANATE/NEO GREC
- 509 33 **279 Mott** Tenement. Pair with 281 Mott. Five-story, three-bay brick tenement with round arch pedimental window hoods with floral boss and bracket cornice. ca. 1880 ITALIANATE/NEO GREC
- 509 34 **277 Mott** Vacant Lot
- 509 35 **275 Mott** Tenements (front & rear). Similar to 279-281 Mott. Five-story, three-bay brick tenement with round arch pedimental window hoods with floral boss and bracket cornice. Intact storefront. Three-story rear tenement. ca.1877 NEO GREC
- 509 36 **273 Mott** Tenement. Five-story, three-bay brick tenement with bracket cornice. ca. 1870 ITALIANATE

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Mulberry Street, east side, from Worth to Bayard

- 164 62 **20 Mulberry** Town House/Tenement. Four-story, two-bay brick townhouse laid in Flemish bond. Parapet roof. 1830S & Later. NO STYLE
- 164 63 **22 Mulberry** Tenements (front & rear). Pair with 24 Mulberry. Five-story, two-bay brick tenements faced in glazed brick ca. 1920s. Three, four-story rear tenements in back yard. mid 19C; 1920s MIXED
- 164 64 **24 Mulberry** Tenement. Pair with 22 Mulberry. Five-story, two-bay tenement with stepped parapet, refaced in 1920s in glazed brick. mid 19C; 1920s NO STYLE
- 164 65 **26 Mulberry** Tenement. Five-story, three-bay-wide "Philadelphia brick" tenement with pedimented and flat window hoods. Intact cornice. Developed by Daniel Driscoll. William Jose, 1874 ITALIANATE
- 164 66 **28 Mulberry** Tenement; Bank (1890), Store. Six-story, four-bay brick tenement with brownstone trim, elaborate marble pedimented portico and cast iron store front. Antonio Cuneo's bank (1890). John McIntyre, 1886 RENAISSANCE REVIVAL
- 164 1 **30 Mulberry** Tenement. Also 100 Mosco. Six-story tan brick tenement; four bays on Mulberry, ten bays on Mosco. Limestone trim; metal cornice. 1887 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 164 2 **32 Mulberry** Tenement; "Moneta's". Five-story, three-bay-wide brick with stone lintels and belt course, corbelled brickwork. Missing cornice. ca. 1890 NEO GREC/RENAISSANCE REVIVAL
- 164 3 **34-38 Mulberry** M. Berardini State Bank/Tenement and Store. Six-story ten-bay-wide **triple** building of buff brick with terracotta trim, cornice engaged pilaster bank front. ca. 1901 RENAISSANCE REVIVAL/CLASSICAL REVIVAL /COMMERICAL
- 164 6 **40 Mulberry** Tenement. Six-story, four-bay-wide brick tenement with round arch pedimented window hoods, laurel belt course. Cornice missing. Developed by Pasquale Pantano. M. Bernstein, 1901 RENAISSANCE REVIVAL
- 164 7 **42 Mulberry** Tenement. Four-story, three-bay-wide brick tenement with stone lintels. Cornice missing. 1885 ITALIANATE
- 164 7 **44 Mulberry** Tenement. Four-story, four-bay Neo Grec tenement with early 6/6 window sashes on 2nd & 3rd floor. 1886 NEO GREC
- 164 8 **46 Mulberry** Tenement. Five-story, four-bay-wide brick tenement with stone belt courses and lintels. Anthemion in cornice pediment. 1886 NEO GREC
- 164 9 **48 Mulberry** Tenement. Built in the bend: Three bays plus seven bays. Brick with brownstone lintels corbelled brick and simple metal cornice. Intact cast iron storefront. 1878 MIXED
- 164 11 **52 Mulberry** Non-Contributing New Construction
- 164 13 **54-56 Mulberry** Tenement. Six-story, seven-bay-wide pale buff brick tenement with terra cotta trim, elaborate wrought iron fire escape. 1907 BEAUX ARTS/RENAISSANCE REVIVAL
- 164 15 **58 Mulberry** Tenement. Three-story, four-bay brick tenement with rebuilt 1920s parapet. mid 19C; 1920s NO STYLE
- 164 16 **60 Mulberry** Tenements (front & rear). Six-story, four-bay-wide brick tenement with stone lintels. Refaced brick. Cornice missing. 1920s storefront. Six-story rear tenement. Mid 19C and later MIXED
- 164 19 **66 Mulberry** Tenement. Four buildings, 85-91 Bayard. A five-story, 16-bay-wide brick quadruple tenement with limestone belt courses and lintels. Intact cornice. Elaborate carved door surround on 66 Mulberry entrance. 1874 or 1884 NEO GREC

Mulberry Street, west side, from Canal to Bayard

- 199 17 **91 Mulberry** Tenement. Five-story, four-bay brick with stone lintels. Intact cornice. mid 19C ITALIANATE
- 199 18 **89 Mulberry** Tenements (front & rear). Five-story, four-bay brick with projecting stone lintels. Cornice missing. mid 19C ITALIANATE/NO STYLE

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- 199 19 **87 Mulberry** Tenements (front & rear). Five-story, four-bay brick with deep window hoods and elaborate cornice. Six-story rear tenement. ca. 1880 ITALIANATE/NEO GREC
- 199 20 **85 Mulberry** Tenement. Five-story Philadelphia brick laid in Flemish bond, stuccoes. Window hoods removed; cornice intact. Compare to 68-74 Mott Street. William E. Waring, 1874 ITALIANATE
- 199 21 **83 Mulberry** Tenement Pair with 81 Mulberry: Five-story, four-bay brick--refaced in 1920s or 30s?. Cornice missing. 1871-73; mid 20C ITALIANATE/NO STYLE
- 199 21 **81 Mulberry** Tenement Pair with 83 Mulberry: Five-story, four-bay brick--refaced in 1920s or 30s?. Cornice missing. 1871-73; mid 20C ITALIANATE/NO STYLE
- 199 23 **79 Mulberry** Tenements (front & rear). Five-story, four-bay brick with flat stone lintels. Three-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 199 24 **77 Mulberry** Tenement. Six-story, four-bay buff brick, terracotta and stone tenement. Developed by Gerardo Marino. Louis Heinecke, 1901 QUEEN ANNE/RENAISSANCE REVIVAL
- 199 25 **75 Mulberry** Non-Contributing Building
- 199 26 **73 Mulberry** Bank. Two-story, three-bay yellow brick commercial building. Developed by Chev. Rafaele Prisco. Koch & Wagner, 1923 COMMERCIAL
- 199 28 **71 Mulberry** Non-Contributing Building. Lacking integrity.

Mulberry Street, east side, from Bayard to Canal

- 200 1 **70 Mulberry** Public School 23. Five-story fortress-like brick school on battered, rusticated brownstone ashlar base. J.B. Snyder, 1891-1893 ROMANESQUE REVIVAL/RENAISSANCE REVIVAL
- 200 5 **76 Mulberry** Tenement. Five-story, four-bay brick. Cornice missing. mid 19C NO STYLE
- 200 6 **78-80 Mulberry** Tenement Six-story, seven-bay brick and terracotta tenement. Developed by Gordon, Levy & Co. Alfred Badt, 1904 RENAISSANCE REVIVAL
- 200 8 **82 Mulberry** Tenements (front & rear). Five-story, four-bay brick with metal window hoods. Cornice missing. ca. 1870s ITALIANATE
- 200 9 **84 Mulberry** Townhouse/Tenement. Three-story, three-bay brick townhouse faced in glazed brick. E19C; E20C NO STYLE
- 200 10 **86 Mulberry** Tenements (front & rear). Five-story, four-bay brick tenement retrofitted with bake oven in 1891. mid 19C ITALIANATE/NO STYLE
- 200 11 **88 Mulberry** Tenements (front & rear). Five-story, four-bay brick tenement. Missing cornice. Three-story rear tenement. mid 19C ITALIANATE/NO STYLE

Mulberry Street, east side from Canal to Hester

- 205 2 **102-104 Mulberry** Lofts & Stores. Also 201 Canal. Three-story white brick commercial building. ca. 1920s COMMERCIAL
- 205 4 **106-108 Mulberry** Tenement. Six-story, seven-bay brick with stone belt courses and cast stone plaques in very low relief. Intact cornice. Developed by Israel Lippman. Edward A. Meyers, 1905 RENAISSANCE REVIVAL/ COLONIAL REVIVAL
- 205 6 **110 Mulberry** Non-Contributing Building/Tenement Five-story, four-bay stuccoed brick. Lacking integrity. William Gaul, 1872-1873
- 205 7 **112 Mulberry** Non-Contributing Building/Tenement Five-story, four-bay stuccoed brick. Lacking integrity. William Gaul, 1872-1873
- 205 10 **118 Mulberry** Factory. Five-story, two-bay brick factory building with stone lintels. Intact wood cornice. Five-rear tenement built 1870. mid 19C; 1870 ITALIANATE/NO STYLE

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- 205 11 **120 Mulberry** Tenement. Five-story, four-bay brick with stone lintels. Bakeoven added 1911. mid 19C ITALIANATE/NO STYLE
- 205 12 **122 Mulberry** Townhouse. Three-story, three-bay brick townhouse laid in Flemish bond. Incised stone lintels. Original peaked roof flattened in 1885 when owned by Augustus Sbarbaro. ca. 1820 FEDERAL
- 205 13 **124 Mulberry** Townhouse. Three-story, three-bay brick townhouse laid in Flemish bond. Incised stone lintels. ca. 1820 FEDERAL
- 205 14 **126 Mulberry** Tenement. Five-story, three-bay brick with stone belt courses. Cornice missing. Andrew Spence, 1885 RENAISSANCE REVIVAL

Mulberry Street, west side, from Hester to Canal

- 206 17 **123-125 Mulberry** Tenement. **Double** tenement. Four story, six-bay with projecting stone lintels, corbelled brick and metal cornice. mid 19C ITALIANATE
- 206 19 **121 Mulberry** Tenements (front & rear). Five-story, four-bay brick with stone lintels. Elaborate tripartite cornice with "Anna Esposito 1926". Four-story rear tenement. mid 19C and later MIXED
- 206 20 **119 Mulberry** Tenements (front & rear). Four story, three-bay with projecting stone lintels, metal cornice. Similar to 123-125 Mulberry. Three-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 206 21 **117 Mulberry** Tenement. Seven-story, four-bay white brick tenement with terracotta trim. Horenburger & Straub, 1900 RENAISSANCE REVIVAL/BEAUX ARTS
- 206 22 **115 Mulberry** Tenements (front & rear). Four-story, two-bay brick tenement with rebuilt facade with parapet. Five-story rear tenement. P. Moran (ALT 1873) mid 19C; 1920s NO STYLE
- 206 23 **113 Mulberry** Tenements (front & rear). Five-story, four-bay brick with stone lintels; corbelled cornice. Four-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 206 24 **109-111 Mulberry** San Gennaro Shrine/ Most Precious Blood Rectory. Three-story free-standing brick building set into parking lot/memorial garden. Vincent S. Todaro, 1945 NO STYLE

Mulberry Street, west side, from Grand to Hester

- 236 20 **151 Mulberry** Restaurant. Two-story brick restaurant, ca. 1950s COMMERCIAL
- 236 21 **149 Mulberry** Townhouse/Stephen Van Rensselaer House; Italian Free Library. Two-and-one-half-story Federal frame & brick townhouse with pair of dormers. Brick laid in Flemish bond. **Landmark/NR** 1816 FEDERAL
- 236 22 **145-147 Mulberry** Factory: Pianoforte. Six-story, five-bay factory with corbelled arch windows and corbelled cornice. William Meader, 1873 ITALIANATE/COMMERCIAL
- 236 24 **143 Mulberry** Non-Contributing Building
- 236 25 **141 Mulberry** Tenement. Five-story, four-bay corbelled brickwork and brownstone lintels. Intact cornice. Similar to 139 Mulberry. Charles Rentz, 1887 RENAISSANCE REVIVAL
- 236 26 **139 Mulberry** Tenement. Five-story, four-bay corbelled brickwork and brownstone lintels. Intact cornice. Similar to 141 Mulberry. Charles Rentz, 1887 RENAISSANCE REVIVAL
- 236 27 **133-137 Mulberry** Factory. Six-story, nine-bay brick factory with stone lintels, corbelled brickwork, tripartite facade framed with rusticated pilasters. 135-37 Mulberry was site of Public School No. 1 for Colored Children (Perris 1853). Julius Kastner, 1887 RENAISSANCE REVIVAL
- 236 30 **131 Mulberry** Tenement. Five-story, six-bay brick tenement with stone lintels. Cornice missing. mid 19C ITALIANATE

Mulberry Street, east side from Hester to Grand

- 237 7501 **132-138 Mulberry** Factory: Gustav L. Jaeger Paper Box Factory. Six-story, twenty-bay brick factory. Pedimental cornice in 132 & 138. William Graul, 1880; 1886 NEO GREC

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- 237 6 **140 Mulberry** Tenements (front & rear). Five-story, four-bay brick tenement with intact cornice. Four-story rear tenement. mid 19C ITALIANATE/NO STYLE
- 237 7 **142-144 Mulberry** Garage. Two-story brick garage with stepped parapet. Developed by Salamone, Lambreto, Pellegrino. Philip Bardes successor to Horenb. & Straub, ca. 1919 COMMERCIAL
- 237 11 **146 Mulberry; 193 Grand** Tenement; Stabile Building Annex. Six-story brick & stone tenement. Developed by Francis Stabile. Charles Straub, 1907 COLONIAL REVIVAL

Mulberry Street, west side, from Kenmare to Grand

- 481 23 **201-205 Mulberry** Police Station & Jail: 10th Precinct. Six-story (reads as 4-1/2 from the street) brick police station and jail with Mansard roof. N.D. Bush 1870-1872 SECOND EMPIRE
- 481 28 **195-199 Mulberry** Tenement. Six-story white brick with terracotta shields, splayed arches and intact cornice. Developed by Michael Briganti. Bernstein & Bernstein, 1910 COLONIAL REVIVAL
- 481 33 **185 Mulberry** Tenement, Store, Bakery. Massive glazed brick six-story building with projecting metal bays, terracotta ornament, including masks and plaques; metal cornice. Developed by Rocco Marasco & Dominick Abbate. Sass & Smallheiser, 1901 BEAUX ARTS
- 471 15 **175 Mulberry** Non-Contributing Building
- 471 16 **173 Mulberry** Tenement Five-story, four-bay brick tenement with arched window hoods, projecting sills. Cornice missing. Retrofitted ca. 1905 with bathroom windows. William Jose, 1872 ITALIANATE
- 471 17 **171 Mulberry** Non-Contributing Building; Tenement. Six-story, four-bay brick tenement--upper 2 stories rebuilt. Lacking integrity. ca. 1870s ITALIANATE
- 471 18 **169 Mulberry** Tenement. Six-story asymmetrical three-bay tenement with single offset projecting bay. Jack arches. ca. 1906 COLONIAL REVIVAL/OTHER
- 471 19 **167 Mulberry** Tenements (front & rear). Five-story, four-bay brick with quoins and flat lintels. Bracket cornice. Five-story rear tenement. ca. 1870s ITALIANATE
- 471 20 **165 Mulberry** Tenement. Pair with 163. Six-story, four-bay brick with rustication, terracotta trim. Intact cornice. ca. 1900 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 471 21 **163 Mulberry** Tenement. Pair with 165. Six-story, four-bay brick with rustication, terracotta trim. Intact cornice. ca. 1900 COLONIAL REVIVAL/RENAISSANCE.REVIVAL

Mulberry Street, east side, from Grand to Kenmare

- 471 29 **164 Mulberry** Factory/Motion Picture Show (1909). Five-story, three-bay brick with stone lintels and intact cornice. ca. 1880 ITALIANATE/NO STYLE
- 471 30 **166 Mulberry** Tenement. Triple tenement, 166-170 Mulberry. Each five story, four-bays with arched window hoods, projecting sills and intact bracket cornice. Site of mid-19C Lutheran Church (Perris 1853). ca. 1870 ITALIANATE
- 471 31 **168 Mulberry** Tenement. Triple tenement, 166-170 Mulberry. Each five story, four-bays with arched window hoods, projecting sills and intact bracket cornice. ITALIANATE
- 471 31 **170 Mulberry** Tenement. Triple tenement, 166-170 Mulberry. Each five story, four-bays with arched window hoods, projecting sills and intact bracket cornice. ITALIANATE
- 471 33 **172 Mulberry** Tenement. Pair with 174 Mulberry. Seven-story, four-bay brick with terracotta trim. Rusticated brickwork. Intact cornice. Charles B. Meyers, 1901 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 471 34 **174 Mulberry** Tenement. Pair with 172 Mulberry. Seven-story, four-bay brick with terracotta trim. Rusticated brickwork. Intact cornice. Charles B. Meyers, 1901 RENAISSANCE REVIVAL/COLONIAL REVIVAL
- 471 7502 **176 Mulberry** Non-Contributing Building
- 480 2 **180 Mulberry** Tenement. Five-story, four-bay brick tenement with stone lintels. Cornice missing. William Graul, 1886 NEO GREC

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- 480 7501 **182 Mulberry** Non-Contributing Building. New Construction
480 4 **184 Mulberry** Tenement Six-story brick tenement with intact cornice. Developed by Michael Briganti. Charles Straub, 1909 COLONIAL REVIVAL/BEAUX ARTS
480 9 **196-204 Mulberry/75 Kenmare** Garage Three-story white glazed brick parking structure. A.B. Berger, 1922 COMMERCIAL

Mulberry, east side, from Spring to Prince

- 494 1 **224-228 Mulberry** Garage. Three-story glazed white brick with contrasting green brick trim in a geometric pattern. Murray Klein, 1925 COMMERCIAL/NO STYLE
494 4 **230 Mulberry** Tenement. Pair with 232. Five-story, four-bay pale buff brick tenement with elaborate terracotta masks, niches, shell motifs and plaques. 1889 QUEEN ANNE
494 5 **232 Mulberry** Tenement. Pair with 230. Five-story, four-bay pale buff brick tenement with elaborate terracotta masks, niches, shell motifs and plaques. 1889 QUEEN ANNE
494 6 **234 Mulberry** Tenement. Five-story, four-bay brick with inset central bays, bracketed cornice elaborate cast iron fire escape and wooden storefront. Stone belt courses and corbelled brick work. 1885 NEO GREC
494 7 **236 Mulberry** Tenement. Five-story, four-bay brick with inset central bays, bracketed cornice elaborate cast iron fire escape. Stone belt courses and corbelled brick work. 1885 RENAISSANCE REVIVAL
494 8 **238 Mulberry** Non-Contributing Building. New Construction
494 9 **240 Mulberry** Tenement. Five-story, four-bay smooth brick with pedimental metal window hoods and heavy bracketed cornice. Intact storefront. 1874 ITALIANATE
494 10 **242 Mulberry** Tenement. Six-story, four-bay brick with rusticated brownstone jack arches, rusticated ashlar first floor facade. Corbelled cornice and simple metal architrave. James E. Ware, 1885 ROMANESQUE REVIVAL/RENAISSANCE REVIVAL
494 15 **244-246 Mulberry** Commercial Building. One-story brick garage/commercial building. 1949. NO STYLE
494 12 **248 Mulberry** Tenement. Five-story, three-bay brick tenement with corbelled brick work and metal cornice. Developed by John McKeon J.B. Snook, 1885 ITALIANATE

Mulberry Street, east side, from Prince to E. Houston

- 509 1 **256-276 Mulberry** St. Patrick's Old Cathedral **BSS/Landmark/NR** Joseph Mangin, et. al 1809 GEORGIAN/GOTHIC REVIVAL
509 1 **268 Mulberry** St. Patrick's Youth Center One-story red brick & cast stone gymnasium building. Anthony De Pace, 1951; 1954 COLONIAL REVIVAL/INSTITUTIONAL
509 1 **266 Mulberry** St. Michael's Chapel. Three-story tripartite corbelled red brick & limestone chancery/chapel. **BSS/Landmark/NR** Renwick & Rodrique 1859 GOTHIC REVIVAL
509 13 **278 Mulberry** Tenement. Four-story, three-bay buff brick tenement on raised basement. Simple parapet with small cast stone heart stamped "1927". 1927 NO STYLE
509 14 **280-282 Mulberry** Tenement. Six-story, asymmetrical buff brick tenement. Rusticated brickwork. Intact cornice. Developed by Michael Briganti. Charles M. Straub, 1907 COLONIAL REVIVAL
509 16 **284-286 Mulberry** Tenement. Seven-story, six-bay white brick tenement with intact cornice. Developed by Leopold Kaufman. Schneider & Herter, 1900 RENAISSANCE REVIVAL
509 18 **288 Mulberry** Townhouse/Tenement. Three-story, three-bay Flemish bond brick with stone lintels. Corbelled cornice. ca. 1820 & later FEDERAL/MIXED

Mulberry, west side, from Jersey Street to Spring Street

- 510 21 **263-265 Mulberry** Townhouse/Old St. Patrick's Rectory. Three-story & half-story, five-bay brick townhouse with brownstone lintels. Mansard roof. Elaborate door surround. ca. 1828 & later GREEK REVIVAL. **NR/Landmark**

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- 510 23 **261 Mulberry** Townhouse. Three-story, three-bay Flemish bond brick townhouse. ca. 1827 FEDERAL/GREEK REVIVAL
- 495 22 **249-255 Mulberry** Non-Contributing Building (1986)
- 495 26 **247 Mulberry** Tenement. Five-story, four-bay brick tenement with terracotta ornament, brownstone trim and intact cornice. Pair with 245 Mulberry. Developed by Joseph Schwartzler. Thom & Wilson, 1886 RENAISSANCE REVIVAL/NEO GREC
- 495 28 **245 Mulberry** Tenement. Five-story, four-bay brick tenement with terracotta ornament, brownstone trim and intact cornice. Pair with 247 Mulberry. Developed by Joseph Schwartzler. Thom & Wilson, 1886 RENAISSANCE REVIVAL/NEO GREC
- 495 29 **243 Mulberry** Tenements (front & rear). Five-story, four-bay brick tenement with brownstone trim and intact bracketed cornice. Five-story rear tenement. ca. 1870s ITALIANATE
- 495 30 **241 Mulberry** Tenement. Six-story, four-bay corbelled brick tenement with quoins. Cornice missing. John Brandt, 1884 RENAISSANCE REVIVAL
- 495 31 **239 Mulberry** Tenements (front & rear). Six-story, four-bay brick with limestone lintels. Cornice missing. Five-story rear tenement. Joseph M. Dunn, ca. 1870s ITALIANATE/NO STYLE
- 495 32 **235 Mulberry** Tenement. Five-story, four-bay with repaired brick work. Missing cornice. mid 19C NO STYLE
- 495 33 **229-233 Mulberry** Non-Contributing Building
- 495 37 **223 Mulberry** Garage. Two-story textured brick garage. 1940s NO STYLE
- 495 38 **219-221 Mulberry** Tenement. Six-story, six-bay brick and elaborate terracotta trim. George B. Pelham, 1903 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 495 40 **217 Mulberry** Tenement. Six-story, three-bay pale tan brick tenement with limestone pedimental lintels. Kurtzer & Rohl, 1897 CLASSICAL REVIVAL/NEO GREC
- 495 41 **215 Mulberry** Tenement. Five-story, three-bay brick with stone lintels. Bracket cornice. ca. 1860s ITALIANATE
- 495 42 **213 Mulberry/ 51 Spring** Tenement. Six-story corner tenement. Red corbelled brickwork with limestone window hoods. Shallow cornice. Stepped parapet on Mulberry Street elevation. 1886; 1920s NEO GREC

Pell Street, south side, from Mott to west of Bowery

- 162 21 **29-31 Pell** Tenement. Four-story, five-bay-wide Philadelphia brick tenement with stone belt course and corbelled brickwork. Cornice missing. 1896 RENAISSANCE REVIVAL
- 162 22 **25 Pell** Non-Contributing Building: Chinese Boarding House. Five-story, four-bay brick tenement. Refaced. Cornice missing. Lacking integrity. Max Muller (ALT) mid 19C; 1898 NO STYLE
- 162 23 **23 Pell** Tenements; Lau Gar Society, 1920. Five-story, three-bay orange brick tenement with ornamental brickwork and parapet. Charles Reid (ALT) mid-19C; 1920s NO STYLE
- 162 24 **21 Pell** Church: First Chinese Baptist Church; New York City Baptist Mission Society (1935)/Chinese Seaman's Club (1940s) Five-story, three bay brick church with cast stone "pagoda" as first floor entrance. 1935 MIXED/CHINESE
- 162 25 **19 Pell** Commercial/Tenement. Five-story, three bays on Pell/six bays on Doyers. Brick with brownstone beltcourses and corbelled cornice. Max Muller, 1878 ITALIANATE/RENAISSANCE REVIVAL
- 162 50 **15 Pell** Tenement; Hip Sing Association (1962). Five-story, four-bay brick building. Cornice missing. 1880s ITALIANATE/NO STYLE
- 162 51 **11 Pell** Loft. Five-story, four-bay brick loft building with arch windows and metal cornice. Arthur Morgan, 1885 INDUSTRIAL
- 162 52 **9 Pell** Tenements (front & rear). Four-story, four-bay brick building with flat lintels. Corbelled cornice in place of missing cornice. Four-story rear tenement. E/Mid19C MIXED

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Pell Street, north side, from west of Bowery to Mott

- 163 38 **8 Pell** Townhouse/Lodging House. Four-story, three-bay brick townhouse with later bracketed cornice. ca. 1830s MIXED
- 163 1 **10 Pell** Chinese Association/Factory/Wheelright shop. Five-story, four-bay brick building. Metal cornice and window hoods. Fifth-floor Chinese-style balcony. 1860s; 1940s ITALIANATE/CHINESE
- 163 2 **12-14 Pell** Tenement Five-story, seven-bay brick building with marble or limestone sills and lintels. Modillion cornice. 1887 ITALIANATE
- 163 4 **16 Pell** Tenement; Pell Street Social Club Association. Four-story, three-bay brick tenement with elaborate metal balconies in the Chinese style. Inset porch at fourth floor. mid 19C; 1920s MIXED/CHINESE
- 163 5 **18 Pell** Factory: Chair factory Five-story, three-bay brick building with projecting window hoods and metal cornice. 1882 ITALIANATE
- 163 6 **20-22 Pell** Factory: Woodworking Factory Six-story, eight-bay brick factory building. Corbelled pediment and cornice, arched cast iron window hoods and sills. ca. 1870 ITALIANATE
- 163 8 **24 Pell** Townhouse/Tenement Three-story, three-bay brick building with Neo Grec and other details. 1890s NEO GREC/MIXED
- 163 9 **26-28 Pell** Tenement. With 30-32, a pair of four-story, seven-bay grey brick tenement with overhanging cornice and stepped parapet with towers. Mathew Del Gaudio, 1912 ECLECTIC
- 163 11 **30-32 Pell** Tenement. With 26-28, a pair of four-story, seven-bay grey brick tenement with overhanging cornice and stepped parapet with towers. Mathew Del Gaudio, 1912 ECLECTIC
- 163 13 **34 Pell** Restaurant. Three-story brick building faced in a ca. 1950 pierced "bronze" screen, with Chinese cloud pattern motif. J.B. Snook, 1886; 1950s MIXED/CHINESE

Prince Street, north side, from east of Elizabeth to Lafayette

- 507 7501 **7-9 Prince** Tenement. Six-story, ten-bay beige brick tenement. Corbelled brickwork. Cornice missing. Horenburger & Straub, 1899 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 507 1 **13-15 Prince** Tenement. Five-story, six-bay brick with keystoned flat lintels. Cornice missing. John Sexton, 1898 COLONIAL REVIVAL
- 508 46 **17 Prince** Tenement. Six-story corner tenement. Red & white striated/rusticated brickwork, terracotta trim. Metal cornice. M. Bernstein, 1901 COLONIAL REVIVAL
- 508 47 **19 Prince** Townhouse/Tenement. Four-story, three-bay brick tenement refaced in textured brick stucco. Intact cornice. E19C; 1940s MIXED
- 508 48 **21 Prince** Tenements (front & rear). Four-story, three-bay brick tenement with pedimental window hoods and Greek key motif. Three-story rear building. 1870s ITALIANATE/NEO GREC
- 508 49 **23 Prince** Tenement. Double tenement with 25 Prince. Four-story, six-bay brick tenement with pedimental parapet. ca. 1925 NO STYLE
- 508 50 **25 Prince** Tenement. Double tenement with 23 Prince. Four-story, six-bay brick tenement with pedimental parapet. ca. 1925 NO STYLE
- 508 51 **27 Prince** Tenement. Similar to 31 Prince Street. Five-story, four-bays wide with terracotta ornament and cast iron storefront. Frieze of geometric shapes. Cornice missing. ca. 1890s RENAISSANCE REVIVAL
- 508 52 **29 Prince** Non-Contributing Building. New Construction.
- 508 53 **31 Prince** Tenement. Similar to 27 Prince Street. Five-story plus later Mansard roof. Four-bays wide with terracotta ornament and cast iron storefront. ca. 1890s ECLECTIC
- 47 Prince** Parking lot. The gambrel-roofed Federal-era house that stood here until 1936 or 37 was photographed by Berenice Abbot on October 25, 1935. NYPL Digital Collections: Abbott File 31.

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- 510 26 **49-51 Prince** Tenement. Six-story, seven-bay red brick with limestone belt courses and jack arches, intact cornice. Elaborate fire escapes. Developed by Lauria, Genovese, Grassi. Horenburger & Straub, 1904 COLONIAL REVIVAL
- 510 28 **53-55 Prince** Factory: Tiffany & Co. Silverware (1894). Five-story, three-bay brick factory with pointed arch window openings, corbelled paired pedimental parapet, cast iron front. ca. 1880 COMMERCIAL/MIXED
- 510 30 **57-59 Prince** Factory. Red brick with corbelled cornice, limestone trim, cast iron front. Five-bays on Prince, eleven on Lafayette. ca. 1880s COMMERCIAL/RENAISSANCE REVIVAL

Prince Street, south side, from Mulberry to east of Elizabeth

- 494 14 **46 Prince** Tenement. Six-story tan brick tenement with Corinthian pilasters, terracotta trim and corbelled brickwork. Cornice missing. Similar to 30 Prince. Kurtzer & Rohl, 1899 CLASSICAL REVIVAL/RENAISSANCE REVIVAL
- 494 15 **40-44 Prince** Tenement; Glass Factory/Paper Box Factory. Two buildings melded into one. Three-bay, four-story brick tenement plus three-story, eight-bay building, both with three-story roof addition. Window hoods, cornice. See also one-story commercial building at 244-246 Mulberry (1949). 1874 ITALIANATE
- 494 21 **38 Prince** St. Patrick's Church School/Asylum & Convent, Sisters of Charity Three-and-a-half-story Flemish-bond brick on schist and granite base. BSS/Landmark/NR James E. Ware (ALT 1886). FEDERAL and later
- 493 13 **30 Prince** Tenement. Six-story buff brick corner tenement. Three bays on Prince and 12 on Mott. Corinthian pilasters, terracotta trim. Developed by Moses Aronson. Schneider & Herter, 1899 RENAISSANCE REVIVAL
- 493 14 **28 Prince** Garage. One story brick garage, modernized to house art gallery. William J. Russell, 1951 NO STYLE
- 493 15 **26 Prince** Tenement. Five-story, four-bay brick tenement with arched and pedimented window hoods and arch pediment cornice. William Graul, 1871 ITALIANATE
- 493 16 **24 Prince** Tenement. Five-story, three-bay brick tenement with pedimental window hoods and elaborate metal cornice. 1876 ITALIANATE/NEO GREC
- 493 17 **20-22 Prince** Tenement. Six-story, eight-bay double tenement. Brick, limestone and terracotta trim. Greek key motifs; rusticated brickwork. Developed by Michael Volicci. Charles M. Straub, 1912 COLONIAL REVIVAL/MIXED
- 493 20 **16 Prince/211-215 Elizabeth** Non-Contributing Building. New Construction
- 492 7501 **8-14 Prince** Tenement. Five-story, fifteen-bay brick tenement--several ca. 1870s buildings cobbled together. Quoins, stone or metal projecting window hoods and sills William E. Waring and others, ca. 1874 ITALIANATE/MIXED

Spring Street, south side, from east of Elizabeth to Lafayette

- 478 21 **6 Spring** Tenement. One of a pair (with 8 Spring) of five-story, four-bay brownstone tenements with bracket cornices. One of only three extant examples of the brownstone facade in the neighborhood. ca. 1875 ITALIANATE
- 478 20 **8 Spring** Tenement. One of a pair (with 6 Spring) of five-story, four-bay brownstone tenements with bracket cornices. One of only three extant examples of the brownstone facade in the neighborhood. ca. 1875 ITALIANATE
- 478 19 **10 Spring** Townhouse/Tenement. Four-story, three-bay brick townhouse laid in a Flemish bond on a brownstone base; projecting brownstone lintels. Cornice. ca. 1820s FEDERAL
- 478 18 **12 Spring** Townhouse/Tenement. Four-and-a-half story, three-bay brick townhouse laid in Flemish bond; upper 2 stories, including Mansard roof, added in 1870. E19C/1870 FEDERAL/SECOND EMPIRE
- 479 21 **14 Spring** Tenement. Five-story, three-bay brick tenement with stone lintels and corbelled cornice. mid 19C ITALIANATE

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- 479 20 **16 Spring** Eastern States Taoist Association/ Built as Doctor's Office, Dr. Dominick Puleo (front & rear buildings). Four-story, three-bay office building with arcade detail in parapet. Chinese style porch added to first floor. Five-story rear tenement. Vespucci Petione, 1925 MIXED/CHINESE
- 479 19 **18 Spring** Tenements (front & rear). Four-story, four-bay brick tenement with arched cast iron window hoods. Parapet ca. 1920 replaces cornice. Five-story rear tenement. William Schickler 1874 ITALIANATE/MIXED
- 479 18 **20 Spring** Tenement. Six-story, two-bay brick tenement with asymmetrical facade--one projecting bay paired with flat front. Deep overhanging cornice. Nearly identical to 239 Elizabeth. Developed by Gioacchino Acierno. John Caggiano, 1905 RENAISSANCE REVIVAL/COLONIAL REVIVAL/MIXED
- 479 17 **22 Spring** Tenement. Five-story, four-bay brick tenement with incised arched window hoods. ca. 1877 NEO GREC
- 479 16 **24 Spring** Non-Contributing Building. New Construction
- 479 14 **26-28 Spring** Tenement. Six-story beige brick corner tenement with round corner bay. Terracotta trim and intact cornice. Charles Straub, 1906 COLONIAL REVIVAL/RENAISSANCE REVIVAL
- 480 24 **30 Spring/203 Mott** Tenement. Five-story, four-bay brick with corbelled brickwork, stone trim. 1874 ITALIANATE
- 480 23 **32 Spring** Tenement. Five-story, four-bay brick tenement with brownstone lintels. Cornice missing. mid 19C ITALIANATE
- 480 21 **34-36 Spring** New York Dispensary. Two-story, five-bay bay brick and terracotta clinic building. Stepped pediment and terracotta cornice. Round arch window details, first floor. BSS. Trowbridge & Livingston, 1912 COLONIAL REVIVAL
- 481 22 **48 Spring** Tenement. Five-story, four-bay brick tenement with arch stone lintels window hoods and quoins. Intact cornice. ca. 1870 ITALIANATE
- 481 21 **50 Spring** Townhouse/Tenement. Four-story, three asymmetrical bays. Entrance on parlor floor. Raised to 4 stories from 2-1/2 or 3. E/mid 19C and later MIXED
- 481 20 **52 Spring** Tenements (front & rear). Five-story, three-bay brick and limestone tenement with intact cornice. Five-story rear tenement. Babcock & McAvoy (1882); John Morrow (owner 1874) 1874; 1882 NEO GREC
- 481 19 **54 Spring** Non-Contributing Building New Construction
- 481 18 **56 Spring** Non-Contributing Building New Construction

Spring Street, north side, from Elizabeth to Lafayette

- 492 41 **5 Spring** Tenement. Five-story, four-bay brick and brownstone tenement with elaborate arch pediment in cornice box window hoods, anthemion design in cornice. William Jose, 1873 ITALIANATE/NEO GREC
- 492 42 **7 Spring** Tenement. Five-story, four-bay brick tenement with arched cast iron window hood, sills; intact cornice. 1866 ITALIANATE
- 492 43 **9 Spring** Tenement. Seven-story, four-bay white brick and terracotta trim, including masks. Rusticated brickwork. Round arch and pedimental window hoods. George Frederick Pelham, 1901 ECLECTIC
- 492 44 **11 Spring** Stable. Five-story pink brick with limestone quoins, base and trim. BSS J.B. Snook, 1895 ROMANESQUE/RENAISSANCE REVIVAL
- 493 41 **13 Spring** Non-Contributing Building/LIRA New Construction
- 494 35 **29 Spring** Tenement. Five-story grey brick and cast stone tenement with balconettes. One bay by seven bays. 1923 NO STYLE
- 494 36 **31 Spring** Townhouse. Three-story, three-bay early townhouse. Stuccoed and cornice removed. Lacking integrity. E19C FEDERAL/NO INTEGRITY
- 494 37 **33 Spring** Townhouse. Three-story, three-bay brick townhouse refaced in brick face stucco. E19C; 1930s FEDERAL/MIXED

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- 494 38 **35 Spring** Non-Contributing. Building New Construction
- 494 39 **37 Spring** Tenement. Five-story, four-bay stuccoed brick tenement with bracketed cornice Julius Boekell, 1872 ITALIANATE
- 494 40 **39 Spring** Non-Contributing Building: Moving Picture & Factory. Three-story, four-bay brick and stone movie house and factory with later alterations. Heavily altered. Lacking integrity. Sommerfeld & Steckler, 1910 NO STYLE
- 494 41 **41 Spring** Tenement. Five-story, four-bay brick tenement with bracket cornice, stone lintels. ca. 1870s ITALIANATE
- 494 7501 **43 Spring** Tenement. Five-story, four-bay brick with stone belt course, pedimental window hoods, intact cornice. ca. 1880s NEO GREC
- 494 7502 **45 Spring** Tenement. Six-story, four-bay by ten-bay buff brick with terracotta window surrounds and plaques. Intact bracket cornice. Wooden store fronts on Mulberry. Kurtzer & Rohl, 1898 BEAUX ARTS/RENAISSANCE REVIVAL
- 495 43 **53 Spring** Townhouse/Tenement; Original Lombardi Restaurant. Four-story (raised from 2.5 or 3), three-bay Flemish bond brick with simple cornice. Building at an unusual angle to the street. ca. 1820 FEDERAL & later
- 495 44 **55 Spring** Tenement. Five-story, four-bay brick with arched window hoods, projecting sills. Cornice missing. Pair with 57 Spring Street. 1871 ITALIANATE
- 495 45 **57 Spring** Tenement. Five-story, four-bay brick with arched window hoods, projecting sills. Intact bracketed cornice. Pair with 55 Spring Street. 1871 ITALIANATE
- 495 46 **59 Spring** Commercial Building. One-story with pedimental parapet. Developed by Nicholas Agnelilli. Ferdinand Savignano, 1925 COMMERCIAL

Worth Street

- 164 53 **199 Worth** Tenement Four-story, four-bay brick tenement with terra cotta trim. No cornice. See Also 5 Mott. COLONIAL REVIVAL
- 164 58 **197 Worth** Tenement Four story, six-bay brick tenement laid in a five course bond. Stepped parapet, cornice replaced. 1940s storefront. mid-19C MIXED
- 164 61 **191 Worth** True Light Lutheran Church & School Brick with cast stone trim. Modern Gothic with Chinese elements. 1948 MIXED/CHINESE

PARKS

- 165 1 **Columbus Park** is bounded by Baxter, Worth, Bayard, and Mulberry Streets. Originally known as Mulberry Bend Park. Designed by Calvert Vaux in the 1880s. Designed by Calvert Vaux in the 1880s; the park was completed in 1897. It was rededicated as Columbus Park in 1911. It was the site of early industry and later a dense residential slum. High potential for archaeological remains. Includes a contributing Pavilion at the north end of park. Southern end of park has been rehabilitated for playing fields.
- 480 17 **DeSalvio Playground** at southeast corner of Spring and Mulberry. Playground dedicated in 1955. Renovated with new playground equipment in 1995.

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Section 8 – Statement of Significance

SUMMARY

The Chinatown and Little Italy Historic District is nationally significant under Criterion A in the areas of Chinese-American and Italian-American ethnic heritage and social history, particularly in association with the history of immigration in America. Immigration, and the resulting diversity of cultural influences, has been – and remains – one of the central themes of American history and a key factor in defining an American identity. The district is the setting in which the immigrant experience has occurred and continues to occur to the present day. The district's period of significance, c. 1800 to 1965, incorporates the historical and architectural evolution of the neighborhood and its development into a vibrant immigrant community. The historical significance of the district is enhanced by the high potential for intact late eighteenth-, nineteenth-, and early twentieth century archaeological deposits in the rear yards of the district's old town houses and tenements, and in and around the vicinity of Columbus Park, the former location of early industry and the infamous Mulberry Bend slum. The district meets Criterion D for its potential to yield important information about housing, commerce, industry, health and sanitation, ethnicity, wealth, religion, and recreation of the inhabitants of the area during the period of significance. It is also nationally significant under Criterion C for architecture, particularly for its numerous tenements which reflect the evolution of housing reform laws of the late nineteenth- and early twentieth centuries. The tenement is a distinct housing type associated with a way of life that is significant in American urban history. The tenements of Chinatown and Little Italy, like those elsewhere in the Lower East Side, housed immigrants to New York during the greatest wave of immigration in American history (1880 to 1921). The tenement buildings also reflect the importance of commerce to this densely populated area, since most have shops or restaurants at the ground floor. In addition, the Italian and Chinese identity of the district is also evident in some of the alterations made to existing buildings that housed churches, clubs, and other organizations and businesses central to these communities.

The Chinatown and Little Italy neighborhoods in Manhattan were forged in same dynamic period of American history, the mid nineteenth through early twentieth century; a time when waves of immigrants from all corners of the world came to New York seeking opportunity. New York City and, in particular, the neighborhoods of Chinatown and Little Italy, and the Lower East Side, are significant within the history of immigration because the scale of the phenomenon as it occurred there, far outweighed that in any other city in the United States.²

Immigration to the United States, the most substantial part of a great national migration of peoples to the Western Hemisphere, was (and continues to be) an extraordinary phenomenon in human history. During the peak period, between 1880 and 1921, over 23,500,000 people took advantage of America's lenient immigration policies to seek new opportunity in this country. To help put this figure in perspective, the population in the United States in 1880 was about 50,000,000. There is no precedent in modern history for such an immense voluntary movement of people, or for a nation voluntarily opening its gates to a mass of impoverished immigrants of varied origins

² The Lower East Side Historic District and Lower East Side Historic District Boundary Increase, along with the neighboring Two Bridges Historic District are listed on the National Register at the national level of significance.

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The popular perception of New York City as a city of immigrants and the city in which immigrant culture reached its fullest development has a solid statistical base. Of the 23,500,000 immigrants who arrived in America during the peak period, some 17,000,000 entered through the port of New York. Immigration to New York City was of an order of magnitude some five times greater than that to Philadelphia or Chicago and eight or nine times that of Boston (Lowenthal, Dolkart, and Baumwoll 1993: 9).

While immigration was a widespread phenomenon, Chinatown and Little Italy, along with the Lower East Side, absorbed large numbers of immigrants. The historic district's converted row houses and tenements housed waves of immigrants that varied from year to year and by ethnic composition. Ultimately, the neighborhood became best-known for the Italian-Americans and Chinese-Americans who settled here. These areas are, in fact, one of New York City's few neighborhoods whose names reflect the historical ethnic make-up.

The Chinese and Italian immigrants who made this neighborhood their home shared many parallel experiences including fleeing civil unrest and dwindling opportunities in their homelands, settling among fellow countrymen for linguistic and socio-cultural reasons, and seeking new economic opportunities. By the 1870s, Chinese and Italians began settling along Mott and Mulberry Streets and the intersecting cross streets, bringing their respective cultures to New York. The contributions of Chinese and Italian immigrants constitute a large part New York's cultural history, which remain relevant and resonant today. The historic boundaries within which the Italians and Chinese first settled are still clearly identifiable and cohesive as a historic district, with consistent architectural stock delimited by definitive boundaries. This single district encompassing the historic core of Little Italy and Chinatown acknowledges the long and ongoing relationship and common history of these two immigrant populations.

The Chinese and Italian communities have co-existed and overlapped—and occasionally conflicted, for nearly a century and a half within the historic boundaries of the neighborhood, over 38 city blocks in the area roughly bounded by East Houston, Elizabeth, Worth, Baxter, Centre, Cleveland Place, and Lafayette Streets in Manhattan, including Columbus Park. The Chinese and Italian immigrants of the neighborhood were preceded, of course, by other groups. As such, the historic district represents shifting demographics where immigration occurred in waves, varying not only from year to year, but by ethnic composition. The first major wave of immigration to the area was primarily associated with the Irish, Russian and Polish Jews, and Germans, who replaced the earlier Dutch, English, and African Americans.

The Chinatown and Little Italy Historic District is characterized by uninterrupted rows of mid- through late-nineteenth-century Pre Law and Old Law tenements [Mott, Mulberry and Elizabeth Streets]; numerous examples of post-1901 New Law tenements [Kenmare Street]; intact rows of Federal-era townhouses [Grand Street], nineteenth and early-twentieth-century commercial and industrial architecture [Elizabeth, Baxter, Canal, Grand]; an eclectic array of school buildings [14th Ward Industrial School, PS 23, DeSoto School, Italian School]; landmark examples of religious architecture [Transfiguration, St. Patrick's Old Cathedral]; and one of the most historically significant public parks in New York City, Columbus Park (designed by Calvert Vaux), which, when opened in 1897, replaced the most notorious slums of Mulberry Bend.

The evolution of the neighborhood from an industrial zone to an unrestricted mixed residential, commercial and industrial district began in earnest in the early decades of the nineteenth century, and its transformation into

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vibrant immigrant community during the mid-nineteenth century is clearly linked with the similar transformation of the Lower East Side. Once considered the most reprehensible slums, Chinatown and Little Italy today are two of the most popular tourist attractions and among the most valuable real estate markets in Manhattan. Over two centuries of development and redevelopment have resulted in a dense, cohesive neighborhood containing important examples of domestic, religious, commercial, industrial, civic, recreational and educational architecture. The historical themes for Little Italy and Chinatown extend beyond the traditional nineteenth-century immigration narrative to encompass architecture, ethnic heritage, social history and tourism.

The period of significance, c. 1800 to 1965, encompasses the historical and architectural evolution of the neighborhood from an industrial zone to a mixed residential, commercial and industrial district with a vibrant and diverse immigrant community best known for its association with Chinese and Italian settlement. While the contributions of the Italian and Chinese residents whose cultures defined the neighborhood constitute the central argument for the historic significance of the district, well over a century of settlement and development took place before the first concentrated populations of Chinese and Italians settled here. The date of c. 1800 represents the oldest surviving property in the district – the Church of the Transfiguration. Originally built as the English Lutheran Church, it later became a Catholic church serving the Irish in the mid-nineteenth century, Italians around the turn of the century, and Chinese since the mid-twentieth century. The church's transformation through the years mirrors the demographic shifts occurring in the neighborhood. The period of significance includes the dates or eras of various waves of immigration and related immigration laws, and the tenement reform laws which had an impact upon the development of the district. The district continued to evolve in the years following World War II up to the 1960s when the Italian population began to contract as many moved to the suburbs. The concept of Little Italy as an iconic touchstone of Italian-American identity came to the fore in this era as more tourists came to enjoy the food and ambience. Chinatown continued to thrive during this period serving the needs of the local Chinese population and the tourist trade. The passage of the Immigration and Nationality Act of 1965 is an exceptionally significant event to the history of Chinatown and the United States. It was through this Act that the closed door policy of the Immigration Act of 1924 was abolished, allowing Chinese and others to immigrate to the U.S. As a result, between 1965 and 1970 immigration numbers doubled in the U.S. The geographic extent of Chinatown was dramatically altered after 1965 as it moved well beyond the boundaries of its historic core.

NARRATIVE HISTORY

The vicinity of Five Points (near today's Columbus Park) and the Collect Pond (the location of the City's courts complex) was an inhospitable slum and industrial district inhabited by Africans and immigrant Irish into the mid-nineteenth century. These early settlers were soon joined by immigrant Polish and Russian Jews and Germans, and all were joined and then replaced by the Chinese and Italian immigrants who began arriving in large numbers during the 1870s. While the contributions of the Italian and Chinese residents whose cultures now define the neighborhood constitute the central argument for the historic significance of the district, well over a century of settlement and development took place before the first concentrated populations of Chinese and Italians settled the neighborhood. This early history set the stage for the arrival of the Chinese and Italians.

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EARLY NEIGHBORHOOD DEVELOPMENT

Collect Pond

The Collect Pond, the largest surface source of fresh water in colonial New Amsterdam and New York, was located well beyond the city limits until the late eighteenth century. Beginning in the mid-eighteenth century, the vicinity of the Collect Pond was an active industrial district, and the location of some of the City's most noxious and dangerous businesses. Slaughterhouses, tanneries and a rope walk lined the east bank of the Collect Pond, near what is today Baxter Street and Columbus Park. All of these businesses relied on Collect water for cleaning and discharging waste.

The Collect served incompatibly as a source of drinking water and an open sewer until the turn of the nineteenth century. In March 1803, the Common Council proposed filling the Collect, and ordered that the spoil from the leveling of hills and grading of streets be dumped into the pond, offering 5 cents a cartload (NY Common Council 1803, Vol. 3: 219, 253, 341). In the spring of 1804, high spots on Mott and Elizabeth Streets were leveled and the spoil was dumped into the Collect (NY Common Council 1804, Vol 3: 533).

Bayard Farm

Bayard Street, running three short blocks from the Collect Pond to the High Road to Boston (the Bowery), formed part of the southern boundary of the extensive eighteenth-century farm of Nicholas Bayard, nephew of New Amsterdam's mayor, Peter Stuyvesant.

Other than Bayard Street, which preserves the name and approximate southern boundary of the Bayard farm, the only other physical remnant of the Bayard estate is the location of Broome Street, which started out as "Bayard's Lane", extending from the Bowery to the Bayard estate just east of present-day Broadway. The lane was flanked by a formal allee of trees lining the approach to Bayard's estate; the estate's formal gardens and grounds were depicted in some detail on the Ratzler Map of 1766-67. Bayard's Lane, named Bullock Street by 1803, was renamed Broome Street after John Broome, Lieutenant Governor of New York State in 1804 (Bridges Plan 1807). Broome, the first city alderman after the British evacuation in 1783, made his fortune in the China trade, importing two million pounds of Chinese tea to New York after the Revolutionary War (Moscow 1979).

Outward and Street Grid

Much of what is today the Chinatown and Little Italy area was mapped by 1755 as a street grid labeled "Outward" (Maerschalk 1755). The Maerschalk Plan of 1755 is one of the earliest maps drawn from detailed surveys of early New York. The Outward, east of the Fresh Water or Collect Pond, is shown as an established grid of streets extending from the Collect Pond to the Bowery and from Roosevelt Street to what is now Broome Street. This early mapping of the Outward depicts named streets laid out during the 1740s and early 1750s, including Mulberry, Mott, Elizabeth, Bayard and Hester Streets; and also maps the routes of Baxter Street (then Orange), Canal Street (then Nicholas), Grand Street (then Judith), and Broome Street (then Hevins) (Cohen & Augustyn 1997: 64-65; Maerschalk 1755).

Elizabeth Street was laid out sometime in the 1740s or early 1750s. It originally extended from Bayard Street to the base of Mount Pleasant at present-day Grand Street, once lower Manhattan's highest point. A windmill shown on the 1755 Maerschalk Plan operated for many years on Elizabeth Street north of Nicholas (Canal

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Street). By 1789, Elizabeth terminated at Bayard's Lane (Broome Street). By 1816, Elizabeth was extended to Bleecker Street (Bridges Plan 1807). Due in part to its proximity to the bustling Bowery, Elizabeth Street was one of the first streets to be developed early in the Outward period.

Sixth & Fourteenth Wards

Numbered New York wards were first designated in 1791.³ As the city expanded northward, more wards were added to the map. The Outward was divided and numbered as the 6th and 14th wards, corresponding generally to what we now know as the Chinatown and Little Italy neighborhoods, with Canal Street as the dividing line between the two wards.

Historic Chinatown—the area between Chatham Square, Worth Street, Baxter Street and Canal, corresponds to the eastern portion of the old 6th ward, which also included the City Hall Park and the notorious Five Points area. During the twentieth century, much of the western portion of the ward was redeveloped into the Federal and City courts complex, obliterating the residential blocks, including the notorious Five Points intersection, that once stood south and west of what is today Columbus Park.

The area now mapped as Little Italy conforms to the eastern two-thirds of the former 14th Ward. From 1800 to 1850, the 14th Ward was populated primarily by native-born protestant land owners, some of whom had moved north from the growing immigrant-populated 6th Ward (Gabaccia 1984: 66-67). As industry developed in the 14th Ward and immigration brought more residents into the neighborhood, the native-born landowners moved out, often retaining their property in the neighborhood to rent out to the new arrivals.

Development of an Early Industrial District

Slaughtering and its related business, tanning, were foul-smelling, messy and toxic public nuisances, consistently pushed farther and farther from the “civilized” residential settlements of lower Manhattan. In 1750, Nicholas Bayard, assistant alderman, managed to convince the Common Council to allow him to construct a “public” slaughter house on his land located near the Collect Pond in the vicinity of what is now the southwest corner of Bayard and Mulberry Streets where Columbus Park is located. There is a high likelihood of future archaeological discoveries in this location that may reveal information on this early industry.

All slaughter business in the city was directed to this slaughterhouse. Tanyards grew up around the Collect, taking advantage of access to fresh hides and also to the water of the Collect, used for washing hides and discharging the toxic waste associated with the business of tanning.

The land around the slaughter house was fenced for livestock holding pens. The Bowery became a busy drovers road, and taverns sprouted up along the road to serve those passing through. During the Bayard slaughterhouse era (officially ca. 1750-1784, but probably still operating into the nineteenth century), many butchers built houses along the Bowery on land purchased from Nicholas Bayard, and maintained meat cutting facilities to the rear, along Elizabeth Street. In 1784, Bayard's slaughterhouse “for want of due attention and frequent cleaning is become intolerable to the neighborhood”; It was declared a public nuisance and ordered to be abandoned (NY Common Council 1784, Vol. 1: 32, 44).

³ The ward system was abolished in 1938.

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Early streets in the neighborhood commemorate the business of the neighborhood: Mott Street was named for Joseph Mott, a butcher who operated a tavern uptown in pre-Revolutionary New York (Moscow 1978). Though Mott did not live in the neighborhood, Mott Street was squarely in a slaughter district, and a butcher's name would be appropriate to commemorate.

Similarly, Pell Street was named for a butcher who resided on the eponymous street (Moscow 1978). Pell Street, extending one block from Bowery Lane to Mott Street appears on the Taylor-Roberts map of 1797. It may be depicted as an unlabeled dashed line on earlier maps, such as the Directory Plan of 1789 (Cohen & Augustyn 1997).

The 6th and 14th Wards were both historically unrestricted by zoning. Slaughterhouses, ironworks, ropewalks, stables, coal yards, mahogany yards and manufacturers of bedsteads, mattresses, chairs, soap, candles, candy, silverware, tinware, paper boxes, shirts, piano fortes, carriages and condiments were interspersed with mixed-use residential and commercial buildings, schools, firehouses and churches from the very beginning of the neighborhood's development, and many industrial enterprises continued throughout the twentieth century.

Five Points

The Collect was filled, and by 1808, the street grid extended over top of it. A new street, Anthony Street, was extended from the west to meet the intersection of Cross (later Park) and Orange (later Baxter). The irregular, five-cornered intersection was soon called by its descriptive name: Five Points (Yamin 2000: 28).

Irish and German immigrants of the first quarter of the twentieth century found housing in Five Points among the "native" Protestant residents and Africans and African-Americans who had been a presence in the area since the Dutch colonial era (Yamin 2000: 28).

Houses were built atop the filled Collect, and in a matter of years, foundations were undermined and basements filled with seepage from natural springs and buried waterways that once fed the pond. By the 1820s, unsanitary conditions in the 6th Ward—bad water, repeated typhoid outbreaks, outdated housing stock, and industrial pollution, pushed the well-to-do, including resident landowners of the neighborhood, farther northward into the 14th Ward. Native and immigrant poor flooded into the 6th Ward.

The famine Irish of the 1840s created a population explosion in Five Points, as well as a public health crisis compounded by overpopulation and substandard housing. By the mid-nineteenth century, Five Points' immigrants were joined by a raft of health and social welfare reformers—mostly Protestant missionaries, determined to correct what they perceived as the moral deficiencies of the local population. The Five Points House of Industry began operations at 155 Worth Street in 1850, as a school and refuge for poor and homeless children. Italian and Chinese Schools and missions were soon to follow.

The story of Five Points has been well told, most recently by Tyler Anbinder in his book *Five Points: The Nineteenth-Century New York City Neighborhood That Invented Tap Dance, Stole Elections and Became the World's Most Notorious Slum* (Free Press: 2001).

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Neighborhood Demographics: Early Tenants and Landlords

Changing demographics and new developments in Manhattan and Brooklyn induced several demographic shifts in the neighborhood from the eighteenth through the twentieth centuries. Sub-neighborhoods developed as concentrations of particular ethnic groups settled in enclaves around businesses, churches or social centers.

New immigrants and other poor occupying the tenements were not the owners or developers of the tenements in which they lived, at least not until they had moved far enough up the social ladder to begin investing in real estate. During the mid to late nineteenth century, rent consumed 20% to 50% of an average unskilled laborers salary, making it all but impossible for the majority of renters the neighborhood to ever hope to own property (Gabaccia 1984:74-75).

By the time the landless Italian peasant arrived from southern Italy, and the Chinese bachelor arrived from California or Taishan, they found rental housing in a neighborhood owned primarily by their immigrant predecessors: Irish, Jewish and German landlords (NYCDB: BBL Files).

Africans and African-Americans

The African-American history of the neighborhood is rich and significant, however no extant buildings clearly associated with the early African-American history of the neighborhood are known to exist. The possibility of archaeological evidence may exist in the former locations of schools and churches.

The earliest residents in the area east of the Collect were enslaved Africans, dispatched by the Dutch to settle the area in the 1660s. The Dutch used the African farmers as a buffer against hostile incursions by Native Americans. For many decades, African farmers worked the land in this area, called the "Negro Coast", and buried their dead in a massive cemetery south and west of the Collect (Yamin 2000: 19). It was on the banks of the Collect that in 1741, Africans participating in a slave revolt were hanged.

A large enough African population existed in the neighborhood in the late eighteenth century for a new church to be established. The roots of the African Methodist Episcopal (AME) Church in America can be traced to the Zion Chapel, established in a former stable and cabinet shop on Cross Street between Orange (Baxter) and Mulberry in 1796 (Cross Street, later known as Park Street, was erased from the map when Mulberry Bend Park was built in its place in the 1890s). Mulberry Bend Park, later renamed Columbus Park, has the potential to yield information on the former AME Church which was not only the first such congregation in America but the first anywhere in the world. Free black Methodists incorporated the AME Zion Church as a separate entity from the Methodist Episcopal church in 1801 (Moore 1884:17). While the congregation was of African descent, the Zion Chapel was still subject to white church government, including white preachers.

In 1813, expelled church member and trustee Thomas Sipkins, intending to break from the white church authority, founded Asbury Church, located on Elizabeth Street between Hester and Walker (Canal) (Moore 1884: 31). A schism in the Asbury church resulted in the formation of a third African church in a former school on Mott Street. Bethel Church was dedicated on July 20, 1820. That same year, AME Zion withdrew from the white Methodist Episcopal church. Asbury and A.M.E Zion Church joined into one body to form the African Methodist Episcopal Zion Church in America (Moore 1884:64).

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The African Free School No. 2, also known as the Mulberry Street School, was established by New York Manumission Society in 1820. The handsome temple-front brick edifice stood at 135 Mulberry Street, between Hester and Walker (now Canal) Streets. General Lafayette, while touring the country, visited the school in 1824. In 1832, The female department of the free school was reorganized as African Free School No. 4, housed in the Mulberry Street location (Andrews 1850: 74-75). By 1834, the African school was absorbed into the public school system as African Public School No. 1.

New York State abolished slavery in 1827, but tensions remained high between the pro- and anti-slavery factions. Mobs ran rampant through the Five Points neighborhood in 1834, destroying homes and property of the anti-slavery whites and free Blacks. African-Americans were both tolerated and abused by their fellow New Yorkers. While the census indicates that Irish immigrants and African-Americans lived together in the 6th Ward, race riots during the volatile antebellum period resulted in the severe persecution and outright murder of African-Americans by predominantly Irish mobs. By the post-Civil War-era, most people of African descent had dispersed to other neighborhoods.

Irish

Immigrant Irish settled south in 6th Ward beginning in the early years of the nineteenth century. The famine Irish of the 1840s soon followed, and the Five Points area of the 6th Ward was a predominantly Irish neighborhood into the 1870s. Church of the Transfiguration (25 Mott Street), first built in 1801 as the English Lutheran Church, became in 1853 the Catholic Church of the Transfiguration, established to serve the majority Irish population in the neighborhood at the time.

As the Irish became established and politically connected by the 1850s, the well-to-do began moving north into the 14th Ward. Natives moved yet farther north. As the Irish gained a toehold in society, they began buying up tenements and land in the 6th and 14th Wards. The Irish rented to recent immigrants from Italy, Poland, Russia and Germany.

Irish heritage of the neighborhood, as well as the Tammany political machine, are commemorated in Kenmare Street, named in 1911 for the Irish village in County Kerry that was the birthplace of the mother of Tammany boss "Big Tim" Sullivan (Moscow 1978). Sullivan was born on Baxter Street in the Five Points neighborhood in 1862 (now the location of Columbus Park), a time when the neighborhood was still strongly Irish. From his office on the Bowery (207), Sullivan "ruled supreme in politics south of Fourteenth Street" throughout the late nineteenth and early twentieth century (NY Times Archive 1913: "Thousands Mourn at "Big Tim's" Bier," 09/15/1913). Kenmare Street, the last street to be cut through the neighborhood, was planned as a three-block extension to Delancey Street to provide direct access to the new Williamsburg Bridge, which opened in 1906.

Russian and Polish Jews

Russian and Polish Jews settled along Baxter Street by the mid-1850s, where they established the first garment district in New York (Yamin 2000: 74-77). Between the 1880s and 1910, Mott Street was heavily populated by "Russians" according to the census, likely Russian Jews. Elizabeth south of Canal was also heavily populated by Jewish residents into the first decade of the twentieth century. As they moved up the social ladder and out of the neighborhood, Jewish investors bought up real estate in the 6th and 14th Wards, building some of the most distinctive tenements in the neighborhood. The Weeks and Aronson families were among the most land-rich real estate investors in the 6th Ward during the second half of the nineteenth century (NYCDB: BBL Files).

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The 1900 City Directory shows Jewish tailors and Jewish-owned clothing, rag, shoe, cloaks, hat, leather goods, pocket book and woolens businesses on Bayard, Baxter and Elizabeth. Jewish-owned clothing and furniture stores were concentrated on Canal from Center to the Bowery (City Directory 1900). Some business owners lived in the neighborhood, but many lived on the Lower East Side south of Houston Street and east of the Bowery.

Germans

Germans immigrants began arriving in the 6th Ward by the turn of the nineteenth century. By the third quarter of the nineteenth century, many German-owned factories were built along Mulberry and Elizabeth Streets. Germans settled in great numbers along Elizabeth Street in the 6th and 14th Wards during this period, and a Lutheran Church stood at the corner of Elizabeth and Broome, likely serving the German population of the neighborhood.

By the turn of the twentieth century, German settlement was concentrated in Kleindeutschland. Building permits record than many of the German factory owners of the neighborhood were residents of Kleindeutschland, around Second Avenue (NYCDB: BBL Files).

The Chinese and Italian Quarters

When Italian and Chinese immigrants began settling New York in the mid-nineteenth century, many chose to settle in the 6th and 14th Wards, which correspond roughly to the current locations of historic Chinatown (6th) and modern Little Italy (14th).

Nascent Chinatown, populated by fewer than 100 Chinese in 1880, was soon dwarfed by a Little Italy that spanned both the 6th and 14th wards, extending from Bleecker to Worth, and Baxter to Bowery. The neighborhood was home to thousands of southern Italian immigrants who arrived during a period of massive immigration to the U.S. (1880-1923).

It can be argued that insularity in the face of racism was a major factor in the development of both Chinatown and Little Italy—both groups were looked down upon by the dominant Protestant majority and by the Irish, who arrived just decades before. While the Chinese and Italians maintained separate cultural traditions, they settled in ethnic enclaves within a common geographic area. These two groups were clearly encountering one another on a daily basis, whether walking down the street or in the park; shopping in the same neighborhood—even learning enough Chinese or Italian to patronize each others businesses.

Historic settlement patterns of the Chinese and Italians do not conform strictly to ward boundaries. For example, perhaps the most famous Chinese in New York in the 1850s, Quimbo Appo, lived and worked at a tea shop at 50 Spring Street, near the corner of Mulberry, in the 14th ward (Tchen 1999: 90-92). Shung H. Lee who was born at 21 Mott Street in 1921 recalls that his was the first Chinese family to move into the building, the other residents were Italian (Lee 2003: Historic Resources Inventory Form on 19 & 21 Mott St.).

The parallels in the Chinese and Italian experience are many: Both groups sought to settle among their compatriots for linguistic, kinship and socio-cultural reasons; both groups were fleeing civil unrest and

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dwindling opportunities in their homelands; and large numbers of both groups thought their sojourn to the U.S. would be temporary.

CHINATOWN⁴

Chinatown is a growing and dynamic neighborhood with deep roots in New York history. While Little Italy remains as an iconic presence, Chinatown thrives with the authenticity of an active, self-sustaining community.

Chinese immigrants first settled Mott Street south of Canal, southern Mulberry Street, Bayard, Pell, Doyers and Worth Streets to Chatham Square during the 1870s and 1880s. From this historic core, modern Chinatown has grown to encompass much of historic Little Italy and the Lower East Side. Over the course of a century, Chinatown grew from a small enclave of bachelors to the largest Chinatown in the West (Pan 1990:304-305).

1840s-1860s

The nineteenth century, the waning century of the Chinese Manchu Dynasty (1644-1911), was a period of internal strife and unrest, worsened by hostile, empire-building western countries forcing their way into trade “partnerships” with China. Civil and social instability was acutely felt in rural agrarian southern China. The first Chinese immigrants—those who came to settle in the U.S., if only for a short time, departed from the treaty ports of southern China, opened by the first Opium War that ended in 1842 (Hall 1998: 11).

By 1856, Britain was again dumping opium on China and forcing the Chinese into the second Opium War. This coincided with clan wars in Taishan; and the home-grown Taiping Rebellion, which from the early 1850s until it was quashed in 1864, caused havoc and destruction across southern China. Until the 1970s, almost three-quarters of all Chinese immigrants to the U.S. were from the Taishan district in Guangdong province in southern China (Pan 1990:306).

When reports of gold strikes in California reached the treaty ports of southern China by 1850, many Chinese men were inspired to seek their fortune in “Gold Mountain.” The intention of the majority of these fortune seekers was to make enough money in North America to return to their Chinese villages wealthy. Most men left behind wives and children, fully intending to return rich.

The Sino-American Burlingame Treaty of 1868 established full diplomatic relations between the U.S. and China. The treaty officially opened American doors to Chinese immigration, though the American motivation was to open Chinese doors to commerce and missionary activity (Hall 1998: 19). Legally able to immigrate and settle in the U.S., Chinese begin arriving in New York in greater numbers during the 1870s.

Many Chinese immigrants arrived in New York from the west, where they had been miners or employed as coolies on the transcontinental railroad, completed in 1869. Some were brought East by factory owners seeking

⁴ Three indispensable books informed this discussion, and should be read by those seeking more detailed information about the Chinese immigrant experience, and the culture and history of New York’s Chinatown: Tung Pok Chin, *Paper Son*. Temple University Press (2000); Bruce Edward Hall, *Tea that Burns: A Family Memoir of Chinatown*. Free Press (1998); and John Kuo Wei Tchen, *New York before Chinatown: Orientalism and the Shaping of American Culture, 1776-1882*. The Johns Hopkins University Press (1999).

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hardworking, non-unionized labor. The Chinese, with few other options for employment, were willing to work very hard for very low pay. Chinese were vilified by organized labor as strikebreakers and scabs, which added to increasing anti-Chinese sentiment.

The Emergence of a Chinese Quarter

1870s

From the earliest Chinese settlement in the mid-nineteenth century until the repercussions of a restrictive racist immigration policy were felt post-1882, the Chinese lived interspersed among the other immigrant populations in New York's 4th, 6th and 10th Wards. During the 1870s, the Chinese began to concentrate settlement around Mott Street south of Canal Street, an area that had been settled by Polish and Russian Jews, Africans and Irish immigrants before them.

The 1870 census indicates that 96 Chinese-born individuals lived in Manhattan, though it is likely an inaccurate number—not all Chinese may have been counted. Forty-one Chinese living in the 6th Ward were counted, the highest number of any ward. Most of these men lived together in boarding houses. Mott and Baxter Streets emerged as a hub of the Chinese community as mutual aid societies and Chinese-owned businesses were established. The portion of the 6th ward between Chatham Square, Walker Street, Bowery and Broadway, was becoming known as the Chinese Quarter by the end of the decade (Tchen 1999: 232-233; 239).

By comparison, there were 101 Italians counted in the 6th Ward in 1870—many living squarely in the “Chinese Quarter,” on Mott and Bayard. Polish and Russian Jews populated the neighborhood along Bayard, Baxter and Elizabeth Streets. The second highest concentration of Chinese, 21 people, was in the tiny 4th Ward. Located on the waterfront, the 4th Ward was where many of the earliest Chinese residents—many of them seamen, settled into boarding houses in the 1820s, 30 & 40s (Tchen 1999:77).

The Five Points Mission opened its Chinese School at 14 Mott Street in 1879, one of many efforts by Protestant reformers to educate and “reform” the Chinese. English classes and Christian religious instruction were the main offerings of the school, which closed down within a decade (Hall 1998: 65-66).

1880s

By 1880, out of the 747 Chinese individuals enumerated in the census, only 72 were counted in the Chinese Quarter. Twenty-three Chinese resided in the 14th Ward, over 10 times as many as in 1870. Those Chinese in the 14th Ward lived on Mulberry, Elizabeth, Mott, Broome and Grand Streets, interspersed among Italian, Jewish, English, German and Irish neighbors. Chinese, almost exclusively men, were working as cooks, teashop owners, laundrymen, grocers, clerks, cigar makers, and candy sellers.⁵

⁵ Many Chinese also resided in 4th and 10th Wards, which, throughout the late nineteenth and most of the twentieth century, remained a relatively diverse immigrant community of Chinese, Italians, Irish, and Jews (often enumerated as Russian or Polish). The 4th & 10th wards are today part of the modern Chinatown, populated mostly by Chinese immigrants arriving post-1965.

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The dispersal of Chinese across the city was in part a result of the establishment of the Chinese in the laundry business. Chinese were not laundrymen in China, but found that there was little competition for this backbreaking labor in the U.S., and the cost of starting up a laundry was relatively small. Chinese often lived in their laundries to further save money to remit to their families in China.

Though there were more Chinese living outside of the “Chinese Quarter” than in it by 1880, the Chinese Quarter was the location of Chinese grocery stores, general stores, restaurants, mutual aid societies and boarding houses to accommodate the large population of Chinese “bachelors” (Anbinder 2001: 406-407). By the time Wong Ching Foo began publishing the *Chinese American* newspaper in 1883, Chinatown had over ten groceries, six pharmacies or herb shops, many restaurants, and garment factories trading with Hong Kong (Hall 1998, quoting Wong Chin Foo: 70; Tchen 1999: 281).

The first documented purchases of real estate by the Chinese take place on lower Mott Street in 1883, when grocer Wo Kee purchased 8 Mott (\$8,500); Tom Lee (*Wong Ah Ling*), who arrived in New York in 1878, bought 16 Mott (\$15,000); and Chinese merchants purchased 10 & 12 Mott: Kwong Hing Lung bought number 10; Man Lee purchased 12 Mott (Anbinder 2001: 406; Hall 1998:64). These purchases of property are significant—it was not long before this time that the staunchly anti-Chinese Irish in control of Transfiguration Church preemptively rented a row of townhouses from Pell to Park (Mosco) to deny Chinese residence; and the owners of the former Rutgers Fire House, 3 Mott Street, refused to lease the vacant building to Chinese (Anbinder 2001: 404-405).

Chinese Exclusion Act of 1882

The 1868 Burlingame Treaty was renegotiated in 1880 to preserve American trade interests, but to limit the free movement of Chinese immigrants. Soon after, the culmination of increasing anti-Chinese sentiment was manifested in the Chinese Exclusion Act of 1882, a racist federal immigration policy cited as “the first American immigration legislation to bar a particular group because of race and class” (Chin 2000, introduction by Wong: xiii-xiv). The 1882 act excluded Chinese laborers from immigrating or otherwise legally entering the U.S., but, in the interest of preserving trade, allowed merchants (those who could meet the stringent burden of proof), students, travelers, diplomats and the children of U.S. Citizens, to enter.

Revised over time to exclude greater numbers of Chinese, even some of those who had once been legal residents of the U.S., the Chinese Exclusion Act and its revisions and renewals (Scott Act 1888; Geary Act 1892; 1902, 1904) effectively closed the “golden door” to Chinese immigration for over sixty years. Chinese men were stranded in the States away from parents, wives and children, unable to leave for fear of never being allowed to return; Many others were unable to return from China, and forfeited property, businesses and relationships in the States. Those who managed to travel back and forth between China and the U.S. with the requisite documentation faced hostile scrutiny and an assumption that all Chinese were illegal immigrants.

Bachelor Society

Many Chinese came to America, like the Italians, expecting to stay long enough to make their fortune before returning home to their native country. Many left wives and families to come to America. As the Chinese quarter started growing, it was populated almost exclusively by men between 20 and 50 years of age. These men formed Chinatown's bachelor society—even though most may not have been true bachelors, but solo

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sojourners intending to return their families in China. Many long-distance relationships failed, however, and some men remarried or never returned (Chin 2000; Hall 1998).

Bachelor Chinese packed into tenements modified into dormitories and "bed houses." Gambling was a popular diversion for Chinese men. One of the most popular games was *fan tan*, and parlors could be found throughout the neighborhood. In the early 1890s, *fan tan* was played at 10, 12, 14, 16, 18, 20, 22, 36 Mott; 8, 16 Doyers; and 11, 12, 21 Pell. Attempts were made by the city authorities to close *fan tan* parlors as illegal gambling outposts, however judges repeatedly declared that the past-time was a harmless game, not illegal gambling (NY Times Archive 1892: "Fan Tan Parlors Closed and Reopened 02/24/1892).

Chinatown residents and visitors reported seeing very little street life in Chinatown during weekdays and evenings. Men spent free time in club rooms in the upper floors of association buildings, which also house businesses and *kung shih fang*, dormitories for bachelor residents and visiting association members. Hours were spent socializing, gambling, and networking for those seeking work in laundries or restaurants (Chin 2000:29-30; Hall 1998: 112).

Streets in Chinatown were quiet during the week, but Sundays were bustling. Chinese and Chinese-Americans have made pilgrimages to Chinatown since Chinatown began. Perhaps the most regular visitors were Chinese laundrymen, dispersed across the city, who came into Chinatown to shop, eat and socialize.

Fongs, Tongs, Mutual Aid and other Associations

In the face of oppressive racism, the Chinese could rely on no-one but themselves. The system of tong and fongs, mutual aid societies, native place and family associations brought from China, became the most important lifeline for the Chinese in America. Family name, clan and village associations remain central to the social organization of Chinatown. Tongs represent businesses or families; Fongs are family or village associations. There are numerous tongs and fongs in Chinatown today; they can be identified by distinctive balconies or inset porches and large plaques carved with Chinese characters embellishing the facades.

On Leong Tong was so named in 1890. Led by Tom Lee and other prominent Chinatown merchants and fixers, the organization was originally incorporated as the *Long We Tong Eng Wi* (popularly known as the Chinese Freemasons), when it was operating from 18 Mott Street during the 1880s (Hall 1998: 59-61). On Leong Tong moved to 10 Pell Street in 1888; and later to 41 Mott Street. The On Leong Merchants Building (southwest corner of Canal and Mott), a modern pagoda and a character-defining building in the district, was completed in 1950 (NYCDB: BBL files).

The main territorial competition to the On Leong Tong came from the Hip Sing Tong, established as advocates for the working class, including the many Chinese laundry workers (Chin 2000: 17; Pan 1990: 350). Hip Sing established headquarters first at 13 Pell, and later, in 1949, at 16 Pell. Each tong was dedicated to representing and defending its members. Fiercely territorial, the On Leong and Hip Sing tongs ran protection rackets, and early on were involved in opium, gambling and police payoffs (Chin 2000:17-18; Hall 1998: 132-134).

A violent and protracted war between the On Leong and Hip Sing tongs during the late nineteenth and early twentieth centuries provided sensational fodder for the New York press. Street shootouts, shakedowns, and

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murders were widely reported in gory detail. The Tong Wars, like the Mafia association with Little Italy, permanently colored the public's perception of the Chinese and Chinatown culture.

Chung Wah Gong Shaw/Chinese Consolidated Benevolent Association

In 1887, members of the *Chung Wah Gong Shaw* purchased Tom Lee's building at 16 Mott Street (Hall 1998: 74; NY Times Archive 04/17/1887: "A Chinese Scheme"). *Chung Wah Gong Shaw*, superseded by the Chinese Consolidated Benevolent Association (CCBA), has been considered the City Hall of Chinatown since its founding at 10 Chatham Square in 1883.⁶

The founders were merchants from southern China, who, as merchants, were still eligible to immigrate to the U.S. along with their families post-1882 Exclusion Act. It was modeled after the original CCBA founded in San Francisco in 1869 (Wong 1982:15-16). *Chung Wah Gong Shaw* registered with the Peking Government in 1884, and incorporated in New York State as the Chinese Charitable and Benevolent Association in 1890 (Chin 2000:30-31; Chinatown History Project 1988).

Chung Wah Gong Shaw originally represented seven organizations: the Hoy Sun Ning Yeung Association, Lin Sing Association, On Leong Chinese Merchants Association, Hip Sing Association, Chinese Chamber of Commerce, Chinese Masonic Association, and Kuo Min Tang Eastern Region Office (CCBA 2009). Since 1922, the presidency of the CCBA has alternated between members of the Hoy Sun Ning Yeung Association, which represents the interests of Hoy Sun (Taishan) natives, once the predominant native place of Chinatown residents; and Lin Sing Association ("United Formation"), representing all other combined Chinese native-place interests (CCBA 2009). Since 1948, CCBA has represented 60 clan and family organizations, tongs, and merchant groups.

The organization mediates in disputes; acts as middlemen in business transactions; and advocates for the rights of Chinese and Chinese-Americans (Chin 2000:30-31). The CCBA is allied with Chinese Nationalist government in Taiwan (Kuo Min Tang or Guomintang) (Chinatown History Project 1988; Pan 1990: 306), and flies the Nationalist Flag above its headquarters at 62 Mott Street.

1890s

Bachelors packed into the Chinese Opera House (5 Doyers Street), opened by actor Chu Fong in 1892 or 93 (Hall 1998: 98-99). Performances of traditional Chinese opera were held there until sometime around 1905, when deadly Tong violence broke out on Doyers Street. Tom Noonan's Bowery Rescue Mission took over the space soon thereafter (Hall 1998: 141). Dr. Sun Yat Sen, Chinese Nationalist leader, delivered a speech to the residents of Chinatown from the former Chinese Opera House at 5 Doyers in 1911.

Chinese Restaurants, first serving Chinese bachelors, became very popular with white New Yorkers, and a restaurant boom buoyed the Chinatown economy. Mott and Pell were lined with restaurants serving traditional

⁶ Chung Wah Gong Shaw translates as "Chinese public assembly hall." (Tow 1923: 101). The New York branch of the Chinese Consolidated Benevolent Association was founded in 1883, to provide support and assistance to the Chinese who settled in the area. The CCBA remains a parallel government for Chinatown, encompassing 60 sub-groups of merchant, cultural and community organizations. The current CCBA building on Mott Street was built in 1959. CCBA's are now found in all major Chinatowns outside of China.

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Chinese food along with the requisite American fare of chop suey and egg rolls. The Port Arthur Restaurant, 7-9 Mott Street, remained a popular restaurant, opulently decked out in inlaid teak tables, carved screens and Chinese lanterns, until it closed down in the 1970s. In its early days, the restaurant catered to the New York elite who wanted a taste of exotica (Lee 2003: 1).

The joss house, of great curiosity to western newspaper reporters, was a fixture in Chinatown from the very beginning. Many of Chinatown's residents are Taoist, worshipping ancestors and various deities appropriate to the occasion. The term "joss house" was an American invention to describe the incense-filled shrines in which the statue of the appropriate deity was venerated. There were always a number of "joss houses" in the neighborhood, some open to the public, such as 20 Mott, others tucked away in Tong headquarters.

In the late nineteenth and early twentieth century, Chinese were a never ending source of fascination and revilement for press and populace. Regardless of the subject of the report—a real estate sale, birth of child, Chinese New Year, a visit to a joss house or man-on-the-street reportage, the *New York Times* colored every story with gross stereotypes, derogatory language, and alleged "quotations" of Chinese, written out in the most exaggerated and unflattering Pidgeon English.

Chinatown was a tourist attraction by the last quarter of the nineteenth century, and the economy of Chinatown relied on tourism then as it does today. The practice of "slumming"—the well-off visiting sensational ghettos with police escort, may have originated in Chinatown. Fanfare surrounding the 1896 visit of the prestigious Chinese viceroy, Li Hung Chang, spurred seekers of exotica to visit. "Slumming parties" would come to see the exotic "Celestials," tour "opium dens," eat Chinese food and shop in tchockke shops (Meloney 1909: 229-241). One particularly anti-Chinese article from the *New York Times* (1907) labeled Chinatown an "ulcer of Oriental vice," and described the Chinese "gulling" visitors by selling them "Chinese" tourist trinkets allegedly made by "white men in New Jersey." Chinese merchants grew rich on the import trade of Chinese merchandise for sale to both Chinese customers and tourists—it is unlikely they were importing much from New Jersey.

1900-1920

By the turn of the twentieth century, the effect of the Chinese Exclusion Act of 1882 is clearly seen in the census data—while the local Italian population rises exponentially every 10 years from 1870 onward, New York's Chinese population, especially those China-born, remains flat—and even drops off between 1900 and 1910. By 1900, 45,109 Italian-born people lived in New York City, over 10 times as many as the 4,378 Chinese, all but twelve of whom were born in China.⁷ Mott Street below Canal was largely Italian and Russian-Jewish in 1900, as was Bayard Street. Chinese were living in Doyers, Pell, Mott and Bayard, and in their businesses dispersed throughout the City.

Fewer Chinese were enumerated in 1910 than in the previous census. Only 2,975 Chinese were counted City-wide, of whom 2,740 were noted as having been born in China. By 1910, Lower Mott, Pell, and Doyers Streets were almost exclusively Chinese, with the occasional Italian family interspersed.

⁷ These census numbers reflect all Italians and Chinese counted in the census city-wide, to reflect the relative numbers of the Italian and Chinese population during the census year.

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Those not living in Chinatown were dispersed across all wards of the city, many operating laundries. The census shows a clear geographical concentration of Chinese men below Canal Street: Mott Street below Canal, heavily Italian in 1900, was predominantly Chinese by 1910, though a lone Italian family still lived among the Chinese at 18 Mott Street.

There were Chinese families in Chinatown, though Chinese women were outnumbered by Chinese men by an estimated 200:1. In the first decades of Chinatown, Chinese men who married in New York often married Irish women. Men of the merchant class were more likely to have Chinese wives, but with so few Chinese women in the city, this was not common in the early twentieth century. Nonetheless, by this time, a handful of fully Chinese children were being raised as first generation Chinese-Americans.

The Chinese School was founded in 1910. Unlike the earlier Chinese School, founded by reformers to teach English to Chinese, the Chinese School was formed by the CCBA to teach Chinese language, arts and culture to young Chinese men in the U.S. (CCBA 2009; Hall 1998:178).

From 1918 until 1955, the Moo Tie Temple at 13 Mott Street, with its three altars, ceremonial drum, Chinese-style balcony and swallowtail eaves, served double duty as a United States Post Office, Ng Que, postmaster (NYPL Millstein Collection: Chinatown Clipping File).

An important business that opened during this period was the general store known as Quong Yuen Shing on the ground floor of a tenement building at 32 Mott Street. "More valuable than mere groceries for the community of uprooted, single male workers were the general store's sleeping lofts, safes in the storerooms that provided an informal bank, and a wire rack that served as a post office to receive mail from home . . . The informal social services provided by businesses like the Quong Yuen Shing general store were critical . . . [When the store opened in this location in 1899 it] specialized in elegant silks and satins, but was also well-stocked, like other stores in the area, with vegetables, medicinal herbs, spices, and supplies for laundries and restaurants that were the other Chinese entrepreneurial mainstays of New York" (City Lore 2004: Entry on 32 Mott Street General Store in Census of Places that Matter, accessed on line).

1920-1930

Bowery, Chatham Square, Pell, Doyers and Mott Street in the 6th Ward were, by 1920, almost uniformly Chinese. California, New York and Oregon are the most frequently listed birthplaces for the US-born Chinese in the 1910 and 1920 New York census, indicating that emigration from the West Coast and births to Chinese New Yorkers were primarily responsible for a small rise in New York's Chinese population by 1920.

Food is central to the culture of Chinatown. The Chinese population in New York by the 1920s, was large enough to sustain a specialty food industry. Chinese farmers on Long Island began growing Chinese vegetables, such as bitter melons, long beans, bok choy, and mustard greens, and trucking the produce into Chinatown daily (NYPL Millstein Collection: Chinatown Clipping File).

Chinatown of the 1930s was confined to the three blocks of Mott south of Canal and two blocks on Bayard and the entirety of Pell and Doyers Streets. Mott and Bayard were controlled by the On Leong Tong; Pell and Doyers by the Hip Sing Tong (Chin 2000:29). In 1930, 4,075 Chinese were counted in New York—303 fewer than in 1900.

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1940s

China and the U.S. had spent two years as allies in World War II, before the exclusion laws were eased in 1943 (Chin 2000: xiii; Chinatown History Project 1988). The Magnuson Act of 1943 allowed Chinese already living in the U.S. to apply for naturalization; and it established an immigration quota of 105 Chinese per year (Chinatown History Project 1988). Unlike European quotas based on country of citizenship (rather than country of origin or ethnicity), the Chinese quota was based strictly on ethnicity. Two years later, the War Brides Act of 1945 enabled returning GIs to bring foreign-born wives, including Chinese, to live in the U.S. (Chinatown History Project 1988).

1950s

The McCarran-Walter Act (1952) maintained the national origins quota system of the Immigration Act of 1924, which gave preference to immigrants from the United Kingdom, Ireland, and Germany. Though the 1952 act ended the policy of racial discrimination in the naturalization process, national origin immigration quotas were still enforced.

In the early 1950s, an urban renewal proposal, called the China Village Plan, threatened to gut Chinatown's historic core, replacing the businesses and residences with a large-scale housing project. Community advocates fought the plan, which would have destroyed the local Chinatown economy. The plan was abandoned.

1960s

Only through the Immigration and Nationality Act of 1965 was the national origins quota system, in place since the Immigration Act of 1924, abolished. The law, which went into effect in 1968, enabled 170,000 immigrants from the eastern hemisphere to immigrate annually. Additionally, the law provided an unlimited amount of visas for family members of U.S. citizens. As a result of the 1965 act, immigration doubled between 1965 and 1970. Post-1968, a new wave of Chinese immigrants began to settle Chinatown. The influx of Mandarin and Fujianese speakers helped Chinatown expand its boundaries from the historic seven-block area around Mott and Mulberry Streets to an estimated 55-block area from the East River to City Hall and from St. James Place to well-north of Canal Street, eradicating the traditional "dividing line" between Little Italy and Chinatown.

Chinatown Today

The rapidly growing Chinese community has continued to expand well beyond its historic boundaries, with other Chinese neighborhoods taking root in Brooklyn and Flushing, Queens. By 1980 the Chinese community in New York City was the largest in the country, surpassing the one in San Francisco (Renqiu Yu 1995: 218).

The historic core of New York's Chinatown is still home to many long-time Chinese residents as well as many new Chinese immigrants and it remains the social, cultural, political, and commercial heart of New York's Chinese community. The National Register nomination of New York's Chinatown as a place significant in our nation's history will serve to honor the long-standing contributions of this immigrant group to our nation's history. Other Chinatowns that have been listed to the National Register include the Chinatown Historic Districts in Honolulu, the Seattle Chinatown Historic District, the Portland New Chinatown-Japantown Historic District, and the Chinatown Historic District in Riverside, California.

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As middle-class Chinese move out of Chinatown, many return on a regular basis for the same reasons Chinese have done so for over a century: to participate in Chinatown society and to do their food shopping (Pan 1990:304). Chinatown is a thriving food market, with produce and fish stalls along Mott Street north of Canal, and pushcart produce stands on Canal Street. South of Canal, in the traditional core of Chinatown, the tourist trade is thriving. Restaurants and import shops are most numerous in this core.

LITTLE ITALY

New York City was home to at least six ethnically Italian enclaves established during the period of massive Italian immigration from 1880 to 1923.⁸ Italians once populated the area from Bleecker Street on the north to Worth Street and Mulberry Bend; and from the Bowery to Lafayette, concentrating residential and commercial development on Elizabeth Street, northern Mott Street, Mulberry, Baxter, Bayard, Prince, Spring, Broome, Grand and Hester Streets.

Today the "Italian" neighborhood has contracted, and Mulberry Street between Spring and Canal is now the commercial core of Little Italy. Over the course of the past 50 years, lower Manhattan's Little Italy has been distilled into an essence of Italian-American popular culture. Perhaps due to an American fascination with portrayals of Italian-Americans in popular culture, Little Italy has become a mythic and iconic touchstone of Italian-American identity.

Tourism, the remaining "Italian" industry in the neighborhood, keeps alive the religious feasts and food culture central to the Italian-American experience. The former immigrant ghetto is considered today as a tourist ghetto, but there remain authentically Italian-American businesses and institutions, links back to the community's history (Conforti 1996). Fraternal organizations founded in Little Italy, such as the Sons of Italy, are now national in scope.

1840s-1860s

The first significant Italian immigrants began arriving in the Five Points neighborhood of the 6th Ward during the late 1840s. These early immigrants were likely from the City-States of northern Italy, in turmoil during the fight for Italian independence (Yamin 2000:42). The entirety of the Italian peninsula would soon feel the effects of the *Risorgimento* (resurgence), the movement to unify the disparate City-States of Italy, which created internal political upheaval leading up to Italian unification in 1870. By 1860, the census counted 1,464 foreign-born Italians, mostly northern Italians who had begun settling the area north of Canal Street, between Broadway and the Bowery, during the 1850s (Kessner 1977: 14).

The Italian immigrants who moved into the 6th Ward from the 1840s to the 1860s were settling in one of the worst slums in the city. Italians incurred the highest death rates in during cholera and typhoid outbreaks of the mid-nineteenth century. Many recent Italian immigrants were country people, not previously exposed to these diseases. The age and condition of housing stock, along with the highly concentrated population, were primarily to blame for the unsanitary conditions (Ford 1936: 188).

⁸ 1). Along Mulberry Street, considered the oldest; 2). west of West Broadway (South Village); 3). Upper East Side; 4). east of Park Row, from Pearl to Catharine; 5). east of 2nd Ave from 8th to 19th Streets; 6). Bronx, from 149th to 159th Street from Morris to Courtlandt Avenues.

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An Italian School was set up in the Five Points House of Industry in 1855, originally as a primary school for the children of recently-arrived immigrants (Anbinder 2001:367; Yamin 2000: 42). Run by the Charles Loring Brace's Children's Aid Society, the Italian School received funding from the Italian government and from Italian-born Egisto Fabbri, one of the wealthiest men in New York in the late nineteenth century. English and trade skills were taught to children and adults (Brace 1872:194-199; Tolman 1904: 37-38). The Italian School occupied at least five separate locations in and around the neighborhood, culminating in the construction of a nine-story school building at Hester and Elizabeth Street in 1912.

1870s

After the Italian unification in 1870, the *contadini*, the landless peasants of southern Italy, were denied access to adequate land to grow crops. According to historian Thomas Kessner, this "skewed land system, [was] not unlike the system that drove landless Irish from Ireland" (Kessner 1977: 15). Increasing "globalization" of markets during the late nineteenth century also proved ruinous to the regional economies of Italy—Florida & California citrus groves began competing with Calabria, Sicily and Basilicata; and punitive tariffs imposed by France damaged Italy's wine industry (Kessner 1977: 15). Italians departing from the major ports of Naples and Genoa flooded into New York in the 1870s and 1880s. Southern Italians started populating the area around Mott and Mulberry streets in large numbers starting in the 1870s. These new immigrants settled among Russian Jews, Chinese and Germans in an area that had been predominantly Irish before them. In 1870, 101 Italian-born individuals were found to be living in the 6th Ward, south of Canal; 56 lived in the 14th Ward.

The earliest Italian immigrants were mostly men, unskilled laborers who came seeking work in the difficult years of the *Risorgimento*. Early southern Italian immigrant considered their move to New York temporary, and many were unwilling to invest too much time in learning English. A fear of losing touch with their native culture combined with generally low literacy rates among southern Italian immigrants, meant that English was not picked up quickly among recent arrivals, keeping Italian regional dialects alive on the streets of a burgeoning Little Italy.

1880s

By 1880, the traditional start of the period of the mass Italian immigration (1880-1923), 12,170 Italian-born individuals lived in New York; They had settled in great numbers on Pell Street, Baxter and Worth; and along Bayard and Mulberry from Worth to Houston. Italian laborers, musicians, barbers and tradesmen were enumerated in the census.

Italian immigrants sought the comfort of their native land abroad, choosing to live in regionally-specific enclaves, settling among neighbors and family members from their home villages and towns. Many Genoese chose Baxter Street; Sicilians settled on Elizabeth and Prince Streets; Napolitani on Mulberry Street; Mott between East Houston and Prince was populated by Napolitani on one side, Basilicati on the other; Calabresi settled on Mott between Broome and Grand. Hester Street attracted immigrants from Apulia (Kessner 1977: 16):

Self-segregation occurred within the Italian community. There was little intermixing among the Italians during the early years of immigration—all had come from a recently fragmented Italy, and allegiances were to their respective regions, not a nation.

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1890-1910

A reporter for the New York Times strolling on Mulberry Street in July 1896, reported that "the people, the signs, the merchandise and the customs are as purely Italian as any city in [Italy] (NY Times Archive 1896: "Queer Foreign Quarter" 07/12/1896). As in Chinatown, food is a central component of the culture of Little Italy. Several food businesses established in the 1890s and early 1900s remain fixtures in Little Italy today. Among them is Caffè Roma, 385 Broome Street. The Zeccardi family has been baking Italian pastries in the same location since 1891. The following year, Pina Alleva, recently arrived from Benevento, established her cheese shop at the corner of Grand and Mulberry (1892). Now considered New York's oldest cheese shop still in operation, Mrs. Alleva's descendants are still making ricotta and mozzarella to her specifications at 188 Grand Street. Another cheese maker, Savino DiPalo of Basilicata, started making cheese in Little Italy in 1910. In 1925, DiPalo's daughter Concetta set up shop at the corner of Grand and Mott, making fresh cheeses and later aged cheeses. The shop continues to provide Italian specialty foods in the same location.

Pushcart selling was a way for Italian immigrants to make a (difficult) living without the overhead of a retail shop. Italian pushcart operators could rent a cart and stock it with lemons, oranges, tomatoes, and fennel, garlic; fish, clams, and seafood; or nuts, sweets, candy or cigars. The neighborhood by 1900 was so densely settled, that a pushcart operator would not have to push the cart very far in a day. Soon stationary pushcart markets could be found. Two pushcart markets operated on Elizabeth Street: Fish and cheese were for sale near Grand Street; Fruit & vegetables could be bought between Prince and East Houston. Many peddlers chose to live near their markets, and for a time, the buildings at 125 and 115 Elizabeth were entirely occupied by fish peddlers (Bluestone 1991: 71-72; Gabaccia 1984:78).

The thriving pushcart markets of Mott and Elizabeth Streets provided Little Italy residents with fresh fish and seafood, meats cheeses and the fresh fruits and vegetables abundant in Italian cuisine. Sicilians and Elizabeth Street residents Giuseppe and Carmela Siano first parked their clam and scungilli cart at the southwest corner of Mott and Hester Streets in 1894. By 1904, the Siano's moved their business indoors, establishing Vincent's Clam Bar (named for their son) at 119 Mott, corner of Hester. Vincent's Restaurant is still operated by cousins of the original owners (Tallmer 2004).

In 1905, Gennaro Lombardi started selling a Neapolitan specialty food out of his grocery store at 53 Spring Street: tomato pies, called pizza. Operating out of the same store until 1984, Lombardi's was considered by many to be the birthplace of the Americanized Italian food, the pizza. A new Lombardi's is now open at 32 Spring Street.

The Church

The Roman Catholic church was central to lives of many Italian immigrants, but the New York church was dominated by Irish Catholics. The Italians' demonstrative form of devotion—processions and *festas* (feast days), was looked down upon by Irish Catholics and Protestants alike. During the third quarter of the nineteenth century, Italian congregants had been denied full access to the Catholic churches of St. Patrick's and Transfiguration, where they were sent to the basement to worship.

John Baptist Scalabrini and his Scalabrinian missionaries (the order founded in 1887 to assist Italian immigrants), laid the foundation for what would become Most Precious Blood, in 1891. Church of the Most

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Precious Blood of St. Michael was to be built at 113 Baxter Street, specifically devoted to the needs of Italian Catholics.

In 1894, the church was purchased by the Franciscans of the Immaculate Conception Province, who were already engaged in building St. Anthony of Padua on Sullivan Street in the heavily Italian South Village. At the time, only the basement was constructed and roofed-over, and masses had been celebrated in the incomplete building. The cornerstone was laid for the Church of the Most Precious Blood on July 7, 1901, presided over by New York's Archbishop Corrigan (*NY Times* Archive 1901: "Cornerstone Laid," 07/08/1901). To honor the majority Napolitani population of Mulberry Street, the shrine located on Mulberry Street commemorates San Gennaro (Saint Januarius), the Patron Saint of Naples.

The New York Protestant Episcopal City Mission Society established missions for the Italians of Little Italy. The Church of San Salvatore (359-61 Broome Street; 1901), designed by architects Hoppin & Koen, provided services in Italian. The parish house (127 Elizabeth Street), housed an employment bureau. St. Barnabas House, 304-06 Mulberry Street, north of Houston, was a shelter for women and orphans, in part supported by the St. Barnabas Clothing Bureau, an adjoining thrift store; God's Providence House, 330-332 Broome Street, also ministered to Italians (Tolman 1904:119).

The Broome Street Tabernacle, 395 Broome (demolished), opened by the New York City Mission & Tract Society, included sewing school and cooking classes, and a "Little Housekeepers Class" for Italian children. Next door at 9 Centre Market Place were "The People's Baths," operated from October 1 to April 30 by the New York Association for Improving the Condition of the Poor.

In addition to explicitly religion-based social welfare programs, settlement house work and philanthropic endeavors provided more resources for Italians. The Sunshine Settlement, 106 Bayard Street, assisted working girls, and provided training in job skills and domestic arts (Tolman 1904). The Italian Free Library, 149 Mulberry Street, was established by philanthropist Mrs. Anson Phelps Stokes. When it opened in 1894 (replacing an Italian cheese factory), the library contained over 3000 volumes in Italian, plus periodicals. Many of the volumes were donated by the Italian government. English and sewing lessons were also available at the library. Library manager Rev. Antonio Arrighi told the *New York Times* that the purpose of the library was to "Americanize Italian immigrants" (NYT Archives 1894: "An Italian Free Library," 7/23/1894; Tolman 1904:120).

1900s

In the first ten years of the twentieth century, at the height of immigration to the U.S., about 200,000 Italians arrived in the U.S. annually. By 1900, Palermo, Sicily, was one of the major ports of departure for Italian immigrants. That year, at least 45,109 Italian-born people were living in New York City, over 10 times as many as the 4,378 Chinese.⁹

⁹ Actual number of ethnically Italian residents is far greater, due to increasing number of New Yorkers born of Italian parents.

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By 1900, the San Raffaele Society (Italian Immigration Society), Italian Welfare League, and the Society for the Protection of Italian Immigrants all operated outposts serving Little Italy's immigrant population. *L'Ordine Figli d'Italia*, the Order of the Sons of Italy, was designed by its Italian immigrant founders, including Dr. Vincenzo (Vincent) Sellaro and Dr. Vincenzo (Vincent) Buffa, as a support system to assist immigrants in their transition to American citizens. The organization was founded at 203 Grand Street in Little Italy in 1905, one of the first "homegrown" Little-Italy-based Italian mutual aid societies. By 1921, 125,000 members met in 887 lodges country-wide. In the 104 years of its existence, Sons of Italy has grown into a national organization promoting study, understanding and appreciation of Italian-American heritage (OSIA 2009).

The 1900 City directory lists a large number of Italians in neighborhood who were in the business of food and drink. Neighborhood-resident Italians were grocers, liquor store operators, beer sellers, candy sellers, "eating house" operators, and meat, fruit and fish sellers. Italian laborers (skilled and unskilled), carpenters, barbers, and dress makers added to the local economy. To help manage all the income of the hardworking residents of Little Italy, there were many Italian bankers listed in the directory. Bankers Giovanni Lordi, Antonio Cuneo and Carmine Cava were three of the most successful real estate moguls in the neighborhood, likely using banked money to invest in their own real estate empires.

Italians and Real Estate

By 1900, a handful of Italian landlords were developing tenements, and in the process, becoming rich and politically connected. At the turn of the century, Giovanni Lordi, banker of 62 Mulberry Street, controlled about \$1,000,000 worth of real estate, while Augustino Sbarbaro, a former police sergeant, owned about \$800,000 worth. Dominick Abbate, Antonio Cuneo, (a non-neighborhood-resident banker with offices at 28 Mulberry) Carmine Cava (a banker at 46 Mulberry Street) and Rocco Marasco were all increasing their real estate holdings in the neighborhood. By 1903, Marasco had built one of the first New Law tenements in Little Italy, at Mulberry and Broome (NYT 10/25/1903).

Italian-born Rocco Marasco arrived in New York as a child, where he rose from bootblack to financially and politically connected real estate magnate, presidential elector, and close associate of local Tammany boss Big Tim Sullivan. Marasco amassed a real estate portfolio of at least 25 tenements, mostly in Little Italy. He was a generous donor to Italian charities, vice president of the Italian Savings Bank and a founder of the Italian Hospital. In 1913, rather than recuperate from pneumonia at his country estate in Mamaroneck, Marasco chose instead to stay in his Little Italy home at 57 E. Houston (corner of Mott Street), where he died in January at age 50 (NYT 01/16/1913).

Dominick Abbate, who came to New York from Italy at age 9, died in 1939 at age 70. His obituary in the New York Times told of his rise to prominence in New York's real estate business from an initial investment of \$150. Abbate and Marasco partnered in tenement ownership in Little Italy. Abbate also operated several real estate companies that developed tenements in the nearby Italian enclave of the South Village, including forward-thinking model tenements designed and built in the early 1910s (Dolkart 2006:40-41).

While a few wealthy investors could purchase and build tenements outright, long-term leases may have been the most common method of gaining control of a tenement. Around 1900, a fully-occupied six-story apartment with 14 rooms on a floor would have an annual rent roll of \$3500. A lessee would lease the building for \$2800 from the owner, often an estate that had controlled the land since the early nineteenth century, or far-flung absentee

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landlords. With a minimum of investment in repairs, it was estimated that a lessee would clear \$350 year. A lessee could make enough to purchase the property outright, or clear enough profit to build his or her own tenement (NYT 10/25/1903). The cost of constructing a six-story tenement averaged about \$30,000, in 1900 (NYC Department of Buildings: BBL Files). With a \$3,500 to \$4,000 annual rent roll, an investment might payoff in a decade.

1910s

The 1910 census counted 101,228 Italian-born individuals in New York, double the number from the previous (1900) census. Mulberry Bend Park, constructed in the 1890s, had been rededicated as Columbus Park in 1911, as a gesture to the exponentially growing Italian community.

At the outbreak of war in Europe in 1914, many Italians returned to Italy. The end of the Great War—World War I, resulted in a wave of return immigration as Italians who had been living in New York before the war returned in great numbers. The slump in the neighborhood during the 1910s, when many buildings were vacant, seemed to be ending. More Italians were getting into the real estate market, and new construction during the booming 1920s brought new types of buildings to the neighborhood—automobile repair shops and parking garages, and one-story workshops and factory buildings, many built by Italians.

1920s

By 1920, the length of Mulberry Street, from Worth to Houston, was solidly settled by Italians. Little Italy extended from Bleecker Street on the north side to Worth on the south, and from Lafayette Street to the Bowery.

From the earliest days of Italian immigration, Italians has been looked down upon as a dirty, uneducated and superstitious lot (Brace 1872). Sensational tales of *La Mano Nera* (the Black Hand) and reports of the Mafia's growing presence in organized crime and racketeering in the 1920s, like the stories of the Chinese Tong Wars, colored the popular perception of Italians as a group. The sheer number of Italian immigrants arriving weekly also raised fears among the "native" White population—fears of being outnumbered by foreigners. Restrictive immigration acts during the 1920s, inspired by bias against certain classes of immigrants, effectively ended the era of the great Italian immigration.

The 1921 Emergency Quota Act, "an Act to limit the immigration of aliens into the United States," was designed to limit the number of southern and eastern European immigrants entering the country. The act established "that the number of aliens of any nationality who may be admitted under the immigration laws to the United States in any fiscal year shall be limited to 3 per centum of the number of foreign born persons of such nationality resident in the United States as determined by the United States census of 1910" (United States Statutes at Large [57th Cong., Sess. I, Chp. 8, p. 5-7]). The Emergency Quota Act limited Italian immigration to 42,057 persons annually.

The Immigration Act of 1924 further limited the number of allowable immigrants to only 2% of the number residing in the county in 1890. Germany, Britain and Ireland and other northern European countries were granted 86% of the 155,000 annual visas; Only 3,845 Italians per year were admitted entry.

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For those Italians already living in Little Italy, life continued apace. Pushcarts still plied the streets—in 1925, 32% of all fruit and vegetable pushcart operators city-wide were Italian (Bluestone 1991: 74). In recognition of the large local Napolitani population, the Feast of San Gennaro, patron saint of Naples, was first celebrated on Mulberry Street in September 1926.

1930-1940s

By the early 1930s, Italians made up an estimated 98% of households in the neighborhood (WPA 1939:118). Italian vendors still hawked their food and wares in the Mott Street pushcart market between Canal and Broome Streets. Italian specialties like olives, artichokes, cheeses, and *finocchio* could be purchased. Prepared foods, like *pizza*, were also for sale. As described in 1939 by a writer for the Federal Writers' Project, *pizza* was “an unsweetened pastry filled with tomatoes and cheese, meat or fish” (WPA 1939: 118). Only after World War II would *pizza* become a popular and well-known American staple.

Tourism

Little Italy was a tourist attraction by the 1940s, and many of the first tourists were Italian-Americans coming back for feasts, to shop in Italian food shops or to eat Italian food. Authentic Italian food shops remain in Little Italy, which many Italian-Americans frequent to stock up on Italian specialties. Food is central in both Chinese and Italian cultures, and the prevalence of Chinese and Italian food stores and restaurants is a major character-defining feature of the district.

The Italian merchants of Little Italy trade on the notion of the iconic Little Italy as the birthplace of Italian-American culture. Historically, each street in Little Italy was populated by particular regional groups—Napolitani, Calabrese, Siciliani, Basilicati. Today, the neighborhood is identified with a broader “Italian” culture—an Italian-American culture, rather than the regional cultures that predominated during the period of the great migration. By embracing the more general Italian-American culture, rather than the region-specific culture, Little Italy is available as a cultural touchstone for all Italian-Americans, not just Siciliani or Napolitani.

1950s-1965

The Italian population contracted dramatically starting the 1950s, when like so many Americans, large numbers of the middle and upper classes moved to the growing suburbs. A core of restaurants, cheese shops and pastry shops remained, and the annual feast celebrations, notably San Gennaro, continued to draw Italian-Americans from across the region and world to celebrate a common cultural heritage.

Little Italy Today

Little Italy has contracted in size, and today its core is centered on the restaurants, cafes and food shops of Mulberry Street between Canal and Spring Streets. Italian and non-Italian tourists continue to flood into Little Italy as a rite of pilgrimage to an iconic neighborhood and a well-promoted tourist activity. Most tourists to Little Italy are not of Italian descent, but come to satisfy their interest in a popular culture version of Italian-American culture.

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Many tourists, however, are Italian-American, and there remains in Little Italy a deeply resonant cultural significance. The neighborhood retains authentic traditions; The Feast of San Gennaro, one of the most popular tourist attractions, is at its heart a true expression of devotion to the church, both the Roman Catholic tradition in general, and specifically the traditions of Most Precious Blood, built to accommodate the Italians who were once shut out of worship services at Transfiguration and old St. Patrick's. The Feast of San Gennaro (celebrated on Mulberry Street annually since September 1926), along with an abundant food culture, remain the major demonstrations of cultural continuity in Little Italy.

TENEMENT HOUSE DESIGN AND REFORM EFFORTS¹⁰

The blocks of the Chinatown and Little Italy Historic District contain a wide range of buildings that reflect the history and evolution of these ethnic communities. Intermingled with residential buildings are commercial, industrial, religious, educational, and other public buildings. While all of these historic buildings and the street pattern contribute to the character of the area, it is the ubiquitous tenement that most defines the district. The evolution of the tenement represents social and architectural responses to housing the poor and working class, particularly immigrant populations.

As the neighborhood steadily gained in population from the 1850s onward, new incentives to develop tenement houses emerged. The overcrowding and unsanitary conditions of many shoddily converted or purpose-built tenements induced the City and State to regulate the industry of housing the poor. Physical results of laws enacted or updated in 1867, 1879 (Old Law) and 1901 (New Law) are visible either in plan, footprint or in aesthetic impacts on the streetscape, such as the façade-mounted fire escapes. Buildings constructed prior to 1879 are considered "Pre-Law," and the footprints are typically rectangular with no light or airshafts. Between 1879 and 1901, buildings are considered "Old Law," and are characterized by hourglass- or dumbbell-shaped footprints. After 1901, buildings are defined as "New Law" and have more generous, rectangular light and air shafts.

The passage of the Tenement House Act of 1867 established a precedent for government regulation of conditions in tenement houses. This was the first law that had any effect on pre-existing buildings. Among the requirements of this law were the provision that one toilet or privy be provided for every twenty people, that privies be connected to sewers where these were available, and that all interior bedrooms be provided with a three-foot-square transom over the door (Lowenthal, Dolkart, and Baumwoll 1993: 18-19).

Demands for stronger laws governing the design of tenements continued in the 1870s, culminating in the Tenement House Act of 1879 (Old Law). This law outlawed tenements with contained interior rooms with no windows (Lowenthal, Dolkart, and Baumwoll 1993: 19). An example of an Old Law dumbbell-plan tenement block in the district is Schneider & Herter's 246-252 Mott Street (1896, Renaissance Revival).

The tenements of Chinatown and Little, like elsewhere in New York, were clearly intended as money-making ventures. As such, they achieved economic viability by crowding the greatest number of people into the smallest possible space (Lowenthal, Dolkart, and Baumwoll 1993: 14). In his book, *The Battle with the Slum*, Jacob Riis described the crowding of one such building on Elizabeth Street: "Upon each floor were four flats,

¹⁰ Much of the context for urban housing reforms in this section is quoted from Lowenthal, Dolkart, and Baumwoll 1993: 17-21 with specific building references to the Chinatown and Little Italy Historic District added to the text.

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and in each flat three rooms that measured respectively 14 x 11, 7 x 11, and 7 x 8-1/2 feet. In only one flat did we find a single family. In three there were two to each. In the other twelve each room had its own family living and sleeping there”(Riis 1902: 100). Thus by 1894 the Tenement House Commission described the “improved plan of 1879” as “the one hopeless form of tenement construction.” (Riis).

Despite the piecemeal efforts at amelioration, conditions in tenement districts continued to appall middle-class reformers. The prevailing attitude of the city’s opinion-shapers was summarized in a *New York Times* editorial of November 29, 1896:

The chief objections to the old-style tenements are contracted quarters, lack of family privacy, and promiscuous toilet arrangements, inviting moral deterioration; lack of light and air, and of sanitary accommodations, insuring a large death rate, and danger from fire – that ever-present tenement horror. All of these are wickedly cruel with such houses are new; when they become old, dilapidated, infested with vermin and infected with disease germs, they are a disgrace to humanity and a menace, not only to the health of the unfortunate residents therein, but to the health of the whole community.

Under the leadership of Lawrence Veiller, a high-minded man of upper-class origins, and the Charity Organization Society of the City of New York, the movement to improve tenement conditions broadened. Their work culminated in the passage of the Tenement House Act of 1901 (Lowenthal, Dolkart, and Baumwoll 1993: 20).

The 1901 act, the most far-reaching of all the tenement reform bills, not only set standards for new construction but mandated major changes in existing buildings. These regulations, passed and enforced against often strenuous opposition by some landlords and builders, emphasized improvement in lighting, ventilation, and sanitation facilities (Lowenthal, Dolkart, and Baumwoll 1993: 20). An example of a New Law tenement in the district is the Beaux-Arts building by Sass & Smallheiser at 179-185 Mulberry Street which has greatly large air shafts and courtyards.

Like the tenements of the Lower East Side and Two Bridges historic districts (both National Register listed at the national level of significance), the Chinatown and Little Italy Historic District tenements are humble buildings that housed immigrants to New York during the greatest wave of immigration in American history. The range of Pre Law, Old Law, and New Law tenements represents the evolution of this housing type to accommodate a growing immigrant population. The tenements of Chinatown and Little Italy represent the critical transition stage in which newly-arrived immigrants launched their struggle for a better life. The district today still reflects its historic appearance and character from the period of peak immigration, and the majority of tenements within the district retain their historic function.

ARCHITECTS

A number of notable New York architects and firms were engaged in tenement house design during the late nineteenth and early twentieth century. George B. Post, designer of elegant commercial and civic structures, designed one of the blandest tenements in the district, the marginally Italianate building at 19 Cleveland Place (1877). Herter Brothers, designers of the celebrated Eldridge Street Synagogue (1887, NHL), and some of the

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fanciest exteriors of tenements in this district, were repeatedly cited in building permit applications for excessive lot coverage and inadequate ventilation and light. A descendant firm, Schneider and Herter, specialized in tenement design, as did several others whose names appear repeatedly on building permit applications, including Bernstein & Bernstein, Max Müller, George Frederic Pelham, Charles Rentz, Charles E. Reid, Herman Horenburger and Horenburger & Straub, James A. Ware, William E. Waring, and Fernando Savignano.¹¹

Other types of buildings were designed by well-known firms, such as Calvert Vaux and Vaux & Radford. The Vaux-designed Children's Aid Society 14th Ward Industrial School (256 Mott Street, 1888; NR, NYC Landmark; BSS), was inspired by the Aesthetic Movement and late Victorian eclecticism. Mulberry Bend/Columbus Park, designed by Vaux in 1887, was only completed in 1897, two years after his death.

Hoppin & Koen designed an elegant Romanesque/ proto-Gothic building for the Church of San Salvatore (359-361 Broome, 1901). Hoppin & Koen were preeminent designers of country houses for the very wealthy, and would soon design the landmark Edwardian Baroque and Beaux-Arts-inspired New York City Police Headquarters (1905-1909, NR) just blocks as away at 240 Centre Street.

C.P.H. Gilbert's Italian Savings Bank (225 Lafayette, 1925), a 12-story Classical Revival bank tower, is the largest building in the district. Gilbert's specialty, however, was designing elaborate mansions for New York's elite—over 100 mansions in Manhattan and Brooklyn, some on Riverside Drive, others on Prospect Park, were designed by Gilbert (Gray 2003).

There are likely more attributable buildings, but permit records were only maintained after 1866, and those permit files in the Municipal Archives are not complete. The professionalization of architecture practice that began in earnest during the 1870s and 80s, coincided with the boom in new tenement construction. The variety of architects engaged in the design of this dominant building type is evidence of not only the lucrative nature of the business, but of the attempt of architects to specialize and thus professionalize the field. Many early permits list masons and carpenters as architects of record; By the 1880s, most list record trained architects and architecture firms in this capacity.

ARCHAEOLOGICAL DATA POTENTIAL

Areas of the district including Columbus Park and undisturbed rear yards of old town houses and tenements offer significant opportunities to consider questions about the lives of immigrants in the nineteenth and early twentieth centuries. This district of tenements has been well-preserved and has not undergone much of the intensive development seen in other parts of Manhattan, thus providing unparalleled opportunities for future archaeological discoveries. Undisturbed areas of the historic district offer exceptional archaeological potential to yield information about important questions regarding the lives of immigrants including questions about daily activities, interaction within their communities and with the outside world, socio-economic stratification within their enclaves and within the larger population structure, adaptations to life in a foreign land, evolution of the communities in response to technological and social change, and many more. Many of the same issues considered in the history and setting of the architectural features may be addressed from a more "person" oriented perspective by archaeological investigation. In addition, there is potential for rare evidence of early

¹¹ This data comes directly from the building permits located in the Municipal Archives. Available Buildings Department documents filed by blocks and lots within the district were examined. The available data is included in the building-by-building descriptions, which follow the narrative description in Section 7.

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New York industries in the vicinity of the Collect Pond.

There is also a potential for archaeological deposits which predate the period of significance of the historic district. During the eighteenth century this area held numerous farmsteads, estates and industrial establishments, such as tanneries and slaughter houses. Although minor changes would occur later, the basic street pattern of the District appears to have been in place by 1755 as recorded on the Maerschalk Map.

During the Revolutionary War both the Americans and the British developed defensive works within the District. The Americans first built the Bunkers Hill Redoubt within the area currently bounded by Hester, Mott Grand and Baxter Streets. After chasing the Americans from Manhattan, the British strengthened the redoubt and built an additional defensive line that diagonally spanned the historic district from east to west in the general vicinity of current Grand Street (British Headquarters Map 1782). This line consisted of at least a series of redoubts and may have included more extensive works as well. Although it appears that extensive landscape modification occurred in this area during the late eighteenth and early nineteenth centuries, any original landforms that remain intact, or that may have been buried by filling actions are likely to contain deposits associated with these defensive works.

Studies to date

Prior archaeological investigations within the district and within adjacent areas have demonstrated a tremendous potential for important archaeological studies and research. Work already conducted within the boundaries of the district includes projects at Columbus Park, Baxter and Grand Streets, Hester and Mott Streets, and 62-64 Mulberry Street.¹² The limited studies completed within the district boundaries have demonstrated the archaeological potential of the area.

Columbus Park

Columbus Park is located between Worth, Baxter, Bayard, and Mulberry streets in the southern part of the district. This area was originally an industrial quarter with a public slaughter house, rope walks, and a tannery. Nearby to the west was the Collect Pond which local industry relied upon for cleaning and discharging waste. After the collect was filled in (1808) the area became developed for housing and commerce. The population

¹² See Alyssa Loorya and Christopher Ricciardi, Chrysalis Archaeological Consultants, Inc. 2007. *Columbus Park, New York County, NY. Monitoring Report for Phase II Construction*. Proj. No. M015-203MA, SHPO #02PR03416.
Alyssa Loorya and Christopher Ricciardi, Chrysalis Archaeological Consultants, Inc. 2005. *Columbus Park; New York, County, NY. Phase IA and Partial Monitoring Report*. Proj. No. M015-203MA, SHPO #02PR03416.
Historical Perspectives, Inc. 1985. *Archaeological Survey Report for the Hester-Mott Street Project Site*. For: Environmental Solutions, Ltd., New York City. 85-181M.
Historical Perspectives, Inc. 1989. *Proposed School site: Baxter/Grand Street, Manhattan. For the New York City Board of Education*. CEQR 88-236M.
Greenhouse Consultants, Inc. [Multiple authors]. 1994. *Archaeological & Historical Sensitivity Evaluation for 62-64 Mulberry Street, Public Parking Garage. Borough of Manhattan, New York, New York*. For: DID Architects. CEQR 94DCP-011M.
Greenhouse Consultants, Inc. [Multiple authors]. 1995. *Archaeological Testing Report for 62-64 Mulberry Street, Public Parking Garage. Borough of Manhattan, New York, New York*. DID Architects. CEQR 94DCP-011M.

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was transient in nature with poor and working class immigrants. By the 1890s, the area became known as Mulberry Bend and was densely packed with early rowhouses and tenements. In 1895, the buildings were cleared, displacing 2,643 people in less than three acres. The land was then developed into a city park to the designs of Calvert Vaux.

Archaeological monitoring done in conjunction with work at the Pavilion at the north end of the park at Bayard Street was done in October 2005, and between January 2006 and January 2007 (see Loorya and Ricciardi 2005 and 2007). Monitoring in 2005 for the removal of gasoline storage tanks and the construction of an ADA ramp was conducted on the north side of the pavilion at Bayard Street. Excavation revealed a disturbed area and a large amount of twentieth century deposited soils that were apparently placed to raise the level of the park to the current street. The remains of two brick walls were uncovered on the north side of the pavilion. Based on their location and the information revealed in the various maps studied, they formed the basement walls of 101 Bayard Street, the Ward School. Both walls were faced with plaster. With the exception of one small pearlware green edgeware shard, no artifacts were recovered (Loorya and Ricciardi 2005: 31).

The monitoring done in 2006-2007 revealed a brick cistern near the southeast corner of the pavilion. The feature was not excavated and remains in situ, undisturbed. Because the cistern was left in situ, it is not known if it is filled or empty. Cisterns have been known from other excavations to be filled with refuse materials when they become obsolete. Trash deposits have the potential to provide a wealth of information on the residents who lived in the area, the types of materials available and used, economic conditions, food and health and hygiene issues (Loorya and Ricciardi 2007: 26).

The archaeologists noted the potential for future discoveries in the park stating that "The lack of below ground works, as noted in the Parks history, means that the potential exists to uncover in situ artifacts that relate to the transient population and growing working class of the nineteenth century. Like the Five Points site, which is less than a city block away, this site may further add to the known history of this population and continue to dispel the stereotypical myths of this group and era" (Loorya and Ricciardi 2005: 30).

Rear Yards

Yards located behind the district's old town houses and tenements most likely possess a high potential for intact late eighteenth century and nineteenth century archaeological deposits particularly at abandoned privies where household garbage may have been dumped. Archaeological deposits associated with the full range of the period of significance are likely to be present in the form of scattered yard deposits, however more substantial deposits are likely present for the first half of the period, before technological and health related advances led to changes in sanitation and water delivery systems. Early nineteenth century disposal patterns often led to "kitchen middens" of scatters of trash in yards, while the lack of water delivery and waste removal systems led to wells, cisterns and privies at most lots. These types of structures or shaft features often accumulated artifactual deposits during their use and once citywide systems were available they would have been filled and sealed, resulting in deposits that were well protected from later activities that may have impacted surface layers.

The archaeological discovery and investigations of the privy vault in the Tenement Museum's rear yard located in the Lower East Side Historic District, for example, contributed to the understanding of health and sanitary

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progress in New York City during the nineteenth century.¹³ The development patterns of the Lower East Side with its densely packed tenements and rear yards are very similar to that found in the Chinatown and Little Italy Historic District so it is likely that similar remains exist in the historic district.

The Archaeological Testing Report for 62-64 Mulberry Street, Public Parking Garage (Greenhouse Consultants, Inc. 1995), where two brick cisterns were found in the central yards (Lots 17 and 18 on Block 164), points to the high likelihood of other cisterns being discovered in future archaeological excavations in the district. A sample of the fill from one of the Mulberry Street cisterns was excavated and the artifacts recovered suggested a mid-nineteenth century date range. The archaeologists concluded that it is likely that several research questions could be addressed through analysis of the artifacts in the cisterns such as the reconstruction of dietary preferences and butchery practices, the consumer behavior of local residents and the derivation of products, reconstruction of preferences in dinner and tea wares, and reconstruction of refuse disposal practices (Greenhouse: 9-10). Artifacts recovered from the central yards of the Mulberry Street project site include ceramics, glass, bone/shell, and other items. The researchers concluded that the artifacts recovered conflict with the stereotypes created in the moralizing period literature of the Sixth Ward as a crime-ridden slum. They stated that the artifacts indicate that at least some occupants of the ward were quite comfortable materially in life, especially if they could afford to use Chinese export porcelain chamberpots such as that found on the site. They noted that the ward was actually a mosaic of poor and middle income working people (Greenhouse: 5).

In addition to limited work within the district, substantial archaeological investigations have been completed just beyond its borders in very similar conditions.

Five Points

Just outside the historic district, between Worth and Pearl Streets, is the 27-story Foley Square U.S. Courthouse built in the 1990s. The federal courthouse stands on the site that was once part of the infamous Five Points (see attached map). The Five Points was named for the points created by the intersection of three streets: Orange (now Baxter), Cross (now Park), and Anthony (now Worth). The southern portion of the Chinatown-Little Italy Historic District overlaps with the notorious Five Points slum. The extensive archaeological findings done at the Five Points site in 1991 as part of the courthouse project, point to a high likelihood of future archaeological discoveries in the district located less than one block away to the north.¹⁴

The Five Points site is extensively documented in *Tales of Five Points: Working-Class Life in Nineteenth-Century New York*, Volume 1 (Yamin 2000). Although a parking lot covered the Courthouse project site from 1961 to 1991, a complex of tightly packed tenement foundations, cellar floors, and courtyards was discovered beneath the pavement. In addition, nearly a million artifacts were recovered which have revealed much about the daily lives of the people who lived in Five Points. The proximity and the cultural continuity between this block and the southern part of the historic district makes it possible to predict the types of resources likely to be

¹³ See Joan Geismar, Ph.D., "The Lower East Side Tenement Museum: Archaeology at 97 Orchard Street," (n.d.), accessed online at <http://www.tenement.org/documents/Geismar.pdf>.

¹⁴ See Rebecca Yamin, ed. 2000. *Tales of Five Points Working-Class Life in Nineteenth-Century New York. Volume I. A Narrative History and Archaeology of Block 160*. Prepared by John Milner Associates for Edward & Kelcey Engineers, Inc., and the General Services Administration.

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found.

Historic Maps

A preliminary review of historic maps offers insights into the development of the district and the types of resources once located here which are expected to have produced archaeological components that are still *in situ* (see attached maps with historic district overlay). Historical and architectural evolution of the district study area originates from the eighteenth century landscape as characterized by farmsteads, estates and industrial uses including tanneries and slaughter houses). Although the district continued to evolve, its basic street pattern appears to have been in place by 1755 (see Maerschalk Map 1755; also see Montresor Andrews Map, 1766).

The 1782 *British Headquarters Map* created by the British military when they controlled New York City during the American Revolution, illustrates the Collect Pond whose eastern bank extended to the area of present day Columbus Park. The map also shows the location of a palisade that cuts across the center of the district, separating the settled city to the south from the less developed and quasi-wilderness areas to the north.

The "Kollet Map" offers a glimpse of the early nineteenth century landscape of the southern portion of the district. This map was sketched ca. 1800-1825 by a laborer who lived and worked here. It shows the street grid, a tanning shed, a public slaughterhouse, rope-walks, the African Zion Church, and some housing (Loorya and Ricciardi 2005: 9).

After the Collect Pond was filled in (1808) the area quickly transitioned into a densely developed, multi-ethnic neighborhood known as "Five Points" characterized by both residential and commercial settlement along with a host of cottage industries. New growth took place in accordance with the street grid pattern that was first recorded on the 1755 Maerschalk map. In the early 1800s, previously mapped and rough cut streets were graded and regulated across a once diverse landscape of post glacial topographic features and incongruent farmstead property line boundaries (1803 Mangin).

The 1852 Dripps map shows the dense development found in the entire historic district from the Five Points area well below Canal Street to Worth Street and the area north of Canal to East Houston Street. The detailed George Bromley map of 1891 is useful in that it indicates construction types (brick, wood, stone). Many of the wood structures, which are smaller in number than brick buildings, appear to be early nineteenth century residences with substantial backyards. Many of the newer-vintage brick tenements were long and narrow with several rooms on each floor and a commercial shop at street level. These represent the trend of making use of more of the lot for housing. This map also shows many separate rear tenements, not visible from the street.

The 1911 Bromley map shows the loss of more frame houses and their replacement by larger brick tenements. It also shows the large swath of buildings removed between Bayard, Mulberry, Park, and Baxter streets to form the new Mulberry Bend Park (today's Columbus Park).

Research Questions

Future archaeological excavations within the historic district combined with analysis of historic maps, archival literature, deed registers, city directories, water and sewer installation records, census records, tax assessments, and material culture would allow one to address the following broad domains of research:

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1. The socioeconomic and ideological processes that contributed to the evolution of this densely developed immigrant neighborhood;
2. The construction of class, race, and ethnicity in an urban context;
3. The nature of family, kinship, and household organization;
4. Work, industry, and commercial enterprise in a developing capitalist economy;
5. Health and hygiene in an urban context;¹⁵
6. Reconstruction of dietary preferences; and,
7. Burial customs.
8. Technology and extent of British and American Fortifications associated with the Revolutionary War.

Should undisturbed areas be excavated they may provide insights and answers to many questions which cannot be addressed by the study of the above-ground historic resources alone. Archaeological deposits are expected to be found in the relatively undisturbed back yard areas of many of the structures. Potential archaeological features that would likely be discovered might include foundation walls, courtyards, cellar floors, backyard features such as privies and cisterns, and artifacts related to late eighteenth-, nineteenth-, and early twentieth century history. In addition to these typical backyard features, previous investigations in the area of the Collect Pond and other areas of Manhattan have demonstrated that early and continued modification of the landscape has resulted in the deep burial of many archaeological deposits. In areas such as the African American Burial Ground (NHL/NR), located within blocks of the district, the original land surface was so deeply buried that it survived beneath 19th century basements (Perry et al. 2006) . Since part of the district lies within the Collect Pond area, there is similar potential for such deep deposits at some locations. Likely resource and artifact types would represent industrial, commercial, residential, religious, recreational, cultural, health, and immigration themes. The district's history encompasses several different demographic groups and waves of settlement. Future archaeological discoveries may provide important information on the Dutch, the English, Africans and African-Americans, Irish, Russian and Polish Jews, Chinese, and Italians.

¹⁵ These research questions are largely based on John Milner Associates and Howard University, "Final Research Design for Archaeological and Historical Investigations of Five Points" (Courthouse Block) New York, New York" (1993), in Yamin 2000: Volume I, 13.

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Continuation sheet

Architects and Builders

Amsler, Jacob H.
Babcock & McAvoy
Badt, Alfred E.
Bardes, Philip
Baylies, Franklin
Berger, A.B.
Berger, Bruno
Berger Bruno & Son
Berger, Richard
Berger & Baylies
Bernstein & Bernstein
Bernstein, M.
Bernstein, Michael
Birkmire, William
Boekell, Julius
Boekell, Julius & Son
Bono, Ludwig
Boring, William A.
Brandt, John
Bush, N.D.
Cady, J.C. & Co.
Carlson, Arthur
Clark, Frank D.
Cleary, John P.
Crow, Lewis & Wick
Daub, Sidney
DeBand, Halsey C.
Delemos & Cordes
Delemos, Theodore
Del Gaudio, Matthew
Dunn, Joseph M.
Ebeling & Meyers
Ebeling, Fred.
Eckman, Julius
Fernback, Henry
Gilbert, C.P.H.
Graul, William
Gries, Ernst W.
Hamilton, John A.
Hays, E.B.
Heinecke, Louis
Herter Brothers

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Hoppin & Koen
Horace, Ginsburn & Assoc.
Horenburger & Straub
Horenburger, Fred
Hunter, James
Ireland, Joseph
Jose, William
Kastner, Julius
Kirby & Archer
Klemt, F.W.
Koch & Wagner
Kurtzer & Rentz
Kurtzer & Röhl
Lama & Proskauer
Lama, Proskauer & Prober
Langer, Nathan
Lee, Poy G.
Lenky, Hyman
Levy & Berger
Lowinson, Oscar
Mangin, Joseph
Martin, Mr.
McElwaine, A.R.
McGurk, Bernard
Meader, William
Meli, Cyrus P.
Merritt, Mortimer C.
Mertin, Adolph
Meyers, Charles B.
Meyers, Edward A.
Miller, George
Mook, Robert
Mooney, John B.
Moran, P.
Moran & Armstrong (builders)
Müller, Max
Murray, Michael
Murray, Patrick
Neville & Bagge
Ogden, A.B. & Son
Pelham, George Frederick
Petione, Vespucci
Pollock, Robert S.
Poor, Alfred Easton

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Chinatown and Little Italy Historic District
Name of Property
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Post, George B.
Potter, William A.
Rabold & Postevin
Reichlin, Adolph G.
Reily, Robert J.
Reilly & Steinback
Reissmann, O.
Rentz, Charles
Rentz & Lang
Robertson, Robert H.
Rohl, Richard
Sass & Smallheiser
Savignano, Ferdinand
Schickel & Ditmars for Ireland
Schickler, William
Schleman, Sidney
Schneider & Herter
Sexton, John
Simburg, A.J.
Slevin & Sheeran (mason & architect)
Smith, David M.
Sniffen, Elisha
Snook, J.B.
Snyder, C.B.J.
Sommerfeld, William C.
Sommerfeld & Steckler
Spence, Andrew
Straub, Charles M.
Thom & Wilson
Thomas, Andrew J.
Todaro, Vincent S.
Trowbridge & Livingston
Valentine, J.H.
Vaux & Radford
Wagner, Albert
Walsh, Richard L.
Wandelt, Frederick
Ware, James E.
Waring, William E.
Weiher, Lorenz
Weindorf, Arthur
Whitehall, William
Wright, Charles
Zipkes, Maximillian

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Name of Property
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Church of the Transfiguration

Fire Engine Company 55, 363 Broome Street

Roman Catholic Orphan Asylum, 32 Prince Street

St. Patrick's Catholic Church Complex, Mulberry, Prince & Mott

Stephen Van Rensselaer House, 149 Mulberry Street

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10. Geographical Data (continued)

UTM References

	Zone	Easting	Northing
1)	18	585025	4508622
2)	18	584784	4507832
3)	18	584571	4507439
4)	18	584431	4507533
5)	18	584416	4507663
6)	18	584514	4508013
7)	18	584797	4508652
8)	18	584868	4508672

Boundary Description

The Chinatown and Little Italy Historic District encompasses the following area: Beginning at the intersection of Mott and Worth Streets, running two blocks west to Baxter Street; running north along the east side of Baxter street to Canal Street, continuing north along Baxter to Hester Street; running one block west to Centre Street; running north along the east side of Centre to just south of Grand Street; cutting east through the block to Baxter Street; running north to cross Grand at Centre Market Place, then cutting east behind buildings fronting Grand to the middle of the block; then running north through the middle of the blocks until Kenmare Street; running 1/2 block west to Cleveland Place; running north along the east side to Cleveland Place, which turns into Lafayette Street at Spring Street. Continuing north on Lafayette to Jersey Street; turning east on Jersey to Mulberry; Running north on Mulberry to just below East Houston Street, then running eastward behind the buildings fronting East Houston until Elizabeth Street; Running north on Elizabeth to encompass two buildings facing East Houston at the northeast corner of Elizabeth; running south through the center of the block (between Elizabeth and the Bowery) to Bayard Street; running east on Bayard to just short of Bowery, running south between 45 & 47 Bayard, crossing Pell and intersecting Doyers Street just west of the U.S. Post Office; turning east then southwest to cut out the buildings fronting Chatham Square, intersecting Mott between 12 & 14 Mott Street, then turning southeast to return to the point at the beginning, Mott and Worth Streets. See attached Sanborn Map for boundaries.

Boundary Justification

The district boundaries encompass the historic extent of Little Italy and the original historic core of Chinatown. The two communities have co-existed and overlapped for nearly a century and a half. This boundary encompasses a majority of architecturally intact nineteenth through mid-twentieth century tenements, churches, schools, commercial and industrial buildings in the neighborhood.

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Section 11 Page 1

Nomination researched and written by: Kerri Culhane, Architectural Historian, 107 N. River Road, Fort Miller, New York 12828 (518) 695-5508 **-for-** Two Bridges Neighborhood Council, 275 Cherry Street, New York, New York 10002 (212) 566-2729.

Photographs

Chinatown & Little Italy Historic District

Photographs by: Kerri Culhane

Date of photos: April 2009

CD of TIFF images on file at the New York State Office of Recreation, Parks and Historic Preservation.

1. First Chinese Baptist Church, 21 Pell Street. Looking south-east.
2. Pell streetscape, looking north-west from near 8 Pell Street.
3. Doyers streetscape, looking south-east toward Chatham Square/Kimlau Square from the bend.
4. Mott streetscape, 1-9 Mott, looking north-west from Mott & Chatham Square
5. Transfiguration Church and lower Mott streetscape. Looking south-east.
6. Mott streetscape, 77-85 Mott. Looking north.
7. Mott streetscape, looking south-west from Canal & Mott.
8. Mietz Building, 128-138 Mott Street. Looking north-east.
9. Northeast corner of Mott and Kenmare Streets. Looking north-east.
10. Mott streetscape, 252-242 Mott, looking south-east.
11. Mott streetscape, St. Patrick's Old Cathedral and tenements, 273-275 Mott Street. Looking south-west.
12. Columbus Park Pavilion south of Bayard Street. Looking north-west.
13. PS 23, north-east corner of Bayard & Mulberry. Looking north-east.
14. Factory buildings, 203-219 Canal Street at Mulberry. Looking north-west.
15. Tenements, north-east corner Broome and Mulberry. Looking north-east.
16. Mulberry streetscape, tenements and factories, 115-125 Mulberry. Looking south-west.
17. North-east corner Hester and Mulberry. Looking north-east.
18. Mulberry streetscape. 118-126 Mulberry. Looking north-east.
19. Grand streetscape. Tenement and lofts, 174-186 Grand Street. Looking north-east.
20. Grand streetscape. Townhouses, 188-198 Grand Street. Looking north-east.
21. Church of San Salvatore (359 Broome) and Engine Co. 55 (363 Broome). Looking south.
22. Northeast corner Spring and Elizabeth Streets. Stable, 11 Spring at corner. Looking north-east.
23. Spring streetscape across DeSalvio Playground. Tenements 45-37 Spring. Looking north-east.
24. Southeast corner Elizabeth & Spring Streets. Converted townhouses & tenements. Looking southeast.
25. North-east corner Lafayette and Prince Streets. Loft buildings. Looking north-east.
26. Lafayette streetscape. Italian Savings Bank, 225 Lafayette. Looking south.
27. Cleveland Place streetscape. 25-15 Cleveland Place. Looking east.
28. North-west corner Prince and Elizabeth Streets. Looking north-west.
29. North-east corner E. Houston and Elizabeth. Townhouse and tenement, 73-79 E. Houston; Tenements 260-268 Elizabeth. Looking south.
30. Gee How Oak Tin Building, 64 Bayard Street. Looking north.

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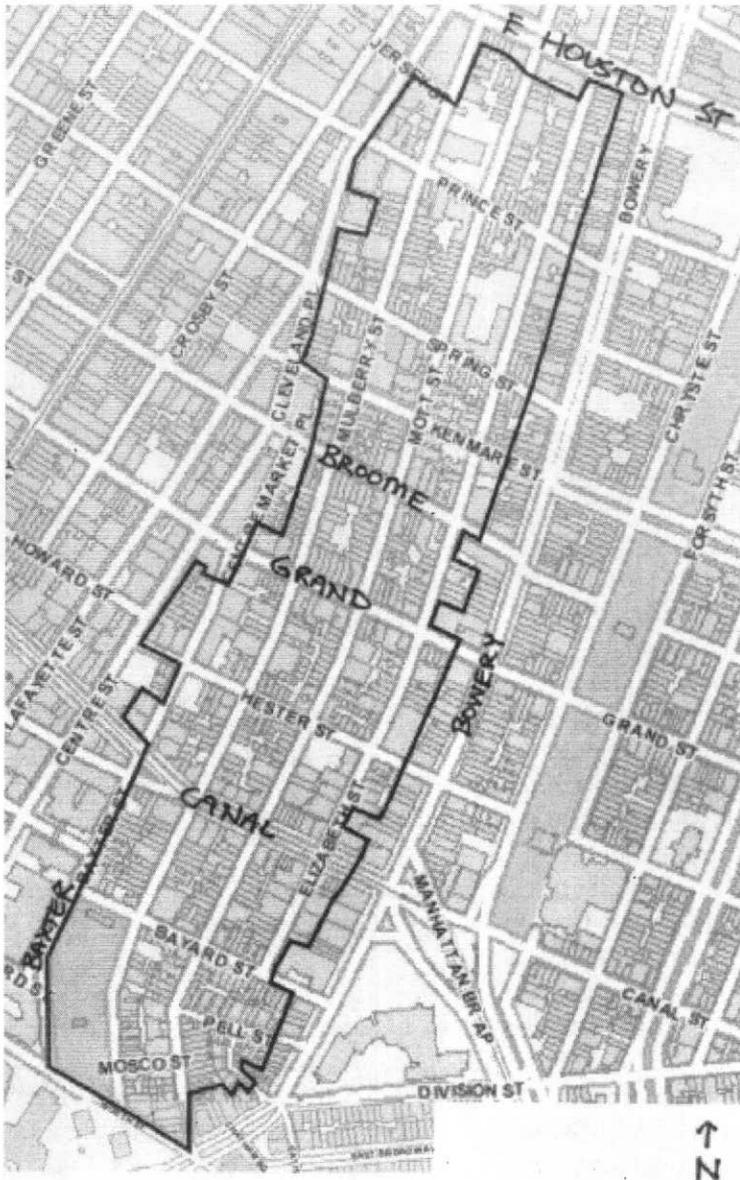
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Chinatown and Little Italy Historic District

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Chinatown and Little Italy Historic District, New York County, NY.

Boundary indicated by dark line. Not to scale.

(See attached oversized Sanborn maps for scaled maps showing building footprints; non-contributing buildings.)

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Chinatown and Little Italy Historic District

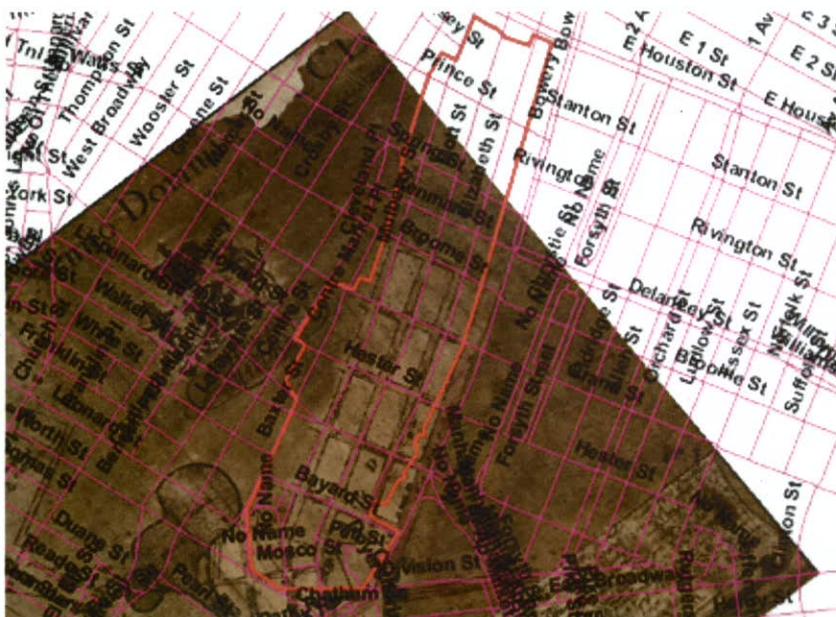
Name of Property

New York County, New York

County and State

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HISTORIC MAPS



Duyckinck Maerschalk Map, 1755.
(Approx. boundary of historic district indicated by red line.)



Montresor Andrews Map, 1766.
(Approx. boundary of historic district indicated by red line.)

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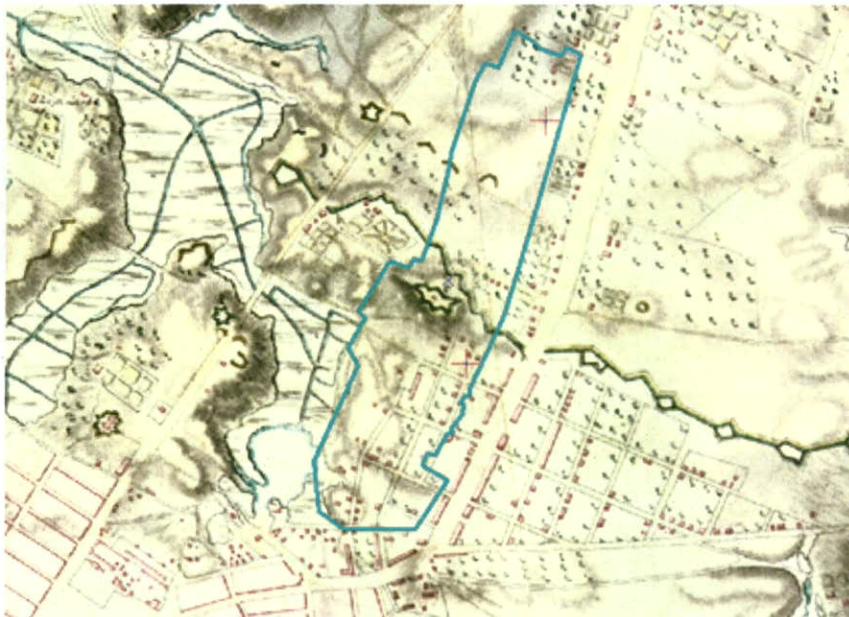
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Chinatown and Little Italy Historic District

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HISTORIC MAPS



British Headquarters Map. Map of New York. 1782.
(Approx. boundary of historic district indicated by blue line.)



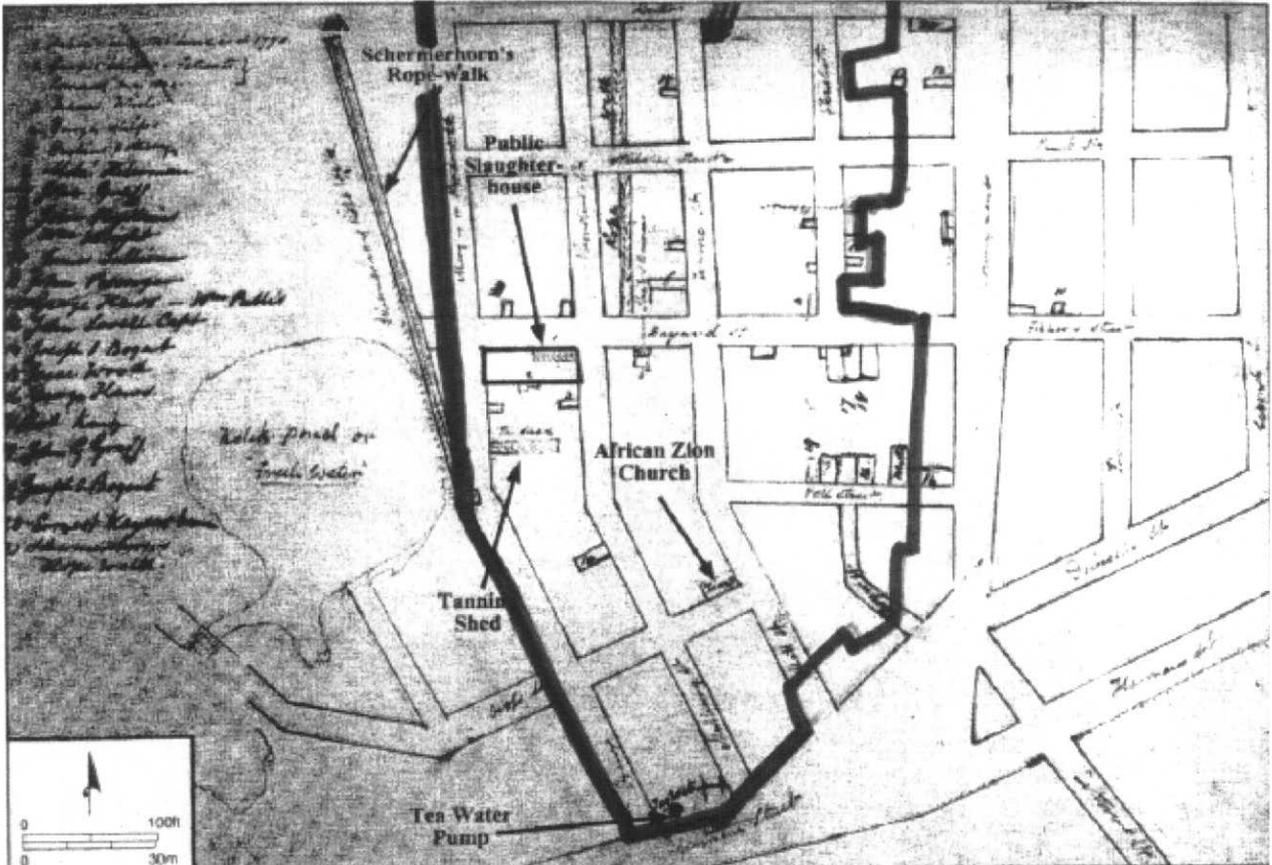
Detail of *British Headquarters Map*, 1782. Note the palisade in the general vicinity of current Grand Street.
(Approx. boundary of historic district indicated by red line; locations of current streets also noted.)

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Kollet Map, ca. 1800-1825. (From: Loorya and Ricciardi 2005: 9. As prepared and presented in John Milner Associates, Inc. 2000). Dark line indicates approx. boundary of historic district.

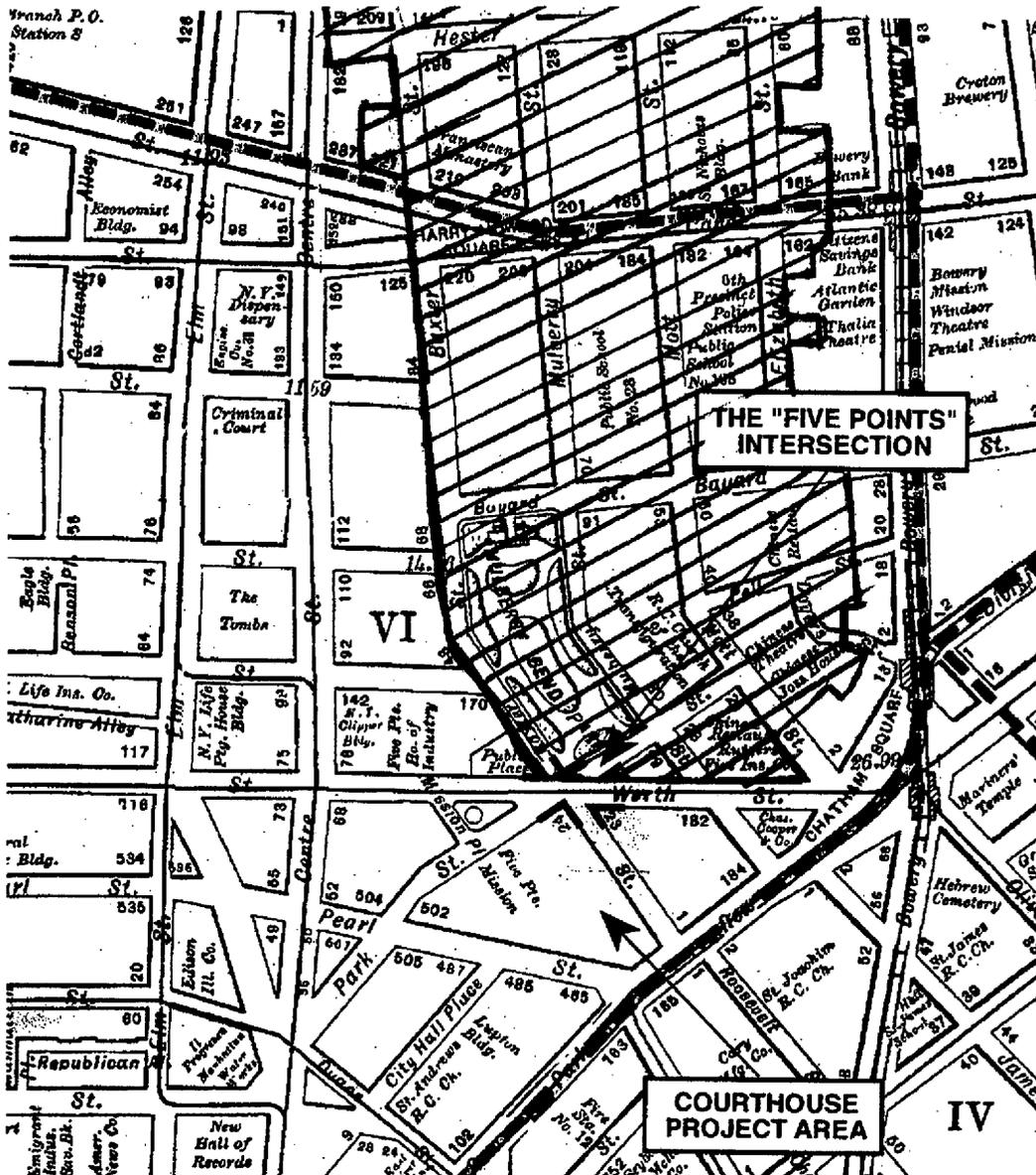
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Chinatown and Little Italy Historic District
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HISTORIC MAPS



Map showing the Five Points intersection with overlay of southern portion of the Chinatown and Little Italy Historic District shown by hatching. (Map from Yamin 2000: 3).

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HISTORIC MAPS



Joseph Fr. Mangin. *Plan of the City of New York*, 1852. (Approx. boundary of historic district shown by red line.)

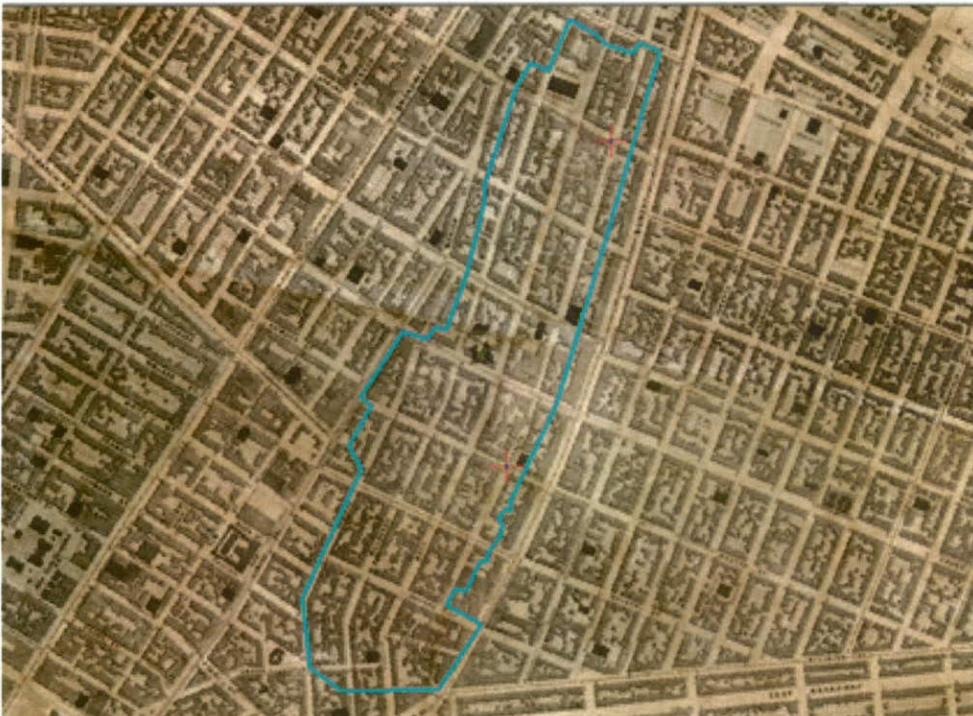
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HISTORIC MAPS



Matthew Dripps. *Map of the City of New York*. 1852. (Approx. boundary of historic district shown by blue line.)

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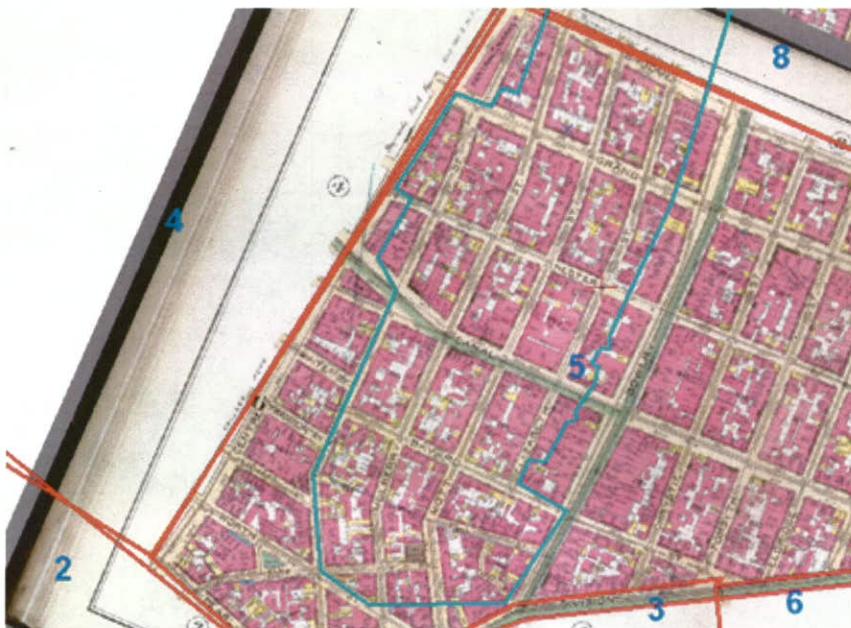
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George W. Bromley. *Atlas of the City of New York, Manhattan Island*. 1891.
Map 1 of 2 (showing northern half of the historic district; approx. boundary of hist. district shown by blue line).



George W. Bromley. *Atlas of the City of New York, Manhattan Island*. 1891.
Map 2 of 2 (showing southern half of the historic district; approx. boundary of historic district shown by blue line).

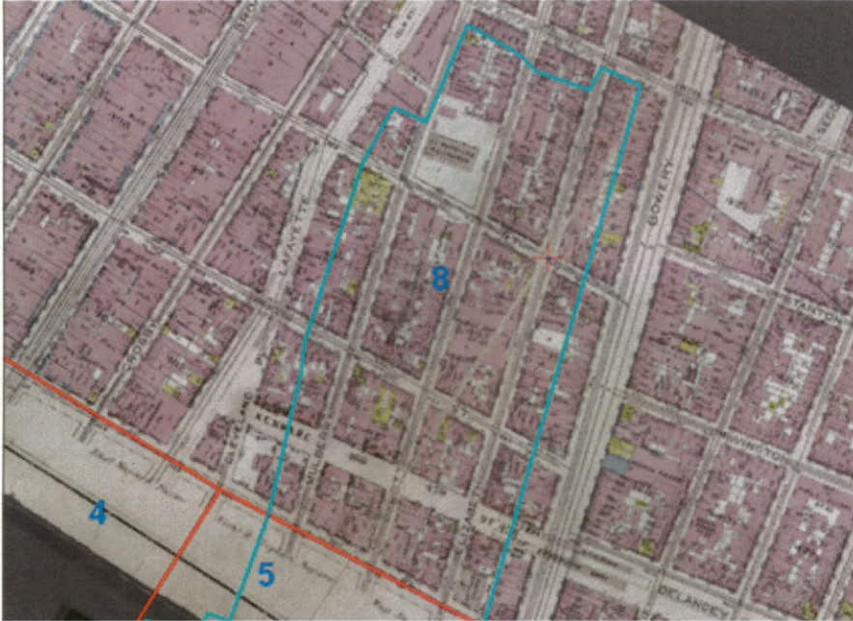
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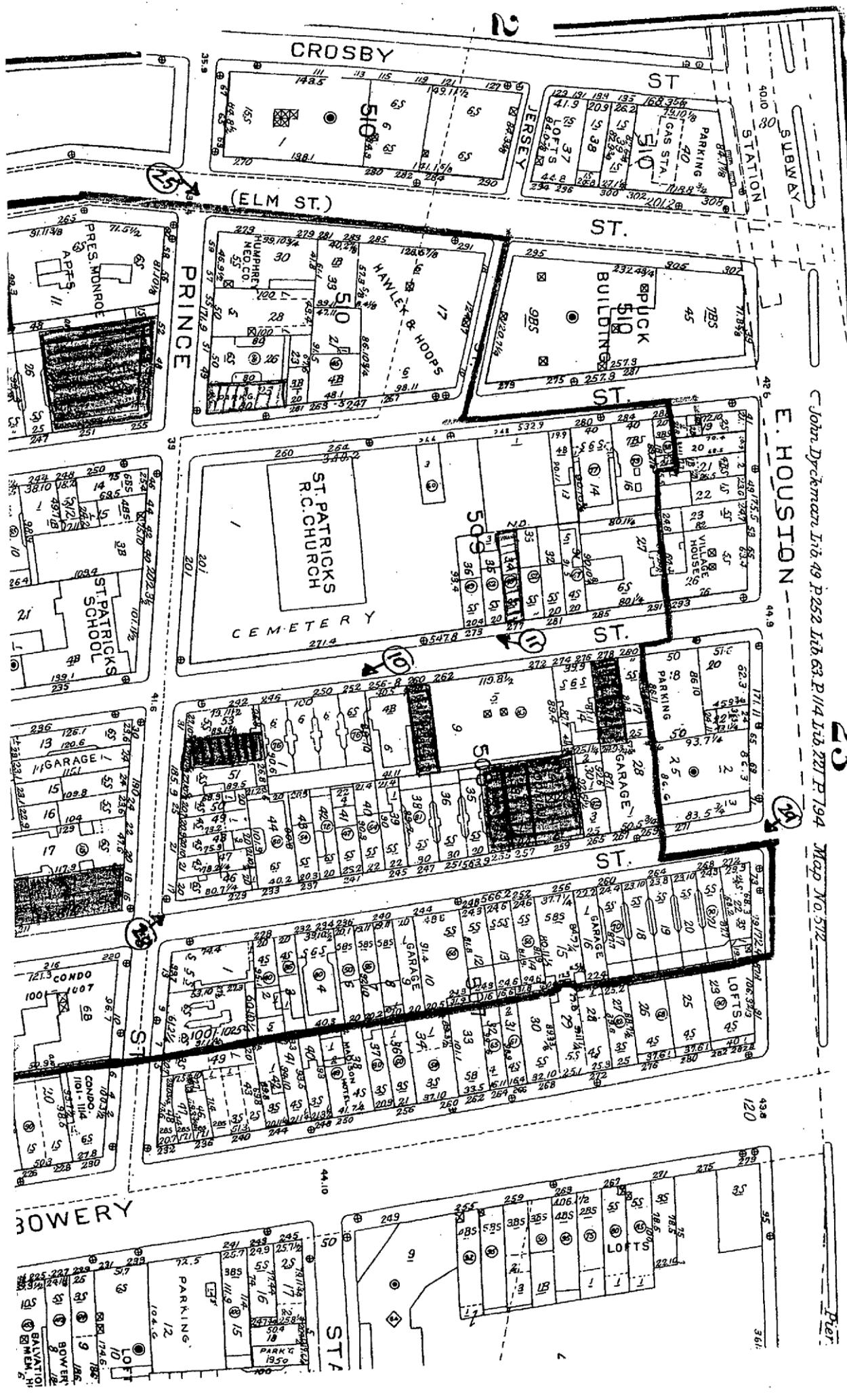
HISTORIC MAPS



George W. Bromley. *Atlas of the City of New York*. 1911.
Map 1 of 2 (showing northern half of the historic district; approx. boundary of historic district shown by blue line).



George W. Bromley. *Atlas of the City of New York*. 1911.
Map 2 of 2 (showing southern half of the historic district; approx. boundary of historic district shown by blue line).



John Dyceman Lib. 49 P. 252 Lib. 63 P. 14 Lib. 221 P. 194 Map No. 512

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Chinatown and Little Italy Historic District New York County, New York

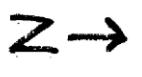
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Map 1 of 4



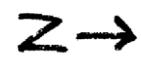
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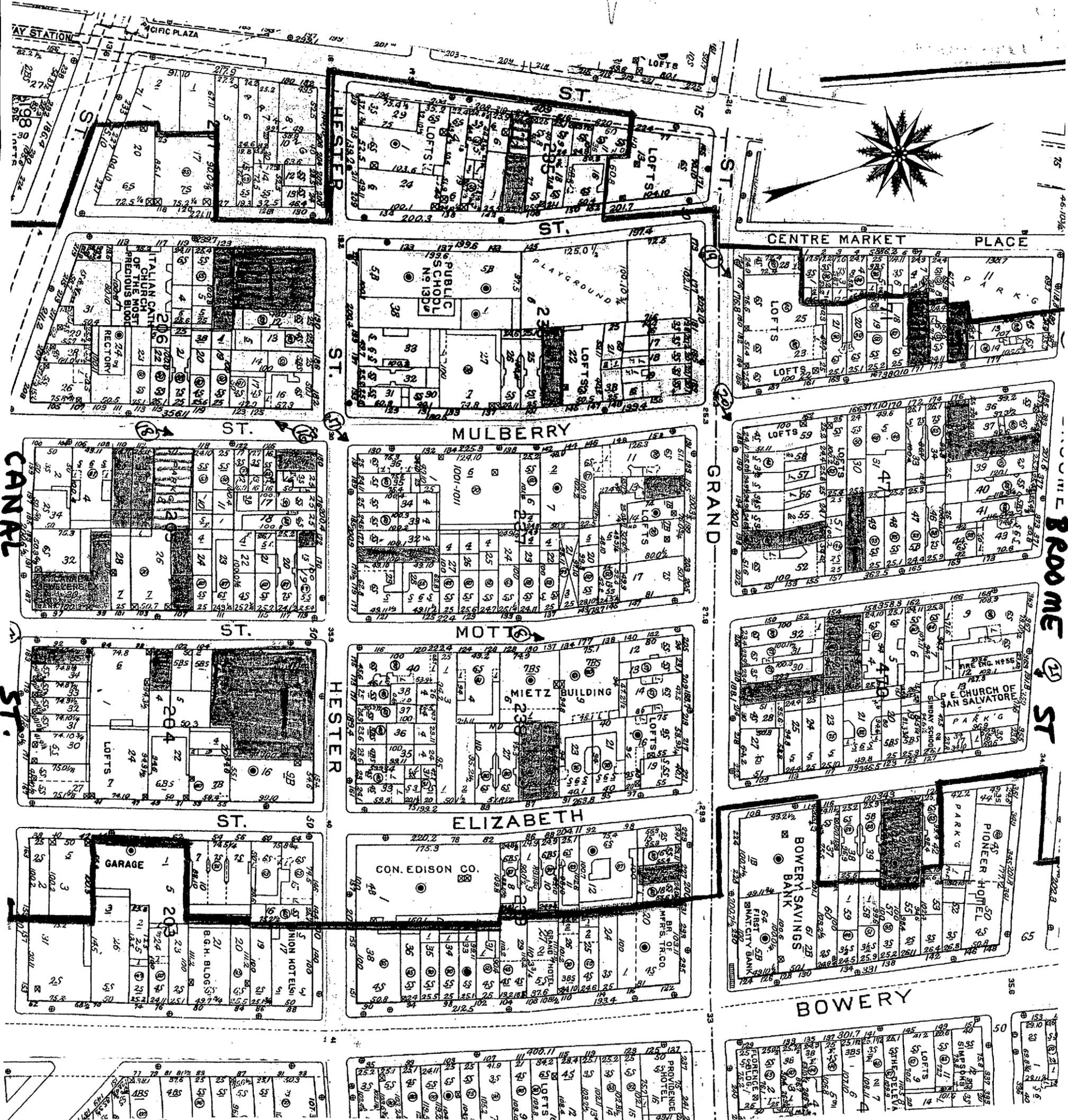
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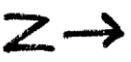
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Map 3 of 4





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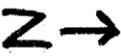
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**SOHO CAST IRON DISTRICT
HISTORIC DISTRICT
DESIGNATION REPORT**

SOHO - CAST IRON
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DESIGNATION REPORT

1973

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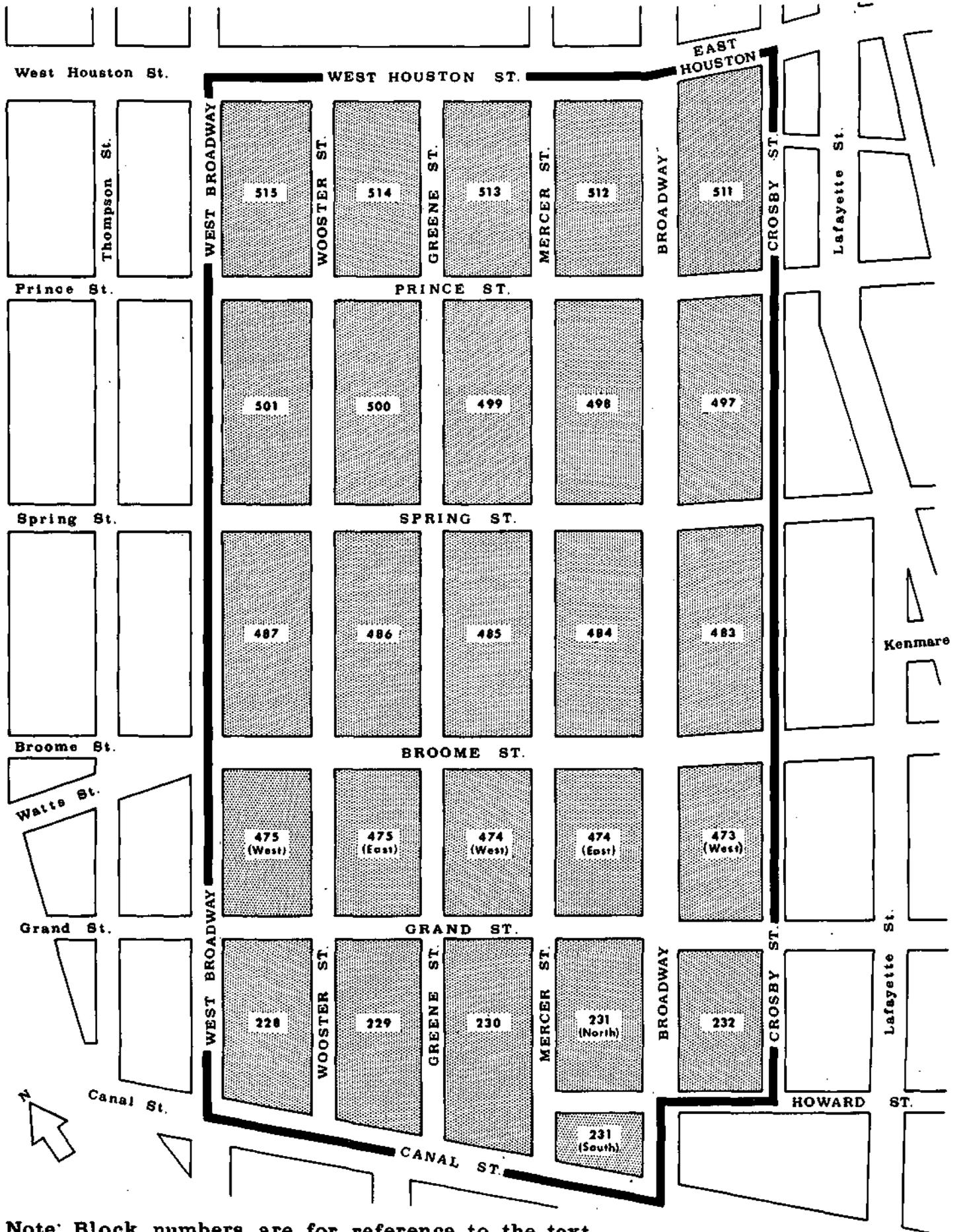
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SOHO - CAST IRON HISTORIC DISTRICT MANHATTAN



Note: Block numbers are for reference to the text.
DESIGNATED AUGUST 14, 1973

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BOUNDARIES AND INTRODUCTION

The SoHo-Cast Iron Historic District in lower Manhattan is nearly rectangular in shape and is bounded by Canal Street, Broadway, Howard Street, Crosby Street, East Houston Street, West Houston Street and West Broadway. It consists of 26 city blocks and contains about 500 buildings.

The hyphenated name, "SoHo-Cast Iron" was chosen for the designation of New York City's twenty-third Historic District in order to suggest some of the diversity of the area. The "Cast Iron" portion of the name refers to the unique collection of cast-iron structures located within the District. "SoHo," meaning "South of Houston," is the acronym adopted by a group of artists who moved, in the 1960s, into what then seemed to be a doomed neighborhood. They have given it a new life, making feasible the preservation of an irreplaceable part of our cultural heritage. The use of the double name is also intended to suggest that, even architecturally, the District contains more than just cast-iron buildings, important though they are. Indeed, the District contains some of the City's most interesting extant examples of brick, stone and mixed iron-and-masonry commercial construction of the post-Civil War period.

The body of this designation report is divided into three parts:

Part I discusses the social and economic history and the architectural development of the area, and provides background information on the use of cast iron as a building material and its application to architectural forms. Through this analysis, the following factors relating to the unique significance of the District are emphasized:

- (1) The social, cultural and economic history of the District has been, and is again becoming, as varied and colorful as any to be found in New York City.
- (2) The illustration it provides of 19th-century commercial architectural styles is probably as complete, well documented and geographically compact as any to be found in the United States.
- (3) The collection of well preserved cast-iron structures, now unrivalled in the world, demonstrates how cast iron was used in 19th-century commercial construction. It also illustrates in a tangible way all sides of a great aesthetic debate. Some of the more thoughtful 19th-century theorists hoped, through a synthesis between engineering and architecture, to develop a truly representative contemporary style.

In Part II the thirteen streets that either border or run through the District are arranged alphabetically and discussed block by block. In each case there is an introductory section describing the general character of the block in question with detailed descriptions of buildings of particular interest, followed by a tabular listing of all the pertinent information known about each structure in the block.

Part III contains appendices, sources and credits, bibliography as well as the findings of the Landmarks Preservation Commission.

TESTIMONY AT PUBLIC HEARINGS

On July 21, 1970 the Landmarks Preservation Commission held a public hearing on a proposal to designate a Cast Iron Historic District (Item No. 2) within the above described boundaries. This proposed Historic District included a number of buildings in the tier of blocks between Broadway and Crosby Street, from Howard Street to East Houston Street, that were an addition to the buildings contained in a previously proposed Historic District that had been the subject of a public hearing on June 23, 1970 (Item No. 2) and which was also reconsidered on July 21, 1970 (Item No. 1).

The hearings had been duly advertised in accordance with the law. At the July 21, 1970 hearing, thirteen persons spoke in favor of a Cast Iron Historic District and five individuals opposed it. The witnesses favoring designation clearly indicated that there is great support for this proposed Historic District; they also indicated a preference for the enlarged boundaries as proposed on July 21, 1970 (Item No. 2).

ACKNOWLEDGEMENTS

The preliminary research for this report was begun in 1966 by Nancy Steinke, of the staff of the Landmarks Preservation Commission. A search through records of the Department of Buildings and the Municipal Archives and a recording of all relevant data was undertaken by students of Pennsylvania State University in the summer of 1971, under the direction of Winston Weisman, Research Professor of Art History at the College of Arts and Architecture of Pennsylvania State University, with the assistance of Vaughn Glasglow and Regina Kellerman. Their work was supported by a grant from the National Science Foundation which the Commission assisted in obtaining. The tabulated factual information on individual buildings in the District is largely based on the work of this group.

The Pennsylvania State University students -- David Albert, Robert Bantens, Nurith Bornstein, Theodore Dannherth, Dallas DiLeo, Mark Greenburg, Margaret Hamer, Gale Harris, John Burton Harter, Karl Henry, Debra Israel, Christine Kosmark, Julia McLaughlin, Richard Porter, Mary Ann Smith, Linda Vandegrift, Barbara Wentz, and James Yucas -- were assisted by five architectural students from the University of Milan -- Daniella Canali, Andrea Casati, Franco Perfetti, Mario Presutto, and Giuseppe Villa -- who had been sent to join them at the expense of the Italian Government. The participation of these exchange students in an architectural and historical research project in New York City gave tangible proof of the international recognition of the importance of the City's cast-iron heritage; in addition the presence of these students provided a welcome opportunity to return, in small measure the hospitality that Italy has shown to generations of architectural students from the United States.

The research was completed and the final text prepared by Karen Graham Wade, Marjorie Pearson and James T. Dillon, consultants to the Commission, whose work was made possible by a grant from the New York State Council on the Arts. The report was typed in its final form by Sarah Slade and Steven Williams.

The District was first photographed in 1966 by John J. Bayley, then a staff member. A large number of photographic details were taken in 1971 by the students from Pennsylvania State University; the necessary block front and individual facade views were completed in 1973 by John J. Bayley and Merritt Meyer, a volunteer.

Members of the Landmarks Preservation Commission staff who have been directly concerned with the preparation and production of the report include Anne Gewirtz, Mitzi Gevatoff and Irene Mahnken, who typed successive drafts. The final production of the report was carried out under the direction of John W. Benson, Office Administrator.

Grateful acknowledgement is made to the persons in the various City agencies and public and private repositories of information listed in the Sources and Credits Section. We particularly wish to thank the American Institute of Architects-New York Chapter, the Fine Arts Federation, the Friends of Cast Iron Architecture, the Historic District Council, the Municipal Art Society, the SoHo Artists' Association, the Victorian Society in America, the Village Home Owners Association, as well as Community Board No. 2, for their support and encouragement.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Landmarks Preservation Commission as a whole.

LANDMARKS PRESERVATION COMMISSION
August 14, 1973

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Part I

1. LAND USE: SOCIAL AND ECONOMIC HISTORY

The Colonial Period - Farms and Forts

During the Dutch Colonial period, the area of the present Historic District was farmland that had been granted to some of the manumitted slaves of the Dutch West India Company. (1)* Many of these Blacks had been freed by an order of February 25, 1644 after they had belonged to the Company for almost twenty years. They were then ostensibly on the same footing as other free people in New Netherland and they were expected to earn their livelihood by agriculture but their future was considerably less secure than that of the other citizens. Their children, both those born and those yet to be born, were to be slaves of the Company. (2) This practice was demonstrated on December 6, 1663 when Domingo Angola and his wife, Marycke, free Blacks and owners of a plot of land lying roughly between Houston Street, Prince Street, Greene Street and Broadway, (3) petitioned the Provincial Council for the manumission of Christina, a baptized orphan daughter of Manuel Trumpeter and his wife Anthonya. The Council would grant their request on condition that either another Negro slave be provided for the Dutch West India Company in her place or that three hundred guilders be paid for her release. On September 16, 1664, Govert Loockermans, Orphan-Master of the Province, paid the three hundred guilders for Christina's freedom. (4)

The SoHo-Cast Iron District thus has the added interest of having been the site of the first free Black settlement on Manhattan Island. It retained a Black population for over two hundred years, until the middle of the 19th Century, when the area changed from residential to commercial use. (5)

In the 1660s, Augustine Herrman (c. 1605-1686) began to acquire much of the land in and near the Historic District. (6) He had been born and raised in Prague but was forced to flee in 1618 to Amsterdam with his parents after his father had been outlawed for political activities. After serving for a short time in the army of Gustavus Adolfus of Sweden, Augustine Herrman joined the Dutch West India Company and traded for them in Curacao, Brazil and New Netherland. In 1643, he left the Company and became the agent in New Netherland for the great Amsterdam mercantile firm of Peter Gabry & Sons. He built a large fortune through trade in furs, slaves and indigo while in their service, and became the largest exporter of tobacco in America. Herrman bought extensive tracts of land on Manhattan Island and in New Jersey not only for himself but for Govert Loockermans and his brother-in-law, Nicholas Bayard. Peter Stuyvesant sent him to Maryland in 1659 to conduct negotiations with Lord Baltimore concerning the boundary between his territory and that of the Dutch. The map of the Maryland territory, on which Herrman worked for ten years, so pleased Lord Baltimore that he gave Herrman over thirteen thousand acres of land in Maryland and the hereditary title of Lord of the Manor. Herrman died at Bohemia Manor, Maryland, in 1686. His land holdings in the area of the Historic District passed to his brother-in-law, Nicholas Bayard, near the end of the 17th Century. (7)

Nicholas Bayard (c. 1644-1707), a nephew of Peter Stuyvesant, was born in the Netherlands and was brought to this country by his mother in 1647. He served the government of the Colony in a number of capacities including Surveyor of the Province and Mayor of the City. In 1686, while serving as Mayor, he helped to draw up the Dongan Charter which guaranteed the rights and privileges of colonial citizens. During 1689, when the Colony was convulsed by the "Glorious Revolution", which culminated in New York with Leisler's Rebellion, Bayard fled to Albany to escape assassination at the hands of the Leislerites. When he learned that his son, Samuel, was ill, he returned to the City and was arrested and thrown into prison. He remained in prison until he was released by Henry Sloughter whom King William had newly appointed Governor of the Province.

* See: Footnotes, pp. 26-30

Leisler and his son-in-law, Milbourne, after surrendering the Province to Sloughter, were arrested, tried and on May 16, 1691, hanged and beheaded for the crime of high treason. But the factionalism did not die with Leisler. When Lord Bellomont, who was sympathetic toward the Leislerites, was appointed the chief executive of New York, the Leislerites accused Bayard and others of being Jacobite pirates in league with Captain Kidd. Bayard, in turn, was tried for high treason before Chief Justice Atwood and sentenced to be hanged and dismembered. Before the execution order could be carried out, however, Bayard's appeal was granted and the sentence was annulled. All his lands which had been confiscated were restored to him and Bayard died quietly in New York City in 1707. (8)

The SoHo-Cast Iron Historic District lies in part within the western section of the Bayard Farm and during the 18th Century there was little change in its rural character. (9) This was due to the fact that it was cut off by natural barriers from the settlement at the lower tip of Manhattan. The Collect Pond and the stream flowing from it, Smith's Hill, Bayard's Hill and Lispenard's Meadow (Cripplebush Swamp) all combined to slow the northward expansion of the City. (10) Broadway was not extended north of Canal Street until after 1775 (11) and the surrounding land, even at this date, was still being farmed.

When the Revolution erupted, a series of fortifications and redoubts were built across Manhattan. There were two forts on Mercer Street between Broome and Spring streets; a third was located in the center of the block bounded by Grand, Broome, Mercer and Greene streets; and another stood between Grand and Broome Streets, Broadway and Crosby Street, breastworks stretched across Broadway a few feet north of Grand Street. (12)

The Early Republic

As a result of financial difficulties caused by the Revolutionary War, Nicholas Bayard, the third of that name, was forced to mortgage his West Farm. It was divided into lots at the close of the 18th Century but very little development took place until the first decade of the 19th Century. (13)

As early as 1794, the area near the junction of Broadway and Canal Street had attracted a few manufacturing businesses. On the northwest corner of the intersection stood the cast-iron foundry and sales shop of Joseph Blackwell, wealthy merchant and owner of Blackwell's Island. (14) Next to his property was that of Thomas Duggan who owned a number of lots along Canal Street which was then called Duggan Street. He operated a tannery near Blackwell's foundry. (15)

By the early 1800s, landowners in the area had begun to petition the Common Council to drain and fill the Collect Pond, its outlet to the Hudson River and Lispenard's Meadow. What had been a bucolic retreat for the residents of the Dutch and English town had become a serious health hazard to the citizens of the City and an impediment to its development. The shores of the Collect were strewn with garbage and the rotting carcasses of dead animals, the stream along Canal Street was a sluggish sewer of green water and parts of Lispenard's Meadow were a bog that yearly claimed a number of cows. It was also a breeding ground for the mosquitoes that almost every summer spread the dreaded yellow fever plagues. After years of bickering and numerous plans and proposals, Bayard's Hill which stood over one hundred feet above the present grade of Grand Street and the other hills in the vicinity were cut down and used, together with the City's rubbish, to fill in the marshy land. (16)

In 1809, Broadway was paved and sidewalks were constructed from Canal Street to Astor Place and serious development of the area began. However, even before this, a number of prominent men had chosen to build their houses along this section of Broadway. Citizen Genet, James Fennimore Cooper, Samuel Lawrence and the Reverend John Livingston all lived near the intersection of Spring Street and Broadway. (17) Spring Street was one of the earliest streets opened for development and the oldest house in the Historic District still stands on Spring Street. It is No. 107, a frame house with a brick front built by Conrad Brooks, a shoemaker, about 1806.

Another early house on Spring Street is the William Dawes house at No. 129 which was built in 1817. As late as the 1950s a well of Manhattan Company which

used to supply water to the City was located in an alley behind the house. It was in this well that the body of Juliana Elmore Sands was discovered on January 2, 1800, and its discovery electrified the community. A young man named Levi Weeks who was said to be her fiance was arrested for her murder. He was defended, among others, by Aaron Burr, one of the organizers of the Manhattan Company, and by Alexander Hamilton. It is ironic that these two men should join in the defense of Weeks but it indicates the enormous amount of public excitement and interest in the case. After three days of testimony before a packed courtroom and with hundreds of people crowded in the street outside, the jury found Weeks innocent of the charges. It was determined that the young woman had committed suicide in a fit of melancholy. But rumors about the affair persisted and tales of a white robed figure moaning at the well and alarm bells in the night continued for many years after the event. (18) The mystery remained unique in the folklore of the City until the murder of Mary Rogers, a salesgirl in a cigar shop in the St. Nicholas Hotel, forty years later. The sections of the hotel that are still standing on Broadway near Spring Street may occupy the site of this earlier hotel. (19) The murder was described in depth by Edgar Allen Poe in his short story "The Mystery of Marie Roget."

1815-1850 - A Residential Neighborhood

The development of the District was slowed by the War of 1812, but after the economy recovered from the post-war depression, building activity was rapidly renewed in the area. Because wealthy and influential men had settled along the northern section of that part of Broadway which runs through the District and in the area immediately north of Houston Street, the sense of prestige which their names gave to the neighborhood made it attractive to the growing number of middle class families in the City. The period between 1815 and 1825 was a decade of enormous growth for the Eighth Ward in which the Historic District (except for those blocks between Broadway and Crosby Street) formed the easternmost part. Its population more than doubled, changing it from an area that had been described as one of "hill and dale and pleasant valley" to the most populous Ward in the City. (20) Nearly three dozen houses in the District date from this period of growth. Two almost complete rows of Federal houses still stand; one on the south side of Spring Street between Wooster Street and West Broadway and the other on the north side of Canal Street between Mercer and Greene Streets. Samuel F. B. Morse lived at No. 321 Canal Street in 1825. (21)

1850-1900 - Entertainment, Commerce and Industry

For the thirty years between 1820 and 1850, the District remained a stable residential neighborhood, but in the 1850s it began to change, and to change rapidly. The transformation at this time was due in no small part to the new development that had begun to alter Broadway. The decade of the 1850s saw the metamorphosis of Broadway from a street of small brick retail shops into a boulevard of marble, cast-iron and brownstone commercial palazzos. Lord & Taylor, Arnold Constable & Co., Tiffany & Co., E. V. Haughwout and others established their stores on or near Broadway. Major hotels joined them: the Union Hotel, the City Hotel, the Prescott House, the Metropolitan and the magnificent St. Nicholas Hotel. The famous music halls and theaters soon opened: Brougham's Lyceum, the Chinese Rooms, Buckley's Minstrel Hall, the Olympic, Lafayette Hall, the American Art Union, the American Musical Institute and many more, made Broadway between Canal and Houston Streets the entertainment center of the City. (22)

The decade also saw a radical change in the small cobbled streets behind the splendid facades of Broadway. They, too, became an entertainment center and were as famous for their diversions as was Broadway. There were even guide books and directories specifically published for the area. It had become the red light district. Crosby, Mercer and Greene Streets, West Broadway and Houston Street all had their "ton" houses, houses of assignation and ladies' boarding houses that catered to every taste. A lonely traveller could visit Mrs. Hathaway and "view some of her fair Quakeresses"; or Mrs. Everett whose "beautiful senoritas are quite accomplished"; or Miss Lizzie Wright and her "French belles"; or Madame Louisa Kanth's which was run "on the German order"; or Miss Virginia Henriques' where "its lady, its boarders, its fixins and fashions" were "on the Creole order". (23)

But pleasure was not the only business of the Historic District during the 1850s. As the middle class families began to leave the area, small manufacturing companies took their place. Brady's Iron Foundry, Althouse Iron Works, a number of copper and brass shops, locksmiths, and China and glass manufactories made and sold their products here. There were cabinet makers producing pianos, chairs and tables, together with the lumber yards to supply the wood they needed. Lorillard's Snuff Manufactory occupied most of the block between Broome, Spring, Wooster and West Broadway and Appleton & Co., book publishers, used the Howard building on Greene Street as their warehouse. (24)

The 1860s brought another great change in the character of the area. The Eighth Ward, in the five year period between 1860 and 1865, lost 25% of its population, the highest rate of loss for any of the Wards below 14th Street. This loss was due in part to the increasing sordidness and danger that developed around the brothels but the major cause of the exodus was the movement of factories and warehouses into the Ward. (25) Despite this shift in land use, the value of the real estate actually decreased during the Civil War but the trend was dramatically reversed in 1868. This was the first year of one of the greatest speculative eras in the City's history. (26) At the close of the War, the value of the property in the Eighth Ward had been assessed at a little over \$18,000,000, but in 1868 it was assessed at nearly \$26,000,000 -- an increase in three years greater than the increase over the twenty year period between 1845 and 1865. This increase and the fact that the Ward was strategically located close to the largest business markets in the City and near the docks along the North River did not go unnoticed. Boss Tweed and his Ring began to make plans for the section but before their schemes could be carried out the Ring was broken and the Panic of 1873 hit the country. (27)

It took six years to recover from the effects of the Panic but, beginning in 1879 and continuing into the 1890s, large factories and stores were built along the streets parallel to Broadway. The District was no longer the City's entertainment center but had now become a center for the mercantile and dry-goods trade. Some of the most important textile firms in the country were located here and conducted world-wide trade worth millions of dollars.

Cheney Brothers, one of the foremost silk-fabric manufacturers in the world, maintained offices at 477-479 Broome Street in a cast-iron building designed by Elisha Sniffen. This remarkable family began their silk manufacturing 1838 in South Manchester, Connecticut, where they constructed a company town that was noted for its humanitarian planning. (28) The family was not only noteworthy for its business acumen but Seth Wells Cheney and his brother, John, also made notable contributions to American arts and letters. (29)

The cast-iron building designed by John Correja on the northeast corner of Grand Street and Broadway was occupied by Mills & Gibb, a world-wide dry-goods firm with offices in Nottingham, Paris, Calais, and major American cities. It was the largest firm of its type in the country. (30)

W. G. Hitchcock & Co. was a prominent import and commission firm that had been established in 1818 by Pierre Becar. Among its early partners were Aaron Arnold and James M. Constable of Arnold Constable & Co. They had their offices in the Griffith Thomas cast-iron building at 453-455 Broome Street and dealt mainly in silks. (31)

The Jennings Lace Works which had its factory in Brooklyn, kept their main office at 77 Greene Street where they introduced into this country Chantilly, Point d'Alencon and Breton lace. (32)

Oelbermann, Dommerich & Co. which had its own building at 57-63 Greene Street was an old dry-goods firm. Its trade was so extensive that there was hardly a branch of the dry-goods business that did not have dealings with the company. Their annual sales by 1893 amounted to about \$15,000,000. (33)

The building at 455 Broadway was the main office for Belding Brothers & Co., which, at one time, was one of the most important manufacturing interests in the country. They had mills which produced sewing-silk in Montreal, San Francisco, Northampton, Mass., Rockville, Conn. and Belding, Mic. which had been named after the family. (34)

With the end of the 19th Century came an end to speculative interest and growth in the area. The center of the City had long since moved northward and with it the prominent businesses soon followed. Marginal industries, such as dealers in textile and paper wastes, small apparel firms that produced underwear and standard design women's clothing, that did not change with the fashions, filled the vacancies left by the older businesses. (35)

Decay and Rebirth -- Artists and Industry

For the next sixty years, the District lay unchanged and forgotten by the City in a limbo of small industrial and commercial enterprises. It was not until the 1960s that a new movement began to stir. This, surprisingly enough, was caused by the trend among artists to paint on larger and larger canvasses. The high-ceilinged, empty lofts of SoHo provided the large spaces that they needed for their work and the rents were very low. With the help of City agencies, the zoning laws were imaginatively amended to permit the migration of artists into the area without, at the same time, driving out the marginal industries whose employment of thousands of semi-skilled workers fills a necessary niche in the City's economy. The result has been that the SoHo-Cast Iron Historic District is fast becoming one of the most important creative centers of contemporary art in the nation. At the same time, the innovative zoning provisions are demonstrating how, with appropriate provisions for health and safety, manufacturing, commercial and certain residential uses can exist side-by-side. If the demonstration continues to succeed as it has during the past few years, SoHo may well provide a wider lesson. With a little imagination, effort and ingenuity, exciting alternatives to demolition can be found for the stagnant and decaying areas of our cities. These alternatives have the further advantage, which "slum clearance" lacks, of preserving the continuity of a city's cultural and historic heritage -- in the case of the SoHo-Cast Iron District, the preservation of a unique concentration of structures of great historic significance.

2. STYLISTIC HISTORY

The SoHo-Cast Iron Historic District is significant not only for its historic role in the commercial development of New York City, but also for the survival of the largest concentration of full and partial cast-iron facades anywhere in the world. A majority of the buildings that incorporate full fronts of cast iron date from the decade of the 1870s, though a substantial number of complete masonry structures, as well as those combining masonry and cast iron, date from earlier and later decades.

The earliest extant buildings within the Historic District date back to the first decade of the 19th century when the area was exclusively residential. By mid-century, most of the early houses had either been replaced or converted for commercial purposes, though there remain today over thirty identifiable Federal period buildings within the District boundaries. They are far outnumbered, however, by non-residential structures dating from every decade of the second half of the 19th century plus a few belonging to the 20th. Although the commercial character of the area was firmly established by the 1870s, the broad range of construction dates can be attributed to the need for expansion, the need to keep in step with changing fashions and the need to replace structures lost or damaged by fire.

Early Non-Commercial Architecture

The earliest known building remaining in the Historic District is a c. 1806-08 Federal style brick house, now covered by stucco, located at 107 Spring Street. Although the only discernible Federal characteristics remaining on this building are its handsome stone lintels, three later Federal houses in the Historic District retain their original doorways. One of these is the house at 105 Mercer Street, built in 1819-20, which has kept intact the original wooden columns flanking the door, above which is an outstanding leaded fanlight. Another common treatment of Federal doorways was a rectangular transom outlined by an egg-and-dart molding as exemplified by the entrances to 146 and 156 Spring Street, which also retain their original entry columns. These three houses, though the best preserved, are similar in their basic characteristics to the other extant Federal houses in the Historic District. For the most part they are three stories high with a width of twenty-five feet. Their Flemish bond brickwork is now often covered by stucco, but some of them retain their original peaked roofs with one or two dormers.

Since the area did not develop into a commercial center until the second half of the century, it would be reasonable to assume that quite a number of residential structures must have been built in the Greek Revival style between the late 1820s and the 1840s. Oddly enough, however, only two surviving buildings in the Historic District (589 Broadway and 127 Grand Street) are identifiable, either stylistically or by documented construction date, as belonging to the Greek Revival period.

By mid-century, the area of Broadway lying within the District had developed into the leading entertainment center of the City. The sole survivor of the many theaters and hotels erected during that period is a small portion of the once elegant St. Nicholas Hotel, completed in 1854. The lintels on the remaining section, located at 521-523 Broadway, are embellished by garlands, volutes and elaborate keystones, characteristics of the new French influence. Other contemporary hotels in the area, such as the 1851 Metropolitan Hotel, long since demolished, were, however, built in a strict Italianate manner with arched ground-floor windows and a combination of projecting lintels and curved and peaked pediments over the upper story square-headed windows.

Early Commercial Architecture

During the same period when hotels and theaters were prevalent along Broadway, elegant retail stores, many of which catered to the carriage trade, also began to appear. Although there had previously been food stores and service shops intermingled with the row houses, the new scale of commercial development, which began in 1850s, permanently changed the character of the District.

Two of the more prominent early emporiums, the Haughwout Building and the

Arnold Constable & Co. store, remain today as significant landmarks of the changing era. Their importance lies not only in their imposing commercial grandeur, but also in the use of cast iron in their facades. The two buildings utilize the material in two different ways. The Arnold Constable store uses cast-iron ground-floor columns to support a traditional masonry front. The Haughwout Building facade is made entirely of cast iron.

The practice of using cast iron for storefronts and for architectural ornamentation had begun in the United States much earlier, though a complete cast-iron facade was practically unknown until James Bogardus erected, in 1843, a drugstore with a full cast-iron facade for John Milhau at 183 Broadway. (36) It was soon followed by his own factory building and by five stores for Edgar H. Laing at the corner of Washington and Murray Streets. Although Bogardus served as a forceful catalyst in popularizing the use of cast-iron facades for commercial structures, he was primarily an engineer and inventor. The actual work of casting was left to others. Because of this role Bogardus was soon superseded by Daniel D. Badger, president of Architectural Iron Works, as the dominant figure in the developing use of architectural cast iron in New York City.

Badger, who was first listed in the 1849 Directory as a manufacturer of iron shutters, is most famous for the full Venetian Renaissance facade on the Haughwout Building of 1857. His work is, however, found frequently throughout the District in the form of cast-iron storefronts and roof cornices, the earliest extant examples being on the 1852 granite store built for Seabury Brewster at 535 Broadway. Like many of the masonry facades of the 1850s and 1860s, these early iron storefronts and cornices usually have a classical feeling which mirrors the Italianate style so popular in contemporary residential architecture. The predominant characteristics of these commercial masonry buildings, whether or not they contain cast-iron elements, are round-arched windows and square-headed windows topped by a pediment or cornice slab. Balustrades also frequently appear below second-story windows, and occasionally below the more important windows on other floors. These structures, which are in most cases completely symmetrical, average five stories in height with a width of from three to six bays. The roof cornices, whether of iron or stone, are usually supported by heavy consoles or paired brackets between which frequently appear frieze moldings. The cornices are also at times topped by pediments, as exemplified by the 1854 building at 508 Broadway.

The cast-iron storefronts used in conjunction with these stately Italianate facades are nearly all composed of classic Corinthian columns between which were placed the show windows. Other cast-iron storefronts from the 1850s and 1860s, either from Badger's Architectural Iron Works or other foundries, reflect the much more ornamental character of the French Renaissance style. An identifying element found on this type of storefront is a medallion or cartouche form applied to the columns or pilasters. These are frequently combined with scrolled brackets. Corinthian capitals are found on both French and Italianate designs.

Stylized, geometric capitals were also occasionally used on early cast-iron storefronts, such as those capping the pilasters of the 1855 storefront from Badger's Architectural Iron Works at 44 Mercer Street. Such a direct, "two-dimensional" approach anticipates the predominant neo-Grec influence found on the full cast-iron facades of the 1870s, the period of greatest popularity.

The manner in which many of the cast-iron storefronts combine French and Italian elements is reflected in similar combinations on masonry facades. One of the more outstanding examples of such a building is the previously mentioned Arnold Constable store, dating from 1856 with an identical extension added in 1862. The Corinthian capitals atop the pilasters of the iron storefront, cast by the Merkle & Nichol foundry, as well as the round-arched windows of the second floor are decidedly Italianate components. This Italian influence is again seen on the marble Canal Street facade of the same building where the paired central windows on the second floor of the original section are emphasized by an underlying balustrade and a crowning pediment connecting the two windows. These Italian motifs are, however, tempered by French elements such as the segmental-arched windows on the remaining floors, the elaborate top-floor lintels on the Canal Street side and the horizontal banding on the storefront pilasters that anticipates a common element to be found on French Second Empire buildings.

The combination of classical elements was at times so free that no pre-existing stylistic term or terms can be applied directly in describing a particular building.

The most striking example of such a fabrication is the "sperm candle" style which was extremely popular in New York during the early years of the 1860s. (The name was derived from the use of two-story columns or pilasters that resemble candles made from sperm whale oil.) The only example of a pure "sperm candle" building in the Historic District is the 1860 marble structure at 502-504 Broadway, designed by the reputable firm of Keilum & Son, which originally had a cast-iron storefront from Badger's firm. This building, which will be more fully discussed in the block by block descriptions, is a transitional structure which combines highly classical elements with a non-classical emphasis on verticality and openness. These latter characteristics, which are typical of late 19th and 20th-century commercial architecture, are achieved by the use of large plate glass windows flanked by two tiers of elongated columns which span the second to third and fourth to fifth stories with narrow spandrel panels dividing the two floors of each two-story grouping. Two other contemporary buildings in the Historic District, 464 Broome and 19 Mercer, also incorporate similar two-story units, but in a much heavier and more Italianate manner.

The "sperm candle" style is important not only for its indigenous and progressive character but for the direct connection that it makes between facades that combine both cast iron and stone and those made completely of cast iron. The style was apparently first interpreted in stone, exemplified by the 1858-59 marble building, located at 388 Broadway, just outside the Historic District. In 1860 a cast-iron "sperm candle" building, designed by Kellum, was built at 55-57 White Street, also near the Historic District. The significance of these two buildings is that although they are identical in almost every detail, one was built of marble and the other is composed entirely of cast iron. This copying of a stone facade in cast iron points clearly to the original intent of most cast-iron buildings, which was to erect quickly and cheaply structures which would appear to be made of stone. It is important to note, however, that the "sperm candle" style was particularly well adapted to cast iron due to its lightness and open fenestration.

Although most "sperm candle" buildings were constructed between 1859 and 1861, there are extant marble examples dating as late as 1864. In these instances, it is intriguing to speculate whether or not the cast-iron "sperm candle" facades influenced the designers of these later buildings as much as their stone precursors had influenced the early cast-iron examples. Though not dealing specifically with the "sperm candle" style, Walter Knight Sturgis states on page 234 of his October, 1953 article, "Cast Iron In New York" in the Architectural Review:

"Cast-iron forms, originally designed to imitate masonry, were, in a few years, imitated in the very same material from which they had been derived."

As previously mentioned, the earliest example of a complete cast-iron facade in the Historic District is the 1857 Haughwout Building. The next full cast-iron front in the District did not appear until 1868. Cast iron was used though for complete facades in other areas of New York City as well as in other cities during this eleven year period. This is well substantiated by listings in Daniel Badger's catalog of 1865.

Several of the cast-iron facades produced by the Badger Architectural Iron Works in the late 1850s and early to mid-1860s incorporate the same strong Italianate elements, specifically those derived from Venice, as are seen in the Haughwout Building. By 1868 when Isaac F. Duckworth and Charles Mettam each designed a full cast-iron facade, the Italianate style had, however, become so diluted that only occasional elements of their designs can be so described. Those aspects which still recall the style of the Italian Renaissance are the second-floor balustrades, the heavy pediments and the Corinthian capitals. The capitals are, however, placed atop smooth rather than fluted shafts, a characteristic as non-Italianate as the rounded corners of flat-headed windows or the rosette medallions above the capitals. These elements which are essentially French, are combined with Italianate details in a pleasing and homogeneous manner. The combination is similar to that used on earlier masonry facades, such as the one on the Arnold Constable store. The dominant Italianate influence of the 1850s was, however, gradually replaced in the late 1860s and 1870s by the inspiration of contemporary French styles. Though occasional reliance upon Italian motifs is found on cast-iron facades

of later periods, (especially in the work of Griffith Thomas), the most prevalent influence was that of the French Second Empire, the French neo-Grec and derivations therefrom.

Cast-Iron Architecture

Before discussing the period during which the use of complete cast-iron facades reached its peak, it is interesting to note some of the underlying causes of its popularity and some of the methods employed by its practitioners.

The second half of the 19th century in the United States was time of rapid physical growth and economic expansion. It was also a time of intense competition in which no one was embarrassed in flaunting his newly acquired wealth. This phenomenon was manifested in the opulence of the "residential palaces" in Newport no less than in the great "commercial palaces" of New York City. In both instances, if an individual or a company did not have the money to construct a building to surpass that of a competitor, methods were devised to imitate it as closely as possible. This was the case with a vast majority of buildings fronted by cast iron. Although cast iron is a material which by its inherent qualities can be interpreted in a light, almost delicate manner, in most instances it was used to imitate structures built of granite or marble. More grandiose examples of such imitations can hardly be found than the French Second Empire designs of I. F. Duckworth. When comparing the building costs of structures erected in the Historic District during the 1870s and 1880s, there is little appreciable difference between those with upper stories of masonry and those with full cast-iron facades. Yet, in nearly every instance, the cast-iron facades incorporate a great deal more ornament than do those of brick or stone. When faced with a limited budget, an owner far preferred an elaborate cast-iron facade reflecting the grandeur of Paris or Venice, than a simple masonry wall.

In addition to the ease of casting iron in forms that would have taken weeks to be executed by stone carvers, cast-iron architecture possesses other practical attributes which were attractive to New York businessmen. The use of paint on these building fronts not only made refurbishing simple and relatively inexpensive but also gave the owner great latitude in choosing the paint color or colors. The increased speed of construction over comparable masonry buildings, due to the prefabrication of iron units, was also a consideration.

Closely connected with the prefabricated nature of iron architectural members is the question of the role that the architect played in the design of these structures. There is no question that an architect's professional skills were utilized in planning the basic substructure of a building and in determining the general formula to be followed on its facade. Yet, it is highly questionable whether he had much of a role in the design of the individual members. It seems almost certain that in the case of buildings which are architecturally unique or which are attributed to one of the more prominent architectural firms that it was the architect himself who supplied the iron foundry with specific designs or utilized members which he had previously designed. Did the architectural designer have sole right to these designs however? This may have been the practice in some instances, evidenced by the repeated use of specific motifs by certain individual architects. But there are definite exceptions to this hypothesis. For example, a capital abacus, cast by the Cornell Iron Works, which is characteristic of the work of Henry Fernbach, was used upon occasion by other architects.

When studying the architectural styles used by the more prominent and/or more prolific architects who worked in cast iron within the Historic District, it is possible to pick out distinguishing characteristics that link the work with the individual. Little individuality is evident, however, in the work of the less prominent architects who also designed buildings with cast-iron facades. Apparently the latter were usually confined themselves to choosing stock cast-iron members that had been designed by the iron foundry or by another architect. It is, in fact, probable that even the more noted architects also resorted to the same procedure at times. It is known that Badger's Architectural Iron Works had an entire architectural department, headed by George H. Johnson(37), which was solely responsible for designing stock pieces and serving as consultant to architects ordering cast-iron facades from the firm. Although Badger was not active during the period in which cast iron reached its greatest point of popularity in the Historic District, it can be assumed that the other foundries such as Cornell,

Aetna and Jackson had similar departments.

The uniformity created by the frequent use of stock cast-iron members does not, however, diminish the effect of the facades, because the very essence of a cast-iron facade is its standardization. This disciplined regularity is seen not only in the repetition of bay units on a single structure, but also in the repetition of details from one building to another. With the exception of designs such as those by I. F. Duckworth in the French Second Empire style, the organization of cast-iron facades was based upon a strict balance between horizontals and verticals. Though the buildings are often accented by a crowning pediment, their general effect is one of non-directional uniformity. This aesthetic characteristic, though interpreted in classical forms, was as much a precursor of modern architectural practice as were the prefabricated components of the facades.

As previously mentioned, Italianate elements combined with those derived from France were still utilized in several of the cast-iron facades built during the late 1860s and early 1870s. By 1872, however, motifs derived from contemporary French fashions strongly dominated the new cast-iron designs, though an occasional Italianate window balustrade was still utilized. In addition to the general influence from the French Renaissance, it was then that the grandeur of the Paris of Napoleon III began to have its greatest influence on the commercial cast-iron architecture of New York City. It is seen within the District most notably in the work of Isaac F. Duckworth, who used broken pediments, horizontally banded piers, segmental-arched windows and mansard roofs. Even though these facades were still basically organized on the same repeated bay system as were contemporary cast-iron fronts, they were frequently given focal emphasis by the use of projecting central bays, dormer windows or urns set in the break of a pediment.

The French Second Empire style as interpreted in cast iron was, however, in most instances tempered by neo-Grec ornaments. The French neo-Grec style, the single most important influence found on the full cast-iron facades of the 1870s and 1880s, was a sophisticated and stylized outgrowth of the French Second Empire style. It is characterized by incised linear ornament, stylized floral and geometric forms executed in two-dimensional relief and widely spaced relief or incised parallel lines on columns and pilasters. Light, slender columns topped by stylized Ionic capitals are also a hallmark of the neo-Grec style, though not a universal one.

In addition to the use of neo-Grec elements, such as terminal blocks and modillions, on basically Second Empire facades, these elements were also used in conjunction with derivations from other French styles. By the late 1870s, the characteristic cast-iron capital had changed from the Corinthian mode to a basically geometric form in accordance with neo-Grec principles. Such capitals, typical of the work of Henry Fernbach, are usually characterized by a smooth necking band to define the separation between the capital and column shaft. These capitals are supported by a simple abacus frequently embellished by a neo-Grec apron, under which are set widely spaced geometric or stylized floral forms. Although not strictly neo-Grec in form, these capitals are consistent with the classical principles upon which the style was based. Facades incorporating such capitals also frequently utilize other neo-Grec forms such as incised designs on the spandrel above each capital, antefixae projecting above the roof cornice and decorative terminal blocks at either end of the projecting cornices at each floor level. Such buildings characteristically follow the standard cast-iron formula of repeating throughout the facade the same bay unit. The window heads within these bays usually have rounded corners.

Cast-iron facades that rely exclusively upon neo-Grec forms are as successful aesthetically if not superior to those that combine various styles, though they are fewer in number within the Historic District. It is difficult to generalize about these designs since the architects displayed great individuality. Pure neo-Grec buildings, however, generally have a more linear overall character than those that merely incorporate a few neo-Grec motifs and possess proportions that are more delicate and elongated.

The neo-Grec, French Second Empire, French Renaissance and Italianate styles were by far the most popular choices for cast-iron facades erected in the Historic District between the 1850s and the late 1880s when the full cast-iron facade lost its popularity. An occasional stylistic exception, however, is to be found, such

as W. A. Potter's 1873 Victorian Gothic facade at 435 Broome Street or Richard Morris Hunt's "free-form classic" structure of 1873-74 at 478-482 Broadway. Hunt's now demolished building which stood next door had an elaborate Moorish front also executed in cast iron.

With the exception of the 1894-95 building at 15-17 Greene Street, the last complete cast-iron facades erected within the area were begun in the year 1890. Even though cast iron continued somewhat longer to be used for fenestration detailing and ground-floor facades, it ceased to be a major architectural material due partly to technical difficulties in applying a cast-iron facade to the taller buildings that the newly available steel skeleton construction made possible. There also arose some serious questions as to the effectiveness of cast iron as a fire resistant material which will be discussed more fully in the next section. At the same time new processes were developed for manufacturing architectural ornament in terra cotta which replaced much of the inexpensive decorative function that has made cast iron so popular. Also of importance in the demise of cast-iron architecture was the late 19th-century change in taste toward styles which were more suited to construction in brick and stone.

It is important to remember that masonry buildings, many with cast-iron ground floors, continued to be erected contemporaneously with those having full cast-iron facades. It would be repetitive to review their stylistic development, however, for they either followed the same evolution from the Italianate into neo-Grec as already discussed or their styles can only be described as simple industrial or commercial vernacular. Yet, by about 1890 new developments began to be seen in masonry buildings. They became not only strongly differentiated stylistically from the cast-iron facades but were also soon to supersede them completely.

Later Architectural Developments

The commercial buildings erected in the Historic District at the turn of the century mirror the same general trends that swept across the country. One of the two most influential styles was what can most accurately be described as Richardsonian Romanesque after the great Boston architect, Henry Hobson Richardson. He had been attracted during his studies in Europe by the straightforward way in which buildings of the 11th and 12th centuries expressed the weight of their masonry structure and the natural qualities of their materials. His work and that of his followers, characterized by the use of broad heavy arches, rough-faced stonework and restricted areas of rich decoration was freely adapted in the examples within the District. Owing to their limited sites and commercial requirements, Romanesque buildings in the District had to have simpler and more symmetrical plans than those used in free-standing residential or civic structures. Also, for economy, brick walls were more frequently used than the characteristic rough random ashlar. But despite these limitations, a bit of fanciful romanticism can at times be found in these commercial adaptations, as in the gargoyles on the 1890-91 building at 484-490 Broome Street.

The World's Columbian Exposition held in Chicago in 1893 served as a major catalyst for the resurgence of classical forms in American architecture, promoted initially by architects who had studied at the Ecole des Beaux-Arts in Paris. Although a fairly strict archaeological correctness was followed in most residential and civic buildings of the period, much freer forms had to be developed for commercial structures due to their unprecedented, unclassical height. Such buildings within the Historic District, which average ten to twelve stories, are composed, insofar as possible, in the classic, tri-partite canon. This system is composed of a base consisting of two or three stories, a shaft of another six or eight and the entablature of the top one or two stories. When such facades are only six or eight stories high, a similar tri-partite composition often contributes an imposing, monumental scale. Much use was also made of intricate terra-cotta ornamentation, which, like cast iron, combines richness of effect with the economy of multiple castings from the same mold.

By the first decade of the 20th century this type of heavily decorated classicism was largely replaced by a new emphasis on lightness and a more open fenestration. Many of these buildings, however, still retained intricate detailing as seen on the highly original 1903-04 Singer Building by Ernest Flagg at 561-563 Broadway.

Since 1910 little new construction has taken place within the Historic District, and, with only a few exceptions such as the 1920 bank at 525-527 Broadway, these buildings are of little interest architecturally. Many of the post-1910 structures are garages, lunch stands or gas stations and a number of older buildings have been either entirely refaced or had their ground stories reconstructed.

3. CAST IRON AS A BUILDING MATERIAL

In order to realize the importance of the SoHo-Cast Iron Historic District in the history of architecture and structural engineering some background is needed on the processing and structural characteristics of iron as a building material. Some knowledge is also needed of how these processes were developed and of the various ways in which iron was used in the past. It is only from this perspective that the historic importance of the District can be fully understood and an appreciation grasped of the significance of its contribution to the future development of the skyscraper and its structural techniques.

Cast Iron and Wrought Iron: Early Development and Use

Cast iron and wrought iron are the two forms of iron traditionally used in buildings. Cast iron is a refined form of pig iron whose strength is dependent on its carbon content. The refining of cast iron in the western world did not take place until the 12th century when furnaces were developed that could generate temperatures high enough to melt the metal into a liquid state suitable for casting. (38)

Wrought iron was developed as early as the 5th century B.C. by the Greeks. (39) In the Middle Ages it was used for cramps, stays, tie rods, in window frames, and for the spires and pinnacles of Gothic cathedrals. The use of wrought-iron tie rods and beams became common in Renaissance and Baroque buildings. (40) To form the iron, one merely had to heat it to a pliable state, and then the impurities could be hammered out. While the process was very primitive in its beginnings, 19th-century research led to some very complicated refining processes for wrought iron. This was probably one reason for the greater popularity of cast iron during this period. Cast iron merely had to be melted to rid it of impurities and then cast. Moreover, repetitive forms could be cast in large quantities. Wrought iron, on the other hand, had to go through several hammering and rolling processes to rid it of impurities and to form it into the desired shapes, and each piece had to be fashioned individually.

Prior to 1750 cast iron was used chiefly for such items as tools (anvils and mortars), cooking utensils, firebacks and andirons, grave slabs, cannon and other implements of war. (41) Abraham Darby of England began experimenting with the production of cast iron about this time; by using coke, and later coal, instead of charcoal, he was able to turn out the product more cheaply and efficiently. With Darby's discovery, several English engineers began to use cast iron for structural purposes, most notably bridge building. The first cast-iron bridge, spanning the Severn River was manufactured at Darby's Coalbrookdale iron works between 1775 and 1779. (42) Another significant bridge was designed by Thomas Paine, the American Revolutionary War figure of "Common Sense" fame, and built in England under the direction of Rowland Burton across the River Wear at Sunderland between 1793-96. It was a single arch with a 263-foot span; the ribs forming the arch were of cast-iron panels. The technique was that of stone vaulting adapted to iron construction. (43)

Cast iron was also used during this period for decorative features. Although cast iron had been used for this purpose as early as the 1720s, it was the high quality of the designs produced in the 1760s by the brothers John, James and Robert Adam, the noted British architects, and cast by such British foundries as the Carron Co. that brought their popular acceptance. (44)

According to Carl Condit, the British engineer, John Smeaton, was the first to use cast iron for structural columns in 1770-72 in St. Anne's Church at Liverpool. (45) In Paris J. G. Soufflot used cast iron to frame a roof in 1779, and M. Anjo used it to carry a floor in 1782. (46)

However, the development of iron framing in English spinning and textile mills in the late 18th century was one of the most significant events in the history of cast iron. To quote Turpin Bannister: "From them (the mills) stemmed directly a novel structural technique that dominated British and American building for a century and which through ingenious improvements conquered at last the hazards of combustibility and limitations of height." (47)

William Strutt of Derby, England was the builder of the first completely iron-framed building in 1792; his Calico Mill was 115 feet long and six stories high. The floors were laid on brick arches, supported by cast-iron beams, and paved with brick. A similar flax mill, possibly designed by Charles Bage, was built in 1796 at Shrewsbury. Probably the main reason for using this type of construction was to minimize the danger from fire which was always a hazard in the textile industry. (Many of the commercial buildings in the SoHo-Cast Iron Historic District were devoted to the dry goods trade, and one of the arguments for adopting cast iron for those structures was its noncombustibility.)

Although the cast-iron frame of mill buildings had important implications, the framing itself was partly hidden. (48) The cast-iron framing technique was visually much more striking in the realm of greenhouse architecture. As early as 1805 Humphrey Repton had designed a cast-iron greenhouse in the "Gothic style." (49) John Nash designed a conservatory formed of cast-iron trellised pilasters and glass for the Prince Regent at Royal Lodge, Windsor in 1814. (50) Nash was also renowned for his use of cast iron in the Royal Pavilion at Brighton built in 1818. (51) The cupola was built over an iron framework, and intricately designed iron columns were used for interior supports. Joseph Paxton, who was head gardener to the Duke of Devonshire, designed the Great Conservatory at Chatsworth in 1837, followed by the Lily House at Chatsworth (in which cast-iron columns were used as rainwater pipes as well as for structural purposes.) (52) Paxton's outstanding achievement was the design for the Crystal Palace, built to house the London Great Exhibition in 1851. This structure excited the imagination of virtually every notable contemporary critic.

The French used iron and glass in similar ways during the same period. Among the notable structures were the Galerie d'Orleans of the Palais Royal in Paris designed by P.-F.-L. Fontaine in 1829-31 and the greenhouses of the Paris botanical gardens created by Charles Rohault de Fleury in 1833. (53)

Another building form peculiar to the 19th century in its use of iron and glass was the train shed-- concealed, however, behind a traditional classical masonry waiting room and station. Built between the 1830s and 1860s, these sheds were as unique and expressive in their forms as the contemporary greenhouses and conservatories. To contemporary eyes, however, they seemed to be merely works of engineering, and not at all worthy of the name of "Architecture."

Another interesting use for cast iron, especially in England, was in the realm of church construction. As early as 1813, iron was used for the complete internal structures and interiors in three Liverpool churches designed by James Rickman and ironmaster John Cragg. (54) It was also favored for molded decoration, especially for Gothic tracery.

Structural Techniques

It was the research of the Englishmen William Fairbairn and Eaton Hodgkinson from the 1830s through the 1850s, that showed to which purpose the two types of iron were best suited. (55) Cast iron, which has a high compressive strength, they found best suited for columns while wrought iron, which is high in tensile strength, is best suited for beams, the members subject to the most tension. Fairbairn and Hodgkinson were also responsible for publicizing the I-beam; James Bogardus of New York probably learned of it through their publications.

When pieces were cast in iron the designer would make full size drawings of the principal parts from which patterns would be made. Molds were made in sand and the pieces cast in these sand molds. The castings would then be cleaned, chipped and filed, and the ends of a column would be cut smooth in a "double-ended" rotary facing machine. Columns would be bolted together in the fitting shop, and arches, soffits, sills and ornaments would be added. All surfaces would then be given a coating of oxide of iron paint. The parts would then be separated and numbered for re-assembly on the building site. (56)

The actual assembly of a cast-iron building will be described in some detail in the description of several of Bogardus's structures. Such a building as the A. T. Stewart (later Wanamaker) Department Store, designed by John Kellum between 1859 and 1868, was the exception rather than the rule among the buildings within the District. It combined a complete iron frame with wooden floors and joists;

its floor, roof and wall loads were transmitted vertically through the cast-iron columns directly to the stone footing. (57)

It appears from the examination of a number of buildings within the District that whether its facade is of cast iron, brick, or stone, the basic structure varied little, especially for buildings erected in the 1860s and 1870s. The building is almost invariably built between bearing party walls of brick. If the front facade was of brick or stone, it would usually have been supported by a cast-iron storefront which permitted larger show windows than would be possible with masonry piers. When there was a complete cast-iron facade it would act as an independent curtain wall and would have little relation to the construction behind it. This is illustrated by the facades of the Laing stores -- except for the Murray Street side of the corner store -- as will be discussed below.

While it is difficult to generalize about the interiors, the following points apply to many of the District buildings from the 1860s through the 1880s. Because these structures were used for warehouses and as lofts, it was desirable to have as much open interior space as possible. The use of interior cast-iron columns to support the floor beams and joists provided the open space that was desired. The columns would be bolted together from floor to floor. The floor joists, often made of wood, but sometimes of wrought iron, would be supported at their outer ends by the brick bearing walls and in the center of the building by girders which would carry the floor loads to a central row of iron columns. If the building was narrow the beams might span its entire width without the need for a center line of column supports. The length of the floor joists might vary from 12 to 25 feet depending on the load they were intended to bear and the material of which they were made. If the required span was greater than about 25 feet, girders had to be used to carry the load of the floor beams to the interior columns. Into the 1870s it was common practice to use wooden girders. Wrought-iron girders only came into widespread use in the next decade. If the girders were of wood, the floor beams would also be of wood, but wrought-iron girders did, on occasion, carry wooden floor beams. If the beams were of wrought iron the spaces between them might be spanned by shallow brick arches with a wooden floor laid on cement fill above them. This added to the fire resistance of the structure as did cross walls of brick -- whether load bearing or not.

Cast-Iron Developments in the United States

In the United States the use of iron in buildings dates from early in the 19th century. In Philadelphia's United States Bank (1818-24) the architect, William Strickland, inserted wrought-iron rods as tie members into the arched openings at the ends of the transverse barrel vault which spanned the banking room. (58) Another Philadelphia building, Strickland's Chestnut Street Theatre of 1820-22, was the first in the United States to use cast-iron interior columns. (59)

When Robert Mill designed the Public Record Office at Charleston, South Carolina, in 1822-23, he aimed to produce the most durable and incombustible structure possible. (60) He made the basement, cornices, stairs, and porticoes of stone, the walls and interior vaults of brick, the roof of wood and copper, and the sash, frames and shutters of iron. (The building withstood both the earthquake and fire of 1886.)

The U.S. Naval Asylum (1826-33) in Philadelphia, had its exterior galleries and roof supported by hollow cast-iron columns, and wrought-iron railings adorned its balconies. (61)

The Miners' Bank at Pottsville, Pennsylvania (1829-30), designed by John Haviland, had a two-story facade made of pieces of iron cast at the foundry and assembled on the site. The iron plates imitated stone. It is not known if the facade acted as a bearing wall. (62)

The Bond Building on Merchants' Row in Boston of about 1830 used iron structural elements. Also about this time, Cyrus Alger, a Bostonian, conceived of a project for a cast-iron dwelling; this idea later influenced Daniel Badger. (63)

The John Travers Library in Paterson, N.J. of 1846 was the first building in the United States in which interior cast-iron beams rested on the brick walls which

carried the floor and roof loads to the foundations. (64)

The New York Crystal Palace of 1853 and Thomas U. Walter's U.S. Capitol Dome of 1855-65 were the two most dramatic uses of cast iron in the United States. While the Crystal Palace burned in 1858, the future of the Capitol Dome appears to be more safely assured.

Cast Iron in New York City

According to the History of Architecture and the Building Trades of Greater New York (1899), the first use of iron in buildings in New York followed the War of 1812, (65) but it was mainly for decorative purposes -- balconies, railings, fences, sashes, door and window frames, roofs and doors.

In 1835 Jordan L. Mott built a foundry on Water Street for the manufacture of iron storefronts, and in 1836 he took out a patent for casting hollow iron columns. (66) The Lyceum of Natural History, built in 1835 on Broadway between Prince and Spring Streets from designs by Alexander Jackson Davis, used iron columns on the first floor instead of massive masonry piers, and thus obtained larger display windows. (67) The U.S. Custom House of 1840, now known as Federal Hall, and still standing on Wall Street at the head of Broad, used no wood in its construction. Iron was used for such elements as the stairs, railings, doors, window frames, etc. The other parts of the building were of marble, and brick arches were used to support the floor and roof loads. (68)

James L. Jackson established an iron foundry in 1840 at 201 Centre St., later known as the Jackson Architectural Iron Works. (69) Apparently he began manufacturing iron shutters, grates and fenders but soon added the manufacture of columns, lintels, beams and girders which were cast on special order from "housesmiths". (70) Later Jackson added his own smith-shops for parts of his own design. The John B. and William Cornell foundry was established in 1847 at 141 Centre.

About 1847 awning posts of cast iron were erected in the front of many stores. (71) The author of the History of Architecture...of New York (1899) conjectures that this suggested the use of cast-iron columns and pilasters for storefronts. Such an explanation may seem simplistic today, but is nonetheless possibly true.

In the New York Music Hall of 1850 "at Broadway and Mercer" iron columns supported the balconies, and iron was used for the beams. (72) The main section of the Astor Library, 425 Lafayette, built between 1849 and 1853 by Andrew Saelzer, used cast-iron columns for internal supports. (73)

The Work of Daniel Badger and James Bogardus

It was Daniel Badger and James Bogardus, however, who developed some of the most inventive uses of cast iron and also popularized it as an architectural and structural medium.

Daniel Badger began his career in Boston in 1829. (74) His store building of 1842 on Washington Street had cast-iron columns and lintels on the first floor, and he later claimed that this was the first iron storefront. In 1843 he bought Arthur L. Johnson's patent for rolling iron shutters. He moved to New York in 1846 and set up a foundry for the manufacture of iron shutters. He later located his foundry on the block bounded by 13th and 14th Streets, Avenue B and Avenue C. His offices were 42 Duane Street. His first full iron facade was completed in 1853. (75) Badger's business increased at a tremendous pace, not only in New York City, but across the country and around the world, as can readily be seen by examining the listings in his 1865 catalog. Badger himself did not design the components, but several prominent New York City architects designed parts which were cast by his firm. Some of these designs may have been made to special order and were not necessarily carried among the firm's stockpieces. George H. Johnson was Badger's chief architect for a number of years, and his designs were made specifically for the firm. Although Badger's Architectural Iron Works continued in business until the 1870s, the majority of the ironwork we have been able to attribute to his firm, at least within the District, dates from the 1850s and 60s,

prior to the publication of his 1865 catalog.

James Bogardus, born in 1800, was a prolific inventor and lecturer on technical subjects.(76) Between 1836 and 1840 he made a trip to Europe to study iron construction; he was also impressed by classical forms of architecture, especially those of Italy. These were the forms he adopted in his own designs. He established his New York foundry in 1848 at Duane and Centre Streets to cast columns and beams. His factory was the basis for his patent of 1850 for an all-iron building. It was disassembled in 1859 when Duane Street was widened. It is not certain that his factory was actually all iron, but his theories of iron construction were set forth in the drawings for his patent. While Badger may be credited for popularizing the use of cast iron for facades, Bogardus advanced the use of iron for structural supporting systems, although it is not clear now just how widely his methods were adopted.

Bogardus' factory was assembled on a stone base supporting cast-iron sills. Hollow cylindrical columns were bolted to the sills through the column flanges at the sill joints. Channel-shaped spandrel girders were bolted to the top flanges of the columns. Another set of sills, columns and spandrels was added for each succeeding story. The outer members of the iron frame took the place of a bearing wall. The floors, according to Carl Condit,(77) were carried on wooden beams. In his patent drawings of 1850 Bogardus proposed a floor and roof construction of cast-iron plates with tongue-and-groove joints, floor girders shaped as shallow segmental arches supplemented by wrought-iron tension rods, and floor and roof beams of I-section. Bogardus can thus be credited with introducing the I-beam to the United States. (Incidentally the iron for his first fronts was cast at the Jackson foundry.)

It is interesting to compare the designs for Bogardus' factory, long since demolished, with those for the Edgar Laing stores of 1849 at the northwest corner of Washington and Murray Streets.(78) The building containing five stores divided by brick party walls was built on a trapezoidal site and was constructed with two four-story cast-iron facades consisting of piers with engaged Doric columns, beams, and recessed panel wall units below each window. All these iron components were bolted together. The other parts of the building were constructed in the traditional manner with brick bearing walls supporting wooden floor joists, but along the Murray Street side of 258 Washington Street, the cast-iron front actually carried a part of the floor load. The wooden floor joists were inserted into the channel-shaped iron beams. The wooden roof joists rested on the bottom ledge of the cornice frieze and were further stabilized by means of iron straps attached to the lip of the frieze. (The other sections of the cast iron facade were braced by being simply strapped to the wooden floor joists which were supported by the brick bearing walls.) This actual proof of Bogardus' early use of a cast iron facade for load bearing purposes was not fully confirmed until 1971 when Professor Winston Weisman, under arrangements made by the Landmarks Preservation Commission, supervised the disassembly of this historic structure which is currently planned for re-erection near its original site as part of Manhattan Community College's new Washington Market Campus. Since the Laing Store facades are unquestionably the oldest examples to have survived in the United States, the full documenting of the assembly system and their re-erection on a college campus is of great value to the history of American architecture and technology.

During the same period of disassembly many details of the self-supporting cast-iron screen wall were fully clarified. The frame rested on sills cast in sections and then laid on a stone foundation. The columns stood on the sill joints and were bolted to the sills. Another set of sills or spandrels were bolted to the tops of the columns to raise the building up to the next story. Ornamental castings were used as coverings for the junctions of the cast-iron beams over the columns. The facade was painted with tan-colored paint mixed with sand to give it the texture of stone.

The Harper and Brothers Building of 1854 was Bogardus' first really large commercial building.(79) John B. Corlies, the architect, used Bogardus' system of cast-and wrought-iron framing and applied all the then known precautions against fire. However, even here the construction methods were not as advanced as those advocated by Bogardus in his 1850 patent. The building used a cast-iron facade and masonry bearing walls with brick interior partitions. Interior cast-iron columns supported exposed cast-and wrought-iron girders, across which were placed

partly concealed wrought-iron ceiling beams. Brick arches were constructed between the beams above the girders and leveled with cement to provide a flat surface; a pine floor was laid over this. The girders were of the "bow-string" type, similar to a truss, in which a wrought-iron tie rod resisted the tensile stresses while an arched cast-iron body was under compression. The girders also brought concentrated loads to the supporting interior columns which thus shared the floor loads with the bearing walls. Another important structural innovation was the transmission of floor loads to the girders by means of 7-inch wrought-iron ceiling beams, similar to railroad beams, and developed specifically by Peter Cooper's mills in Trenton, N. J. for wide-bayed iron framing. The first shipment was diverted by the government for use in the U. S. Assay Office in 1854. This building was demolished in 1915, and only the handsome stone facade was saved for re-erection on the face of the American Wing of the Metropolitan Museum of Art. Cooper's beams were then used in the Harper Building, also long since demolished. The third application was in the Cooper Union Foundation Building in 1855, where they may still be seen.

The Virtues and Defects of Cast Iron

Fire was an ever present danger and a constant fear in 19th-century urban life. Lower Manhattan had suffered disastrous fires both in 1835 and 1845; hence there was a great demand for fire resistant buildings. In the Historic District, which was the center of the drygoods trade, protection against fire was of special urgency.

Fireproofing was an inexact science at best through much of the 19th century. The New York City building codes reflected this state of affairs. Previous to the creation of the Department of Buildings in 1860, fire limits established the areas in which frame buildings could not be built. In 1860 this applied to all areas of Manhattan below 52nd Street. In 1871 limitations were placed on the width of "non-fireproof" buildings, but none on their height. Height limitations were not set until 1885. (80)

One of the great claims made for cast iron as a building material was its ability to withstand fire; Badger and Bogardus were both ready to make this assertion. Bogardus' pamphlet states: "Cast-iron houses are perfectly fire-proof...for, it is well known, not only a high and intense heat, but the use of a blast, is required to reduce iron to a molten state; and never yet, in any conflagration, has it been found melted, except in pieces of minute dimensions, and in such situation that the current of the flames created around them an artificial blast." (81)

Just how fireproof unprotected iron structural members are remains somewhat of a problem. The controversy was strong throughout the period when most cast-iron buildings in New York City were constructed. However, it must be remembered that despite brick bearing or party walls, and iron facades, the interiors of these buildings were largely of wood. Popular opinion held (and still holds) that the great fires in Chicago of 1871 and in Boston of 1872 proved the instability of cast iron in a conflagration. The material fell into theoretical disfavor for buildings after that time. On the other hand, in New York the great majority of cast-iron facades within the Historic District were built in the 1870s. (Previous to that decade cast iron had been used largely for storefronts and facade decoration.) The only conclusion that can be drawn from this is that New York architects and builders felt that the aesthetic effects obtained by using cast iron outweighed the dangers of fire.

The 20th century has provided some evidence of the stability of iron structures in some interesting ways. When the A. T. Stewart (Wanamaker) store burned in 1956, the iron frame remained completely intact; only the wooden flooring and joists were destroyed. In England during the World War II bombings, cast-iron structural elements were exposed for the first time since the erection of the buildings. Gloag states: "...when buildings were demolished by fire it was amazing to see the cast iron skeleton still standing when the steel joists of later adjoining buildings were bent and distorted." (82) These experiences seem somewhat to weaken earlier arguments comparing the use of unprotected cast iron to unprotected steel. Yet it is known, on the other hand, that both materials will buckle at relatively low temperatures and that hot cast iron has the further disadvantage of cracking when exposed to the shock of cold water so that the very effort of trying to put out a fire adds an additional hazard.

So perhaps it is best to conclude that while cast iron does not function as an absolutely fire-resistant medium, particularly in its inability to confine a fire within a small area, yet, if the iron is well cast and placed in a well-constructed building, the cast-iron structure itself is apt to remain stable.

It was gradually learned in the 19th century that a brick encasement of iron structural members provided one of the best forms of fire protection. This is, of course, the method that was used in the English textile mills built just prior to the beginning of the 19th century. It is unfortunate that this method was not more widely followed. Since it was both costly and extremely heavy in terms of building weight, most builders turned to the cheaper, quicker, and lighter methods of using unprotected iron beams in combination with wood. The development of hollow-clay tile brought both an inexpensive and light method of fireproofing. The first use in this country of hollow-clay tile for protection of floor beams appears to have been in 1855 in the Cooper Union Foundation Building. (83) However it took another fifteen or more years before a really practicable and inexpensive hollow-clay tile method was developed. Gradually it came into widespread use in the late 1870s.

Of course, the proponents of cast iron extolled it for other advantages besides its fire resistance. Those that Daniel Badger cites in the introduction to his catalog are: "strength, lightness of structure, facility of erection, architectural beauty, economy and cheapness, durability, and renovation." While the claims of strength, lightness and durability seem to have generally been substantiated with time, many critics of cast iron have also attacked it for what they claim to be its lack of these very qualities. In response, it must be remembered that iron was often cast without specifications, foundry control, or expert metallurgical knowledge; moreover it was often used in ways that were ill-suited to its physical properties.

A cast-iron structure was easy and quick to erect in comparison with a masonry building, and it was also cheaper. (A cast-iron building could also be easily dismantled and re-erected elsewhere.) Essentially the pieces were an early form of prefabrication; they were cast in multiple units which could be readily combined and assembled in numerous ways. Naturally this was much cheaper than carving each piece individually in stone. If a client ordered a cast-iron building from a foundry, he might also be able to do without the services of an architect, and simply engage a builder to do the work. Certainly this was the case when British foundries shipped cast-iron houses and other buildings around the world. However, when one examines the Building Department records for iron and stone buildings of approximately the same size and from the same period, a contradiction seems to arise. The average construction period for both building types appears to have been about eight to nine months (although some cast-iron buildings were put up in four or five months), and the costs are often very similar. This apparent paradox becomes more understandable when it is realized that the construction of each of the two building types was almost identical except for the facade.

"Ease of renovation" was another reason for the popularity of cast-iron structures. All that needed to be done to give a building a new appearance was to apply a new coat of paint. Moreover, if an iron piece were warped or broken, it could easily be replaced by another stock piece or by recasting the faulty piece from the original mold.

Yet despite these various advantages, the cast-iron facade was rarely used in the Historic District after the late 1880s. There appear to be several reasons for its demise. The change in stylistic taste has already been discussed. The other reasons were of a more practical nature. The problems of fireproofing became of increasing concern as the economic pressure for buildings of even greater size and height increased. By the 1890s the City building codes were regulating building size as a necessary precaution against fire. (84) Developments of better methods of fireproofing with hollow-clay tile and the new availability of rolled steel sections with their high tensile strength made possible these larger buildings. With the obvious advantages of such alternatives at hand, architects and builders would have been foolish to continue to use unprotected cast-iron facades for these larger buildings.

There is an ironic twist to the thoroughness of the reaction against cast iron as a building material. For the next half century, the steel skeleton frame of all New York City's skyscrapers continued to carry, floor by floor, the heavy

weight of masonry enclosing walls. It was not until after the end of World War II that it was realized that this masonry only served the function of keeping out the weather as well as keeping out the light! Furthermore it had to be laboriously laid up brick by brick, tile by tile, or stone by stone, just as in the Middle Ages, even though it was now being supported hundreds of feet in the air by a steel shelf at every story. With the commercial availability of large sheets of glass as well as the development of light, non-ferrous metals (which did not require maintenance by painting) as well as of new, light forms of heat and fire insulation which could be sprayed on or applied in the form of panels - the idea of the curtain wall was born. Or, rather, it was re-born. For Bogardus had foreseen, a hundred years before, all the advantages of quickly erected, light, standardized, pre-fabricated panels as an effective and economical method of screening commercial buildings from the weather. He lacked modern materials, tools and techniques, but he had the essential ideas.

In the opinion of 20th-century critics cast iron has played a most important role in the development of the modern skyscraper. The development of the cast-iron facade led to a system of standardization for building units; advocates of cast iron saw this as a virtue because it led to speed and economy of erection. Prefabricated unit standardization has become an essential factor in today's construction methods; individual handwork has become prohibitive in cost even in the rare cases when it is possible to obtain it.

It was the development of a system of iron framing, however, that had the greatest significance for modern architecture. The skyscraper has become a fact of modern city life because of the high cost of land and the desirability of close proximity within the central city.

Iron-framing techniques, later translated into steel, made possible the construction of tall buildings that were strong yet light, and did not waste valuable rentable areas by filling them with bulky masonry bearing walls and piers. Floor, roof, and wind loads are now generally carried by the steel skeleton, freeing the partitions and exterior walls from any bearing function.

By the 1890s and early 1900s true skyscrapers, ten or more stories high, were being built within the SoHo-Cast Iron District, and, though they literally can look down on the five-and six-story cast-iron structures around them, they are actually the direct descendants of their modest neighbors.

4. CAST IRON AND ARCHITECTURE

The question of "architectural beauty" as well as the larger question of cast-iron structures as "Architecture" is one of the most interesting to be considered.

It will be recalled that cast iron was used first for structural purposes and that no matter what "style" it assumed, the structure was evaluated merely as a work of engineering. However, the implications of cast iron for architectural form were not lost on 19th-century critics. A dominant theme in 19th-century architectural thought in Britain, France and the United States was the need to develop a new architectural style appropriate to the new industrial age; what could be better suited to this new style than the new material of the age, cast iron?

One interesting early treatise on this theme was William Vose Pickett's A New System of Architecture (1845). He advocated new forms of architecture based on the use of new materials -- metals and especially iron: "...why should we not avail ourselves of the distinctive properties it possesses for the production of a new and peculiar species of beauty in systematic architectural effect." Pickett advocated a new system of design based on the curve as in nature, not the straight line. Moreover iron should not be used in such a way as to disguise its qualities and be made to appear solid when it was hollow: "An entire independence of the several members, parts, or features of pre-existent architecture must at all times be maintained."

Pickett was also ready to describe just how buildings should be built in accordance with his principles: wrought iron was to be fashioned into tie bars and covered with iron plates; prominent or decorative constituents were to be cast in separate molds. The coatings on the iron plates (which he advocated electroplating with copper, zinc and barium) should be in contrasting colors.

Pickett concluded by stating that iron architecture answered the requirements of both beauty and utility and cited those frequently mentioned virtues of cast iron -- fire resistance, economy, repetition of forms, ease of rearrangement of the parts and cleanliness.

Pickett's book is mentioned in the introduction to Badger's 1865 catalog, and his theories seem to have influenced Badger. However, it is interesting to note that Badger's architectural designs bear no resemblance to those advocated by Pickett. The author of the introduction explains: "The allusion to this work of Mr. Pickett (sic) is made not for the purpose of elucidating the principles of Architecture laid down by him, for his ideas would be deemed crude at the present time,..." Instead Badger "relied on the Venetian Renaissance for the basis of form and ornament, since it provided the most architectural expression for the basic functional pattern of columns, spandrels and windows" (to quote Carl Condit.) (85) Bogardus also used Italian forms for his designs. Their aim was not to develop a new system of architectural design; they frankly imitated forms in stone and had no thought of developing new forms for use with iron. Their ideal held that anything that could be done in stone could be done just as well and more cheaply in iron.

As has been earlier discussed, Badger and Bogardus were the two main creators of designs whose forms adhered closely to those of the Venetian Renaissance. There are fascinating structural, economic and functional parallels that made this adherence particularly appropriate.

Most of the later designers in cast iron were much freer in their adaptation of French and Italian Renaissance forms to this medium. But in all these cases, works in iron were considered to be "Architecture" only if they imitated forms that had evolved for stone buildings. By a curious aesthetic twist, a few examples will be found in the detailed discussion that follows, of stone-fronted buildings in the District that actually imitate cast iron!

The London Crystal Palace of 1851 was the first major non-traditional work done in iron which excited the acclaim of the critics as a work of "Architecture," and even they were not completely certain about this. James Fergusson writing in his History of the Modern Styles of Architecture in 1862 about "ferro-vitreous art" claimed that a new style of architecture was inaugurated with the "Exhibi-

tion": "As re-erected at Sydenham, the building has far greater claims to rank among the important architectural objects of the world." Nonetheless, "It has not a sufficient amount of decoration about its parts to take it entirely as an object of Fine Art ... it wants solidity, and that appearance of permanence and durability indispensable to make it really architectural in the strict meaning of the word." (86) Fergusson felt that the way to remedy this situation was to introduce a third material; he advocated the judicious use of colored brick and terra cotta.

But not all critics were so hesitant in their approval of cast iron as a building form. In 1854, New York City held a design competition for a new city hall. In an editorial on September 6 of that year, the New York Times advocated the use of iron to build a new city hall citing such factors as cost and time; moreover the writers saw iron as a proper expression of the age. Using iron for the city hall would furnish the opportunity for the development of a distinctive national system of architecture.

As will be discussed below in the block by block descriptions, Richard Morris Hunt produced two distinctive cast-iron facades at 476 and 478-482 Broadway that employed non-traditional and non-imitative forms. The non-imitative forms. The noted 19th-century American architectural critic, Montgomery Schuyler, in writing about them stated: (87) "The 'iron age' in commercial building produced nothing better than these two fronts and very few things so good. But, like the other comparative successes they indicated that the problem was not really soluble. It is a matter of congratulation upon architectural grounds that at about the time when these fronts were done, experimentation in iron fronts should have been brought to an end by the demonstration of the fires of Chicago and Boston that fronts of unprotected iron-work were not practically trustworthy, and architects were thus released from the attempt to solve the insoluble."

The author of the History of Architecture ... of New York (1899) in writing about the development of the cast-iron building, expresses his doubts about the form: (88) "It was a puzzle to those students of architecture who saw the hopelessness of looking to the cast-iron building for any architectural development -- a puzzle why these fronts were so common."

Those architects who imitated Venetian Renaissance forms in cast iron found a structural form that was appropriate in lightness and openness. Later architects, such as Henry Fernbach, who adapted neo-Grec forms to cast iron, were also able to use the material in a less traditional way to create light and open structures.

It is interesting to note in passing that when iron was used in non-traditional forms its uniqueness was sometimes emphasized by the use of color. For practical reasons iron had to be painted as a protection against rust. But such vivid colors (red, yellow, and blue) as those used on the Crystal Palace, for example, expressed more than a mere need for protection of structural members. Hunt's non-traditional buildings on Broadway were painted "in at least half a dozen tints." The Paris Eiffel Tower of 1887-89 was a great work in cast and wrought iron and also painted in several different colors. It is also possible to argue that this use of color on metal was less an attempt to express the special qualities of the material than merely another reflection of 19th-century fondness for polychromy, as witnessed by numerous examples in the Victorian Gothic and "Queen Anne" styles.

Many serious observers of their contemporary architecture were deeply disturbed by the conflict between the old traditions and the new technologies. Professor Donaldson is quoted by Sir John Summerson (89) as asking the young men at the 1847 opening of the Architectural Association: "The great question is, are we to have an architecture of our period, a distinct, individual, palpable style of the 19th century?"

We see that the 19th-century view of cast-iron architecture was a contradictory one. For some it was valid only if it was a direct imitation of traditional forms in stone. Others thought that the possibilities inherent in cast iron seemed to point a way towards the development of an architecture appropriate to the age; still others felt it was only partially successful, and sometimes not even that. It is only from the distance of the 20th century that we can recognize that cast-iron architecture developed forms that were significant for their structural innovations and unique in their aesthetic expressions.

FOOTNOTES

1. I. N. Phelps Stokes, Iconography of Manhattan Island, VI (New York: Robert H. Dodd, 1915), 70-76, 100.
2. Stokes, IV, 101.
3. Stokes, VI, 100.
4. Stokes, IV, 230.
5. "Census of 1855," (available: Hall of Records, Surrogate Court Building).
Street Directories - City of New York (available: New York Public Library).
6. Stokes, VI, 72.
7. Appletons' Cyclopaedia of American Biography, III (New York: D. Appleton & Co., 1888), 188.
8. Appletons', I, 198.
Appletons', III, 681-682.
Dictionary of American Biography [henceforth cited as DAB], I, Part 2 (New York: Charles Scribner's Sons, 1964), 68.
DAB, VI, Part 1, 156-157.
Stokes, IV, 348-372.
9. "Conveyance Records," Introductions and Block Histories (available: Hall of Records, Surrogate Court Building).
10. Stokes, III, 560; 947, 965-966.
John A. Kouwenhoven, The Columbia Historical Portrait of New York (New York: Doubleday & Company, Inc., 1953), pp. 94-95.
11. Stokes, III, 995.
12. Stokes, IV, pl. 84B-b
Stokes, I, 323.
13. "Conveyance Records," Introductions and Block Histories for property within the Nicholas Bayard West Farm.
14. Stokes, III, 560.
"Conveyance Records", Block 231, Lot 2.
Henry Wysham Lanier, A Century of Banking in New York, The Farmers' Loan and Trust Company Edition (New York: The Gilliss Press, 1922), p. 95.
Walter Barrett, The Old Merchants of New York City (New York: Carleton Publisher, 1870), pp. 132-136.
15. Minutes of the Common Council of the City of New York, 1784-1831, III (New York: City of New York, 1917) 658.
16. Because the controversy over the Collect Pond and Canal Street was carried on for many years, it is beyond the scope of this introduction to give a full listing of sources. For detailed information, one should consult the indices for Stokes' volumes and the Minutes of the Common Council. There is an

FOOTNOTES (Cont'd)

artist's rendering of the proposed canal and a brief history of the area in:

D. T. Valentine, Manual of the Corporation of the City of New York (New York: City of New York, 1860), pp. 562-567.

17. Valentine, 1865, pp. 608-636.
18. Valentine, 1861, pp. 629-636.
19. Stokes, V, 1769-1770.
20. Valentine, 1868, p. 216.
21. "Tax Assessments," 1825, (available: Munciple Archives).
22. Valentine, 1865, pp. 635-636.
"Tax Assessments," 1850s.
"Conveyance Records," 1850s.
23. Directory to the Seraglios in N.Y., Phila., Boston & All the Principal Cities in the Union. Edited and Compiled by a "FREE LOVE YER" (New York, Printed and Published for the Trade, 1859).
(available: New York Historical Society)
24. Perris Insurance Map, 1857, (available: New York Public Library).
Dripps Map, 1852, (available: NYPL).
"Census of 1855."
Street Directories, 1850s.
25. Valentine, 1868, p. 216.
26. "Tax Assessments," 1860s.

A History of Real Estate, Building and Architecture in New York City [henceforth cited as History of Real Estate], (New York: The Real Estate Record Association, 1898. Reprinted by Arno Press, 1967), pp. 45-129.
27. Ibid., p. 125.
28. Moses King, King's Handbook of New York City (Boston: Moses King, 1892), p. 824.
29. DAB, II, Part 2, 55-56.
30. King, p. 814.
31. Ibid., p. 830.
32. Ibid., p. 906.
33. Ibid., p. 819.
34. Ibid., p. 835.
35. Chester Rapkin, The South Houston Industrial Area (New York: Prepared for the City of New York, City Planning Commission, Department of City Plannin- 1963), pp. 8-62.

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36. Turpin C. Bannister, "Bogardus Revisited: Part I, The Iron Fronts," Journal of the Society of Architectural Historians, [henceforth cited as Bannister, SAH, XV], XV (December 1956), 12.
37. Ibid., p. 17.
38. "Cast Iron", Encyclopedia Britannica, 1968.
39. Carl W. Condit, American Building Art: The Nineteenth Century [henceforth cited as Condit, Nineteenth Century] (New York: Oxford University Press, 1960), p. 25.
40. Ibid.
41. John Gloag and Derek Bridgwater, A History of Cast Iron in Architecture (London: W. S. Crowell Ltd., 1948), p. 53.
42. Siegfried Gideon, Space, Time and Architecture, 5th edition (Cambridge, Mass.: Harvard University Press, 1967), pp. 169-170.
- Gloag and Bridgwater, pp. 82-83.
43. Gideon, p. 173.
44. Gloag and Bridgwater, p. 70.
45. Condit, Nineteenth Century, p. 25.
46. Henry-Russell Hitchcock, Architecture: Nineteenth and Twentieth Centuries, 3rd edition (Baltimore: Penguin Books, 1969), p. 171.
47. Turpin C. Bannister, "The First Iron-Framed Building," Architectural Review, [henceforth cited as Bannister, AR], CVII (April 1950), 231.
48. The columns were not hidden nor were the bottom flanges of the beams between the brick arches.
49. Gloag and Bridgwater, p. 200.
50. Ibid.
51. Ibid., p. 120.
- Hitchcock, p. 144, p. 172.
52. Gloag and Bridgwater, p. 200.
- Hitchcock, p. 177.
53. Ibid., p. 176, p. 177.
54. Bannister, AR, p. 246.
55. Gloag and Bridgwater, p. 192, p. 194.
- See also: William Fairbairn, Iron, its History, Properties and Processes of Manufacture (Edinburgh, 1965).
56. Alan Burnham, "Last Look at a Structural Landmark (Wanamaker Store)," Architectural Record, CXX (September 1956), 278.
57. Ibid., p. 274.
58. Condit, Nineteenth Century, p. 27.
59. Ibid.

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60. Ibid., p. 26.
61. Ibid., p. 27.
62. Ibid.
63. Ibid., p. 28.
64. Ibid., p. 30.
65. History of Architecture and the Building Trades of Greater New York, [henceforth cited as Building Trades], II (New York: Union History Co., 1899), 161.
66. Condit, Nineteenth Century, p. 28.
67. Ibid.
68. Building Trades, II, 162
69. Ibid., pp. 161-162
70. This is a 19th-century term to describe those who assembled metal "houses", which included other building types as well.
71. Building Trades, II, 167.
72. Ibid., p. 171.
73. Ibid., p. 170.
74. For a brief summary of the beginnings of the Badger career see the introduction in:
"Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York," The Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970). (Reprint of 1865 catalog.)
 Also see: Condit, Nineteenth Century, p. 30.
75. History of Real Estate, p. 458.
 Bannister, SAH, XV, 15; Badger added "cast iron houses" to his notice in the New York City Directory in 1850/51.
76. For a summary of Bogardus's career see: Bannister, SAH, XV, 12-22; XVI (March 1957), 11-19.
 Also see: Condit, Nineteenth Century, pp. 32-34.
77. Carl W. Condit, American Building (Chicago and London: The University of Chicago Press, 1968), p. 82.
78. Excellent structural descriptions of the Laing stores are to be found in:
 John G. Waite, ed., Iron Architecture in New York City - Two Studies in Industrial Archeology (Albany: New York State Historic Trust, Society For Industrial Archeology, 1972), pp. 3-42; and:
 Winston R. Weisman, "The Anatomy and Significance of the Laing Stores by James Bogardus," unpublished paper read at the Society of Architectural Historians Convention, San Francisco, January 1972; abstracted in the Journal of the Society of Architectural Historians, XXXI (October 1972), 221-222.

FOOTNOTES (Cont'd)

(An article on the same topic is currently scheduled to appear in the September 1973 issue of Monumentum, a Belgian periodical dealing specifically with building technology.)

79. For an illustrated description of the Harper Building see: Ada Louise Huxtable, "Harper & Brothers Building - 1854, New York, "Progressive Architecture, XXXVIII (February 1957), 153-154.
80. History of Real Estate, p. 288, p. 292.
81. James Bogardus, "Cast Iron Buildings: Their Construction and Advantages," The Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970) p. 12. (Reprint of 1856 pamphlet.)
82. Gloag and Bridgwater, p. 196.
83. Peter B. Wight, "The Origin and History of Hollow Tile Fire Proof Floor Construction," Brickbuilder, VI (March 1897), 53.
84. History of Real Estate, p. 293.
85. Condit, Nineteenth Century, p. 31.
86. James Fergusson, History of the Modern Styles of Architecture (London: John Murray, 1862), p. 483.
87. Montgomery Schuyler, American Architecture and Other Writings, William H. Jordy and Ralph Coe, editors, II (Cambridge, Mass.: Harvard University Press, 1961), 518.
88. Building Trades, I, 48.
89. Sir John Summerson, Heavenly Mansions (New York: W. W. Norton & Co., 1963), p. 195.

PART IIBLOCK BY BLOCK DESCRIPTIONSBROADWAY

The section of Broadway that runs through the Historic District was extended north of Canal Street to Astor Place in 1775 and was known as Great George Street. Its name was changed to Broadway in 1794. The roadway was paved and sidewalks were laid in 1809 thus facilitating the development of the District. Broadway was primarily a residential street until the late 1820s and early 1830s when many residences were converted into small retail shops. Rapid commercial development soon followed and continued into the early 20th century. Today the street still retains a commercial character.

Canal to Howard Street

The three northern most buildings in this block give one a picture of the range of types of architectural development which took place on Broadway. No. 423 is typical of the modified Federal style of building which lined Broadway in the 1820s. Nos. 425 and 427-429 were built only a year apart, but the two styles of cast-iron facades utilize iron for ornamental details in quite different ways.

West Side Only in District: Block 231 (south part), Nos. 419-429

No. 425, a relatively simple five-story, three-bay building erected in 1869, is probably one of the first that Griffith Thomas designed with a cast-iron facade. The square-headed windows with their curved corners are separated by unadorned columns; each floor has its own projecting cornice. The heavy main entablature, supported by foliated brackets, is crowned by a curved pediment. In its use of forms and lack of ornamentation, it presents a strong contrast with No. 427-429.

No. 427-429 Broadway (43-45 Howard) designed for A. J. Dittenhoffer by Thomas Jackson in 1870, uses cast iron in a highly ornate manner. While basically Venetian Renaissance in its use of structural forms, the building details are elaborated in the French Renaissance manner.

Five stories high, six bays wide on Broadway, and twelve bays wide on Howard Street, the building creates a striking effect on its corner site. The round-arched windows which are divided by ornately decorated columns topped by Corinthian capitals, develop a highly effective rhythm. The spandrels between the arches contain florid details. Much of the ground floor on Broadway has been remodelled but one original doorway remains framed by columns similar to those on the upper stories. The Howard Street ground floor retains the columns which divided the original show windows. Also on this side, one special show window survives. It is three bays wide and projects slightly from the wall surface; it is covered by its own canopy and cornice which is topped by finial elements. Originally there was a similar window on Broadway. The main building cornice is supported by brackets interspersed by frieze panels which have the same elaborate decoration of the spandrels. Above the four central bays on Broadway is a pediment which contains the building date of 1870.

BROADWAY (Cont'd.)

231-12
#419,421
Restaurant and shop
1 story

231-11
#423
Commenced: 1822
Completed: 1823
Architect: Unknown
Original Owner: Benjamin Lord
Original Function: Store & dwelling
Facade: Brick, iron cornice
3 stories; 3 bays
Comments: New ground floor facade; iron cornice probably added in 1860s.

231-10
#425
Commenced: ?
Completed: 10/18/1869
Architect: Griffith Thomas
Builder: John T. Conover
Original Owner: LeBouillier Bros.
Original Function: Store
Facade: Iron, from Excelsior Iron Works
5 stories; 3 bays
Comments: Lacking original urns at roof line and capital decorations

231-8
#427-429
(#43-45 Howard, southwest corner)
Commenced: 7/1/1870
Completed: 1/12/1871
Architect: Thomas Jackson
Original Owner: A. J. Dittenhoffer
Original Function: Warehouse
Facade: Iron
5 stories; 6 bays, 12' bays on Howard
Comments: Was the site of the City Hotel in 1852. Ground floor alterations, notable bay treatment on Howard.

Howard to Grand Street

Most buildings on the west side of this block on Broadway date from the 1860s. None of them have complete cast-iron facades. However, there are several interesting examples of the use of iron and stone in combination, most notably from the Architectural Iron Works of Daniel Badger. This is not surprising considering this early date -- before cast iron reached the height of its popularity.

The east side is flanked by two sumptuous buildings typical of the 1890s commercial style. Most notable are the four cast-iron buildings in the center of the block done in 1876. Nos. 444 and 452 use cast iron in an especially interesting way. D. H. Valentine's Manual of the Common Council of New York, 1865, shows views of Broadway from that year; five buildings are depicted which are still standing on the block, giving us a useful tool to note building changes.

West Side: Block 231 (north part), Nos. 431-461

No. 443-445 is a handsome five-story building, six bays wide, done in an Italianate manner. Built in 1860 for N. Ludlum by Griffith Thomas, the building is aesthetically very successful. The entire facade is stone. Round-arched windows topped by individual projecting cornice slabs supported by brackets create a symmetrical rhythm across the facade. Below the central windows of the second floor is a projecting balustrade with urns at either end of the railing. The ground floor has been completely altered, but it originally had round-arched doors and show windows. The main cornice is supported by ornately scrolled brackets, and a pediment provides a final emphasis to this handsome Classic composition.

No. 447, completed in 1860 for William and Edward E. Mitchell, forms a harmonious composition with its neighbors. Daniel Badger's catalog for his Architectural Iron Works lists the store front as a commission done for Mr. Collamore, the proprietor of the store. Only the first floor facade is iron; those of the upper stories are stone.

BROADWAY (Cont'd.)

The building is five stories high and three bays wide. The round-arched windows topped by heavy flat keystones are divided by panelled pilasters which have Corinthianesque capitals. A simple but bold projecting cornice, running under the windows as well as outlining each pilaster base, divides each of the upper stories. The cornice above the first floor is iron as are the remaining original elements of the first floor facade. The main cornice has underlying modillions and dentils and is supported by scrolled brackets at the ends. These brackets are topped by rounded terminal blocks.

231-14
#431-439
(46 Howard, northwest corner)
Listed on Howard

231-40
#441
Commenced: 3/21/1876
Completed: 9/11/1876
Architect: Griffith Thomas
Builder: John T. Conover
Original Owner: Wm. B. Lawrence
Original Function: Store
Facade: Originally iron, now brick
5 stories; 3 bays
Comments: 1908 alteration - new front added, limestone first floor, brick above, cast iron in between windows.

231-38
#443-445 (through to Mercer)
Completed: 1860
Architect: Griffith Thomas
Original Owner: N. Ludlum
Original Function: Store
Facade: Stone, iron cornice
5 stories; 6 bays
Comments: Ground floor alterations; urns missing at ends of cornice.
Built for D. Appleton & Co. -
W. Weisman, Art Bulletin, Dec. 1954

231-37
#447 (through to Mercer)
Completed: 1860
Architect: Unknown
Original Owners: Wm. & Edward Mitchell
Original Function: Store
Facade: First floor iron, stone above
5 stories; 3 bays
Comments: Iron storefront listed in Badger's Architectural Iron Works catalog in 1865; the proprietor was Mr. Collamore. Ground floor alterations.

231-36
#449 (through to Mercer)
Completed: 1855-56
Architect: Unknown
Original Owner: Matthew Morgan
Original Function: Store
Facade: Marble, iron cornices
5 stories; 3 bays
Comments: Iron storefront listed in Badger's Architectural Iron Works catalog in 1865; the proprietor was Mr. Jackson. Ground floor alterations.

231-25
#451-453 (through to Mercer)
Commenced: 6/1/1869
Completed: 12/10/1869
Architect: J. B. Snook
Builder: W. E. Lambert
Original Owner: Estate of George Lorillard
Original Function: Store and storehouse
Facade: Stone ashlar, originally iron and brick
5 stories originally, now raised to 6;
6 bays
Comments: 1916 alteration - complete new facade on Broadway.

231-32
#455-457
Commenced: 1867
Completed: 1868
Architect: Unknown
Original Owner: E. N. Nichols
Original Function: Store & lofts
Facade: Stone, iron cornices
5 stories; 4 bays
Comments: Owned by Belding Bros. sewing silk business in 1895 - illustrated in Kings Views. Iron ornament missing from cornice, ground floor alterations.

231-30
#459-461
(#115 Grand, southwest corner)
Commenced: 1860
Completed: 1861
Architect: Unknown
Original Owner: Thomas Suffein
Original Function: Store & lofts
Facade: Stone
5 stories; 6 bays, 13 bays on Grand
Comments: Ground floor alterations, remaining iron on ground floor entablature.

BROADWAY (Cont'd.)East Side: Block 232, Nos. 434-458

Nos. 444 and 452 have identical five-story, three-bay cast-iron facades. Designed by Schweitzer & Greve for Edward Mathews, the two buildings were built together and are joined on the Crosby St. side. Each facade is flanked by a simple pilaster treatment. Slender neo-Grec columns divide the window bays. Stretching between each set of columns is a pierced stylized arch set in front of the window glass beneath a wide spandrel panel. The effect is reminiscent of that created on the Richard Morris Hunt-designed building at 478-482 Broadway. The tracery is painted to contrast with the other elements of the building. Crowning the facade is a bold projecting cornice decorated with anthemion alternating with raised circular motifs and flanked by neo-Grec console brackets.

Nos. 446-448 and 450 were built at the same time by J. B. Snook for the Lorillard Estate and share a common facade. Both are five stories high; No. 446-448 is six bays wide and No. 450 is three bays wide. Quoined pilasters flank the ends of each building and form a dividing line between the two sections. Columns topped by Corinthian capitals define the window bays and the ground floor openings. A simple undecorated cornice divides each of the floors. The main entablature adds an appropriately strong accent to the composition of the joint facade. Flanked by large console brackets, each topped by a sort of neo-Grec terminal block, the cornice of each building stretches above a panelled concave frieze. Additional concave brackets with their own incised terminal blocks alternate with the panels on the frieze. These non-traditional decorative details combine with the other elements of the buildings to form a handsome open classical composition.

232-1
#434-438
(#38-42 Howard, northeast corner)
Commenced: 4/6/1895
Completed: 5/20/1896
Architect: Ralph S. Townsend
Original Owner: Abraham Boehm & Lewis Coon
Original Function: Store
Facade: Indiana limestone on 1st and 2nd floors, brick and terra cotta above.
9 stories; 9 bays (3 triple bays)
Comments: Ground floor alterations

232-4
#442
Commenced: 5/16/1876
Completed: 9/5/1876
Architect: W. P. Anderson
Builder: Charles E. Haddad
Original Owner: Edward Mitchell
Original Function: Store
Facade: Brick, now stuccoed over
4 stories; 4 bays
Comments: This is an L-shaped building with another facade at #36 Howard. 1965 alteration-roof replaced after a fire, original iron cornice removed at that time. Ground floor altered.

232-3
#440
Completed: 1938
Architect: Unknown
Original Function: Store
Facade: Stone
2 stories; 30 feet wide
Comments: This building is a drastic alteration of another building occupying the site since c. 1875.

232-5
#444 (through to Crosby).
Commenced: 11/6/1876
Completed: 7/30/1877
Architect: Schweitzer & Greve
Original Function: Warehouse
Original Owner: Edward Mathews
Facade: Iron, from Long Island Iron Works
5 stories; 3 bays
Comments: Built as one building with #452. Ground floor alterations.

BROADWAY (Cont'd.)

- 232-6/7
#446-448
Commenced: 12/21/1876
Completed: 5/25/1877
Architect: J. B. Snook
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron, from J. B. & J. W. Cornell
5 stories; 6 bays
Comments: Common facade with #450. New doors and windows.
- 232-8
#450
Commenced: 12/21/1876
Completed: 5/25/1877
Architect: J. B. Snook
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron, from J. B. & J. W. Cornell
5 stories; 3 bays
Comments: Common facade with #446-448. New doors and windows.
- 232-9
#452 (through to Crosby)
Commenced: 11/6/1876
Completed: 7/30/1877
Architect: Schweitzer & Greve
Original Owner: Edward Mathews
Original Function: Warehouse
Facade: Iron, from Long Island Iron Works
5 stories; 3 bays
Comments: Built as one building with #444. Ground floor alterations.
- 232-10
#454
Completed: 1863
Architect: Unknown
Original Owner: Peter Goelet
Original Function: Store
Facade: Brick
5 stories originally, now reduced to 1; 25 ft. wide.
Comments: 1946 alteration - removed upper 4 stories; nothing original remains on the facade. For a line drawing of the original see Valentine's Manual, 1865, p. 589. Also had a Badger storefront.
- 232-11
#456
Completed: 1854
Architect: Unknown
Original Owner: Thomas Woodruff
Original Function: Store & lofts
Facade: Stone, iron cornice & storefront
5 stories; 4 bays
Comments: Original Badger storefront, Ground floor alterations
- 232-12
#458 (southeast corner Grand)
Commenced: 3/21/1895
Completed: 3/19/1896
Architect: Alfred Zucker
Original Owner: Charles A. Baudonino
Original Function: Store
Facade: Limestone, brick and terra cotta
9 stories; 5 bays
Comments: Ground floor alterations.

Grand to Broome Street

This block provides good examples of the changing taste that characterizes American commercial architecture. Four cast-iron buildings remain from the late 1860s and 1870s; a number of others from both earlier and later periods retain their original iron trim. Several buildings of the 1890s display the ornate use of iron in combination with brick and other materials. Others on the east side, which once had iron facades have been completely altered in the 20th century.

West Side: Block 474 (east part), Nos. 469-487

No. 477-479 is a five-story cast-iron building built for William Rhinelander by H. W. Smith and Sons in 1869-70. While the buildings forms are derived from classical sources, much of its ornament is quite fanciful.

A center molded pilaster similar to those on the ends, splits the six window bays into two groups. The bays themselves are separated by columns with hexagonal bases and Corinthianesque capitals. The windows have rounded lintels, and abstract geometric detail decorates the spandrels. Pilasters separate the ground story doors and windows which remain largely intact. The upper stories are separated by simple cornices. The entablature contains a panelled frieze underneath the simple cornice which is supported by gently curved brackets. An unusual touch is a fine leaf-pattern detail on the brackets and modillions.

BROADWAY (Cont'd.)

No. 483-485 is the other cast-iron building on this side of the street. Built in the same years as No. 477-479, it was designed by Robert Mook for Helen Langdon as a store and lofts. It is also derived from classical sources but the ornamental details are simple, almost sparse in treatment. This five-story building is divided into two bay groupings of three bays each by a central panelled pilaster like those flanking the ends of the building. Simple round columns, topped by an egg-and-dart molding (which gives the appearance of a Doric capital) separate the windows. The main cornice, treated simply with underlying modillions, is supported by scrolled brackets. However, a whimsical touch is urns above the cornice over the pilasters; they give strong emphasis to the roof line.

474-38 to 45

#469

(Northwest corner Grand)

Original building destroyed by fire, now a parking lot; site of Griffith Thomas's Lord & Taylor store.

474-37

#471

Completed: 1855

Architect: Unknown

Original Owner: Margaret Duffie

Original Function: Store

Facade: Stone with iron ground floor and cornice

5 stories; 3 bays

Comments: Storefront listed in Badger's Architectural Iron Works catalog in 1865; the proprietor was W. Gibson. Window ornament shaved, some iron ornament broken and missing.

474-36

#473 (through to Mercer)

Commenced: 4/15/1894

Completed: 2/25/1895

Architect: Ralph Townsend

Original Owner: J. J. Little

Original Function: Store

Facade: Limestone, iron ornament

8 stories; 3 bays

Comments: Cornice removed, ground floor intact. Common facade with #475.

474-35

#475 (through to Mercer)

Commenced: 4/13/1894

Completed: 2/25/1895

Architect: Ralph Townsend

Original Owner: Harvey Chaffee

Original Function: Store

Facade: Limestone, iron ornament

8 stories; 3 bays

Comments: Cornice removed, ground floor alterations. Common facade with #473.

474-33/34

#477-479 (through to Mercer)

Commenced: 7/12/1869

Completed: 3/31/1870

Architect: H. W. Smith & Sons

Original Owner: Wm. Rhineland

Original Function: Store & storehouse

Facade: Iron

5 stories; 6 bays

Comments: Some ornament missing, but ground floor intact. Site of the American Art Union in 1852.

474-32

#481 (through to Mercer)

Completed: 1855-56

Architect: Unknown

Original Owner: John DeWolfe

Original Function: Store

Facade: Stone

4 stories; 3 bays

Comments: Storefront listed in Badger's Architectural Iron Works catalog, 1865. Cornice and window ornament removed, windows filled in, some iron remains on the ground floor.

BROADWAY (Cont'd.)

474-30

#483-485 (through to Mercer)

Commenced: 9/1/1869

Completed: 3/31/1870

Architect: Robert Mook

Builder: Tucker

Original Owner: Helen Langdon

Original Function: Store & lofts

Facade: Iron

5 stories; 6 bays

Comments: Ground floor alterations,
capital ornament missing.

474-29

#487 (through to Mercer)

(Southwest corner of Broome)

Listed on Broome Street

3 bays on Broadway.

East Side: Block 473 (west part), Nos. 464-486

Nos. 462-464 and 466-468 Broadway (120-132 Grand) form an impressive corner building which runs along Grand Street to Crosby Street. Designed by John Correja for George Bliss and J. Cossitt in 1879-1880, it is a massive example of a cast-iron commercial palace done in a French Renaissance vein. Its six stories are combined into a total of twelve bays on the Broadway side and 24 bays on the Grand Street side. The bays are further subdivided into groups of six by heavy pilasters decorated similarly to the corner piers and extending through two stories. The ground-floor facade has been completely altered, but on the upper stories slender round columns with Corinthian capitals separate the bays. The lintels are embellished with sawtooth motif, while the frieze of the second and fourth story entablatures are composed of rows of incised banding. The large pilaster orders have a type of bandwork-and-scallop capital with a medallion motif midway on the shaft. The rather heavy cornice is supported by brackets, and the architrave is lined by a row of modillions.

No. 478-482 is a unique statement in cast iron designed by Richard Morris Hunt in 1873-74. The nine bays of this five story building are subdivided into groups of three by Ionic orders extending three stories from the second to the fourth floors. Slender stylized colonnettes separate the windows allowing for a large amount of glass. A curved screenwork extends between the pilasters at the top of the fourth floor windows, further defining the triple-bay grouping. The ground floor has been partially altered, but the incised iron pilasters remain intact. The fifth floor is also treated separately with its own pilasters and colonnettes subdividing the bays. Behind these colonnettes is a pierced screen-work similar to that on the building at 130 Greene Street. Perhaps the most unusual feature of the design is the cornice which is very narrow but is supported by slender modified brackets over a very wide slightly concave frieze set with vertical banding in relief. Originally there was a balustrade above the cornice, but it has been removed.

Hunt also designed an adjoining building at 476 Broadway in 1871-72 which is no longer standing. We know from early views that he utilized cast iron to create Moorish effects, particularly in the arches of the bay divisions, which are also formed by slender columns. This building also had a strongly projecting cornice which was supported by brackets with Moorish motifs. Both buildings are illustrated in American Architect and Building News, vol. 1, - No. 478-482 in the issue for June 10, 1876, and No. 476 in the issue for July 15, 1876. The description accompanying the illustration for No. 476 states: "The panels are filled with porcelain decorated with arabesques; the shafts of the columns are incased in brass and nickel-plated drums; and the mouldings, etc., are painted with various colors."

A History of Architecture and the Building Trades of New York (Vol. 1, p.53) published in 1899 describes these store fronts ". . . as realistic as possible. A very sincere and a partly successful attempt was made in these fronts to give the full character of a street facade designed in a material previously unknown

BROADWAY (Cont'd.)

in architecture. Moreover a serious attempt was made to utilize the almost unlimited strength of the material in making uprights as slender and the proportion of glass in the whole front as great as practicable." This account also reports that they were originally painted in polychrome of at least half a dozen tints although they were later redone in gray, the color the remaining building is today.

Montgomery Schuyler, the leading American architectural critic of the late 19th century, also commends these buildings (Architectural Record, V, Oct. - Dec. 1895): "Each had the fundamental merit of being unmistakably designed for its material ... (and speaking of No. 476) ... the arches here, with their hanging cusps, promote the impression the whole front makes of being unmistakably metallic, and excluding any other material than metal. Moreover, the radical weakness of the material as a material for permanent structures, its liability to rust, is here taken account of, and in each case the painting which an iron front needs for its preservation is made an important element in the decoration."

In these buildings Hunt used cast iron in a non-imitative manner to illustrate the potential for a new style of architecture.

- | | |
|--|---|
| <p>473-1/3
#462-464, 466-468 (through to Crosby)
(#120-132 Grand northeast corner)
Commenced: 9/24/1879
Completed: 5/31/1880
Architect: John Correja
Builder: P. Hermann
Original Owners: George Bliss & J. Cossitt
Original Function: Store
Facade: Iron
6 stories; 12 bays on Broadway, 24 bays on Grand
Comments: Brooks Bros. stood on this site prior to the erection of present building. Ground floor alterations.</p> | <p>473-5
#470
Completed: 1858
Architect: Unknown
Original Owner: Pacific Bank
Original Function: Bank
Original Facade: Stone
Present Function: Store
Present Facade: Brick
5 stories originally, now reduced to 2; 3 bays.
Comments: 1918 alteration - new limestone front on basement & 1st floor; 1940 alteration - remove upper three stories. Nothing original remains on facade. For a line drawing of the original see p. 589, Valentine's <u>Manual</u>, 1865.</p> |
| <p>473-6
#472 (through to Crosby)
Commenced: 4/16/1878
Completed: 8/27/1878
Architect: William H. Cauvet
Builder: Van Dolson & Arnott
Original Owner: Levy Bros. & Co.
Original Function: Store & open lofts
Original Facade: Iron on Broadway, brick on Crosby
5 stories, now reduced to 1½; 2 bays
Comments: 1934 alteration - reduced height, complete new facade.
Building on site previous to present one was occupied by a Baptist church on the ground floor as of 1847, and by the General Society of Mechanics & Tradesmen on the upper floors.</p> | <p>473-7
#474
Completed: 1863
Architect: Unknown
Original Owner: Jane McNevin
Original Function: Store & dwelling
Facade: Brick, iron cornices & storefront
4 stories; 3 bays
Comments: Ground floor alterations</p> |

BROADWAY (Cont'd.)

473-8

#476 (through to Crosby)

Commenced: 4/16/1902

Completed: 2/28/1903

Architect: Robert Maynicke

Original Owner: Henry Conn

Original Function: Store & lofts

Facade: Brick, limestone, terra cotta,
iron

11 stories; 5 bays

Comments: Was the site of an 1871-72
Hunt cast-iron store.

473-13

#484

Commenced: 6/4/1879

Completed: 12/20/1879

Architect: J. Weber & Sons

Builder: J. Weber & Sons

Owner: J. J. Astor

Original Function: Store

Facade: Brick & iron storefront

5 stories; 4 bays

Comments: 1911 Alteration - new
facade and interior

473-10

#478-482 (through to Crosby)

Commenced: 6/25/1873

Completed: 1/31/1874

Architect: Richard M. Hunt

Original Owner: Roosevelt Hospital

Original Function: Store

Facade: Iron

5 stories; 9 bays

Comments: Some ground floor alterations.

473-14

#486

(#437-441 Broome, southeast corner)

Listed on Broome

2 bays on Broadway

Broome to Spring Street

This block also illustrates the changing character of Broadway. A number of early buildings, dating from the 1850s and 1860s still remain, especially on the east side of the street. They make a strong contrast to the taller, more ornate late 19th-century and early 20th-century commercial buildings they adjoin. Only two buildings have complete cast-iron facades, but one of them, the Haughwout store, is perhaps the best known building in the District.

West Side: Block 484, Nos. 489-527

Nos. 503-505, 507-509, and 511 are three separate buildings with a single homogeneous facade, designed by J. B. Snook for Joseph Loubat in 1878-79, these five-story buildings have divisions of six, six, and three bays respectively. Plain pilasters mark the building separations and flank the end bays. Smooth round columns, now minus their capital ornament, separate the windows, moving in a rhythmic pattern across the fronts. The ground floor, with the exception of one doorway at No. 503, has been completely altered. The entablature is the most ornate element remaining on the facades. Vertical pseudo-brackets stretch across the broad concave frieze underlying the narrow cornice creating an effect somewhat similar to that on 478-482 Broadway. Larger brackets support the cornice above the pilasters, and these are topped by neo-Grec terminal blocks at the cornice line.

No. 513-519 is a six-story high, thirteen-bay wide store building, designed by Samuel Warner in 1884. It is a commercial adaptation of the popular Queen Anne architectural style of the period, incorporating floriated terra-cotta details into the overall design in a vibrant polychromatic fashion. Heavy brick pilasters decorated with terra-cotta plaques and ornate capitals subdivide the bays into three groupings between the second and fifth stories. Slender cast-iron pilasters with Ionic capitals separate the windows in the outer bay sections, while in the center bay section the windows are separated by iron columns with ornate stylized capitals. The ground floor has been altered, and little of the original remains. The sixth floor is set off above a heavy entablature. The ornately scrolled brackets which support the iron cornice alternate with terra-cotta plaques set into the brick frieze. Heavy brick pilasters, also with

BROADWAY (Cont'd.)

terra-cotta capitals, separate the sixth-story windows while rising above these is a half-story mansard roof offset by three pediments. The central pediment encloses an ornate terra-cotta ornamental design, and it is also underlaid with molded brick pilasters interspersed by terra-cotta plaques.

No. 521-523 is the remaining portion of the old St. Nicholas Hotel which once extended up to Spring Street. A pamphlet issued by the hotel in 1856, The St. Nicholas Hotel, Its Plan and Arrangement, describes the massive complex which stood at 507-527 Broadway. It states that the plan and designs for the central portion of the building were prepared by the owner D. H. Haight. Daniel Badger's catalog of 1865 attributes the design to J. B. Snook. Badger's foundry supplied a 470 foot cast-iron storefront which may have been used on both the Broadway and Spring facades. Kennion's Architects and Builders Guide lists the architect as Griffith Thomas (of Thomas and Son.)

According to the pamphlet the foundations for the central portion (No. 513-519 Broadway) were laid in 1851, and it was completed and open by January 1853. The southern wing (No. 507-511 Broadway) and the northern wing (No. 521-527 Broadway) were begun in 1853, and the whole complex was in use by March 1854. The complex fronted 275 feet on Broadway, 200 feet on Spring, and 275 feet on Mercer. The pamphlet further describes it as being six stories high and fronted with white marble. The architectural order was a "modified Corinthian"; while the facade was "ornate," it was "not overloaded with embellishments." Clarence Cook writing in the New York Quarterly in 1855 (p. 121) seems to differ: "We desire not to scrape off the carvings of the St. Nicholas to reduce it to the simplicity of the Astor, but we wish to weed from it a little, so as to give some plain space of wall on which the eye can repose, introduce a few string courses to preserve that horizontality so necessary to the unity of a large structure, and make either massive piers or rusticated quoins at its extremities to strengthen and consolidate the whole." However the northern wing was only five stories high and contemporary illustrations indicate that the decorative details differed from those on the southern portions. (See John A. Kouwenhoven, A Columbia Historical Portrait of New York, p. 277, for a picture of the original structure.) The china, cut glass and chandeliers were from the firm of E. V. Haughwout, and the carpets, drapery, bedding and upholstery were furnished by A. T. Stewart, both prominent merchants of the 1850s who themselves commissioned architecturally noteworthy buildings. The former complex, containing 1000 beds, was in its day one of the most prominent hotels on Broadway in the 1850s and 1860s. The War Department made the hotel its headquarters during the Civil War.

The glory of the St. Nicholas was short-lived; the southern wing was replaced by the Snook-designed Loubat store (No. 503-511) in 1878, and Samuel Warner's store and warehouse (No. 513-519) replaced the central portion in 1884. Only a portion of the north wing remains at 521-523 Broadway. The building is five stories high and six bays wide, and faced with stone. The windows on the upper stories of No. 521 retain most of their original ornamented moldings. Above each window is a curved projecting cornice ledge under which is a type of ornamental detail inspired by French sources. The windows of the top floor have simple moldings and are slightly set off above a molded string course. All the windows of No. 523 have been shaved of their ornament. The original stone entablature still connects the two parts of the buildings. Elaborate heavy brackets support a simple cornice.

484-28

#489

(#442-444 Broome, northwest corner)

Listed on Broome

2 bays on Broadway

484-26

#491-493

Commenced: 4/7/1896

Completed: 2/24/1897

Architect: Buchman & Deisler

Original Owner: Jeremiah C. Lyons

Original Function: Store

Facade: Limestone, copper roof

12 stories; 4 bays

Comments: Ground floor alterations. Site of American Musical Fund Society, 1853.

BROADWAY (Cont'd.)

484-24

#495-497 (through to Mercer)
 Commenced: 5/2/1892
 Completed: 3/30/1893
 Architect: Alfred Zucker
 Original Owner: Augustus D. Julliard
 Original Function: Store
 Facade: Brick, stone, terra cotta, iron
 spandrel panels, copper roof
 8 stories; 3 double bays
 Comments: #495 - site of "Sketch Club"
 In 1846; #497 - site of American Art
 Union in 1840. Site of Grover &
 Baker Sewing Machine Co., 1860, George
 Johnson Architect, for Badger's
 Architectural Iron Works.

484-22

#501 (through to Mercer)
 Parking lot; site of c. 1865
 cast-iron building from
 Badger's Architectural Iron Works

484-18

#507-509
 Commenced: 7/22/1878
 Completed: 2/21/1879
 Architect: J. B. Snook
 Carpenter: Wm. Vanderhof
 Mason: Richard Deeves
 Original Owner: Joseph F. Loubat
 Original Function: Store
 Facade: Iron, from Cornell Iron Works
 5 stories; 6 bays
 Comments: Common facade with #503-505,
 #511. Ground floor altered.

484-16 / 15 / 1

#513-517-519
 Commenced: 6/14/1884
 Completed: 2/28/1885
 Architect: Samuel A. Warner
 Carpenter: John Sniffin
 Mason: Masterton & Harrison
 Original Owner: D. H. Haight Estate
 Original Function: Stores & warehouse
 Facade: Stone, brick, terra cotta,
 and iron ornament
 6 stories; 13 bays
 Comments: Ground Floor altered.

484-9

#525-527
 (#92-94 Spring, southwest corner)
 Listed on Spring
 6 bays on Broadway

484-23

#499 (through to Mercer)
 Commenced: 1868
 Completed: 1869
 Architect: Wm. T. Beer
 Original Owner: C. J. & A. D. Oppenheim
 Original Function: Store & warehouse
 Facade: Stone, iron cornice
 4 stories; 3 bays
 Comments: Ground floor alterations.

484-20

#503-505 (through to Mercer)
 Commenced: 6/20/1878
 Completed: 2/26/1879
 Architect: J. B. Snook
 Carpenter: Wm. Vanderhof
 Mason: Richard Deeves
 Original Owner: Joseph F. Loubat
 Original Function: Store
 Facade: Iron, from Cornell Iron Works
 5 stories; 6 bays
 Comments: Common facade with #507-509,
 #511. Ground floor altered.

484-17

#511
 Commenced: 7/29/1878
 Completed: 2/26/1879
 Architect: J. B. Snook
 Carpenter: Wm. Vanderhof
 Mason: Richard Deeves
 Original Owner: Joseph F. Loubat
 Original Function: Store
 Facade: Iron, from Cornell Iron Works
 5 stories; 3 bays
 Comments: Common facade with #503-505,
 #507-509. Ground floor altered.

484-12/11

#521, 523
 Completed: 1854
 Architect: J. B. Snook or Griffith
 Thomas
 Original Owner: D. H. Haight
 Original Function: St. Nicholas Hotel
 Facade: Stone
 5 stories; 3 bays each section
 Comments: See description in text.
 Ground floor altered, window orna-
 ment shaved on #523.

BROADWAY (Cont'd.)East Side: Block 483, Nos. 488-528

No. 488-492, the E. V. Haughwout Building, was designated as New York City Landmark on November 23, 1965. Designed by John Gaynor in 1857 with its cast-iron components from Daniel Badger's Architectural Iron Works, this building is the most notable of the many cast-iron buildings in the District.

Five stories high, nine bays wide on Broadway and fourteen bays wide on Broome Street, this impressive building displays strong Venetian Renaissance characteristics. The arched windows, set between fluted Corinthian columns with underlying balustrades are reminiscent of those on Sansovino's library on the Piazzetta in Venice. The ground floor which is slightly differentiated from the upper stories by its window shapes retains most of its original characteristics. The delicate building cornice rises above several bands of elaborate friezework.

Eder V. Houghwout was a merchant in cut-glass, silverware, clocks and chandeliers, and this marvelous cast-iron palace provided a luxurious setting for their display and sale.

No. 502-504 is a fine example of what was known as a "sperm candle" building, so called because of the distinctive window-bay treatment which was reminiscent of the shape of candles made from sperm whale oil.

The building built in 1860 by Kellum and Son for Homer Bostwick, is five stories high. The six window bays are treated in two-story units -- two-story columns separate each vertical window group with its rounded upper window. A narrow banding incised with a circular motif separates the windows within each vertical group. The cornice is treated simply with a row of modillions. But applied directly under this is a row of flat "inverse crenellation." A molded bracket flanks each end of the cornice, and rising from these are small urns.

The ground floor store-front, although much altered, was made of cast iron from Badger's Architectural Iron Works. Badger's catalog illustrates complete cast-iron facades done in the "sperm-candle" style, even though the upper stories of this building are of stone. The most notable example of an all cast-iron building in this style is still standing at 55-57 White Street (out of the District); it is also listed in Badger's catalog with Kellum given as the architect and dates from 1860. The White Street cast-iron facade is identical in design to the facade of 502-504 Broadway. Possibly this type of design may have originated in cast iron and was later imitated in stone. A History of Architecture and the Building Trades in New York (1899), mentions that forms of ironwork caused a change in the design of stone buildings, and they then mention "the store fronts along Broadway diversified with engaged columns very long, very slender and very smooth; which when cut out of white marble explained the popular phrase about the sperm candle order."

483-1

#488-492

(Northeast corner Broome)

Commenced: 1856

Completed: 1857

Architect: John Gaynor

Original Owner: Eder V. Haughwout

Original Function: Store

Facade: Iron, from Badger's Architectural Iron Works

5 stories; 9 bays, 14 bays on Broome

Comments: Some ornament missing.

D. J. Badger & Co. is inscribed on iron doorstep.

483-3

#494

Completed: 1866

Architect: Unknown

Original Owner: Thomas Wells

Original Function: Store

Facade: Iron & marble

4 stories; 3 bays

Comments: Some ornament missing.

Name on iron doorstep is J. Nicholas, may have done all the iron work.

BROADWAY (Cont'd.)

- 483-4
#496
Completed: 1866
Architect: Unknown
Original Owner: Edward Gillilan
Original Function: Store?
Facade: Stone, iron cornices
5 stories; 3 bays
Comments: Site of Union Hotel, 1851.
Ground floor altered.
- 483-5
#498-500
Completed: 1859
Architect: Unknown
Original Owner: W. B. Lawrence
Original Function: Store?
Facade: Stone, iron cornices, storefront, from Jackson Iron Works
5 stories; 6 bays
Comments: Ground floor altered
- 483-7
#502-504 (through to Crosby)
Completed: 1860
Architect: Kellum & Son
Original Owner: Homer Bostwick
Original Function: Stores
Facade: Stone, iron storefront
5 stories; 6 bays
Comments: Storefront from Badger's
Architectural Iron Works.
- 483-8
#506
Completed: 1856 (possibly 1854)
Architect: Unknown
Original Owner: Eugene Langdon
Original Function: Store
Facade: Stone, iron storefront
5 stories originally, now reduced to
3½; 3 bays
Comments: Storefront from Badger's
Architectural Iron Works. Common
facade with #508, (but cornice was
different) although now altered.
- 483-9
#508
Completed: 1854
Architect: Unknown
Original Owner: J. L. Post
Original Function: Store
Facade: Stone, iron storefront
5 stories; 3 bays
Comments: Storefront from Badger's
Architectural Iron Works. Ground
floor alterations. Common facade
with #506.
- 483-10
#510
Commenced: 7/3/1878
Completed: 9/12/1878
Architect: Wm. Bloodgood
Builder: Freeman & Bloodgood
Original Owner: Heymann & Sons
Original Function: Workshops & manufac-
turing
Facade: Stone, iron storefront
5 stories; 3 bays
Comments: Ground floor alterations.
Iron from Excelsior Iron Works.
- 483-11, 13
#512-516
Commenced: 8/8/1881
Completed: 8/31/1882
Architect: Lamb & Wheller
Original Owner: Livingston, DeForest
& Perkins
Original Function: Store
Facade: Brick and terra cotta
6 stories; 8 bays
Comments: Ground floor altered.
- 483-14
#518
Completed: 1855
Architect: Unknown
Original Owner: Delancy Kane
Original Function: Store & lofts
Facade: Stone
5 stories; 4 bays
Comments: New front on 1st and 2nd floor,
cornice removed. Line drawing of
facade in Valentine's Manual, 1865,
p. 597; looks like this is the
remaining section of a larger
building.
- 483-15
#520-522
Commenced: 3/29/1900
Completed: 1/31/1901
Architect: Buchman & Fox
Original Owner: Jeremiah C. Lyons
Original Function: Warehouse
Facade: Limestone
11 stories; 3 bays, 50 feet
Comments: Ground floor alterations
- 483-17
#524-528
(#80-86 Spring, southeast corner; 68
Crosby)
Commenced: 9/15/1902
Completed: 5/28/1903
Architect: Arthur H. Bowditch
Builder: George H. Fuller Co.
Original Owner: Baynard Realty Co.
Original Function: Stores and lofts
Facade: Granite, limestone, brick and
terra cotta.
11 stories; 3 bays, 6 windows
Comments: Ground floor alterations

BROADWAY (Cont'd.)Spring to Prince Street

This block is notable, both for the early buildings of 1850s and 60s which remain standing and its fine commercial buildings of the late 19th and early 20th centuries. While only two buildings have complete cast-iron facades, cast-iron storefronts enhance several of the early buildings. No. 563, the Singer Building, uses iron to create a style that is unique to the 20th century.

West Side: Block 498, Nos. 529-567

Nos. 537-539 and 541 are two picturesque cast-iron buildings with a common facade designed by Charles Merritt in 1868 for Gilsey and Beekman. The five-story, eight-bay facade is defined by a rhythmic series of columns separating the windows. The columns are plain, but have Corinthianesque capitals. A rope-molding edges the windows. Above the columns a rosette motif decorates the spandrels. A balustrade adds interest to the base of the second-story windows on No. 541. After a fire in 1883 the balustrade was removed from No. 537-539, and the first floor entablature was replaced by a highly foliated one, also of cast iron. The ground floor has been completely altered. The most eye-catching element of the eight-bay facade is the main entablature and roof line. A panelled frieze is interspersed by scrolled brackets supporting the cornice with its modillions. A large pediment with an urn at its peak crowns the two central bays. Two smaller curved pediments emphasize the side bays. Two urns at the ends of the main pediment and another two above the cornice terminal blocks at the ends of the facade further emphasize the roof line. The urns themselves have unique center finials.

No. 549-55 is a grandiose statement to the glory of Charles Broadway Rouss, a self-made millionaire. Rouss, a Virginian, came to New York after the Civil War heavily in debt. But he overcame these obstacles to make his millions. In 1889 a sign on the construction site of the present building read: "He who builds, owns and will occupy this marvel of brick, iron and granite, thirteen years ago walked these streets penniless and \$50,000 in debt. Only to prove that the capitalists of today were poor men twenty years ago, and that many a fellow facing poverty today may be a capitalist a quarter of a century hence, if he will. Pluck adorned with ambition, backed by honor bright, will always command success, even without the almighty dollar."

The building is ten stories high and twelve bays wide. Heavy quoined pilasters divide the windows into three groups, and entablatures differentiate the floors into groups of two. An elaborately carved capital tops each pilaster section within these groupings. The ground floor has been completely altered which destroys the unity of the bottom two-story group, but the original balustrade remains at the base of the second floor windows. Cast-iron colonnettes and spandrel panels separate the windows within the smaller groupings. The main cornice which holds a scrolled pediment, containing the inscription "Rouss Building, 1889-1900", is supported by heavy scrolled brackets. Rising above the cornice are two triangular mansard-like attic dormers containing pedimented windows topped by lion's head motifs. These appear to be a later addition for King's Handbook of New York City, 1892, (p. 829) shows the present cornice topped by a balustrade. The pediment in the same picture shows only the one date, 1889.

No. 561-563 is an excellent example of the new architecture made possible by 20th-century technology. This twelve-story building sometimes known as the "little" Singer Building designed for The Singer Company in 1903 by Ernest Flagg who had designed another building for them at Broadway and Liberty Street in 1897.

The iron structure was fireproofed with brick and terra cotta (in itself an important innovation), but the large amount of glass and the delicacy of the wrought-iron tracery on the front give the building an appearance of great lightness. Iron plates bolted together form vertical pilasters defining the end bays and spandrels separating the stories. The five central bays are grouped together vertically, emphasized by curved iron tracery at the top of the eleventh story.

BROADWAY (Cont'd.)

A similar tracery pattern defines the bottom two stories. Traceried balustrades, somewhat Art Nouveau in quality, define the window bases. Intricate curved wrought-iron brackets support the eleventh-story cornice. The top story is set off above this cornice and is decorated with somewhat simpler ironwork. An elegant work of architecture, this building delights one as much today as it must have done when it was first built.

498-23

#529-533

(Northwest corner Spring)

1936 2-story warehouse

Site of the Prescott House,

1852

498-21

#535

Completed: 1852

Builder: Probably George Sutton

Original Owner: Seabury Brewster

Original Function: Store

Facade: Stone; iron storefront & cornice
5 stories; 4 bays.Comments: Storefront from Badger's archi-
tectural iron works. Ground floor
altered.

498-20, 18

#537-539, #541 (through to Mercer)

Commenced: 9/1/1868

Completed: 4/30/1869

Architect: Charles Mettam

Original Owner: Gilsey & Beekman

Original Function: Store

Facade: Iron

5 stories; 8 bays

Comments: Ground floor altered, 1883
alteration to #537-539 as a result
of fire.

498-17

#543 (through to Mercer)

Commenced: 5/15/1902

Completed: 6/15/1903

Architect: John W. Stevens

Mason: John W. Stevens Bldg. Co.

Original Owner: John W. Stevens

Original Function: Warehouse

Facade: Marble

10 stories; 4 bays

Comments: Cornice missing, ground floor
altered.

498-16

#545 (through to Mercer)

Commenced: 2/13/1885

Completed: 12/13/1885

Architect: Samuel A. Warner

Original Owner: Samuel Inslee

Original Function: Store

Facade: Iron

6 stories; 3 bays

Comments: Ground floor altered.

498-15

#547

Commenced: 5/21/1888

Completed: 12/29/1888

Architect: O. P. Hatfield

Carpenter: McGuire & Sloan

Mason: Amos Woodruffs' Sons

Original Owner: Lucretia F. Post

Original Function: Warehouse

Facade: Brick trimmed with Berea stone,
iron cornices, 2nd floor columns.

6 stories; 3 bays

Comments: Ground floor altered.

498-11

#549-555 (through to Mercer)

Commenced: 3/11/1889

Completed: 5/31/1890

Architect: Alfred Zucker

Original Owner: Charles B. Rouss

Original Function: Store

Facade: Granite, iron colonnettes
and spandrels

10 stories with attics; 12 bays

Comments: Ground floor altered.

498-9

#557-559

1-story garage, 1954

BROADWAY (Cont'd.)

498-7
#561-563
Commenced: 3/30/1903
Completed: 7/30/1904
Architect: Ernest Flagg
Original Owner: Singer Manuf. Co.
Original Function: Offices & lofts
Facade: Iron, terra cotta, glass
12 stories; 7 bays
Comments: Ground floor windows altered.
#561-site of Bethesda Church, 1849;
#563-site of the Lyceum of Natural
History, 1837; New Jerusalem Chapel,
1840; Church of St. George the
Martyr, 1847; Lyceum Art Gallery,
1849; American Musical Institute,
1850.

498-5
#565-567
(#86 Prince, southwest corner)
Commenced: 1859
Completed: 1860
Architect: John Kellum
Original Owner: John May, leased to Ball,
Black & Co.
Original Function: Store and dwelling
Facade: Stone, brick on addition
5 stories originally; now raised to 9;
3 bays, 6 bays on Prince
Comments: Cornice missing, pedimented
porch entrance and 2nd floor balus-
trade removed (See line drawing of
original facade in Valentine's
Manual, 1865, p.609)

East Side: Block 497, Nos. 530-566

No. 540 is a striking five-story, three-bay classical building designed in white marble in 1867 by D. and J. Jardine. The building is flanked by quoined pilasters rising above the altered ground floor. The window treatment is most unusual. Pilasters decorated with fleur-de-lis in relief separate the arched windows whose lintels are decorated with similar fleur-de-lis. Flat "capitals" also decorated with relief carving rise from the pilasters. The window arches are set with relief-carved keystones. The two-dimensional effect of this relief carving is non-traditional yet handsome. The simply-done cornice is supported by four large brackets which alternate with panels on the frieze. Crowning the cornice is a small semi-circular pediment set with the date "1867" on its cornice.

No. 542-544 has an interesting building history. Two five-story buildings erected in 1864 for Edward Robinson, were joined in 1901. Alterations were undertaken in 1907 which adjusted the floor levels, effectively adding another story to the now six-story building. The two-story iron storefront was added at this time.

The four-bay stone facade is flanked by pilasters. On the ground floor, iron pilasters also define the end bays and create a large central window expanse. The windows on the upper floors are separated by columns topped with Corinthian capitals. On the top floor stone caryatid-like figures separate the windows. It was proposed to remove these during the 1907 alteration but it was not done. Large scrolled brackets support the cornice which is crowned by two urns above the outer figures. Together these elements combine to form a unique and intriguing facade.

No. 552-554 is a six-story, six-bay building, originally built as two buildings for Richard French in 1855. The two buildings were joined in 1897 and also connected internally with 556 Broadway (which is stylistically different). The two-story iron storefront (which replaced an original Daniel Badger storefront) was probably added at the time of the 1897 alteration. This storefront employs pilasters flanking the building and defining the end bays. These set off a wide central window expanse at the second floor. The narrow second floor cornice is supported by four large console brackets which stretch across a wide spandrel panel. The four floors which rise above the storefront are flanked by panelled pilasters. The windows are outlined by slender pilasters with small capitals, and the rounded lintels are set with incised keystones. These elements are done in stone, but portions of the main entablature are of iron. The cornice with its scrolled modillions is supported by large decorated brackets and flanked by incised terminal blocks. The frieze is decorated with a circular motif. Despite the difference in years, the later elements of the building manage to harmonize pleasantly with those of the earlier period.

BROADWAY (Cont'd.)

497-1

#530

(#87 Spring, northeast corner)

Commenced: 5/1/1897

Completed: 2/27/1898

Architect: Bronner & Tryon

Original Owner: Joseph L. Bittenweiser

Original Function: Stores

Facade: Limestone, brick, terra cotta
11 stories; 3 bays

Comments: Ground floor alterations.

Site of the Collamore House - 1853

497-4

#536-538

(Connected to 85 Spring)

Commenced: 4/1/1901

Completed: 1/31/1902

Architect: Delemos & Cordes

Original Owner: Rose & Putzel

Original Function: Stores

Facade: Stone ashlar and brick

11 stories; 3 triple bays

Comments: Ground floor alterations

497-7

#542-544

Completed: 1864

Architect: Unknown

Original Owner: Edward Robinson

Original Function: Store and lofts

Facade: Marble

5 stories originally, now raised to
6; 4 baysComments: Built as two buildings,
merged in 1897. 1901 alteration,
new iron storefront added, 3rd
floor columns cut down, changed effective
building height from 5 to 6
stories.

497-9

#548

Completed: 1866

Architect: John Correja

Original Owner: Stethar Nichols

Original Function: Store and storerooms

Facade: Originally marble, changed to
iron in 1901

5 stories; 5 bays

Comments: Now forms a common facade
with #546, 5 bays together.

497-2

#532-534

Commenced: 4/6/1896

Completed: 1/27/1897

Architect: Ralph S. Townsend

Original Owner: Commercial Realty &
Improvement Co.

Original Function: Stores

Facade: Indiana limestone, brick, terra
cotta

10 stories; 6 bays

497-6

#540 (through to Crosby)

Completed: 1867

Architect: D. & J. Jardine

Original Owner: Charles Knox

Original Function: Store and warehouse

Facade: Marble

5 stories; 3 bays

Comments: 1867 on pediment. Was joined
with 78 Crosby in 1872. Ground floor
altered.

497-9

#546

Commenced: 6/15/1874

Completed: 10/10/1874

Architect: John Correja

Builder: Amos Woodruff

Original Owner: F. H. Possitt

Original Function: Store and lofts

Facade: Originally brick and marble,
now iron, (1901 alteration)

5 stories

Comments: Now forms a common facade
with #548, 5 bays together

497-11

#550

Completed: 1854

Architect: R. G. Hatfield

Original Owner: Charles F. Moulton

Original Function: Store

Facade: Originally stone, changed to
iron in 19015 stories originally, now raised to 6;
5 baysComments: Building was used by Tiffany
& Co. when built. Drawing of the original
facade, (altered in 1901) in
Valentines' Manual, 1865, p. 605.
Badger did the original iron storefront,
illustrated in his 1865 catalog,
plate LXIV no. 26.

BROADWAY (Cont'd.)

- 497-12
#552 (through to Crosby)
Completed: 1855
Architect: J. B. Snook
Original Owner: Richard French
Original Function: Store and lofts
Facade: Stone, 2-story iron storefront
6 stories; 3 bays
Comments: Common facade with #554. New iron storefront added in 1897 alteration. The original iron storefront was from Badger's Architectural Iron Works.
- 497-13
#554 (through to Crosby)
Completed: 1855
Architect: J. B. Snook
Original Owner: Richard French
Original Function: Store and lofts
Facade: Stone, 2-story iron storefront
6 stories; 3 bays
Comments: Common facade with #552. New iron storefront added in 1897 alteration. The original iron storefront was from Badger's Architectural Iron Works.
- 497-14
#556
Completed: 1855
Architect: Unknown
Original Function: Store
Facade: Brick, iron storefront and trim
4 stories; 4 bays
Comments: New 2-story storefront added in 1890 alteration.
- 497-15
#558
Completed: c.1860
Architect: Unknown
Original Function: Store
Facade: Brick
4 stories originally, now reduced to 2;
3 bays
Comments: Facade completely redone in alteration of about 1920. For picture of the original facade see DeLeeuw's "Both Sides of Broadway", p. 243.
- 497-18
#560-566
(#72-78 Prince, #98-104 Crosby)
Listed and described on Prince
10 bays on Broadway

Prince to West Houston Street

This Broadway block displays a wide variety of building styles from several of the periods of its development; however, none of them have complete cast-iron facades. The west side of the block displays the greatest variety with buildings dating from as early as 1860 to as late as 1917. Several of those from the 1860s are especially handsome. The east side of the block is lined with extravagant large commercial buildings of the 1890s, whose style is derived from the palazzo design tradition, and whose decoration is expanded in scale to accommodate to the large size of the buildings. Samuel Warner's smaller building of 1883 stands in contrast at the north end of the block.

West Side: Block 512, Nos. 569-601

No. 569-575 (85-91 Prince, 142-146 Mercer) is a quietly handsome and substantial six-story brick and stone building. It is ten bays wide on Broadway and thirteen bays wide on Prince; the primary Broadway facade receives a more elaborate treatment than the other facades do.

On the Broadway side the bays are broken into two units of five each by heavy piers banded with stone at the corner, center, and end of the building. The bays are also broken into horizontal sub-groupings by the use of cornices above the first, second, third and fifth floors, as well as specialized window pier treatments within these sub-groupings. While the second and third-story windows are divided by a cornice, the architect has tried to unify the two floors by giving the second-floor windows only slightly rounded lintels and the third-floor windows arched lintels. The window piers on both floors are decorated with Corinthianesque capitals. The fourth and fifth floors are even more of a visual unit; there is no cornice dividing them, and only the fifth floor window

BROADWAY (Cont'd)

lintels are rounded. The window piers on both floors are set with small marble columns topped with leaf capitals. The sixth floor is set off above a foliated cornice, and is suitably topped by an intricate iron entablature. The cornice has knob modillions and is supported by knob-decorated brackets. The panels of the frieze are set with vertical anthemion.

The Prince Street facade is much simpler, although the end bays are set off by piers and treated in a manner similar to the Broadway facade. The horizontal subgroupings remain, but the windows are very simple and only banded with stone.

No. 591 is a six-story, three-bay building whose original structure dates from 1859-60 and which once shared a common facade with No. 593. However, extensive alterations were made to the building about 1900, and the effect is very handsome. It appears that the cast-iron doorways and window bay on the ground floor are remnants of the original building facade. The arched doorways are flanked by Corinthian columns and their spandrel panels contain elaborate foliated ornament. The projecting window bay is given an oriel-like treatment. Above the ground floor the building is flanked by plain brick piers. Brick spandrels decorated with rosettes also separate the floors. The window treatment on each floor is very open and light, and divided only by slender iron piers. The sixth floor is set off above an elaborate iron entablature whose frieze is decorated with arched forms mimicking those of the windows above. The row of windows is crowned by a brick pediment, sporting terra-cotta decorations. The whole is flanked by elaborate terra-cotta-decorated pilasters which have lost their original tiny peaked gables.

No. 593, a five-story, three-bay marble building, is a handsome classical composition of 1860. Although the ground floor has been altered, it still retains a portion of the original cornice which stretches to join that of No. 591. The north side of the facade is edged by a row of quins. The window treatment of the second and third floors are identical. The outer arched windows are outlined by capital-topped pilasters and set with foliated keystones. The wider center windows are topped by projecting rounded pediments and supported by elaborate foliated brackets. On the upper floors the outer windows have only a simple molding; there are keystones on the fourth floor windows. The center windows are grouped into two narrow arched windows linked by a pilaster and topped by keystones. The cornice is supported by paired foliated brackets which wrap over a projecting string course.

No. 597, designed by John Kellum in 1867 with a marble facade, bears the closest resemblance to work being done in cast iron at that period. The windows are very large and separated by members which are more slender than those normally found on stone buildings. Although its ground floor has been altered, the upper four stories are original. Its three window bays on each floor are separated by marble pilasters topped by foliated capitals. Each story is separated by a cornice which is flanked by scallop-like terminal blocks. The facade is crowned by a French Renaissance stone entablature, whose modillioned cornice is supported by highly foliated brackets.

512-23

#569-575

(#85-91 Prince, northwest corner;
through to Mercer)

Commenced: 3/28/1881

Completed: 3/29/1882

Architect: Thomas Stent

Builder: James Webb & Sons

Carpenter: John Downey

Original Owner: J. J. Astor

Original Function: Stores

Facade: Brick, stone, iron trim

6 stories; 10 bays on Broadway,

13 bays on Prince

Comments: Ironwork from Heurlmann & Co.
Ground floor altered Broadway.

512-22

#577 (through to Mercer)

Completed: 1860

Architect: Unknown

Original Owner: Estate of Mrs. Astor
Langdon

Original Function: Store

Facade: Stone, iron storefront and cornice
5 stories; 3 bays

Comments: Common facade with #579, 581

Original storefront from Badger's

Architectural Iron Works. Ground

floor alterations. Present store-

front has foundry placqué from Cor-

nell Iron Works.

BROADWAY (Cont'd.)

512-21

#579 (through to Mercer)
 Completed: 1860
 Architect: Unknown
 Original Owner: Estate of Mrs. Astor Langdon
 Original Function: Store
 Facade: Stone, iron storefront and cornice
 5 stories; 3 bays
 Comments: Common facade with #577, 581. Original storefront from Badger's Architectural Iron Works. Ground floor alterations.

512-18

#583-587 (through to Mercer)
 Commenced: 4/7/1896
 Completed: 4/5/1897
 Architect: Cleverdon & Putzel
 Original Owner: Weil & Mayer
 Original Function: Store and lofts
 Facade: Indiana limestone, brick and terra cotta
 12 stories; 6 bays

512-16

#591 (through to Mercer)
 Completed: 1859
 Architect: Unknown
 Original Owner: Alfred Wagstaff
 Original Function: Store
 Facade: Originally stone, now brick and iron
 5 stories originally, now raised to 6; 3 bays
 Comments: Originally shared a common facade with #593. Completely altered above the ground floor c. 1900. Portion of original iron storefront remains. Has a foundry plaque from Jackson & Throcmorton Iron Works.

512-14

#595 (through to Mercer)
 Completed: 1866
 Architect: James Pirsson
 Original Function: Factory and workshops, photographic establishment
 Facade: Originally stone, now brick
 5 stories; 3 bays
 Comments: Facade completely rebuilt in 1919 alteration.

512-11

#599-601 (through to Mercer)
 (Southwest corner W. Houston)
 Completed: 9/5/1917
 Architect: J. Odell Whitenach
 Original Owner: Frederick Ayer
 Original Function: Store and lofts
 12 stories; 6 bays (outer bays are double windows)

512-20

#581 (through to Mercer)
 Completed: 1860
 Architect: Unknown
 Original Owner: Estate of Mrs. Astor Langdon
 Original Function: Store
 Facade: Stone, iron storefront and cornice
 5 stories; 3 bays
 Comments: Common facade with #577, 579. Original storefront from Badger's Architectural Iron Works. Ground floor alterations.

512-17

#589 (through to Mercer)
 Commenced: 1832
 Completed: 1833
 Architect: Unknown
 Original Owner: Judah Hammon
 Original Function: Dwelling
 Facade: Brick
 4 stories; 4 bays
 Comments: Window sills, lintels and moldings have been shaved. Ground floor altered.

512-15

#593 (through to Mercer)
 Completed: 1860
 Architect: Unknown
 Original Owner: Edward Jones
 Original Function: Store
 Facade: Stone, iron cornice
 5 stories; 3 bays
 Comments: Originally shared a common facade with #591. Ground floor altered.

512-13

#597 (through to Mercer)
 Completed: 1867
 Architect: John Kellum
 Original Owner: John Lawrence
 Original Function: Store and warehouse
 Facade: Marble, iron trim
 5 stories; 3 bays
 Comments: Ground floor alterations

BROADWAY (Cont'd.)

East Side: Block 511, Now. 568-602

511-1
#568-578 (through to Crosby)
(Northeast corner Prince)
Commenced: 9/9/1895
Completed: 2/24/1897
Architect: George B. Post
Original Owner: H. O. Havermeyer
Original Function: Stores and lofts
Facade: Stone, terra cotta and brick
12 stories; 8 bays, 126 feet wide

511-12
#594-596 (through to Crosby)
Commenced: 5/5/1897
Completed: 5/4/1898
Architect: Buchman & Deisler
Original Owner: Jeremiah C. Lyons
Original Function: Store
Facade: Limestone
12 stories; 6 bays, 84 feet wide

511-16
#600-602 (through to Crosby)
(Southeast corner E. Houston)
Commenced: 3/14/1883
Completed: 1/31/1884
Architect: Samuel A. Warner
Carpenter: McGuire & Sloan
Mason: John H. Masterton
Original Owner: Elizabeth W. Aldrich
Original Function: Store
Facade: Iron
6 stories; 6 bays

511-6, 8, 10
#580-582, 584-586, 588-590 (through to Crosby)
Commenced: 7/28/1897
Completed: 6/17/1897
Architect: Buchman & Deisler
Original Owner: John S. Ames
Original Function: Stores
Facade: Indiana limestone, brick and terra cotta
12 stories; 9 bays, 150 feet wide
Comments: Three separate buildings but a common facade.

511-15
#598 (through to Crosby)
Commenced: 4/19/1897
Completed: 2/27/1898
Architect: Robert Maynicke
Original Owner: Henry Corn
Original Function: Mercantile building
Facade: Brick and terra cotta
12 stories; 28 feet wide

BROOME STREET

Broome Street, named in 1806 after the Lieutenant Governor of New York State, had been laid out sometime after 1767. Before it acquired its present name, it was known as Bayard's Lane, Bullock, Hevins, and "Orchard Street west of Broadway" at various times. Building began on Broome about 1806 which made it one of the first streets in the District to be developed. Partially because it was developed early and was wider than other east-west streets, it served as a principal east-west artery within the District, offering an alternate route from the Canal Street ferry on the Hudson River. Consequently Broome Street was more prominent than the north-south cross streets it intersected with the exception of Broadway.

Crosby Street to Broadway

This block still has two buildings which date back to c. 1825. Other early buildings were replaced by new structures in the 1850s, 60s, 70s, 80s, thus providing a wide variety of styles. The architectural quality of the buildings is generally high, no doubt due to their proximity to Broadway. The elegant Haughwout Building, described on Broadway, occupies a large portion of the block on the north side.

South Side: Block 473 (west part), Nos. 429-441

No. 433 is a four-story, three-bay building with an ornate modified French Renaissance cast-iron facade which appears to date from approximately 1870. However, tax assessments for the building indicate that the structure actually dates from 1827, about the same time as the adjoining building, No. 431. An alteration permit was filed in 1869 to raise a rear extension to the building. The new iron front may have been added at the same time, although no record of this exists. The style is very similar to Griffith Thomas' style during the same period. (A good example for comparison is No. 425 Broadway.)

Heavy round columns with elaborate Corinthian capitals define the window bays, and a very narrow cornice separates each story. The ground floor has been altered, but it retains its fine entablature. The main entablature, crowned by a rounded pediment with a center finial, is the visual highlight of the building. The cornice with its elaborate modillions is supported by four ornate brackets. Within the pediment is a scrolled antefix, which adds a final ornate touch.

No. 435 is built in a modified Victorian Gothic style which was not commonly used in commercial cast-iron construction. This five-story, four-bay building was built for Catherine Wilkins in 1873 by W. A. Potter. Deeply fluted pilasters which culminate in very large brackets at the entablature flank the ends of the building. On the second, third and fourth stories free-standing colonnettes with fanciful leaf-and-flower capitals define the outer window bays. The fifth floor is given the most distinctive treatment. Pilasters edged with a sort of rope molding separate the windows, each of which has its own Gothic tracery arch. The panels of the very wide frieze are decorated with stylized flowers. These panels over the center bays are flanked by large brackets which support a pediment inscribed with the building date, 1873. All of these decorative details combine to create a highly fanciful facade. These unique details were made possible by the architect's use of cast iron which allowed him flexibility of design at a cost far less than that of creating such details in stone.

No. 437-441 Broome (486 Broadway) is one of the latest buildings on this block, dating from 1882-83. It was designed by Lamb and Rich with a combination of Romanesque and Moorish elements for William DeForest, although it was leased to the Mechanics and Traders Bank by 1885 or before.

Six stories high, nine bays wide on Broome and two bays wide on Broadway, this brick, stone and terra-cotta building adds a massive accent to the corner. Two grouped bays on each end project forward, creating a pavilion effect. Although the ground floor has been altered at the corner and on Broadway, it still retains certain massive qualities, in particular a very wide, rusticated round-arched window on Broome, possibly designed to accentuate the banking room. The treatment

BROOME STREET (Cont'd)

of the window bays above the ground floor is both varied and complex. The second floor has merely a row of round-arched windows. In the third through fifth stories the center bays are decorated with stylized neo-Grec ornament. The fifth floor central bays also have a rounded metal screen applied at the tops of the outer windows. The sixth floor central bay area is given a set-back mansard roof treatment with three projecting window groups; the outer two have simple pediments, and are outlined with metal work. The center window group has an elaborately scrolled pediment decorated with circular ornaments over square panelled frieze. In the grouped end bays the windows in the fifth and sixth floors are separated by iron colonnettes with decorated panels separating the fifth and sixth floors. The frieze above these windows contains a flat applied ribbon-like ornament. Rising above this is another row of square panelling. Crowning each end grouping are two small cupolas which are, of course, influential in creating the pavilion effect.

473-18
#429
Completed: 1859
Architect: Unknown
Original Owner: Euphraise Poisier
Original Function: Stores and lofts
Facade: Stone
5 stories; 3 bays
Comments: Modern ground floor

473-17
#431
Completed: c. 1825
Architect: Unknown
Original Owner: Wm. J. Robinson
Original Function: Dwelling
Facade: Brick
4 stories; 3 bays
Comments: Raised to 4 stories; stoop cut away and ground floor rustication removed for display windows. Retains original doorway

473-16
#433
Completed: 1827
Architect: Unknown
Original Owner: Lambert Suydam
Original Function: Dwelling
Facade: Iron
4 stories; 3 bays
Comments: Original facade removed and replaced by iron one in the 1870s, and served as store and loft

473-15
#435
Commenced: 6/2/1873
Completed: 10/24/1873
Architect: W. A. Potter
Builder: Richard Deeves
Original Owner: Catherine Wilkins
Facade: Iron
5 stories; 4 bays
Comments: Ground floor altered. This was the site of the Sketch Club in 1849

473-14
#437-441
(486 Broadway, southeast corner)
Commenced: 5/13/1882
Completed: 4/30/1883
Architect: Lamb & Rich
Carpenter: John Brown
Mason: Joseph Smith
Original Owner: Wm. DeForest
Original Function: Store
Facade: Philadelphia brick
6 stories; 9 bays
Comments: Ground floor altered on B'way. New windows on Broome. Leased to Mechanics & Traders Bank by 1885

BROOME STREET (Cont'd)

North Side: Block 483, Nos. 432-440

483-35
#432-436
Parking lot and garage

483-38
#438
Commenced: 5/20/1885
Completed: 11/20/1885
Architect: E. Kilpatrick
Original Owner: Jane Major
Original Function: Store
Facade: Iron
5 stories; 4 bays
Comments: New doors and windows

483-1
#440
(488-492 B'way, northeast corner)
HAUGHMOUT STORES
Listed on B'way
14 bays on Broome

Broadway to Mercer Street

This block is largely dominated by development in the 1890s, and contains three examples of skyscraper architecture. However, the two remaining earlier buildings are interesting stylistic examples from their periods.

South Side: Block 474 (east part), Nos. 443-449

No. 443-449 Broome (487 Broadway, 60 Mercer) is a late 19th-century extravaganza in stone, brick, terra cotta and iron, stretching along the entire blockfront of Broome Street for an impressive 29 bays. Its twelve stories and wide expanse were made possible only by the development of steel framing and skyscraper construction techniques of the late 19th century.

The bottom two floors are faced with stone and given a heavy base treatment. The third floor is differentiated by the heavy quoin treatment of the piers separating the windows. The bays of the floors above this are grouped, divided and subdivided by pilasters of varying sizes and decoration, which create a complex, symmetrical facade. The most elaborate decorative treatment is reserved for the upper three stories. The pilasters dividing the windows as well as the spandrel arches contain elaborately florid Baroque terra-cotta ornamental details. Finally topping the entire creation is the broad entablature; its cornice is supported by elaborately molded brackets.

It is interesting to note that the building is given the same treatment on its southern facade where it rises seven stories above the adjoining building. Usually this would have been left as a blank party wall. Apparently the architect didn't anticipate that another equally tall building might rise beside it.

474-29
#443-449
(487 B'way, southwest corner; 60 Mercer, southeast corner)
Commenced: 3/27/1895
Completed: 4/25/1896
Architect: John T. Williams
Original Owner: John T. Williams
Function: Office Building
Facade: Brick, stone, terra cotta, metal roof and cornice
12 stories; 29 bays, 3 bays on Broadway
Comments: Some ground floor alterations

BROOME STREET (Cont'd)North Side: Block 484, Nos. 442-452

No. 442-444 Broome (489 Broadway) was built for Louisa Hepburn in 1860, except for the last three bay sections on Broome Street built in 1863.

This classical Italianate building is five stories high, two bays wide on Broadway and twelve bays wide on Broome. The short Broadway facade as well as the corner bay on Broome St. are faced with stone while the rest of the facade is faced with brick. This treatment is fairly common when one facade faces a more important street than the other. The ground floor has been completely altered although it does retain its original cornice. One interesting alteration is a concrete arch at ground level added to provide access to the basement when Broome Street was widened in 1929. The windows in the stone facade section are flanked by simply designed moldings and are topped by individual cornice slabs. The remaining windows have simple stone sills and lintels. The entire building is topped by an iron cornice supported by scrolled brackets.

No. 448 was designed by Calvert Vaux of Vaux, Withers Co. in 1871-72 and is an imaginative creation in cast iron. Five stories high and four bays wide, this building uses iron in a rather unusual ornamental fashion, although the forms are derived from French Renaissance sources.

Narrow pilasters decorated with a variety of floral and pellet ornament flank the building. The windows are separated by slender triple-grouped colonnettes. The window ornament is most unusual; they are outlined by pellet moldings and capped by intricately detailed friezes. Under the windows of the outer bays are florid panels. The windows of the fifth floor are subdivided into round-arched groups of two, and also separated by colonnettes. Their spandrels also contain floral decoration. The entablature is a unique element of the building. A concave architrave set with panels containing rosette motifs, underlies a projecting frieze inlaid with circular rosettes. The whole is supported by elaborate brackets which grow out of the fifth floor colonnettes.

While the building composition does not emphasize the inherent structural properties of cast iron, any more than does any other classically-derived building in the District, it does utilize the material to create vivid and unusual decorative forms.

484-28	484-26
#442-444	#446
(489 B'way, northwest corner)	(491-493 connected to Broadway)
Completed: 1860	Commenced: 4/7/1896
Architect: Unknown	Completed: 2/24/1897
Original Owner: Louisa Hepburn	Architect: Buchman & Deisler
Original Function: In 1879 was factory and workshop	Original Owner: Jeremiah Lyons
Facade: Brick and stone	Original Function: Stores
5 stories; 12 bays, 2 bays on B'way	Facade: Limestone
Comments: The last 3 bays on Broome were added in 1863. Ground floor alterations, stone arch added in 1929	12 stories; 3 bays, 4 windows
	Comments: New doors and windows

BROOME STREET (Cont'd)

484-31
#448
Commenced: 6/26/1871
Completed: 7/28/1872
Architect: Vaux & Withers
Builder: James Stewart
Original Owner: Mrs. A. G. Ullman
Original Function: Stores and lofts
Facade: Iron
4 bays; 5 stories
Comments: New doors and windows

484-31 (originally lot 32)
#450-452
(62 Mercer, northeast corner)
Commenced: 5/26/1894
Completed: 2/28/1895
Architect: John T. Williams
Original Owner: John T. Williams
Function: Warehouse
Facade: Indiana limestone, iron, brick
and terra cotta
9 stories; 6 bays on Broome, 6 bays on
Mercer
Comments: New doors; Original building
permit signed "John T. Williams per
Alfred Zucker."

Mercer to Greene Street

This block, developed in the 1860s and 70s, is one of the finest on Broome Street. The building facades are harmonious in appearance, due to the common use of building materials -- stone and iron simulating stone -- and common designs stemming from various Renaissance styles. Further harmony is created by the generally uniform cornice line.

South Side: Block 474 (west part), Nos. 453-467

No. 453-455 Broome Street (57-59 Mercer Street) is a fine Griffith Thomas design of 1872-73. The building is six stories high with a separate attic treatment, eleven bays wide on Mercer and six bays wide on Broome Street. The end bays are defined by quoined pilasters which give a strong emphasis to the ends of the building and to the corner. At each story the pilaster is topped by a slight capital created from an egg-and-dart molding with an underlying floral motif. The windows are separated by columns with Corinthian capitals. The stories are separated by cornices. The ground-story cornice with its modillions is supported by brackets above the pilasters. The bases of the second story windows have balustrades along the Broome Street side and at the corner bays on Mercer Street, while the other windows on Mercer have incised panels. A boldly projecting cornice, with intricate modillions supported by elaborate brackets, crowns the fifth story. Set back above this is the attic story. Its windows are separated by molded pilasters. There were once ornamental iron urns at the roof line, but they are removed, and the bases on which they rested have been covered over.

No. 457-459, also designed by Griffith Thomas in 1871, creates a harmonious composition with its corner neighbor, although it uses somewhat simpler detail. Quoined pilasters flank the ends of this six-story, six-bay building. Columns with Doric-type capitals created by an egg-and-dart molding and a floral motif separate the windows. A balustrade lines the bases of the second-story windows. The main cornice projects over the fifth floor, and a large pediment rises from it. Set back behind this is an attic story. The windows on each side of the pediment are set behind a balustrade.

BROOME STREET (Cont'd)

474-12
 #453-455
 (57-59 Mercer, southwest corner)
 Commenced: 7/1/1872
 Completed: 2/28/1873
 Architect: Griffith Thomas
 Carpenter: Martin E. Dujan
 Mason: John T. Conover
 Original Owner: Julia Billings
 Original Function: Store
 Facade: Iron
 6 stories; 6 bays, 11 bays on
 Mercer
 Comments: New doors, cornice removed,
 urns missing from roofline, was
 W. G. Hitchcock & Co.

474-10
 #461
 Commenced: 7/1/1871
 Completed: 12/31/1871
 Architect: Griffith Thomas
 Builder: Marc Eidlitz
 Original Owner: William Moser
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays
 Comments: New doors and windows,
 urn missing from broken
 pediment

474-7
 #465-467
 (54 Greene, southeast corner)
 Commenced: 6/24/1872
 Completed: 2/28/1873
 Architect: J. F. Duckworth
 Builder: J. T. Conover
 Original Owner: R. H. L. Townsend
 Original Function: Warehouse
 Facade: Iron, from Aetna Iron Works
 6 stories; 6 bays
 Comments: New doors and windows,
 modern ground floor

North Side: Block 485, Nos. 454-468

No. 454 Broome (65-67 Mercer) and 456 Broome appear to be one building. But the records of the Department of Buildings show that No. 456 was built in 1867 for Elliott Cowdin by B. W. Warner. The identical design was used by Samuel Warner in 1879 when he built No. 454 for Cowdin. (Benjamin W. Warner was Samuel Warner's younger brother, and they were partners in an architectural firm.) The only exterior separation between the two buildings is a split at the cornice line, and they are now joined internally.

The combined facade is six bays wide on Broome, ten bays wide on Mercer, and six stories high. The Broome Street side, the more prominent one, and the two end bays on Mercer are faced with marble, and the remainder of the Mercer facade is of brick with stone trim. At the ground floor, columns with Corinthian capitals (although many have lost their ornament) separate the bays. Heavy piers define the corner and the end bays on both streets. On the upper stories of the marble facade, pilasters under molded drop-lintels outline the windows. A panelled frieze underlines the second story windows. The windows on Mercer St. have no ornamentation, just stone sills and flush curved lintels, connected by stone banding set into the

474-11
 #457-459
 Commenced: 7/1/1871
 Completed: 12/31/1871
 Architect: Griffith Thomas
 Mason: Marc Eidlitz
 Original Owner: William Moser
 Original Function: Warehouse
 Facade: Iron
 6 stories; 6 bays
 Comments: New doors and windows, original
 stained glass, alterations on 1st floor,
 part of cornice cut for fire escape

474-9
 #463
 Completed: 1867
 Architect: Henry Fernbach
 Original Owner: Arthur Levy
 Original Function: Store
 Facade: Stone; iron storefront and cornice
 5 stories; 3 bays
 Comments: New doors and windows

BROOME STREET (Cont'd)

brick. The simple cornice is supported by fluted brackets which alternate with panels in the frieze.

No. 458 is a five-story, three-bay stone building, built in 1867. It appears to have been built strictly between the party walls of the two adjoining buildings (and its internal structure would be supported on these walls), for it has no flanking pilasters. Interest is given to the facade by the treatment of the window bays, which are surrounded by molded drop-lintels capped by heavy keystones incised with a fleur-de-lis motif. A narrow stone cornice runs under the windows and outlines each dividing window pilaster. The ground floor, in contrast, has its doors and windows defined by columns, and it is set off from the upper stories by a stone entablature. The main entablature, which is iron, is non-traditional in its use of decorative elements. The cornice is supported by simple curved brackets which are not fluted or scrolled, and they alternate with raised blocks set into the frieze. A carved terminal block is set at each end of the cornice. Adding a final accent to the composition is a raised curved pediment over the cornice.

No. 464-468 Broome (56 Greene) is a handsome addition to this corner site. It was built in 1860 for Aaron Arnold of the Arnold and Constable families, the wealthy New York merchants, of Arnold, Constable fame. The building is five stories high, ten bays wide on Greene and nine bays wide on Broome. The Broome Street facade is of stone with an iron cornice and iron ground floor elements, while that on Greene Street is of brick with some stone trim and an iron cornice. The two corner end bays on Greene are faced with brick but differentiated from the rest of the facade by a vertical row of stone quoins.

The architectural composition of this building is of interest for several reasons. Its nine bays on Broome Street are divided into three triple-bay sections. The design of the outer two sections is completely identical to the entire facade of the building at 19 Mercer Street. The center bay section projects slightly, and these windows are also given the "sperm-candle" treatment. However, here they are separated by two-story panelled pilasters with a central circular motif rather than the quoined pilasters of the outer sections. Panelled spandrels also separate the stories in each vertical two-story group, and a scrolled keystone accents the curved lintel at the top of each vertical group. Rather than using the same panels as those at the base of the second floor windows in the outer sections, the center section employs a stone balustrade. The ground floor is regularly divided by Corinthian columns across the Broome Street side.

On the Greene Street facade the only ornaments are the stone lintels above the windows, and the narrow stone string courses which separate each story. The two north end bays are differentiated by a slight projection in the brick surface, and brick panels under the windows. The main iron cornice with its modillions runs along the Broome Street side and around the two corner bays on Greene Street. The center bay section on Broome Street is crowned by a pediment which is curiously broken at one end where the outer bay section joins the center one. The Greene Street cornice is very simple with no ornamentation.

The same unknown architect must have designed both this building and the one at No. 19 Mercer Street, but the total composition here is much more effective. The components effectively blend together, and the scale is appropriate to the corner site, not overpowering as it is at 19 Mercer.

BROOME STREET (Cont'd)

- | | |
|---|---|
| <p>485-34
#454
(65-67 Mercer, northwest corner)
Commenced: 6/5/1879
Completed: 2/28/1880
Architect: Samuel Warner
Original Owner: Elliot Cowdin
Original Function: Store
Facade: Stone and brick; iron storefront and cornice
5 stories; 3 bays, 10 bays on Mercer
Comments: Capital ornament missing, some stone chipped</p> | <p>485-35
#456
Commenced: 1867
Architect: B. W. Warner
Original Owner: Elliot Cowdin
Original Function: Warehouse
Facade: Marble, iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows, some stone chipped</p> |
| <p>485-36
#458
Commenced: 11/15/1867
Architect: D. & J. Jardine
Original Owner: Hyams & Bamburger
Original Function: Store and warehouse
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows, some iron missing</p> | <p>485-37
#460
Completed: 1862
Architect: Unknown
Original Owner: Henry J. Newton
Original Function: Store and warehouse
Facade: Stone, Iron storefront and cornice
5 stories; 3 bays
Comments: Capital ornament and bracket missing, old door</p> |
| <p>485-38
#462
Completed: 1866
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Stores and lofts
Facade: Stone, iron storefront and cornice
5 stories; 3 bays
Comments: New doors and windows, storefront is a continuation of #464-468</p> | <p>485-39/40
#464-468
(56 Greene, northeast corner)
Completed: 1860
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Stores and lofts
Facade: Stone, iron storefront and cornice
5 stories; 9 bays on Broome, 10 bays on Greene
Comments: Iron from Nichol & Billerwell Iron Works, new doors and windows</p> |

Greene to Wooster Street

This block is another of Broome Street's finest. Four of the seven buildings on it were designed by Griffith Thomas in the short span of six years, 1867-1873, which contribute greatly to its overall harmonious composition. One other dates from 1872, and the remaining two are from the early 1880s. Again the design source is various Renaissance sources.

South Side: Block 475 (east part) Nos. 469-481

No. 469-475 Broome Street (55 Greene Street), the Gunther Building, is one of Griffith Thomas' finest designs, built in 1871-72. Magnificently adapted to its corner site, its only rival in the District in this respect is J. Morgan Slade's building at 119 Greene Street, built in 1882-83.

This six story building, which is six bays wide on Greene Street and eleven bays wide on Broome Street, bears a strong stylistic resemblance to Thomas' building at 453-455 Broome on the southwest corner of Mercer Street which was built a year later. This earlier building has a curved corner bay which creates an even more striking effect than the heavily quoined corner bays of 453-455 Broome.

BROOME STREET (Cont'd)

Quoined pilasters also define this curved bay, as well as the end bay on Broome Street, and one pilaster flanks the end on Greene. At the ground floor, Corinthian columns separate the door and window openings, while on the upper stories panelled pilasters with Corinthianesque capitals define the windows, except in a central projecting bay section on Broome Street. This central section uses Corinthian columns. A typical classic balustrade runs along the base of the second-story windows. Each story has its own cornice. That above the ground floor has modillions and is accented by a small pediment in the central section on Broome Street. Above the third floor are three unusual slabs supported by brackets projecting out from the cornice over various bay sections. At the corner bay above the second story is placed a scrolled and finialed pediment containing the inscription "Gunther Building." The main cornice curving around the building is supported by elaborate brackets.

No. 477-479, a handsome classical composition, very French in feeling, designed by Elisha Sniffen for Jacob Weeks, was begun shortly after the Gunther Building was completed. This six-story, eight-bay cast-iron building has a double facade. Quoined pilasters flank the ends and run down the center. Narrower panelled pilasters separate the windows. A row of Corinthian columns separates the door and window openings on the ground floor. The upper-story windows are flanked by engaged columns with Corinthian capitals. The lintels of the second and third floor windows are lined by moldings set with indented pseudo-keystones. The windows of the sixth floor are capped by keystones. A most unusual feature is the balustrade treatment at the window bases of each of the upper stories. In each four-bay section, the center bays have a conventional balustrade, while the outer bays have underlying panels with a flat ribbon-like applied ornament. The main cornice is supported by small and large brackets arranged in a rhythmic pattern across the building. The crowning touch is provided by two pediments, one over each of the central bays of the four-bay sections, which further emphasize the double-facade nature of the building.

475-44/45/46/47
#469-475
(55 Greene, southwest corner)
Commenced: 12/2/1871
Completed: 5/30/1872
Architect: Griffith Thomas
Builder: John T. Conover
Owner: William Gunther
Original Function: Store and store-house
Facade: Iron, from Aetna Iron Works
6 stories; 11 bays on Broome,
6 bays on Greene

475-43/41
#477-479 (originally #477-481)
Commenced: 6/3/1872
Completed: 2/28/1873
Architect: Elisha Sniffen
Original Owner: Jacob Weeks
Original Function: Store
Facade: Iron, from Excelsior Iron Works
6 stories; 8 bays
Comments: Missing section of 1st floor cornice and a bracket from pilaster. Was Cheney Bros. store.

475-40
#481 (originally #483)
(Southeast corner Wooster)
PARKING LOT

North Side: Block 486, Nos. 470-482

No. 470 Broome Street (northwest corner of Greene Street) dating from 1867, is an early example of Griffith Thomas' work in the District. The building is faced with stone instead of iron. The only ironwork is in the first floor columns and the main entablature. Other Thomas buildings from the same year also have this stone-iron combination. He shifted to complete cast-iron facades in 1869.

The building is five stories high, six bays wide on Broome, and ten bays wide on Greene Street. The Broome Street facade is of stone as are the two corner end bays on Greene. The remainder of the Greene Street facade is brick. Quoined pilasters flank the building on Broome Street and the corner bay section on Greene, as well as the Greene Street entrance in the end bay section. Corinthian columns

BROOME STREET (Cont'd)

separate the door and window openings on the ground floor in the stone portions of the building. The stonework of the upper stories is relatively simple. The windows are separated by pilasters with Doric capitals and topped by thin molded drop-lintels over segmental arches. Simple cornices supported by small brackets separate each story. The ground floor cornice is elaborated with modillions. The end bay entrance on Greene Street is crowned by a similar cornice. On Greene Street the windows have stone drop-lintels, and the stories are separated by stone string courses. The main cornice is supported by foliated brackets and is crowned by a broad pediment. The Greene Street cornice is, by contrast, simple and unobtrusive.

No. 476-478 Broome Street is a Griffith Thomas design of 1872-73 executed in iron. Built in an L-shape with the other facade at 62 Wooster Street, this building wraps around the two corner structures.

This Broome Street facade of No. 476-478 is six stories high and six bays wide. The two projecting middle bays emphasize the center of the facade. Quoined pilasters flank the building. On the lower five stories all the bays are defined by Corinthian columns. Panels at the outer bay sections and a balustrade at the center bay section underlie the second story windows. Each floor is separated by a cornice which has an added projection across the center bay section. The sixth floor treatment is distinctive. Pilasters separate the arched windows which have flat applied keystones. The center section is divided into three windows instead of two. This center section has its own balustrade, while the outer sections have panels set with a circular motif in relief. The main cornice with its modillions is supported by brackets which alternate with panels in the frieze. A pediment over the center section gives final emphasis to this part of the facade. Two urns, almost Moorish in appearance, are perched at each end of the building.

486-32
#470
(Northwest corner of Greene)
Commenced: 1867
Architect: Griffith Thomas
Original Owner: Dickinson & Hurlbut
Original Function: Warehouse
Facade: Stone, iron cornice and storefront
5 stories; 6 bays on Broome, 10 bays on Greene
Comments: New doors and windows

486-36
#476-478
(connected to 62 Wooster)
Commenced: 6/24/1872
Completed: 2/28/1873
Architect: Griffith Thomas
Carpenter: John Downey
Mason: John Conover
Original Owner: C. H. Garden
Original Function: Store
Facade: Iron
6 stories; 6 bays
Comments: New doors and windows, urn missing. Land leased from Jane, Rachel, and Charlotte Williams

486-34
#472-474
Commenced: 4/1/1869
Completed: 8/10/1869
Architect: Griffith Thomas
Builder: Moore & Bryant
Original Owner: Estate of Moses Morrison
Original Function: Store and storehouse
Facade: Stone, iron storefront
5 stories; 6 bays
Comments: New doors and windows

486-38
#480
Commenced: 7/8/1884
Completed: 1/30/1885
Architect: Richard Berger
Original Owner: Sleurman & Casper
Original Function: Store
Facade: Iron
6 stories; 3 bays
Comments: Cornice and ground floor windows replaced

BROOME STREET (Cont'd)

486-39

#482

(60 Wooster, northeast corner)

Commenced: 6/18/1883

Completed: 1/31/1884

Architect: John McIntyre

Carpenter: John H. Morse

Mason: Alexander Brown

Original Function: Store

Facade: Brick, stone, iron storefront

6 stories; 3 bays

Comments: Iron from S. R. Ferdon Iron Works; new door, capital ornament missing

Wooster Street to West Broadway

This block was developed early. Two buildings of a group dating from c. 1825 still remain standing. The others were largely replaced in the 1880s and 90s by the present structures. Consequently the block has a less harmonious appearance than the two blocks to the east.

South Side: Block 475 (west part), Nos. 483-499

No. 489-493 Broome is an early work of J. Morgan Slade, dating from 1872-73. While strongly classical in its forms, it does not exhibit the same refinement as the work he did in the early 1880s shortly before his death. Compare, for example, his building at 119 Greene Street.

Slade's five-story, eight-bay iron building at 489-493 Broome Street is very similar in appearance to the work of Griffith Thomas from this same period. Quoined pilasters flank the ends of the building. Rows of columns with a type of Doric capital created by an egg-and-dart molding and a band of floral motifs (very similar but not identical to Thomas capitals at 457-59 and 461 Broome Street) separate the windows and produce a rhythmic pattern across the facade. The ground floor has been completely altered. Panels underlie the second floor windows as well as the column bases. The simple cornice is supported by brackets which are decorated with a rather abstract leaf-like design. The brackets rise from a string course below the frieze (another typical Thomas characteristic), and beneath each bracket is applied a flat incised ornament. Rising above the cornice is a broad pediment which contains neo-Grec foliage which once flanked the numerals, 1872.

No. 497 is a simple four-story brick building dating from c. 1825 and originally owned by Alfred S. Pell. It may have been first used for a store with living quarters above, but in 1868 it was altered into a saloon and boarding house. The iron entablatures above the first floor and at the roof line were added at this time. The frieze of each entablature contains an elaborate raised swag pattern. The main cornice is supported by brackets and has an underlying egg-and-dart molding. One window on the second floor has an incised stone lintel while all other windows have plain stone lintels and sills.

No. 499 Broome (361 West Broadway) also dates from c. 1825 and was also owned by Pell. It is also brick, three stories high, and retains its original roof dormer. No. 497 must have been very similar in appearance when first built. The ground floor has been altered to incorporate new windows and siding. The upper story windows retain their stone sills and Federal style incised stone lintels.

BROOME STREET (Cont'd)

475-16
#483-487
(55 Wooster, southwest corner)
Commenced: 1903
Architect: P. Giller
Original Owner: Gen. Louis Seasongood
Original Function: Store & Warehouse
Facade: Brick, stone, iron
3 stories; 9 bays
Comments: Major alteration in 1903, of a pre-existent 1872 structure; Iron from Atlantic Iron Works

475-14
#495 (connected to 359 W. Broadway)
Commenced: 2/27/1895
Completed: 8/17/1896
Architect: G. F. Pelham
Original Owner: Louisa Friedline
Original Function: Lofts
Facade: Brick and iron
7 stories; 3 bays
Comments: Iron may be pressed

475-12
#499
(Southeast corner West Broadway)
Completed: c. 1825
Original Owner: Alfred Pell
Original Function: Dwelling
Facade: Brick
3 1/2 stories; 3 bays
Comments: Original lintels, dormer in bad shape, modern ground floor.

North Side: Block 487, Nos: 484-500

No. 484-490 Broome Street (59 Wooster Street), designed by Alfred Zucker in 1890, is a fine example of the Romanesque style adapted to commercial purposes. Six stories high, ten bays wide on Broome Street, and eight bays wide on Wooster Street, it effectively utilizes brick, stone and some iron decorative work, to create an interesting architectural composition.

The asymmetrical arrangement of the window bays is the most complex element of the building, especially on the Broome Street facade. The first three floors are handled as a unit. Ground-floor round-arched openings alternate with two three-story triple-bay groups within a large arch. Above the ground-floor windows is a round-arched arcade at the second floor level. The windows above these are square-headed. The top three floors, also handled as a unit, are set off above a string course lined with carved stone heads. Here the outer and central bays are grouped vertically to create "towers" which rise above the roof line and alternate with two groups of square-headed windows of three bays each. All sixth-floor windows are round-arched. On the Wooster Street side the two corner bays and the two end bays have the tower-like arrangement, while the windows in between are square-headed; only those on the top story have round arches.

The walls of the bottom two stories are partially faced with rusticated stone. The upper four stories are mostly brick. Carved blocks with the medieval motif of a dragon biting its own tail are set at the impostes of the large triple-bay arches at the top of the second floor windows. The windows within these arches as well as those at the fifth and sixth floors above these are formed by iron components. The entablatures at both the roof line and on the towers that rise above it are quite interesting. At the roof line the stone cornice, which is edged by a pellet molding, has oversized modillions alternating with a large acanthus leaf motif.

475-15
#489-493
Commenced: 8/1/1873
Completed: 1/31/1874
Architect: Jarvis Morgan Slade
Builder: Richard Shapter
Original Owner: Martin Bates
Original Function: Store
Facade: Iron, from Jackson Bros. Iron Works
5 stories; 8 bays
Comments: Ground floor altered in 1955

475-13
#497
Completed: c. 1825
Original Owner: Alfred Pell
Original Function: Dwelling
Facade: Brick
4 stories; 3 bays
Comments: Altered in 1868 to a saloon and boarding house. Some original lintels

BROOME STREET (Cont'd)

Running beneath this is a rope molding which also stretches across the "tower" elements underneath an arcade of flat brick arches. The entablatures of the towers are formed by a combination of an elaborate brickwork frieze and architrave beneath a stone cornice. Set at the corners of each tower are stone blocks carved with medieval leaf ornaments twisted into convoluted S-forms.

Taken all together the varied elements of this building create a highly effective composition.

487-1
#484-490
(59 Wooster, northwest corner)
Commenced: 4/21/1890
Completed: 3/31/1891
Architect: Alfred Zucker
Original Owner: Simon Goldenberg
Original Function: Warehouse
Facade: Brick and stone
6 stories; 10 bays on Broome,
8 bays on Wooster

487-6
#498
Commenced: 9/13/1884
Completed: 2/27/1885
Architect: Ernest Greis
Original Owner: Jacob Bleyer
Original Function: Store
Facade: Bluestone, brick and terra
cotta, iron ground floor
5 stories; 3 bays
Comments: Iron from T.S. Ayers Iron
Works. New windows and doors
on ground floor

487-4
#492-494
Commenced: 4/28/1891
Completed: 2/29/1892
Architect: Alfred Zucker
Original Owner: H. & S. Corn
Original Function: Store
Facade: Stone, brick and terra cotta
5 stories originally, now reduced to 2;
3 bays
Comments: Altered in 1938, upper 3 stories
cut

487-7
#500
(Northeast corner, West Broadway)
Commenced: 8/6/1874
Completed: 12/21/1874
Architect: Charles Mettam
Carpenter: David Hepburn
Mason: Van Dolsen & Armoth
Original Owner: Geo. Marchand
Original Function: Store
Facade: Iron on Broome, brick on West B'way
5 stories; 3 bays on Broome, 7 bays on
W. B'way
Comments: Iron from Aetna Iron Works

CANAL STREET

The course of Canal Street, first proposed in 1796, was in part determined by an irregular ditch that ran between the Collect Pond and the Hudson River. The construction of the street was begun after Trinity Church and private citizens ceded portions of their properties to the City in 1808. The one-hundred-foot wide street, reportedly completed in 1810, was divided by an eight-foot wide open ditch or canal, built in 1811. In 1819, work was near completion on converting this ditch into a covered sewer.

Broadway to Mercer Street

A striking contrast of architectural styles is immediately evident when observing the buildings on this block. Chronologically, the buildings range from a three-story Federal house at No. 303 dating back to about 1808 to the two mid-20th century taxpayers located on the eastern corner. The two remaining structures on the block, the 1856-62 Arnold Constable store and an impressive marble building from 1863, fall between the two extremes stylistically as well as chronologically. Although both of the mid-19th century five-story buildings are constructed primarily of stone, they both incorporate cast-iron storefronts which are typical of their period.

North Side Only in District: Block 231 (south part), Nos. 291-311

No. 305, which extends through to No. 47 Howard, was built around 1863 for L. Brutillier. The iron storefront on this five-story building consists of a cornice, terminal blocks and fluted colonnettes that are missing their capital ornaments. The remainder of the three-bay wide facade retains its highly classical Italianate stone facing. The fenestration on the second floor is emphasized by a pediment above and a balustrade below the central window and recessed panels below the flanking windows. These side windows are topped by simple projecting lintels that are repeated above each window on the third and fourth stories. The top of the building is strongly accented by the use of four large brackets, placed on either side of the building and between the window openings. The cornice is further enhanced by decorative modillions located between the brackets.

No. 307-311 is the main entrance to the large, impressive Arnold Constable & Co. store that also faces Mercer and Howard Streets. (See the descriptions of Mercer Street for a discussion of that facade.) City tax records indicate that the first four floors of the six-bay wide corner section were built in 1856, while the fifth floor of this section and the five-floor, three-bay addition were completed in 1862. A contemporary lithograph of the building, reprinted on page 234 of Kouwenhoven's The Columbia Historical Portrait of New York, shows, however, a fifth floor on the corner section, but without the three-bay addition.

Although the Canal Street facade is faced with stone while those on Mercer and Howard Street are brick, the formula for bays and varying window shapes is repeated on all three sides. None of the original iron storefront remains on the Canal Street side, but the contemporary lithograph indicates that it was originally supported by columns identical to those remaining on the other two facades. These original columns are quite different from the columns and pilasters that remain on the storefront of the 1862 addition, however, which are quite wide in comparison to their height and decorated by massive ornamental bands.

The upper stories of the facade are separated by projecting cornices and outlined on the second through fourth floors by stone quoins at both corners and between the 1856 and 1862 sections. Panelled pilasters replace the quoins on the fifth floor. The round-arched second-story windows are crowned by decorative keystones and flanked by pilasters topped with Corinthian capitals. The paired central windows of the second story of the original section are also accented by a common pediment that is perched above the two keystones. They are further emphasized by balustrades identical to the one below the second-floor, central window of the 1862 addition. On the upper floors, the central windows are paired, though have no pediments. On the third, fourth and fifth floors the windows are topped by segmental rather than round arches. Above the fifth-floor window,

CANAL STREET (Cont'd)

paired volutes rise up towards the center, forming a modified pediment. The building is topped by a simple cast-iron cornice with paired brackets above the central and side piers between which are evenly spaced modillions.

231-12
#291-299
(#419 Broadway, northwest corner)
One-story Medicks

231-1
#301
Completed: c. 1955
Function: Taxpayer
Facade: Brick
2 stories; 1 bay

231-2
#303
Completed: c. 1808
Original Owner: Thomas Duggan
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Architect: Unknown

231-3
#305
(#47 Howard)
Completed: c. 1863
Original Owner: L. Brutillier
Original Function: Store
Facade: Stone, iron
5 stories; 3 bays
Architect: Unknown

231-4
#307-311
(#2-12 Mercer, northeast corner,
#49-53 Howard)
Completed: #307 in 1862
#309-311 in 1856
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Arnold Constable store
Facade: stone, iron
5 stories; 9 bays
Comments: The fifth story was added in 1862.
New ground floor

Mercer to Greene Street

North Side Only in District: Block 230, Nos. 313-331

With the exception of the 1883-84 six-story building at the northeast corner of Greene Street, all of the buildings on the north side of this block are brick Federal houses that were converted into commercial buildings during the mid-19th century. These eight Federal structures, six of which were developed and owned by an Isaac Lawrence, were all erected during the period around 1820 and originally had a consistent height of three stories plus an attic with dormers. Five of the houses, however, had their attic stories removed in the 1860s or 1870s, at which time they were replaced by an additional brick floor with a cast-iron cornice.

The J.B. Snook building on the corner of Greene Street, No. 329-331 Canal, presents a strong contrast to the other eight buildings on the block. This brick building is only six stories high and four bays wide, which may be considered small for a commercial building of the 1880s. It is its scale rather than its size, however, that makes it dominate its Federal neighbors. Yet, the facade treatment is simple and direct, incorporating smooth brick piers, stone lintels, horizontal stone bandings and a relatively plain cast-iron cornice, so that it is not otherwise too incompatible.

CANAL STREET (Cont'd)

230-1

#313

(Northwest corner Mercer)

Completed: 1821

Architect: Unknown

Original Owner: Isaac Lawrence

Original Function: Dwelling

Facade: Brick

4 stories; 3 windows

Comments: Iron cornice added later, as
was fourth story

230-3

#317

Completed: 1821

Original Owner: Isaac Lawrence

Original Function: Dwelling

Facade: Brick

4 stories; 3 windows

Comments: Altered in 1869

Architect: Unknown

230-5

#321

Completed: c. 1821

Architect: Unknown

Original Owner: Isaac Lawrence

Original Function: Dwelling

Facade: Brick

3 1/2 stories; 3 windows

Comments: Front covered with metal
sheeting, S.F.B. Morse lived
here in 1825.

230-7

#325

Completed: prior to 1820

Architect: Unknown

Original Owner: John Dyer

Original Function: Dwelling

Facade: Brick

4 stories; 3 windows

Comments: Altered in 1877

230-9

#329-331

(#2-6 Greene, northeast corner)

Commenced: 3/7/1883

Completed: 1/31/1884

Architect: J.B. Snook

Carpenter: W. Gennind & Co.

Mason: Robinson & Wallace

Original Owner: Lorillard Spencer

Original Function: Store

Facade: Brick, stone, iron

6 stories; 4 bays

Comments: Ground floor altered, iron
from Lindsay, Graff & Megguier

230-2

#315

Completed: 1821

Architect: Unknown

Original Owner: Isaac Lawrence

Original Function: Dwelling

Facade: Brick

4 stories; 3 windows

Comments: Raised one story after fire in
1877

230-4

#319

Completed: 1821

Architect: Unknown

Original Owner: Isaac Lawrence

Original Function: Dwelling

Facade: Brick

4 stories; 3 windows

Comments: Altered in 1869

230-6

#323

Completed: c. 1821

Architect: Unknown

Original Owner: Isaac Lawrence

Original Function: Dwelling

Facade: Brick

3 1/2 stories; 3 windows

230-8

#327

Completed: prior to 1820

Original Owner: Michael Quinn

Original Function: Dwelling

Facade: Brick

3 1/2 stories; 3 windows

Comments: Altered in 1870

Architect: Unknown

CANAL STREET (Cont'd)Greene to Wooster Street

A strong diversity is felt on this block, characterized by a modern two-story taxpayer and a 1927 garage positioned between two outstanding cast-iron structures. The incongruity is further heightened by the large vacant lot at the Greene Street corner, the former location of a recently demolished 1868 building designed by J.B. Snook.

North Side Only in District: Block 229, Nos. 335-355

No. 343 is an Isaac F. Duckworth design that was built in 1868 for P.R. Francis. Although the architect superbly combined various neo-Grec and French Renaissance elements, the composition of the cast iron is far less complex than other designs by Duckworth within the Historic District. The strong sense of verticality conveyed by this five-story building is due to its narrow three-bay width, its slender columns and pier panels and, most appreciably, its isolation. (The building is flanked by a parking lot on the east and a two-story taxpayer on the west.)

The ground-floor facade of the building is nearly identical to the upper stories, though it is difficult to see much of the original ornament due to a large modern sign placed above the entrance. The bays on each floor are separated by columns resting upon bases, between which are placed decorative panels. (None of the original capital ornaments remain.) The building is flanked by pier panels that are divided at each floor level by a simple terminal block at the end of a projecting cornice. Each pier is embellished by a central rosette, above and below which are recessed panels. The only additional decorative motif is a rosette above the center of each window frame. At the top of the building, a highly ornate cornice rests on paired brackets above the two center columns and a console bracket over the central window. The cornice projects forward above these brackets to emphasize the central bay. There must also have originally been large brackets flanking the building, but they have been removed. The remainder of the entablature is composed of frieze panels on either side of and between the brackets, a scalloped corbelling below the frieze and decorative modillions beneath the cornice.

No. 351-355 is a five-story corner building, fronted by cast iron, that was designed by W.H. Gaylor and built in 1871-72. The nine bays on Canal Street, which are identical to the eleven bays on the Wooster Street facade, are handled in a crisp, rhythmic manner, in a style closely related to the neo-Grec. The storefront retains its original smooth shafted iron columns, set on panelled bases, which rise above low stoops. The capitals atop these columns, identical to those used on the upper stories, are each defined by a simple necking band and decorated with evenly spaced rosettes, above which is an egg-and-dart molding.

The upper facade of the building, which is separated from the storefront by a modillioned cornice, repeats many of the ground floor elements, notably the handling of the columns. The one outstanding elaboration is the incised neo-Grec pendent-type ornament which is suspended below each column base. In addition to serving as a terminus for each column, this motif also acts as a spandrel decoration between the flat-topped, curved-corner bays. Even this elaboration, however, is repeated in such a manner that it merely adds to the sense of standardization felt in the overall architectural treatment. The only additional elements are flanking corner quoins and a roof cornice which act to frame the building. The cornice, which is handled in the same disciplined manner as the rest of the building, is composed of closely spaced modillions and dentils above a panelled frieze.

229-1
#335-341
(#9-13 Greene, northwest corner)
Parking lot

229-3
#343
Commenced: 1868
Architect: Isaac F. Duckworth
Original Owner: P.R. Francis
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Some iron ornament missing, ground floor altered

CANAL STREET (Cont'd)

229-4

#345

Function: Taxpayer

Facade: Concrete

2 stories: 3 bays

229-5

#347-349

Commenced: 11/11/1927

Completed: 3/23/1928

Architect: Julius Echmann

Original Owner: Augustus B. Fleck

Original Function: Garage

Facade: Brick

4 stories: 2 bays

Comments: Goes through to #6-10 Wooster

229-6

#351-355

(#2-4 Wooster, northeast corner)

Commenced: 6/22/1871

Completed: 2/29/1872

Architect: W.H. Gaylor

Builder: W. Lamb, Jr.

Original Owner: S. Middlebrook

Original Function: Stores

Facade: Iron

5 stories: 9 bays

Comments: Some ground-floor alterations.

Iron from Bailey & DeBrevoise

Wooster Street to West Broadway

An interesting combination of buildings from the early, mid and late 19th century are seen on this block, which is divided in the center by a vacant lot. The buildings begin chronologically with two 1824 structures on the western corner, both of which were converted in the mid-century from three-story dwellings to four-story commercial buildings. (The fourth story on the corner building is a modified mansard.) The commercial period of the Historic District is represented by a simple five-story stone building of 1855 (fifth floor added in 1866,) a five-story brick store and tenement of 1871, a cast-iron structure of 1883, also five stories high, and two masonry buildings dating from 1891 which are five and six stories high.

North Side Only in District: Block 228, Nos. 357-375

No. 365-367, a predominantly stone building sparsely ornamented on its four upper floors, is strongly accented by an elaborate cast-iron storefront, executed in an ornate French manner. This storefront is supported by intricate Corinthian columns which separate the six individual bays. It is interesting that these bays are not of equal width, the second bay in from both of the sides being slightly narrower than the others. Also, the number of storefront bays does not correspond with the five windows which span each of the upper floors. The six-bay width of the storefront is divided in the center by a pier incorporating pseudo-quoins that are alternately ridged and vermiculated. An identical pier treatment is also used to flank the ground floor. Another interesting motif on the cast-iron ground floor is the neo-Grec brackets which appear individually above each column and paired above the central pier. Between these brackets, which support a modillioned cornice, are placed rococo-like foliated ornaments. This extremely elaborate storefront is in strong contrast to the functionally conceived upper floors which served originally as tenements. These floors, simply separated by narrow band courses, are faced with smooth stone around square-headed windows. The only projections are the plain window lintels and sills, with the addition of small brackets supporting the second-floor lintels. The building, which began so elegantly on the ground floor, is terminated by a very plain modillioned cornice, far less elaborate than the storefront cornice.

No. 371 is a five-story building with a three-bay wide cast-iron facade that was designed by Samuel Warner in a modified neo-Grec manner. Nearly all of the cast-

CANAL STREET (Cont'd)

iron elements on this 1883-84 structure remain intact, including the unusually high storefront. The storefront bays are defined by narrow pilasters in the center and slightly wider ones on either side all of which are decorated by projecting vertical ridges, incised neo-Grec ornaments, and rosettes.

The square-headed bay units on the upper four levels are handled in an identical manner. Each floor, separated from the one above and below by a high plain frieze, is flanked by wide fluted pilasters. The pilasters are topped by modified capitals decorated with a neo-Grec ornament that is proto-Art Nouveau in its use of sophisticated, stylized organic forms. A similar treatment is used on the capitals above the slender central columns, which are set on high bases and have a double banding around their otherwise smooth shafts. The entire facade is crowned by a rather high entablature that includes paired neo-Grec brackets above the side pilasters and each column. Between the brackets are panelled friezes and dentils.

228-1
#357
(#1-5 Wooster, northwest corner)
Completed: 1855
Architect: W.T. Beers
Original Owner: Wm. Banta
Original Function: Store and lofts
Facade: Marble, iron
5 stories; 3 bays
Comments: Iron from Architectural Iron Works, ground floor altered, lintels chipped. Common facade with #359, fifth story added in 1866

228-2
#359
Completed: 1855
Architect: W.T. Beers
Original Owner: Asher Rosenblatt
Original Function: Store and lofts
Facade: Marble, iron
5 stories; 3 bays
Comments: Ground floor altered, roof cornice cut for fire escape, common facade with #357. Fifth story added in 1866.

228-3
#361
Commenced: 8/1/1891
Completed: 1/31/1892
Architect: J.B. Snook
Original Owner: Nancy Banta
Original Function: Store and workshop
Facade: Brick, iron
5 stories; 3 bays
Comments: Roof cornice cut, for fire escape, ground floor altered

228-4
#363
Commenced: 4/11/1891
Completed: 10/31/1891
Architect: Leicht & Harrell
Carpenter: Peter Roberts
Mason: Peter Roberts
Original Owner: Charles Moelich
Original Function: Store and workshop
Facade: Brick, iron, ashlar
6 stories; 4 bays

228-5
#365-367
Commenced: 6/23/1871
Completed: 12/31/1871
Architect: Wm. Waring
Original Owner: J. Watson Webb
Original Function: Store and tenement
Facade: Stone and iron
5 stories; 5 windows, 6 bays on ground floor
Comments: Some lintels and stone banding missing, ground floor bays filled in.

228-7
#369
Vacant lot

CANAL STREET (Cont'd)

228-8
#371
Commenced: 6/15/1883
Completed: 6/31/1884
Architect: Samuel Warner
Mason: A.C. Walbridge
Original Owner: O.J. Walbridge
Original Function: Store
Facade: Iron
5 stories; 3 bays

228-10
#375
(#301-305 West Broadway, northeast corner)
Completed: 1824
Architect: Unknown
Original Owner: John R. Murray
Original Function: Dwelling
Facade: Brick, iron
4 stories; 3 windows
Comments: Mansard roof added in 1860s,
Canal Street storefront new.

228-9
#373
Completed: 1824
Architect: Unknown
Original Owner: John R. Murray
Original Function: Dwelling
Facade: Brick, iron
4 stories; 3 windows
Comments: Altered in 1877, cornice and
lintels added then.

CROSBY STREET

According to an 1797 map of Lower Manhattan, the portion of Crosby Street that is within the Historic District had already been laid out as far as Houston Street at that time. In about 1808, Crosby Street was extended north to Bleecker Street.

Howard to Grand Street

West Side Only in District: Block 232, Nos. 10-18

None of the four facades on this block contain a main entrance; the two center buildings are entered from Broadway while the corner buildings face Howard and Grand, respectively. The Crosby Street facades have been handled in a straightforward, utilitarian manner. They are all five stories high and faced with brick. The most distinctive features are the decorative treatment of the window lintels.

At the southern end of the block is a building, constructed in 1868. Its eleven bays of segmental-arched windows are each topped by a drop-lintel with a keystone.

Next come the two buildings at Nos. 10-12 and 14-18 which were built simultaneously in 1876-77 and share a common facade. Their ground floors, which are six and nine bays wide respectively, are fronted by simple cast-iron pilasters and connecting panels that are handled in the neo-Grec style. The stone lintels above the square-headed windows on the four upper floors are treated in a similar manner.

The building at the corner of Grand Street also utilizes a combination of stone and cast iron on a predominantly brick facade. Due partially to its early construction date of 1861, however, the treatment is different from its southern neighbors. While most of the facade is handled in a utilitarian fashion with simple stone lintels above square-headed windows, the section nearest the Grand Street corner is faced with marble and set off by quoins. This section, which continues the Grand Street facade for the distance of one bay, also incorporates segmental-arched windows with projecting lintels and a cast-iron storefront. The only other use of cast iron on the Crosby ground floor is on the extreme southern bay which incorporates two Corinthian pilasters on either side of cast-iron shutters which protect a service entrance.

232-21

(#30 Howard, northwest corner)

Listed on Howard; 11 bays on Crosby

Comments: Ground-floor cornice removed. Facade treatment different on Howard Street

232-5

#10-12

(#444 Broadway)

Commenced: 11/6/1876

Completed: 7/30/1877

Architect: Schweitzer & Greve

Original Owner: Edward Mathews

Original Function: Warehouse

Facade: Iron and brick

5 stories; 6 bays

Comments: #444 Broadway, #10-12 Crosby, #452 Broadway and #14-18 Crosby were built as one building

232-9

#14-18

(#452 Broadway)

Commenced: 11/6/1876

Completed: 7/30/1877

Architect: Schweitzer & Greve

Original Owner: Edward Mathews

Original Function: Warehouse

Facade: Brick and iron

5 stories; 9 bays

Comments: This building goes through to #452 Broadway and has a common facade with #10-12 Crosby.

232-15

(#129-131 Grand, southwest corner)

Listed on Grand

7 bays on Crosby

Comments: Different facade treatment on Grand Street

CROSBY STREET (Cont'd)Grand to Broome Street

West Side Only in District: Block 473 (west part), Nos. 30-40

The facades on the west side of this block all serve as secondary entrances to buildings facing Broadway or Broome Street. With the exception of the iron facades at the corner of Grand Street and of No. 40 Crosby Street which is the back of the Richard Morris Hunt building, the facades on this block are executed in brick and handled in a simple, functional manner. Three of the five facades were built in the 1870s, while the other two date from 1859 and 1902-03.

The cast-iron facade at the northwest corner of Grand and Crosby is the rear of a building that also faces Broadway (Nos. 462-464 and 466-468) and Grand Street (No. 120-132.) The French Renaissance character of this 1879-80 John Correja design, discussed in connection with the Broadway facade, is retained, though simplified, on the Crosby side. The twelve-bay expanse is flanked and divided on each of its six stories by three massive iron piers. As on Broadway and Grand Street, these piers are sub-divided by projecting cornices above the first, third and fifth floors and decorated by medallions and geometric capital ornaments. The main distinction between the two treatments is that the Ionic columns that form the bay divisions on the second through the sixth floors of the Broadway and Grand sides are replaced by simple Doric pilasters on Crosby. Another simplification is the omission on Crosby Street of the decorative friezes and sawtooth moldings between floor levels. But the same ground-floor columns are continued around on this side of the building.

473-1/3
 (#462-464 and 466-468 Broadway,
 #120-132 Grand, northwest corner)
 Commenced: 9/24/1879
 Completed: 5/31/1880
 Architect: John Correja
 Builder: P. Hermann
 Original Owner: George Bliss &
 J.H. Cossitt
 Original Function: Store
 Facade: Iron
 6 stories; 6 bays

473-8
 #38
 (#476 Broadway)
 Commenced: 4/16/1902
 Completed: 2/28/1903
 Architect: Robert Maynicke
 Original Owner: Henry Corn
 Original Function: Lofts
 Facade: Brick, stone, iron
 11 stories; 3 bays

473-18
 (#429 Broome, southwest corner)
 Listed On Broome; 8 bays on Crosby
 Comments: Ground-floor door blocked up,
 some windows filled in. Different fa-
 cade treatment on Broome Street

Broome to Spring Street

West Side Only in District: Block 483, Nos. 44-72

All of the buildings on this block are handled in a simple, utilitarian manner, with the exception of the 1902-03 eleven-story building at No. 68-72

473-6
 #30-36
 Commenced: 4/16/1878
 Completed: 8/27/1878
 Architect: Wm. Cauvet
 Builder: Van Dolson & Arnott
 Original Owner: Levy Bros.
 Original Function: Store
 Facade: Brick and stone
 5 stories; 12 bays
 Comments: Through to #472 Broadway

473-19
 #40
 (#478-482 Broadway)
 Commenced: 6/25/1873
 Completed: 1/31/1874
 Architect: Richard Morris Hunt
 Original Owner: Roosevelt Hosp.
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays

CROSBY STREET (Cont'd)

that combines stone, terra cotta and brick in a rather elaborate fashion. Most of the other buildings combine simple cast-iron ground floors and cornices with a brick facade whose high loft windows are topped by plain lintels. The earliest of these buildings was constructed in 1868, while the other five were built in the early 1880s. Though due to their functional simplicity, practically no stylistic differences can be drawn among them. In addition to these buildings, there is a 1952 gas station at the corner of Broome and a one-story shed in the middle of the block.

483-35
(436 Broome, northwest corner)
Gas station

483-32
#48
(#502-504 Broadway)
Completed: c. 1880
Architect: Unknown
Original Owner: N.S. Edwards
Original Function: Storage
Facade: Brick, iron, stone
6 stories; 3 bays
Comments: Common facade with #50 and #52; ground-floor cornice missing

483-30
#52
(#502-504 Broadway)
Completed: c. 1880
Architect: Unknown
Original Owner: Nancy Edwards
Original Function: Storage
Facade: Brick, iron, stone
6 stories; 3 bays
Comments: Common facade with #48 and #50; ground-floor cornice missing

483-11
#56-58
(#512-514 Broadway)
Commenced: 8/8/1881
Completed: 8/31/1882
Architect: Lamb & Wheeler
Original Owner: DeForest & Perkins
Original Function: Store
Facade: Brick, iron, stone
6 stories; 6 bays
Comments: Ground-floor windows bricked in, ground-floor cornice missing

483-17
#68-72
(#524-528 Broadway,
#80-86 Spring, northwest corner)
Listed on Broadway
4 bays, 8 windows on Crosby

483-7
#44-46
(#502-504 Broadway)
Completed: 1868
Architect: Unknown
Original Owner: C.G. Gunther
Original Function: Storage
Facade: Brick, iron, stone
5 stories; 9 bays
Comments: Ground-floor cornice gone.
Iron from D.D. Badger

483-31
#50
(#502-504 Broadway)
Completed: c. 1880
Architect: Unknown
Original Owner: John Jackson
Original Function: Storage
Facade: Brick, iron, stone
6 stories; 3 bays
Comments: Common facade with #48 and #52; ground-floor cornice missing

483-29
#54
1-story shed

483-13/23
#60-66
(#516 Broadway)
Commenced: 8/8/1881
Completed: 8/31/1882
Architect: Lamb & Wheeler
Original Owner: Livingston, DeForest, & Perkins
Original Function: Stores and storage
Facade: Brick, stone, iron
6 stories; 12 bays

CROSBY STREET (Cont'd)Spring to Prince Street

West Side Only in District: Block 497, Nos. 78-104

The construction dates of the buildings on this block span the four decades from the 1850s through the 1880s, the period during which the District experienced its greatest rate of growth. Although the buildings vary widely in date as well as height (they currently range from one to six stories), they still form a cohesive unit. This is due in large part to the simplicity of the facades and the fact that they combine brick upper stories with cast-iron ground-floor pilasters. With the exception of No. 90, which has been razed to its first level leaving only the cast-iron storefront, the buildings have simple, tall loft windows topped by stone lintels. No. 92, however, varies the pattern by having on the second floor Italianate-type round-arched windows which are separated by stone pilasters and capped by arched lintels and keystones. This building, completed in 1853, has, however, square-headed loft windows on its upper two floors, a fenestration treatment that would have only been used on the simplest, utilitarian Italianate designs.

497-31
 (#79-81 Spring, northwest corner)
 Listed on Spring
 14 bays on Crosby

497-7
 #78
 (#540 Broadway)
 Completed: 1886
 Architect: Unknown
 Original Owner: Thomas Lewis
 Original Function: Store and warehouse
 Facade: Brick and iron
 5 stories; 3 bays

497-9
 #80-88
 (#548 Broadway)
 Commenced: 1866
 Architect: John Correja
 Original Owner: Stethar Nichols
 Original Function: Storerooms
 Facade: Brick, stone, iron
 5 stories; 13 bays
 Comments: Roof cornice missing at
 #86. There is also a one-
 story extension to #88.

497-12
 #90
 (#552 Broadway)
 Completed: c. 1878
 Architect: Unknown
 Original Owner: Unknown
 Original Function: Storage
 Facade: Iron
 1 story; 4 bays
 Comments: This is the remaining ground
 floor of a cut down building.

497-13
 #92
 (#554 Broadway)
 Completed: 1853
 Architect: Unknown
 Original Owner: Gardner A. Sage
 Original Function: Stores
 Facade: Brick and stone
 4 stories; 4 bays

497-15
 #94-96
 (#558 Broadway)
 Completed: c. 1870
 Architect: Unknown
 Original Owner: John Lawrence
 Original Function: Storage
 Facade: Brick, iron
 2 stories; 6 bays

497-18
 #98-104
 (#560-566 Broadway,
 72-78 Prince, southwest corner)
 Listed on Broadway
 12 bays on Crosby
 Comments: Three separate facade treat-
 ments

CROSBY STREET (Cont'd)Prince to East Houston Street

West Side Only in District: Block 511, Nos. 106-140

When looking north along this block, the first four buildings strongly overpower the remaining two. This is due both to their twelve-story height and the fact that they occupy 84 per cent of the block frontage. A wide spread in construction dates is also apparent on this block, in that these twelve-story skyscrapers were all built between 1895 and 1898 while the six-story office building at No. 134-136 was constructed in 1883-84 and the one-story garage at No. 138-140 dates from 1964.

Disregarding this modern garage, architectural comparisons and contrasts can be drawn among the other structures. The three southernmost buildings, Nos. 106-110, 112-122 and 124-130, all incorporate the system of horizontal and vertical divisions typical of early skyscrapers. This involves the use of flat brick piers, often extending the total height of the building, that separate either single or multiple sets of windows. The horizontal divisions are achieved by the use of projecting cornices placed above the first, third and ninth floors on all of these buildings, with Nos. 112-122 and 124-130 having an additional division above the second floor. All of the windows and bays on these buildings are square-headed with the exception of the three central double-bays on No. 112-122 which are arched. These structures are relatively complex in contrast to the 1897-98 twelve-story building at No. 132 and the 1883-84 six-story structure at No. 134-136, both of which have simple window divisions similar to the other utilitarian structures characteristic of those on the other blocks on Crosby Street.

511-1
#106-110
(#568-578 Broadway,
69-83 Prince, northwest corner)
Listed On Broadway
6 bays, 12 windows on Crosby

511-12
#124-130
(#594-596 Broadway)
Commenced: 5/5/1897
Completed: 5/4/1898
Architect: Buchman & Deisler
Original Owner: Jeremiah Lyons
Original Function: Store, office
Facade: Brick and iron
12 stories; 10 bays

511-16
#134-136
(#600-602 Broadway)
Commenced: 3/14/1883
Completed: 1/31/1884
Architect: Samuel Warner
Carpenter: McGuire & Sloan
Mason: John Masterton
Original Owner: Elizabeth Aldrich
Original Function: Store
Facade: Iron, brick, stone
6 stories; 6 bays

511-6/8/10
#112-122
(#580-590 Broadway)
Commenced: 7/28/1897
Completed: 6/17/1898
Architect: Buchman & Deisler
Original Owner: John Ames
Original Function: Stores
Facade: Brick, iron, stone
12 stories; 16 bays

511-15
#132
Commenced: 4/19/1897
Completed: 2/27/1898
Architect: Robert Maynicke
Original Owner: Henry Corn
Original Function: Mercantile Building
Facade: Brick
12 stories; 3 bays
Comments: Roof cornice missing

511-19
#138-140
(Southwest corner, East Houston)
Completed: 10/7/1964
Architect: Jacob and Donald Fisher
Original Owner: Clara Golden
Original Function: Garage
Facade: Metal
1 story; 2 bays

GRAND STREET

Grand Street, previously known as "Road to Crown Point," was laid out prior to 1766. Although the name of the original portion of the street was officially changed to Grand in 1767, the section west of Broadway was frequently referred to as Meadow Street up to 1799. In 1804, the Common Council of New York gave their approval to have the street regulated and developed.

Unlike the other cross-town streets of the District, the building numbers on Grand Street run from west to east rather than from east to west.

West Broadway to Wooster Street

The construction dates for buildings on this block span nearly three-fourths of the nineteenth century, ranging chronologically from the two Federal houses at Nos. 57 and 59 (later altered for commercial purposes to four stories), to the seven-story neo-Classic office building complex at Nos. 60, 62 and 64 that dates from 1895-96. Although this latter building is not unusually tall for its date, it is the highest on the block. The remaining structures, which range from two to five stories, were all built in the 1820s in the neo-Grec style.

South Side: Block 228; Nos. 53-69

228-22
#53
(#331-335 W. B'way, southeast corner)
Listed on West Broadway
2 bays on Grand

228-23
#55
Commenced: 6/26/1882
Completed: 10/28/1882
Architect: Wm. Jose
Carpenter: J. Daly
Mason: Mathew Powers
Original Owner: Grant Levy
Original Function: Store
Facade: Brick, iron, stone
3 stories; 3 windows

228-24
#57
Commenced: 1825
Completed: 1826
Architect: Unknown
Original Owner: Ferris Pell
Original Function: Dwelling
Facade: Brick and iron
4 stories; 3 windows
Comments: This building was raised
to 4 stories in 1891

228-25
#59
Commenced: 1825
Completed: 1826
Architect: Unknown
Original Owner: Ferris Pell
Original Function: Dwelling
Facade: Brick and iron
4 stories; 3 windows
Comments: This building was raised to 4
stories by 1892

228-30
#61-69
(#27 Wooster, southwest corner)
PARKING LOT

North Side: Block 475 (west part), Nos. 54-70

Nos. 60, 62 and 64 form an impressive three-building unit that was designed by Cleverdon & Putzel and erected in 1895-96. These three structures, which are each seven stories high and four bays wide, are constructed of brick with iron and terra-cotta ornamentation in a manner typical of the neo-Classical commercial towers of the 1890s. The facades of the two outer buildings, Nos. 60 and 64, are identical, while the central building is different in detailing though not in feeling. This diversity is handled in a completely symmetrical manner and in no way detracts from the cohesiveness of the three-building unit.

GRAND STREET (Cont'd)

The storefronts, which are identical on all three buildings, are supported by extremely narrow though deep cast-iron pilasters. These pilasters are topped by an iron frieze outlined by an egg-and-dart molding and decorated with rosettes and leaf ornaments. Similar cast-iron pilasters are used to separate the upper window bays except on the seventh floor.

The two identical facades at Nos. 60 and 64 are each flanked by pseudo-quoined piers that are interrupted only below the seventh floors by cornices projecting above terra-cotta plaques. The remaining floors are separated horizontally by elaborate floriated terra-cotta friezes that extend between the side piers. The seventh stories are composed of round-arched windows and stone columns rather than square-headed windows and iron pilasters, as found on the lower floors. The tops of these two upper floors are embellished by terra-cotta friezes incorporating a repeated mask motif, above which are set deep iron cornices supported on modillion blocks.

The lower floors of the central building are handled in a simpler manner. The side piers are completely smooth and the second through fifth floors are topped by simple narrow terra-cotta bandings. The upper three floors are separated by simple friezes formed by an ornamental brick pattern. The top floor of No. 62, however, provides a strong central emphasis for the three-building group with a pediment perched on two capped brackets above projecting brick pilasters. On either side of the pilasters, which flank paired windows, are similar pilaster-and-bracket units that form the two outside bays.

No. 68-70 is an impressive neo-Grec cast-iron building located at the northeast corner of Grand and Wooster. This 1886-87 structure is the work of George DaCunha who was also the architect for the buildings at Nos. 72 and 74 Grand Street and 31 Greene Street. Of the four works by DaCunha remaining in the District, only No. 68-70 has a unique design. (The other three buildings were nearly identical to one another.) This lack of originality may well be explained by the fact that DaCunha was a builder as well as an architect. (He was listed in the Building Department Dockets of 1877 as being the builder of No. 89 Grand Street, designed by William Hume. The previous year he had been listed as architect of No. 31 Greene Street.) Such a builder-architect would have tended to rely on stock cast-iron pieces and concentrated his efforts on building techniques rather than originality in design.

Yet, even if DaCunha's designs are frequently repetitive, they are all attractive examples of the neo-Grec style. No. 68-70 is a five-story building with a width of six bays on its Grand Street cast-iron facade. (The Wooster facade has only two bays fronted by cast iron, the remainder being brick.) The storefront, though greatly altered, still retains its original pilasters which have stylized capitals and are partially fluted on their upper section. Although incorporating the same elements, the end and center pilasters are slightly wider than the intermediates. The same formula, with minor modifications, is also carried out on the four upper floors. The floors are separated by cornices which are given added emphasis by the use of stylized terminal blocks above each of the three major pilasters. The building is capped by a high cornice line which rests upon paired concave brackets placed above the three wide pilasters.

475-1

#54-58

(#337 W. B'way, northeast corner)

Listed on West Broadway

6 bays on Grand

Comments: Ground floor filled in

475-33

#60

Commenced: 4/20/1895

Completed: 4/29/1896

Architect: Cleverdon & Putzel

Original Owner: John Clark

Original Function: Store

Facade: Iron, brick, terra cotta, stone
7 stories; 4 baysComments: Joint facade with #62 and #64,
identical to #64

GRAND STREET (Cont'd)

475-32

#62

Commenced: 4/20/1895

Completed: 4/29/1896

Architect: Cleverdon & Putzel

Original Owner: John Clark

Original Function: Store

Facade: Iron, brick, terra cotta, stone
7 stories; 4 bays

Comments: Joint facade with #60 and #64

475-31

#64

Commenced: 4/20/1895

Completed: 4/29/1896

Architect: Cleverdon & Putzel

Original Owner: John Clark

Original Function: Store

Facade: Iron, brick, terra cotta, stone
7 stories; 4 baysComments: Joint facade with #60 and #62,
identical to #60

475-30

#66

Commenced: 6/4/1884

Completed: 1/30/1885

Architect: W. H. Hume

Original Owner: Helina Asinare

Original Function: Business purposes

Facade: Iron

5 stories; 3 bays

Comments: Some ornament missing,
ground floor altered

475-28

#68-70

(#29 Wooster, northwest corner)

Commenced: 4/29/1886

Completed: 1/24/1887

Architect: George DaCunha

Original Owner: Morris S. Hermann

Original Function: Store

Facade: Iron from Lindsay & Grafe Ironworks

5 stories; 6 bays

Comments: Ground floor filled in

Wooster to Greene Street

The buildings which line the two sides of this block date primarily from the 1870s and 1880s, the period during which the area was at its peak of development. The only other structures are the 1907 building at No. 75-77 and a mid-20th century taxpayer at No. 76. Although three large buildings on the south side of the block have masonry facades, cast-iron is still the predominant building material to be seen in this block.

South Side: Block 229, Nos. 71-87

No. 71-73 Grand Street, in conjunction with No. 28-30 Wooster Street, form an impressive and powerful corner facade interpreted in a neo-Grec manner. Although the three-bay section of the building, which is numbered No. 73 Grand, was built in 1879, the corner section was not added until 1888. It appears from alteration records that Mortimer C. Merritt, who was the architect for both the original construction and the 1888 addition, added a completely new iron facade to the existing portion at the time that he extended the building.

The ground floor of this four-story building is divided by evenly spaced fluted Corinthian columns that rest on panelled bases. Between these columns are large plate glass show windows above molded spandrel panels. The ground floor is separated from the second level by a projecting cornice, as are all of the remaining floors. Each of these cornices is partitioned by decorative blocks which originally appeared at the end of the building, between the third and fourth bays and in paired groups on either side of the corner diagonal bay. (Today, several of these blocks are missing.) The bays on each of the floors are framed by smooth pilasters that are topped by stylized neo-Grec capitals that incorporate a paired stemmed motif in relief. An incised floral pattern also appears above each column. A final accent is achieved by the use of relief panels placed above the fourth floor. They serve as a transition to the crowning cornice that incorporates paired, elongated brackets above each column and similarly elongated modillions.

No. 83-87 is the Grand Street side of the 1872 building at the southwest corner of Greene Street that was designed by William Hume for James Fisher. The nine-bay cast-iron facade on Grand Street of this five-story building is handled in a modified neo-Grec manner, identical to that on the Greene Street facade. The four lower floors of the building are outlined by quoins which are repeated as a demar-

GRAND STREET (Cont'd)

cation between the westerly three bay unit, an addition added in 1883, and the remaining six bays. On the fifth floor, these quoins are replaced by panelled piers, topped by brackets. The bays on the ground floor are separated by cast-iron Corinthian columns, fluted on their lower section, above which is a modillioned cornice. The remaining four floors, each separated by a projecting cornice, repeat a uniform bay treatment consisting of smooth shafted columns with capitals that are decorated by three small evenly spaced rosettes. The cohesive unity of this facade is appropriately accented at the roof line by a curved pediment, enframing the building date "1872", over the central two bays of the original part of the building and brackets above the remaining columns. Between the brackets are frieze panels and modillions.

229-20
#71-73
(#23-30 Wooster, southeast corner)
Commenced: 3/17/1879
Completed: 7/29/1879
Architect: Mortimer C. Merritt
Original Owner: M. Eisemann
Original Function: Store and loft
Facade: Iron
4 stories; 6 bays
Comments: The above dates are for the #73 section. In 1888, the building was extended to the corner, the #71 section. The alt. architect was also Merritt.

229-22
#75-77
Completed: 1907
Architect: Unknown
Original Owner: F. Schircharth
Original Function: Store and loft
Facade: Stone and iron
6 stories; 5 triple windows
Comments: Roof cornice missing, ground floor ornament missing, window ornament missing. Iron from George H. Toop Iron Works

229-24
#79
Commenced: 6/24/1889
Completed: 1/31/1890
Architect: Oswald Wirz
Builder: J. G. Wallace
Original Owner: S. F. & T. S. Shortland
Original Function: Store
Facade: Brick, terra cotta, stone
5 stories; 4 bays
Comments: Ground floor partially bricked in

229-25
#81
Commenced: 1/7/1885
Completed: 7/9/1885
Architect: Schwazmann & Buchanan
Carpenter: John F. Moore
Mason: J. & L. Weber
Original Owner: George Theiss
Original Function: Store
Facade: Brick, stone, iron
5 stories; 3 bays

229-26
#83-87
(Southwest corner Greene)
Commenced: 6/3/1872
Completed: 10/30/1872
Architect: Wm. Hume
Builder: Louis Scudder
Original Owner: James Fisher
Original Function: Store
Facade: Iron, from Lindsay, Grafe & Meguiar
5 stories; 9 bays
Comments: The section at #83 is an 1883 extension to the 1872 building.

GRAND STREET (Cont'd)

North Side: Block 475 (east part), Nos. 72-88

475-61

#72

(#36-38 Wooster, northeast corner)

Commenced: 8/27/1885

Completed: 5/22/1886

Architect: George DaCunha

Original Owner: Wm. W. Winans

Original Function: Store

Facade: Iron

1 story; 3 bays

Comments: Building cut from 5 stories in 1938. Originally, it must have been very similar to No. 74 and No. 31 Greene Street in style.

475-60

#74

Commenced: 6/29/1885

Completed: 1/28/1886

Architect: George DaCunha

Original Owner: Ambrose Kingsland

Original Function: Store

Facade: Iron

5 stories; 3 bays

Comments: This facade is identical to #31 Greene Street.

475-59

#76

Completed: 1955

Function: Taxpayer

Facade: Brick

1 story; 2 bays

475-58

#78

Commenced: 8/26/1881

Completed: 12/30/1882

Architect: Robert Mook

Original Owner: F. A. Kursheedt

Original Function: Store

Facade: Iron, from Lindsay, Grafe & Meguier

5 stories; 3 bays

475-56

#80-88

(#33-35 Greene, northwest corner)

Commenced: 4/25/1873

Completed: 12/23/1873

Architect: B. W. Warner

Builder: Weeks Bros.

Original Owner: Alexander J. Cotherl

Original Function: Store

Facade: Iron and stone

5 stories; 12 bays

Comments: Ground floor partially bricked in.

Greene to Mercer Street

Six of the nine buildings on this block date from the 1860s, which is an unusually high percentage for that decade on Grand Street. Two of these early buildings, Nos. 91 and 93 which were designed jointly by J. B. Snook in 1869, have the only fully cast-iron facades on the block. All others, however, incorporate small amounts of cast iron. Nos. 95 and 104, dating from the early 1880s, are Romanesque in character, while the buildings from the 1860s reflect a French Renaissance flavor and the building from 1877 located at No. 89 echoes the neo-Grec mode.

South Side: Block 230, Nos. 89-105

Nos. 91 and 93, though two separate buildings, share the same four-story cast-iron facade divided merely by a break in the roof cornice. They were both designed in 1869 by J. B. Snook. An unusually simple treatment was employed in fabricating this facade which has a total width of forty feet (twenty feet per building,) upon which there are spaced six windows on each floor of the two-building unit. The storefront is divided into bays by slender panelled pilasters that are capped by stylized Doric capitals. The openings between these pilasters allow for doors which are placed within the central bay of each of the three-bay units and a large show window in each of the side bays. The three upper stories, which are separated from the storefront by a projecting cornice, are handled in a manner very unusual for cast iron, especially during this period. Rather than imitating an intricate Italianate or French Second Empire marble facade, Snook used cast iron

GRAND STREET (Cont'd)

on this building to copy a far simpler vernacular structure with ashlar walls, pierced by segmental-arched windows and topped by a simple cornice. Since a masonry bearing wall was necessary in any case to support such a cast-iron facade, it would seem that the use of simple stone blocks and stone lintels and sills would have been as quick and as cheap to build as this cast-iron simulation.

230-25
#89
(#36 Greene, southeast corner)
Commenced: 5/21/1877
Completed: 10/25/1877
Architect: Wm. Hume
Builder: G. W. DaCunha
Original Owner: Rosalie Steinhardt
Original Function: Store
Facade: Iron, brick, stone
5 stories; 3 bays

230-27
#93
Commenced: 7/12/1869
Completed: 11/30/1869
Architect: J. B. Snook
Original Owner: John D. Wendel
Original Function: Store
Facade: Iron from J. L. Jackson
Iron Works
4 stories; 3 bays
Comments: Joint facade with #91

230-30
#97-105
(#35 Mercer, southwest corner)
Completed: 1867
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store
Facade: Stone and iron
5 stories; 11 bays

North Side: Block 474 (west part), Nos. 90-104

No. 90-94 is a handsome five-story stone structure located on the northeast corner of Grand and Greene Street. This 1867 building, which incorporates a cast-iron storefront supported by Corinthian columns, is an outstanding example of the transitional style from the Italianate to French modes that was typical of the period as a whole and specifically of Griffith Thomas, the architect for this building. In this design Thomas used a broad characteristically Italianate pediment atop the bracketed roof cornice and recessed panels below the second story windows that simulate balustrades. The segmental-arched windows on each of the nine bays of the upper floor, are, however, a distinctively French feature. Other stylistic elements of the building are the simple Doric pilasters separating each bay, cornices separating each floor level and quoin lines flanking the Grand Street facade.

230-26
#91
Commenced: 7/12/1869
Completed: 11/30/1869
Architect: J. B. Snook
Original Owner: S. Childs
Original Function: Store
Facade: Iron from J. L. Jackson Iron Works
4 stories; 3 bays
Comments: Joint facade with #93

230-28
#95
Completed: 1882
Architect: Unknown
Original Owner: W. Boyd
Original Function: Store
Facade: Brick and iron
5 stories; 4 windows

GRAND STREET (Cont'd)

474-26
#90-94
(#38-40 Greene, northeast corner)
Commenced: 1867
Architect: Griffith Thomas
Original Owner: Ann Howard, leased to
D. Appleton & Co.
Original Function: Store and ware-
house
Facade: Stone and iron
5 stories; 9 bays
Comments: Iron from Nichol &
Billerwell Iron Works

474-22
#100-102
Commenced: 1868
Architect: B. W. Warner
Original Owner: Elliot Cowdin
Original Function: Store and loft
Facade: Marble, ashlar, iron
6 stories; 6 bays
Comments: Ground floor filled in.
Joint facade with #96-98 except
for addition of one story and
back of an attic

474-22
#96-98
Commenced: 1868
Architect: B. W. Warner
Original Owner: Elliot Cowdin
Original Function: Store and loft
Facade: Marble, ashlar, iron
5 stories with attic; 6 bays
Comments: Ground floor partially filled in.
Joint facade with #100-102 except for
height and attic treatment

474-21
#104
(#37 Mercer, northwest corner)
Commenced: 8/22/1883
Completed: 1/31/1884
Architect: Julius Kashner
Original Owner: James Bearn
Original Function: Store
Facade: Brick, iron, stone
5 stories; 3 bays

Mercer Street to Broadway

Currently, the only two buildings on this block of Grand Street are those which occupy the entire south side; the north side is a gigantic parking lot with a depth of over one hundred feet. The block still commands ones attention, however, through the power of the facades on the south. The 1881-82 building at the corner of Mercer, executed in a modified French classical style, covers 87 feet, while the remaining 113 feet of the block are occupied by the Grand Street facade of a five-story corner building executed in 1860-61.

South Side: Block 231 (north part); Nos. 107-119

No. 115-119, the Grand Street side of a building which also faces No. 459-461 Broadway, is an impressive late Italianate stone structure which was designed by Thomas Suffein and erected in 1860-61. With the exception of the ground floor storefront, which has been completely altered within recent years, the thirteen bays on each of the four upper floors are treated with a repetition of round-arched windows framed by smooth shafted engaged columns with stylized Composite capitals. Only the windows of the end and center bays are emphasized by means of a frame of rusticated masonry. These bays are further accented by the use of pilasters rather than columns, which are flanked on the fifth floor in a distinctive manner by panelled stone piers. Other facade elaborations include modified brackets below each column at the third and fourth floor levels and a row of dentils at the fifth. The building is terminated by a handsome stone cornice supported on simple paired brackets with frieze panels and closely spaced dentils.

GRAND STREET (Cont'd)

231-26
#107-113
(#32 Mercer, southeast corner)
Commenced: 6/21/1881
Completed: 5/32/1882
Architect: Thomas Stent
Builder: Marc Eidlitz
Original Owner: Wm. Astor
Original Function: Store
Facade: Iron, brick, stone
8 stories; 11 bays

Comments: The three bays section nearest Mercer was added in 1899; the top 2 floors were added in 1906. Iron from Heurlmann & Co. Iron Works

231-30
#115-119
(#459-461 B'way, southwest corner)
Commenced: 1860
Completed: 1861
Architect: Unknown
Original Owner: Thomas Suffein
Original Function: Store
Facade: Stone and iron
5 stories; 13 bays

North Side: Block 474 (east part), Nos. 106-118

The vacant lot which fills the north side of this block is the previous location of the elegant 1858-59 Lord & Taylor store designed by Griffith Thomas which remained standing until November 19, 1960 when it was destroyed by fire.

474-38 to 45
#106-118
(Northeast corner Mercer,
northwest corner Broadway)
PARKING LOT

Broadway to Crosby Street

This block is characterized by diversity. Its oldest building, No. 125, dates from the Federal period, while its immediate neighbor, No. 123, was completed in 1896. Another early structure, No. 127, was built in 1835-36 in a modified Greek Revival manner and is one of only two Greek Revival structures left within the Historic District. The remaining buildings on the block date from 1861 and 1879-80.

In addition to this spread of dates, there is variety in building sizes and facade materials. None of the buildings are the same height, even though Nos. 125 and 127 both have four stories. (The floor heights of No. 127 are proportionately higher.) The others are five, six and nine stories tall. Only one of the five buildings on the block is fronted entirely by cast iron, while the four masonry structures range from the simple brick treatment of the two early buildings to the use of Roman brick and terra cotta on the turn-of-the-century commercial tower.

South Side: Block 232, Nos. 123-131

No. 129-131 is a stately five-story French Renaissance structure, completed in 1861, located at the southwest corner of Grand and Crosby that was designed by an unknown architect. The six-bay width of the Grand Street facade utilizes cast iron for the storefront and stone facing for the four upper floors, while the seven bays on the Crosby Street side is simply executed in brick except for the first bay from the corner which is a continuation of the main facade. The panelled pilasters of the cast-iron storefront each have a Corinthian capital and three applied medallions, a formula very common for the period. The stone upper facade is effective though simple in its use of flanking quoins and evenly spaced segmental-arched windows with plain lintels and sills. The cast-iron cornice rests upon floriated brackets that are paired at the side and the center and single above the intermediate piers. The cornice is further ornamented by simple block modillions and frieze panels between the brackets.

GRAND STREET (Cont'd)

232-12
#123
(#458 B'way, southeast corner)
Listed on B'way
21 bays on Grand

232-13
#125
Commenced: 1825
Completed: 1826
Architect: Unknown
Original Owner: Thomas T. Woodruff
Original Function: Dwelling
Facade: Brick and iron
4 stories; 4 windows

232-14
#127
Commenced: 1834
Completed: 1835
Architect: Unknown
Original Owner: James Vincent
Original Function: Dwelling
Facade: Brick and iron
4 stories; 3 windows

232-15
#129-131
(#20 Crosby, southwest corner)
Completed: 1861
Architect: Unknown
Original Owner: Henry Cruger
Original Function: Store
Facade: Stone and iron
5 stories; 6 bays
Comments: Ground floor cornice covered
with sign

North Side: Block 473, (west part) Nos. 120-132

473-1
#120-132
(#462-468 B'way, northeast corner,
northwest corner Crosby)
Listed on B'way and Crosby
24 bays on Grand

GREENE STREET

Greene Street, originally surveyed in 1787, was named after the Revolutionary War hero, General Nathaniel Greene. It begins in what was originally the Anthony Rutgers and Abijah Hammond Farms and continues through the Nicholas Bayard West Farm and then out of the District. It was opened for development in the first decade of the nineteenth century.

Canal to Grand Street

In all but a few instances, the buildings on both sides of the block have cast-iron facades and, without exception, there are cast-iron details on every building. The dominant influences seen in these buildings originate in various French styles. Almost half of the structures were erected in the early 1870s; most of the rest in the late 1870s and early 1880s. One building is as early as 1869 and one as late as 1894-95.

West Side: Block 229, Nos. 15-31

No. 23-25 is a striking five-story building, executed in a derivative French Renaissance manner crowned by a pediment set directly over the two central bays. The various cast-iron moldings are executed with degree of boldness, giving a strong, almost regal character to the building. The bays are separated by partially fluted projecting columns, each topped by a stylized Corinthian capital. The perfect symmetry of the cornice line and pediment accent the uniform character of the building without destroying its formality. Although the brackets and modillions are relatively heavy, their designs are simple and do not overpower the rosettes in the center of the frieze panels.

The architect, I. F. Duckworth, was responsible for two other buildings (Nos. 28-30 and 32) across the street. He created for each building an atmosphere worthy of a great commercial palace, but in this specific case it was achieved with fewer elaborations.

No. 31 is a building that is of interest not only for its fine detailing in the neo-Grec manner, but also for its documentation. The February 24, 1877 issue of American Architect and Building News carried two plates showing the elevation and details for this cast-iron facade. These illustrations, published four months after the completion of the building, are exact in every detail. An interesting discrepancy arises concerning the architect. Although George W. DaCunha was listed as the architect in the City Dockets, G. W. Romeyn was credited with the design in American Architect and Building News. The DaCunha attribution is supported, however, by the fact that he designed a twin facade at No. 74 Grand Street in 1885-86.

Regardless of its designer, this iron facade is both pleasing and impressive. The three square-topped bays on each of the five floors are separated by slender free-standing columns with Corinthian capitals and modified entablature blocks. The building is flanked by pilasters accented by neo-Grec terminal blocks at the cornice level between each floor. A striking effect is created on the entablature by the repeated motif of a rosette alternating with a narrow concave bracket.

The future of No. 31 Greene Street appears to be endangered. The building, which is in a sad state of disrepair, is currently for sale or rent.

GREENE STREET (cont'd.)

- 229-1
#7-13
Original building demolished,
now a parking lot.
- 229-36
#15-17
Commenced: 9/5/1894
Completed: 7/25/1895
Architect: Samuel A. Warner
Carpenter: Samuel McGuire
Mason: Richard Dervas & Son
Original Owner: Presbytery of New York,
Warren Van Norden, Treasurer
Original Function: Warehouse
Facade: Iron, from Cornell Iron Works
6 stories; 6 bays
Comments: Good condition, doors and
ground-floor windows replaced.
- 229-34
#19-21
Commenced: 10/20/1871
Completed: 4/29/1872
Architect: Henry Fernbach
Builder: Joseph Thompson
Original Owner: Simon Strahlheim
Original Function: Store & warehouse
Facade: Iron
6 stories; 6 bays
Comments: Good condition, but some
rustication elements on end piers
are missing, stoop added.
- 229-32
#23-25
Commenced: 7/10/1872
Completed: 2/28/1873
Architect: I. F. Duckworth
Original Owner: J. E. Hyams
Original Function: Store and warehouse.
Facade: Iron, from Aetna Iron Works
5 stories; 6 bays
Comments: Good condition, doors replaced.
Bases of pilasters on ground floor
altered when stoop was added.
- 229-31
#27
Commenced: 2/3/1871
Completed: 4/8/1871
Architect: William Jose
Original Owner: N. Grati
Original Function: Store
Facade: Brick with iron columns
and pilasters
4 stories; 3 bays
Comments: Good condition, ground -
floor alterations
- 229-30
#29
Commenced: 12/10/1877
Completed: 3/23/1878
Architect: J. Webb & Son
Carpenter: J. Webb & Son
Mason: J. Webb & Son
Original Owner: Mrs. Gibbons
Function: Store
Facade: Iron with brick above and behind
remaining facade.
4 stories originally, now reduced to
2; 3 bays
Comments: Remaining ironwork in fair
condition, but whole building suffers
greatly from alterations.
- 229-29
#31
Commenced: 4/10/1876
Completed: 10/12/1876
Architect: George W. DaCunha
Original Owner: A. C. Kingsland & Sons
Original Function: Store and warehouse
Facade: Iron
5 stories; 3 bays
Comments: Ornament missing, ground-
floor alterations but iron intact.
Identical building at 74 Grand.
- 229-26
(#83-87 Grand - southwest corner)
Listed on Grand
12 bays on Greene

East Side: Block 230, Nos. 8-34

No. 28-30, also by Duckworth, and the most powerful building on the block, derives its force from the projecting central bays and mansard roof. The columns which separate the bays and the free-standing columns of the projecting

GREENE STREET (cont'd.)

central bays give the facade a three-dimensional quality. The broken pediment which crowns the central bays is echoed by the broken pediment of the paired windows of the dominant middle dormer above it. This dormer is flanked by single-windowed dormers with pediments and finials. These elements combined with the mansard roof, an extravagant derivation of the French Second Empire style, create a unique feature in the District and the City.

No. 32, which is also in the French manner and the third Duckworth design on the block, complements its southern neighbor. Although at No. 28-30 he emphasized the dormers on the mansard roof with engaged columns and elaborate pediments, here much of the emphasis is on the cornice and its underlying frieze and architrave. The curved terminal pediment over the projecting central bays emphasizes the vertical dimensions of the building.

230-9

#2-6

(#329-33 Canal - northeast corner)

Listed on Canal

9 bays on Greene

230-12

#8

Commenced: 10/17/1883

Completed: 4/30/1884

Architect: J. B. Snook

Mason: John Demarest

Original Owner: Trustees of Louis Lorillard

Original Function: Store

Facade: Iron with brick corner piers.

Iron from A. J. Campbell Iron Works.

6 stories; 3 bays

Comments: Good condition, door replaced but original shutters remain.

230-13/14

#10-12-14

Commenced: 6/27/1869

Completed: 12/20/1869

Architect: J. B. Snook

Builder: Moon & Bryant

Original Owner: T. Lewis & B. H. Day

Original Function: Store & warehouse

Facade: Iron

5 stories; 8 bays

Comments: Good condition, stoop added and some iron cut away from ground-floor piers.

230-15

#16

Commenced: 5/23/1882

Completed: 4/30/1883

Architect: Samuel Warner

Builder: John Masterton

Original Owner: Henry Adams

Original Function: Store

Facade: Iron

6 stories; 3 bays

Comments: Sound structurally, but rusting, doors replaced, stoop added.

230-16

#18

Commenced: 5/23/1882

Completed: 4/30/1883

Architect: Samuel A. Warner

Carpenter: John Masterton

Builder: John Masterton

Original Owner: William Gill

Original Function: Warehouse

Facade: Iron

6 stories; 3 bays

Comments: Sound structurally but rusting, openings cut through iron on ground floor, doors replaced, stoop added.

230-17/19

#20-26

Commenced: 5/19/1880

Completed: 12/31/1880

Architect: Samuel Warner

Carpenter: John Sniffen

Mason: Richard Deeves

Original Owner: Samuel Inslee

Original Function: Warehouse

Facade: Iron

6 stories; 10 bays

Comments: Good condition, but a few iron pieces warped or broken, stoop added shortening bases of ground-floor piers.

GREENE STREET (cont'd.)

230-20

#28-30

Commenced: 11/25/1872

Completed: 8/29/1873

Architect: I. F. Duckworth

Builder: J. Conover

Original Owner: Picaut, Simon & Capel

Original Function: Warehouse

Facade: Iron

6 stories; 6 bays

Comments: Good condition, doors replaced, stoop added.

230-22

#32

Commenced: 4/14/1873

Completed: 9/29/1873

Architect: I. F. Duckworth

Builder: John Masterton

Original Owner: Isaac W. How

Original Function: Store & warehouse

Facade: Iron

5 stories; 3 bays

Comments: Good condition, doors replaced, stoop added shortening bases of ground-floor columns.

230-23

#34

Commenced: 3/20/1873

Completed: 8/29/1873

Architect: Charles Wright

Carpenter: J. J. Riceman

Mason: J. C. Springsted

Original Owner: Julius Leopold

Original Function: Store

Facade: Iron

5 stories; 4 bays

Comments: Good condition, doors replaced, stoop added, shortening bases of ground-floor piers.

230-25

#36

(#89 Grand - southwest corner)

Listed on Grand

7 Bays on Greene

Grand to Broome Street

One can visualize the chronological development of various early commercial architectural styles found in the Historic District by looking down this block with its twelve stores and warehouses, seven of which were built during the 1860s or before. Eight of the buildings have masonry facades with iron detailing, while the remaining four have complete iron facades.

West Side: Block 475 (east part), Nos. 33-55

No. 45 combines neo-Grec details in the repetitive manner typical of the cast-iron architecture of the District. With minor exceptions on the first and second floors, all of the three-bay units on each of the six floors are identical. This type of architectural solution reduced the time and effort expended by the architect, enabling him to utilize stock pieces and extend his buildings to nearly any length without designing them around a focus. This practice not only saved time but also money - two major advantages of the cast-iron technique.

The facade is flanked by projecting pilasters that are separated between each floor by a full entablature extending across the building. Both the pilasters and columns are topped by Ionic capitals. Another repeated motif is the egg-and-dart molding found above each window. The only unique features of the facade are the deep column base blocks and connecting panels and a scrolled grill-work strip that serves as an architrave above the first floor. The building is topped by a very simple cornice line with regularly spaced modillions and end brackets.

GREENE STREET (Cont'd.)

475-56
#33-35
(#80-88 Grand, northwest corner)
Listed on Grand
8 bays on Greene

475-52
#45
Commenced: 10/1/1882
Completed: 12/30/1882
Architect: J. Morgan Slade
Original Owner: Edward W. Tailer
Original Function: Store
Facade: Iron
6 stories; 3 bays

475-49
#51
Commenced: 1853
Completed: 1854
Architect: Unknown
Original Owner: Homer Bostwick
Original Function: Store & lofts
Facade: Brick & iron
6 stories; 4 bays

475-47
#55
(#469-475 Broome, southwest corner)
Listed on Broome
6 bays on Greene

475-53/54
#37-43
Commenced: 8/23/1883
Completed: 2/28/1884
Architect: Richard Berger
Original Owner: Nathan, Schwab & Kayser
Original Function: Store
Facade: Iron
6 stories; 10 bays
Comments: Original cornice removed

475-50
#47-49
Completed: 1866
Architect: Unknown
Original Owner: H. J. Howard
Original Function: Store & lofts
Facade: Brick & iron
6 stories; 6 bays
Comments: Ground-floor alterations

475-48
#53
Commenced: 1867
Completed: 1867
Architect: Louis Burger
Original Owner: Wm. H. Gunther
Original Function: Store & storehouse
Facade: Brick & iron
6 stories; 4 bays
Comments: Original condition except for attic addition.

East Side: Block 474 (west part), Nos. 38-54

No. 42-44, built in 1868-69 for H. J. Howard, is a stone building with restrained French Renaissance detailing. The iron storefront, somewhat more ornate than the upper floors, has fluted columns and panelled pilasters, all which are topped by Corinthian capitals. Both the column and pilaster shafts are decorated by a medallion motif. This ground floor facade continues onto the next building, No. 46-50, which had been built by the Howard family nearly a decade earlier. Although no alteration application exists that indicates when the common facade was added, it must have been at the time No. 42-44 was built or shortly after.

The strong cornice lines and relative flatness of the upper stories give No. 42-44 a horizontality, slightly relieved by the verticality of the low projecting central bays that are topped at the roof line by a pediment. The bays are defined by plain pilasters that are terminated by simple capitals below the top window line. Upon these capitals rest the side members of the curved, drop lintels. The building is flanked by simple panelled piers. The pedimented entablature, with its heavy brackets and bold projection, provides a strong termination.

No. 46-50, unlike its southern neighbor with whom it shares a common ground floor facade, emerges flamboyantly with complex detailing that borders on the baroque. The second floor, the most involved architecturally, possesses a strong horizontality. This is achieved not only by the iron entablature

GREENE STREET (Cont'd.)

above the ground floor and the stone cornice that divides the brick second and third floors, but also by horizontal bands between the bays connecting the panelled pilaster bases and plain capitals. The outstanding characteristic on the second floor is the small stone pediment that rests upon a bracket formation, also of stone, above each window. Although this unit forms a strong silhouette, its only non-architectonic elements are two small volutes on either side of the pediment bracket. Similar window units executed in cast iron rather than stone, were published five years later in Daniel Badger's catalogue, Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York.

The handling of the fenestration on the third and fourth floors is more ornamental but less powerful than that on the second. Each window, framed by a simple square-headed stone architrave with a slight inset on either side, is topped by a stone pediment in the neo-Grec manner that is composed of two volutes with an antefix at the peak. These upper floors are also separated by projecting stone cornices, continuing the horizontality of the lower floors. As in No. 42-44, the horizontal movement is somewhat contradicted by a slight projection of the central bays. On the fifth floor the windows are simply outlined by a molded enframingent. The building must have originally been capped by an interesting cornice, but it is missing today.

474-26
#38-40
(#90-94 Grand, northeast corner)
Listed on Grand
11 bays on Greene

474-1
#42-44
Completed: 7/19/1869
Architect: Griffith Thomas
Builder: Marc Eidlitz
Original Owner: H. J. Howard
Original Function: Store & warehouse
Facade: Stone, iron storefront
& cornice
5 stories; 6 bays
Comments: Originally leased by D.
Appleton & Co. Shares ground-floor
facade with #46-50.

474-1
#46-50
Completed: 1860
Architect: Unknown
Original Owner: Ann Howard
Original Function: Store & warehouse
Facade: Brick, iron storefront
5 stories; 6 bays
Comments: Shares ground-floor facade
with #42-44, buildings later
joined.

474-6
#52
Completed: 1867
Architect: Unknown
Original Owner: H. J. Howard
Original Function: Warehouse
Facade: Brick & iron ground floor
5 stories originally, 3 current; 3 bays

474-7
#54
(#465-467 Broome, southeast corner)
Listed on Broome
9 bays on Greene

Broome to Spring Streets

The height of the development of cast-iron architecture is represented in this block by the large number of buildings dating from the 1870s as well as the frequent appearance of the work of Henry Fernbach, one of the leading architects working in cast iron at this time. Out of the twenty-one individual

GREENE STREET (Cont'd.)

facades on the block, thirteen are completely of iron, and all but one of the remaining masonry facades have some iron detailing.

West Side: Block 486, Nos. 57-85

Nos. 65 and 67 present a phenomenon found occasionally in the District. The two buildings form a cohesive unit; they are identical except for their cornices. They were also commenced and completed on exactly the same dates. Yet, they are attributed to two different architects, J. B. Snook and Henry Fernbach, both of whom were well known and highly respected. This degree of coincidence may be explained by the fact that iron works had stock pieces which could be combined at will by the architects as well as pieces which were made specifically for one building. In this instance Snook and Fernbach may have mutually agreed on the stock pieces that were to be used and the manner in which they would be organized. The question still remains, however, as to who designed the iron units composing the facade. Although it is impossible to make a definite attribution considering the lack of documented evidence, it seems most probable that the designs came from the pen of an architect or draftsman employed by the iron works rather than either of the two architects whose names are associated with the specific projects. Not only does it seem unusual that one of these two prominent architects would bow to the wishes of the other, there is some proof that one of them used stock pieces at times. Although there are no extant buildings in the District that incorporate the capital used for Nos. 65 and 67, there are cases where an iron member on a facade by one architect is found on the work of another. For example, the ornamental abacus of the capitals on F. C. Graef's 1870-71 building at No. 9-13 Mercer Street is identical to the ones used by Fernbach at No. 69-71 Greene Street in 1876-77 and No. 102 Greene Street in 1880-81.

The two-building unit is organized on a repetitive bay plan which is typical of cast-iron buildings in the District. The columns on the ground and upper floors, forming the vertical separations of the bays, have smooth shafts with capitals decorated by vertical rectangular relief forms on the necking, a characteristic seen frequently on cast-iron buildings executed in the neo-Grec mode. The only variation of this column form is the greater length of the shaft on the ground floor. The horizontal separations are created by projecting cornices between each floor. The two-building unit is flanked by stylized iron quoins with decorative terminal blocks at the cornice line between each floor and double brackets at the top. It is interesting to note that there is no quoin line or other division between No. 65 and No. 67, strongly confirming that the two buildings were designed as a pair. Although today there is no antefix above the double brackets on the north side as there is on the south, there must have been one originally. The only other variation between the details on the two facades is that No. 67 has modillions and brackets along the entablature while No. 65 has not.

No. 79 was built by Alexander McBurney as a dwelling house in 1838, a period when this was a residential district. As the area began to change character in the 1860s and 1870s, however, many former residences were altered to satisfy the needs of a commercial center -- a process that is being reversed today when many former commercial buildings are being converted into artists' studio-residences. When No. 79 was altered in 1874, not only was an additional brick fronted floor added but also an iron cornice and ground floor facade. The addition at the street level is comprised of square columns with panelled shafts and capitals with rosettes and an egg-and-dart molding. Upon the columns rests an iron entablature with decorative terminal blocks. The brick wall of the upper three stories is relieved by simple stone lintels and sills. The building is capped by an iron entablature with a panelled frieze, simple modillions and large side brackets.

GREENE STREET (Cont'd.)

- 486-32
 (#470 Broome, northwest corner)
 Listed on Broome
 10 bays on Greene
- 486-28
 #57-63
 Commenced: 5/23/1876
 Completed: 1/31/1877
 Architect: Edward H. Kendall
 Original Owner: E. Oelbermann & Co.
 Original Function: Store
 Facade: Brick, stone and iron
 (iron from Cornell Iron Works)
 6 stories; 9 bays
 Comments: Occupied by E. Oelbermann & Co., dry-goods commission merchants (discussed on p. 819 of King's Handbook of 1892.) The building stands on the site of the old Greene Street Methodist Church.
- 486-27
 #65
 Commenced: 7/15/1872
 Completed: 2/28/1873
 Architect: J. B. Snook
 Original Owner: George L. Ronalds
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays
 Comments: Identical facade and dates as #67, but different architect.
- 486-26
 #67
 Commenced: 7/15/1872
 Completed: 2/28/1873
 Architect: Henry Fernbach
 Carpenter: George Springstead
 Mason: Amos Woodruff
 Original Owner: Archer & Penobscot Co.
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays
 Comments: Identical facade and dates as #65, but different architect.
- 486-25
 #69-71
 Commenced: 6/12/1876
 Completed: 1/31/1877
 Architect: Henry Fernbach
 Builder: Amos Woodruff & Sons
 Original Owner: Rothchild
 Original Function: Store
 Facade: Iron, from Cornell Iron Works
 5 stories; 5 bays
 Comments: This building originally had not only an identical facade to its neighbor #73, but was built at exactly the same time by the same architect for the same owner. They however were and are still considered to be separate buildings.
- 486-23
 #73
 Commenced: 6/12/1876
 Completed: 1/31/1877
 Architect: Henry Fernbach
 Builder: Amos Woodruff & Sons
 Original Owner: Rothchild
 Original Function: Store
 Facade: Iron, from Cornell Iron Works
 5 stories; 5 bays
 Comments: Identical to #69-71. Original iron cornice replaced by brick.
- 486-22
 #75
 Commenced: 6/22/1876
 Completed: 1/31/1877
 Architect: Henry Fernbach
 Builder: Amos Woodruff
 Original Owner: M. & S. Sternberger
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays
 Comments: This building has the same completion dates and architect as No. 69-71 and No. 73, yet it had a different owner and its facade is slightly different.
- 486-21
 #77
 Commenced: 6/13/1878
 Completed: 11/30/1878
 Architect: Henry Fernbach
 Builder: Amos Woodruff
 Original Owner: H. & S. Meinhard
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays

GREENE STREET (Cont'd.)

486-20

#79

Completed: 1838

Architect: Unknown

Original Owner: Alexander McBurney

Original Function: Dwelling house,
altered later for store.

Facade: Brick and iron

3 stories originally, 4 current;
3 bays

Comments: Altered in 1874 (alt. #1251) 5 stories; 3 bays

for use as store, peaked roof
flattened, story added, iron
storefront added.

486-19

#81

Commenced: 6/6/1877

Completed: 11/21/1877

Architect: Henry Fernbach

Carpenter: McGuire & Sloan

Mason: Amos Woodruff & Sons

Original Owner: D. L. Einstein

Original Function: Store

Facade: Iron

5 stories; 3 bays

486-17

#83-85

(#128-132 Spring, southwest corner)

Listed on Spring

No bay division

Comments: Stephen C. Foster lived
with his family in an earlier
building at No. 83 in 1860.East Side: Block 485, Nos. 56-86

No. 62-64, one of nine buildings by Fernbach on this block, is one of his finest in the entire District. The facade combines several impressive classical French elements into a very stately, open composition. Although the size of the bays is relatively constant, variety and emphasis is achieved through the use of panels, balustrades, projecting side bays and a curved pediment. The ground floor is composed of square and circular engaged columns that are fluted on their lower sections and topped by Ionic capitals. The remaining floors, each separated by a full entablature, incorporate Tuscan columns that separate the four central bays. The two flanking bays are emphasized by their slight projection and framing pilasters, fluted at the top. Even though these elements are repeated on each level; the second floor is distinguished by high column bases connected by decorative panels under the central bays and balusters below the projecting flanking bays. The roof entablature adds an impressive accent to the building with its ornamental double brackets above the supporting columns. The roof line is further elaborated by modillions and frieze panels with recessed molding and central rosettes. The cornice is crowned by a restrained curved pediment encompassing the date "1872."

When considering this building it is also interesting to note the east-iron goose-neck street light directly in front of it. This is one of the few such lights installed in the late 19th century that are left in the City.

No. 72, one of Duckworth's masterful iron "commercial palaces," has affectionately been referred to in recent times as the "the king of Greene Street." The architect combined French Second Empire motifs and conventions to create the most complex, three-dimensional building remaining today in the District. The expansive ten-bay width of the building is broken by the strong emphasis of the projecting central paired bays and the side bays that are set off by flanking rusticated piers. Simple pilasters with Ionic capitals are used to separate the bays on the upper stories as are similar engaged columns on the ground floor. The free-standing columns that support the cornices of the projecting bays are much more elaborate, being fluted at their bases and topped by Composite capitals. The central projection is further emphasized by broken pediments with urn finials both over the ground floor entrance and at the roof line. Within the roof pediment is a large "bird-like" relief ornament, topped by a fleur-de-lis. Two other distinguishing characteristics of the building

GREENE STREET (Cont'd.)

are found on the second floor. These are the raised column bases and connecting molded panels, as well as a slab projecting from the cornice between the second and third floors that forms a canopy over the third bay on either side. Beneath each canopy, supported by ornamental brackets, is an interesting convex rosette. The building is crowned by a stately entablature, composed of closely spaced modillions separated by small frieze panels. Larger brackets are also used over the rusticated piers and corner columns of the projecting bay.

A curious discrepancy concerns this roof-line, in that the original building application for No. 72 Greene Street, which is still on file in the Buildings Department of the Borough of Manhattan, calls for a seven-story building, ninety-five feet high. The two upper stories were to be placed behind a slightly pitched mansard roof. A silhouette drawing showing this mansard also exists in the City files. Yet, if this two-story mansard was ever built, it was soon removed, for the first existing alteration on the building dating from 1884 lists it as being five stories high.

485-39/40

#56

(#464-468 Broome, northeast corner)

Listed on Broome

8 bays on Greene

485-1

#58-60

Commenced: 7/5/1871

Completed: 12/31/1871

Architect: Henry Fernbach

Builder: Samuel Cochran

Original Owner: L. & S. Seasongood

Original Function: Warehouse

Facade: Iron

5 stories; 6 bays.

Comments: Retains original iron shutters.

485-3

#62-64

Commenced: 6/29/1872

Completed: 2/28/1873

Architect: Henry Fernbach

Carpenter: John J. Riceman

Mason: Samuel Cochran

Original Owner: John Henderson

Original Function: Store

Facade: Iron

5 stories; 6 bays

Comments: An early electric cast-iron street lamp is located in front of this building.

485-5

#66

Commenced: 5/12/1873

Completed: 11/22/1873

Architect: J. B. Snook

Builder: J. Pomerest

Original Owner: Lorillard Estate

Original Function: Store

Facade: Iron

5 stories; 3 bays

Comments: Although this building shares a facade with #68, it was built slightly later than its neighbor and owned separately.

485-6

#68

Commenced: 8/9/1872

Completed: 2/28/1873

Architect: J. B. Snook

Original Owner: George Ronalds

Original Function: Store

Facade: Iron

5 stories; 4 bays

Comments: Common facade with #66, retains original shutters.

485-7

#70

Completed: 1860

Architect: Unknown

Original Owner: Catherine M. Jones

Original Function: Store & tenement

Facade: Brick

4 stories; 3 bays

Comments: Altered in 1872 to near current condition.

GREENE STREET (Cont'd.)

485-8/10

#72-76

Commenced: 8/8/1872

Completed: 4/30/1873

Architect: I. F. Duckworth

Builder: John T. Conover

Original Owner: Gardner Colby

Original Function: Warehouses

Facade: Iron

5 stories (possibly 7 originally);
10 baysComments: The finest example of the
French Second Empire style left
in the District.

485-11

#78

Commenced: 3/10/1901

Completed: 8/31/1901

Architect: George H. VanAuken

Original Owner: Sol Cohen

Original Function: Lofts

Facade: Brick & stone, iron cornice

6 stories; 4 bays

Comments: A portion of the cornice has
been removed.

485-12

#80-82

Commenced: 8/23/1872

Completed: 2/28/1873

Architect: Griffith Thomas

Builder: John T. Conover

Original Owner: C. Henry Gardiner

Original Function: Store & storehouse

Facade: Iron

5 stories; 6 bays

485-14

#84-86

Commenced: 6/6/1883

Completed: 12/3/1883

Architect: Henry Fernbach

Original Owner: W. Blackston

Original Function: Store

Facade: Brick & iron

6 stories; 6 bays

Spring to Prince Street

Two handsome brick buildings at the corners of Spring Street by J. B. Snook immediately set a high-quality tone to the general appearance of this block. Most of the buildings date from approximately the same period, the late 1870s and early 1880s. However, several low buildings of more recent date disrupt the continuity of the west side of the block. The east side is more harmonious with only two gaps at vacant lots. Certainly much of this general continuity can be attributed to Henry Fernbach, the architect who designed all but one of the cast-iron buildings. There are more brick-facade buildings in this block than in other Greene Street blocks. The dominant style in the cast-iron buildings is derived from French Renaissance and neo-Grec sources. The brick buildings tend to be simpler, although their ornamental details are predominantly neo-Grec.

West Side: Block 500, Nos. 87-117

Nos. 93-95, 97, and 99 are three attached buildings handsomely done in the neo-Grec manner, all utilizing the same facade, designed by Henry Fernbach for David Einstein in 1881. No. 93-95 differs from the other two buildings in having five bays instead of four. On close inspection one sees that the two end bays of No. 93-95 are set off by incised pilasters. Similar pilasters separate the other two buildings as well. Stylized Ionic columns separate the other bays. A molded cornice which is continuous across the three buildings separates each floor. The cornices above the first and fifth floors are accented by rows of dentils. A curious element at the base of the second story windows is a row of vertically incised panels employing a neo-Grec motif which, from a distance, simulates a balcony. The cornices over the second and fourth stories are accented by scrolled brackets above each pilaster. Similar brackets above these pilasters and smaller ones above each column support the main cornice. A block incised with a neo-Grec motif set at the cornice line, caps each of these large brackets.

GREENE STREET (Cont'd.)

No. 103-105 is a handsome five-story building, five bays wide, incorporating neo-Grec elements, which was built in conjunction with No. 101 in 1879. (No. 101 was rebuilt after a fire in the 1950s.) The owner of these buildings was David Einstein who also owned Nos. 93-99. Fernbach was also the architect.

The symmetrical facade of No. 103-105 is set off by projecting end bays outlined by panelled Corinthianesque pilasters. The three central bays are outlined by columns topped with stylized Corinthian capitals. These capitals above the columns and pilasters provide most of the building's ornamental detail with the exception of the rosettes above the pilaster capitals (perhaps used to conceal building tie rods) and a row of small rosettes under the first-floor cornice. Each floor is separated by a simple molded cornice. The main cornice is heavy in appearance but uses simple motifs in the entablature -- molded brackets separated by large rosettes.

This building was obviously designed to match No. 101. If the original building at No. 101 were still standing, the projecting south end bay on No. 103-105 would form a central double bay with it. Certainly the two buildings together would create a more homogeneous appearance in mass, proportion, and composition, than the one standing alone does today.

500-34
#87-89
(#127 Spring, northwest corner)
Listed on Spring
9 bays on Greene

500-31
#93-95
Commenced: 4/18/1881
Completed: 12/20/1881
Architect: Henry Fernbach
Original Owner: David Einstein
Original Function: Store
Facade: Iron
6 stories; 5 bays
Comments: Joint facade with #97
and #99.

500-29
#99
Commenced: 4/18/1881
Completed: 12/20/1881
Architect: Henry Fernbach
Original Owner: David Einstein
Original Function: Store
Facade: Iron
6 stories; 4 bays
Comments: Joint facade with #93-95
and #97.

500-26
#103-105
Commenced: 4/24/1879
Completed: 9/24/1879
Architect: Henry Fernbach
Builder: Frank Lowden
Original Owner: David Einstein
Original Function: Store
Facade: Iron
5 stories; 5 bays
Comments: This building originally
formed a unit with #101.

500-32
#91
Original building demolished, now a
parking lot.

500-30
#97
Commenced: 4/18/1881
Completed: 12/20/1881
Architect: Henry Fernbach
Original Owner: David Einstein
Original Function: Store
Facade: Iron
6 stories; 4 bays
Comments: Joint facade with #93-95
and #99.

500-28
#101
Garage - Built in 1957
Comments: Although filed as an "altera-
tion" the changes were so extensive
that they practically constitute a
new building. The original building
was built exactly at the same time
as its northern neighbor, #103-105;
the two shared a common facade.

500-25/24/23
#107-111
Alteration: 1923
Alteration Architect: Lewis C. Patton
Owners in 1923: Greenwich Savings Bank
Facade: Brick
2 stories
Comments: This greatly altered facade
completely masks the original 1879
brick store, five stories tall, that
was designed by C. C. Haight.

GREENE STREET (Cont'd.)

500-22
#113
Commenced: 9/28/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Original Owner: Lippman & Topfritz
Original Function: Store
Facade: Brick & iron
5 stories; 3 bays
Comments: This building essentially retains its original appearance.

500-21
#115-117
(#110 Prince, southwest corner)
Original building demolished, one-story building erected in 1966.

East Side: Block 499, Nos. 90-122

Nos. 98 and 100 are two buildings, each five stories high, and each three bays wide, done in a classical manner with very stylized details which are neo-Grec in character. The architect, Charles Mettam, designed these identical buildings for two different owners, Michael Byrne and H. Wilson. They were begun and completed at the same time, and both were used as stores. Narrow molded pilasters flank the two-building unit, and another pilaster separates the two buildings. Slender columns topped by very stylized capitals, somewhat Corinthian in character, separate the bays. Above each column between the curved corners of the lintels is a raised flower-like motif. Simple molded cornices separate the stories. A molded bandwork gives emphasis to the base of the second floor windows. The main cornice is accented by a series of small modillions. These two buildings by Mettam are set between two designed by Fernbach at approximately the same time and are stylistically very similar to Fernbach's work, particularly in their massing and fenestration. But Mettam's detail is more imaginative and lighter in its overall quality.

No. 114-120 is an impressive double-front building, six stories high and ten bays wide, designed in a stylized classical manner by Henry Fernbach in 1881. The modelled pilasters which join the two fronts give the building a central emphasis, and similar pilasters accent the ends. The intricate detailing of the ground-floor piers enhances what would have been the original show windows of the stores in this building. The square window bays are separated by fluted columns topped by Ionic-type capitals. The top-story windows, however, are treated differently; elaborately molded keystones accent the segmentally-arched lintels, and the capitals of the separating columns are formed by a simple egg-and-dart molding. Once again Fernbach shows his predilection for an elaborate cornice and entablature treatment. Between the brackets supporting the cornice are molded fanlight-like motifs set under the dentils. Giving final emphasis to the cornice are the stylized acanthus leaf antefixae, rising above the pilasters at the ends and in the center.

499-43
#90
(#121 Spring, northeast corner)
Listed on Spring
9 bays on Greene

499-1
#92-94
Original building demolished,
now a parking lot.

499-3
#96
Commenced: 5/16/1879
Completed: 12/22/1879
Architect: Henry Fernbach
Builder: Marc Eidlitz
Original Owner: Chichester Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays

499-4
#98
Commenced: 9/16/1880
Completed: 2/25/1881
Architect: Charles Mettam
Original Owner: Michael Byrne
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Identical, common facade with #100, but different owners.

GREENE STREET (Cont'd.)499-5
#100

Commenced: 9/16/1880
 Completed: 2/25/1881
 Architect: Charles Mettam
 Original Owner: H. Wilson
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays

Comments: Common facade with #98.

499-7

#104-110

(#123-125 Mercer)

Completed: 3/31/1908

Architect: William J. Dilthey

Original Owner: C. B. Rouss Estate

Original Function: Store & Offices

Facade: Brick & iron

13 stories; 8 bays

Comments: This is the second Rouss Building to have been built in the District.

499-12

#114-120

Commenced: 8/8/1881

Completed: 5/31/1882

Architect: Henry Fernbach

Carpenter: McGuire & Sloan

Mason: Amos Woodruff & Sons

Original Owner: Frederick Loeser

Original Function: Stores

Facade: Iron

6 stories; 10 bays

Comments: Original condition except for new doors.

499-6

#102

Commenced: 11/1/1880

Completed: 2/25/1881

Architect: Henry Fernbach

Builder: Amos Woodruff & Sons

Original Owner: Isaac Guggenheim

Original Function: Store

Facade: Iron

5 stories originally, 3 current; 3 bays

Comments: 1941 alteration removed two stories and greatly altered appearance of building.

499-11

#112

Commenced: 5/17/1883

Completed: 1/31/1884

Architect: Henry Fernbach

Builder: VanDolsen & Arnott

Original Owner: Stillwell & Goldenberg

Original Function: Store & lofts

Facade: Iron

6 stories; 5 bays

Comments: Notice use of same facade elements on #132-#140.

499-15

#122

(#106-108 Prince, southeast corner)

Commenced: 1866

Completed: 1868

Architect: W. E. Waring

Original Owner: G. H. Eckhoff

Original Function: Store & Tenement

Facade: Brick & iron

5 stories; 3 bays

Comments: Greene facade retains most of original appearance, while Prince side has been altered.

Prince to West Houston Street

The buildings on this block are of a generally uniform, harmonious character dating from the 1880s. Most have cast-iron fronts. Exceptions are the late (1910) post office on the northeast corner of Greene and Prince, and the two very early buildings (1825) which remain on the west side of Greene near Houston. Once again the dominant style is derived from French Renaissance and neo-Grec sources.

West Side: Block 514, Nos. 119-145

No. 119 Greene (No. 109-111 Prince Street), designed by J. Morgan Slade for C. H. Woodbury in a very elegant French Renaissance style, takes powerful advantage of its corner site. (Slade died at the age of 30, about two months after the building was begun.) Five stories high, ten bays wide on the Greene Street side and five bays wide on the Prince Street side, the building emphasizes its corner site with a diagonal bay on the corner which once contained the main store entrance. While simple in its design, the building gains its power from its overall size and Slade's skillful handling of detail. Simple banded pilasters separate the irregular bay groupings: there are five on the

GREENE STREET (Cont'd.)

Prince Street side; on Greene Street, the division is 3, 3, 3, 1. Simple pilasters with Ionic-type capitals, and an egg-and-dart molding separate the windows. Projecting cornices separate the individual floors. The main cornice is also simple; the entablature contains a paneled frieze with a central circular motif, and brackets above each pilaster. A pediment projects above the central three bays on the Greene Street side which may have emphasized a secondary entrance.

No. 121-123 is also a Henry Fernbach design, and visually the most ornate building on the block. Six stories high and six bays wide, its continuous cast-iron facade catches the eye with its elaborate detailing. Pilasters, fluted and topped by a stylized acanthus leaf detail, are at both ends of the building. The bays are separated by fluted columns with very elaborate capitals, Corinthianesque in general appearance but topped with an Ionic scroll. Molded cornices separate the stories. The windows on the lower stories are all square headed, but the lintels over the windows of the top story are rounded and topped by molded keystones. However, it is the cornice which is the most notable element of this building, and once again we find Fernbach's inclination for emphasizing this element on his buildings. Molded stylized acanthus leaves set into the frieze alternate with the brackets on the entablature. Once again antefixae project above the cornice line at each end, and smaller vertical elements project across and above the cornice line.

Nos. 125 and 127 are identical buildings employing a stylized classicism with neo-Grec motifs, five stories high and three bays wide (although now painted different colors) executed under the supervision of two different architects for two different owners. No. 125 was designed by Henry Fernbach, and its commencement and completion dates are the same as No. 121-123. No. 127 was designed by William Baker one year later (1883-84) than No. 125. However, the explanation for this duplication seems somewhat simpler than that for Nos. 65 and 67 Greene Street. Henry Fernbach died in November, 1883; it seems likely that Baker was an associate of his. The client may have asked for this design, or Fernbach may have decided before his death to build No. 127 with a facade identical to No. 125. In any case the building was carried out under Baker's supervision.

Both buildings are typical of Fernbach's design. Molded pilasters with fluting, egg-and-dart, acanthus leaf and pellet details divide the two buildings and separate them from the adjoining ones. Columns with stylized Doric capitals define the window bays. Cornices separate the stories. The one above the first story is the most elaborate; it is ornamented with an egg-and-dart molding and is supported by brackets. Under the main cornice, brackets alternate with a rosette-like motif set in the frieze. Above the central pilasters and at the ends of the cornice, terminal blocks are set at the cornice line.

Nos. 139 and 141 are notable for their early date of 1825. One would assume that the entire block once was lined with similar houses before the street was developed with commercial buildings in the late 1870s and early 1880s.

No. 139 was built for Anthony Arnoux. It is a simple brick two-story house in the Federal style with two dormers in the attic story. One can still see the outlines of the original stone doorway on the ground floor, now bricked in. Block-paneled stone lintels cap the second-story windows. Wooden pilasters and a broken pediment outline the round-arched windows of the dormers. The building is now used for commercial purposes, but it must have remained as a dwelling well past the time of other commercial developments on this block. That it survives with its early exterior details intact is quite amazing.

GREENE STREET (Cont'd)

No. 141, built in 1825 for D. H. Schmidt, must have originally looked like No. 139. In 1886 the building was altered for use as a store and lofts. The third story and the iron ornamental details were added at that time. None of the ground floor is original. An iron cornice now separates the first and second story. The lintels of the second and third-story windows have been covered over with metal. Underneath the third-story windows is a unique saw-tooth brick detail. The main cornice is made of pressed, not molded, galvanized iron in a very simple design.

514-35
#119
(#109-111 Prince, northwest corner)
Commenced: 10/1/1882
Completed: 1/31/1883
Architect: J. Morgan Slade
Original Owner: C. H. Woodbury et al.
Original Function: Store
Facade: Iron, from Cheney-Hewlett
Architectural Iron Works
5 stories; 10 bays plus 1 diagonal bay
Comments: This building with exceptional diagonal bay is in excellent condition.

514-32
#125
Commenced: 6/28/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Builder: Christie & Dykes
Original Owner: Sylvester Bench Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: The dates and architect for this building are the same as those for #121-123, though the facades are different. However, this facade is identical to that on #127 which was a year later by a different architect.

514-29
#129-131
Commenced: 6/4/1880
Completed: 2/26/1881
Architect: Detlef Lienau
Carpenter: H. M. Smith & Son
Builder: Freeman Bloodgood
Original Owner: John C. Barrow
Original Function: Store
Facade: Brick, stone & iron
5 stories; 6 bays
Comments: This is the only building by this prominent architect in the District.

514-33
#121-123
Commenced: 6/28/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Original Owner: Lewishone Brothers
Original Function: Warehouse
Facade: Iron
6 stories; 6 bays

514-31
#127
Commenced: 5/21/1883
Completed: 2/28/1884
Architect: William Baker
Original Owner: Patrick Dickie Estate
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Identical facade to #125, though different dates and different architect.

514-28
#133-135
Commenced: 6/19/1882
Completed: 3/31/1883
Architect: Henry Fernbach
Builder: Terence J. Duffy
Original Owner: Henry & Isaac Meinhard
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Identical to #137. Completed on the same day as #137, and also as #121-123 and #125.

GREENE STREET (Cont'd.)

514-26

#137

Commenced: 6/19/1882

Completed: 3/31/1883

Architect: Henry Fernbach

Builder: Terence J. Duffy

Original Owner: Henry & Isaac Meinhard

Original Function: Warehouse

Facade: Iron

6 stories; 5 bays

Comments: Identical to #133-135.

514-24

#141

Completed: 1825

Architect: Unknown

Original Owner: D. H. Schmidt

Original Function: Dwelling House

Facade: Brick & iron additions

3 stories; 3 bays

Comments: An 1886 alteration flattened the peaked roof, added one story, added iron cornice and removed internal partitions to form lofts for commercial purposes.

514-14

#145

(Southwest corner of W. Houston)

Gas Station

Comments: This lot which today is only 20 feet long on the Greene side was originally 95 feet, before Houston was widened.

514-25

#139

Completed: 1825

Architect: Unknown

Original Owner: Anthony Arnoux

Original Function: Dwelling House

Facade: Brick

2 stories and attic with original dormers

Comments: This Federal style house retains its original door and window lintels, although the doorway has been bricked in.

514-23

#143

Commenced: 8/8/1887

Completed: 2/29/1888

Architect: DeLemos & Cordes

Original Owner: Lippman Toplisz

Original Function: Store

Facade: Brick, iron & stone

5 stories; 3 bays

Comments: Iron from Atlantic Iron Works, 706 East 12th Street, New York.

East Side: Block 513, Nos. 124-152

No. 130, designed by Richard Berger for L. Sachs and Brothers in 1888, is six stories high and three bays wide. It initially appears modest in comparison to its more imposing neighbor on the north. But one is struck by the precise and careful use of neo-Grec detail which characterizes this building. Solid end piers, lightened by pilaster details, separate the building from the adjoining ones. The pier capitals are of an Ionic type with an egg-and-dart molding under the scrolling. The capitals of the upper-story pilasters are composed of a stylized scroll and plant design. The colonnettes defining the central bay, however, capture one's attention. They are very slender, almost fragile in appearance, and are topped by an oversized Ionic capital with an egg-and-dart detail. They are attached to the wall of the building by means of a screen-like element, pierced with a stylized flower and leaf design. These colonnettes emphasize the verticality of the building and are an imaginative demonstration of the decorative possibilities of cast iron. The stories are separated by very simple cornices, and the main cornice is also simple, supported by curved brackets above the colonnettes and pilasters with a row of dentils under its molding.

GREENE STREET (Cont'd.)

513-39
#124-128
(#103-107 Prince, northeast corner)
Listed on Prince
10 bays on Greene

513-3
#132-134
Commenced: 4/19/1885
Completed: 1/30/1886
Architect: Alfred Zucker
Original Owner: Simon Goldenberg & L.
Schoolers
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Common facade with #136 and
#138-140. Uses same facade elements
as #112.

513-6
#138-140
Commenced: 4/19/1885
Completed: 1/30/1886
Architect: Alfred Zucker
Original Owner: Goldenberg & Schoolers
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Common facade with #132-134
and #136. Uses same facade ele-
ments as #112.

513-9
#146
Commenced: 3/13/1877
Completed: 7/21/1877
Architect: W. E. Worthen
Carpenter: W. C. Miller
Mason: Joseph Smith
Original Owner: John Althouse
Original Function: Store
Facade: Brick & iron
4 stories; 4 bays

513-12
#152
(Southeast corner of W. Houston)
Vacant Lot

513-2
#130
Commenced: 6/11/1888
Completed: 1/26/1889
Architect: Richard Berger
Original Owner: L. Sachs & Brothers
Original Function: Store
Facade: Iron
6 stories; 3 bays

513-5
#136
Commenced: 4/19/1885
Completed: 1/39/1886
Architect: Alfred Zucker
Original Owner: Simon Goldenberg & L.
Schoolers
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Common facade with #132-134
and #138-140. Uses same facade ele-
ments as #112.

513-7
#142-144
Commenced: 1/6/1871
Completed: 4/29/1871
Architect: Henry Fernbach
Builder: John Conover
Original Owner: James Kent
Original Function: Store
Facade: Iron
5 stories; 6 bays

513-10
#148-150
Commenced: 8/24/1883
Completed: 7/31/1884
Architect: William Worthen
Original Owner: John Althouse
Original Function: Stores
Facade: Brick & iron
6 stories; 6 bays

HOUSTON STREET

Houston Street was named either after Nicholas Bayard's son-in-law, or the name is derived from the Dutch 'huis tuijn,' which means house garden. It was laid out prior to 1797, and the section from Broadway west to Hancock was regulated in 1817-18. The street was extended and regulated from Broadway to the Bowery in 1825. Only the south side of the street lies within the District. The buildings on the south side of the street were demolished in 1963, when Houston Street was widened. Houston Street is divided at Broadway into East Houston and West Houston. House numbers run to the east on East Houston Street and to the west on West Houston Street.

EAST HOUSTON STREET

Broadway to Crosby Street

South Side Only in District: Block 511, Nos. 1-17

511-19

#1-17

Parking lot and Gas station

WEST HOUSTON STREET

Broadway to Mercer Street

South Side Only in District: Block 512, Nos. 1-17

512-10

#1-17

Vacant lot

Mercer to Greene Street

South Side Only in District: Block 513, Nos. 19-35

513-12

#19-35

Vacant lot

Greene to Wooster Street

South Side Only in District: Block 514, Nos. 37-59

514-14

#37-59

Gas station

Wooster Street to West Broadway

South Side Only in District: Block 515, Nos. 65-83

515-16

#65-77

Vacant lot

515-15

#79-83

Vacant lot

All street numbers on Houston Street are transposed from Bromley's Atlas of the City of New York, 1899.

HOWARD STREET

The section of Howard Street which lies within the Historic District was known as Clermont Street prior to c. 1767, at which time its name was changed to Hester Street. The section of the street between Broadway and Mercer Street was regulated in 1809, facilitating its development. In 1825 the name was changed to Howard Street.

Crosby Street to Broadway

The buildings on the north side of this block, present a visual record of the progression of French stylistic influences upon commercial architecture in New York City. This progression is represented by three buildings which include the 1868 structure at No. 30-32, executed in a classic French Renaissance manner, No. 34, also from 1868, which projects an early though definite neo-Grec aura and No. 38-42, the Howard Street side of the 1895-96 building at No. 434 Broadway, which reflects the influence from the Ecole des Beaux-Arts of Paris upon architectural styles of the 1890s. Though none of these buildings have full cast-iron facades, the two 1868 structures, each five stories high, incorporate iron storefronts, typical of the period. The one remaining building is a simple four-story brick structure built in 1876.

North Side Only in District: Block 232, Nos. 30-42

No. 30-32 is the Howard Street facade of a five-story corner building, located at the northwest corner of Crosby Street, that was designed by J. B. Snook and erected in 1868. The Howard Street facade, which has a width of six bays, exemplifies the stylistic reliance upon simple, classic French forms that was frequently followed on contemporary buildings in the Historic District. The cast-iron storefront on this otherwise stone building is treated in a very direct manner with smooth pilasters, topped by Doric capitals, on the corner and end of the building as well as in the center. These pilasters are continued up onto the masonry portion of the building in the form of quoins, with the central shaft visually dividing the facade into two triple-bay units. These bays are divided on the ground floor by simple cast-iron columns, similar to the pilasters, and on the four upper floors by equally plain stone pilasters. These stone pilasters, also topped by Doric capitals on all but the top floor terminate below the heads of the segmental-arched windows, a fenestration treatment derived from France. The facade is defined horizontally by projecting cornices at each floor level and a roof-level cornice supported by scrolled neo-Grec brackets. Three simple modillions and a plain frieze panel are between each pair of brackets.

No. 34 is an unusually distinguished structure to have been erected on such a short side street as this. The effectiveness of this 1868 five-story facade, only three bays wide, is explained by the fact that it was designed by the renowned architect James Renwick and his associate Joseph Sands. Although nothing but the cast-iron pilasters remain on what was the ground floor entrance, the building still catches one's eye by its effective use of neo-Grec detailing on both its cast-iron second-floor facade and the marble facade of the remaining three floors.

The use of a two-story cast-iron storefront such as the one on this building is unusual, especially considering its early date. (Badger only listed two two-story storefronts in New York in his 1865 catalog, neighbor of which were in the Historic District.) This cast-iron second floor seems even odder when it is considered that the detailing of the marble facade above is nearly as elaborate as the cast-iron section. In most instances cast iron was used for an inexpensive imitation of intricate stonework.

The three bays on the second floor of the iron front are separated by smooth pilasters that rise from the ground level. The bay heads are flat on top with rounded corners and two round-arched windows are set within each bay.

HOWARD STREET (Cont'd.)

Above each of these window groups is a rosette and a stylized two-dimensional frieze imitating a balustrade.

For its upper three floors the windows have segmental-arched tops and ornamental keystones. They are bordered by variations of a bead-and-reel molding and flanked by pilasters incised with various neo-Grec designs. On the fifth floor the pilaster capitals incorporate acroteria or "ears", a characteristic neo-Grec motif. Above these capitals rise small paired brackets that support a relatively simple cornice.

232-21

#30

(#2-8 Crosby, northwest corner)

Commenced: 1868

Architect: J. B. Snook

Carpenter: Blackstone & Ryerson

Mason: John Demarest

Original Owner: Trustees of M. Barbey

Original Function: Store

Facade: Brownstone, stone, iron

5 stories; 3 bays

Comments: Common facade with #32.

Iron from Excelsior Iron Works.

232-22

#32

Commenced: 1868

Architect: J. B. Snook

Carpenter: Blackstone & Ryerson

Mason: John Demarest

Original Owner: Trustees of P. Lorillard

Original Function: Store

Facade: Brownstone, stone, iron

5 stories; 3 bays

Comments: Shares a common facade with #30.

Iron from Excelsior Iron Works.

232-23

#34

Commenced: 1868

Architect: James Renwick & Joseph Sands

Original Owner: Edward Mathews

Original Function: Store and store-house

Facade: Marble and iron

5 stories; 3 bays

Comments: Iron ground floor altered.

232-4

#36

(#442 B'way)

Listed on Broadway

3 bays on Howard

Comments: This is an "L" shaped building.

232-1

#38-42

(#434 B'way, northeast corner)

Listed on Broadway

10 bays on Howard

Broadway to Mercer Street

With the exception of the neo-Georgian garden bank built in 1967, all of the buildings on this block date from the 1860s and 1870s. All of them have cast-iron ground-floor facades, though only No. 43-45 has cast-iron upper stories.

North Side: Block 231(north part), Nos. 46-54

No. 48 Howard Street dating from 1860, is built primarily of stone and utilizes the same round-arched Italianate detailing that appears on early cast-iron facades. It was masonry buildings such as this, in fact, that inspired many of the first prefabricated cast-iron facades.

Although the upper floors and roof cornice of this building are stone, the storefront was constructed of cast iron, allowing for large window display areas. It is difficult to determine the exact character of the original entrance, though it is obvious that the side piers and the one remaining central column

HOWARD STREET (Cont'd.)

shaft are original, as are the panels below the westerly window and the cornice with its simple modillions and brackets.

The four upper stories are handled in a very crisp, direct manner. All of the windows are fully arched at the top and are embellished with prominent keystones; being either plain, scrolled or in the form of a stylized acanthus leaf. Pilasters separate the bays and flank the building on the second, third and fourth floors, though not on the fifth. The facade is terminated by a heavy entablature with brackets, modillions and frieze panels of carved stone, and the cornice of molded iron.

No. 50-52, also completed in 1860, combines simple classical stone and iron members with a directness similar to that of its contemporary eastern neighbor. Unlike No. 48 however, this facade incorporates French segmental-arched windows rather than round-arched Italianate ones. It also has fewer elaborations on its upper floors, and retains its original cast-iron storefront intact. The Corinthian columns and flanking pilasters of this ground floor entrance are evenly spaced, allowing enough room for large double doors and windows. All of the panelling and window and door frames appear to be original, although the glass areas are currently covered over by metal sheeting. Above the storefront is a typical iron cornice with small modillions, dentils, and paired side brackets.

The upper four floors of the building, which are identical to one another, are each delineated by a simple cornice. With the exceptions of these cornices and the quoins, the upper facade is two-dimensional. Both the segmental-arched lintels over the windows and the stone piers that separate the bays are flush with the rest of the wall surface. The only ornaments are small recessed colonnettes that flank the windows. Above this simple yet stately facade is a stone cornice that adds an appropriate but not overpowering terminating note. The cornice includes simple scrolled modillions, every other one being embellished by an acanthus leaf cluster. This foliated motif is echoed in the corner console brackets.

It is interesting to note that a color lithograph of this facade appears opposite page 164 in D. T. Valentine's 1864 Manual of the Corporation of the City of New York. Although the building was built for commercial purposes, Valentine indicates that during the Civil War it was utilized by the State government as a temporary home for furloughed and discharged soldiers. The portion of the building that extends to No. 16 Mercer in an L-shaped formation was also utilized by the State at that time.

231-14

#46

(#431-439 B'way, Northwest corner)

Completed: 1/4/1967

Architect: Eggers & Higgins

Builder: Koren-DiResta Construction Co.

Function: Bank (Franklin National)

Facade: Brick with wood trim

1 story

231-16

#50-52

(#16 Mercer)

Completed: 1860

Original Owner: A.W. Spies

Original Function: Store and lofts

Facade: Stone and iron

5 stories; 6 bays

Comments: Used during Civil War as temporary home for soldiers.

231-15

#48

Completed: 1860

Architect: Unknown

Original Owner: Aaron Arnold

Original Function: Store and loft

Facade: Stone, iron

5 stories; 3 bays

Comments: Iron from Nichol & Billerwell

231-18

#54

(#14 Mercer, northeast corner)

Completed: 1860

Original Owner: Amos Eno

Original Function: Store and warehouse

Facade: Stone and iron

5 stories; 4 bays

Comments: Iron from Architectural Iron works.

HOWARD STREET (Cont'd.)

South Side: Block 231 (south part), Nos. 43-53

231-8
#43-45
(#427-429 B'way, Southwest corner)
Listed on Broadway
12 bays on Howard

231-3
#47
Completed: c. 1863
Architect: Unknown
Original Owner: L. Brutilier
Original Function: Store and lofts
Facade: Stone and iron
5 stories; 3 bays
Comments: Iron from Nichol & Billerwell
Iron Works.

231-4
#49-53
(2-12 Mercer, southeast corner)
Completed: #49 in 1862
#51-53 in 1856
Architect: Unknown
Original Owner: Aaron Arnold
Original Function: Arnold Constable
Store
Facade: Brick, stone, iron
5 stories; 9 bays
Comments: 5th story added to #51-53
in 1862. New doors and windows
on ground floor.

MERCER STREET

Mercer Street, known originally as First Street or Clermont Street, was laid out prior to 1797. In 1799, its name was permanently changed to Mercer Street. The section of the street which lies within the Historic District was opened for development in 1809.

Canal to Grand Street

This block contains the largest concentration of early buildings in the District. With the exceptions of No. 32 built in 1881-82 and No. 15-17 dating from 1885-86, no building on this block dates later than 1870-71. Eleven of the seventeen separate facades, in fact, date from 1861 or before. Due largely to these early dates, only three facades are executed completely in cast iron, yet almost all originally had cast-iron storefronts and cornices.

West Side: Block 230, Nos. 1-35

No. 9-13, a five-story commercial building by F.C. Graef, was built in 1870-71 for use by the India Rubber Company. Its full iron facade, one of three on the block, is composed of French and Italian elements from the Cornell Iron Works. The storefront, which retains most of its original character, is divided by columns into six bays. These ground floor columns are differentiated from those directly above by their greater height and horizontal banding. Immediately above and below this column banding are widely spaced pellet-shaped ornaments which are repeated on the bands of the ground floor side piers. The storefront is separated from the upper floors by a projecting cornice. The columns on the upper stories have smooth shafts and simple capitals. The ornamental abaci on these capitals are identical to those used by Fernbach at No. 69-71 Greene Street in 1876-77 and No. 102 Greene Street in 1880-81. The second, third and fourth floors of the facade all have square-headed bays and are flanked by rusticated piers. The only unique elements on any of these stories are the raised panelled column bases and connecting balustrades on the second floor. The fifth floor is distinguished from those below by panelled rather than rusticated piers and curved rather than square-headed bays. Final emphasis is given to the building by its restrained yet impressive entablature and curved pediment. An interesting contrast is achieved by the play between the complete void of the pediment opening and the large brackets above all but the center column.

No. 19, designed by an unknown architect and built in 1860-61, is an unusually impressive and sophisticated building for Mercer Street. Although similar stone buildings were erected in the city, they were primarily located on more notable and prosperous streets. The iron storefront seems relatively simple when compared to the stone facade above. It is composed of Corinthian columns flanked by fluted pilasters (which are missing their capitals) and a simple modillioned cornice. Such a combination is very typical for iron ground floors of the early 1860s.

Although the stone members used on the upper floors are in themselves quite simple, the manner in which they are combined is almost monumental for a building only three bays wide. A strong verticality is created by heavy rusticated piers that continue up for two stories between each bay and on either side of the building, thus creating two double-story units of three bays each, as in the "sperm candle" style. The break between the second and third stories and the fourth and fifth is minimized by the use of simple spandrel panels. Each bay unit is topped by an arched lintel with a keystone. The lower double-story unit has a scrolled keystone on the central lintel with panelled keystones above the flanking windows; there are elaborately foliated keystones on all three windows of the upper level. Above this impressive facade rests a simple iron modillioned cornice which serves to terminate the vertical movement of the building, yet in no way competes with its force.

MERCER STREET (Cont'd.)

230-1

(#313 Canal, northwest corner)
Listed on Canal
72.2 feet on Mercer

230-42

#5-7

Completed: 1861
Architect: J. B. Snook
Original Owner: J. J. Phelps
Original Function: Warehouse
Facade: Iron and Stone
5 stories; 6 bays
Comments: Storefront listed in Badger's
catalog of 1865, capitals missing.

230-38

#15-17

Commenced: 4/20/1886
Completed: 11/20/1886
Architect: Samuel A. Warner
Original Owner: Samuel Inslee
Original Function: Store
Facade: Iron
6 stories; 5 bays
Comments: Doors and windows altered.

230-36

#21-23

Completed: 1861
Architect: Unknown
Original Owner: Amos Eno and Wm. B.
Lawrence
Original Function: Store and factory
Facade: Stone
5 stories; 4 bays
Comments: All ground floor replaced.

230-33

#27

Commenced: 1867
Architect: Ritch & Griffiths
Original Owner: William Desendorf,
Trustee for Estate of Charlotte
Gomez
Original Function: Store
Facade: Stone
3 stories; 3 bays
Comments: New windows and ground floor.

230-44

#1-3

Completed: c. 1821
Architect: Unknown
Original Owner: I. Lawrence
Original Function: Dwelling and/or Store
Facade: Brick
3 stories; 6 windows
Comments: Probably two houses originally,
altered for commercial purposes
during the late Gr. Rev. period.

230-40

#9-13

Commenced: 7/1/1870
Completed: 1/2/1871
Architect: F. C. Graef
Builder: James Hume
Original Owner: Adolph Poppenhusen
Original Function: Store for India
Rubber Co.
Facade: Iron, from Cornell Iron Works
5 stories; 6 bays

230-37

#19

Commenced: 1860
Completed: 1861
Architect: Unknown
Original Owner: S. B. Althaus
Original Function: Store
Facade: Stone and iron
5 stories; 3 bays
Comments: New doors and windows, iron
from Nichol & Billerwell Iron Works.
Althaus owned an iron works on this
site in 1852.

230-34

#25

Commenced: 1861
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store and factory
Facade: Stone
5 stories; 4 bays
Comments: Ground floor replaced

230-32

#29

Commenced: 1868
Architect: Louis Burger
Original Owner: Henry Cardoza
Original Function: Store
Facade: Marble and iron ground floor
5 stories; 3 bays
Comments: Ground floor windows replaced.

MERCER STREET (Cont'd.)

230-31

#31-33

Completed: 1867

Architect: Unknown

Original Owner: Amos Eno

Original Function: Store and workshop

Facade: Stone, iron ground floor

5 stories; 7 bays

Comments: Ground floor cornice missing.

Common facade with #35. New windows and doors.

230-30

#35

(#97-105 Grand, southwest corner)

Completed: 1867

Architect: Unknown

Original Owner: Amos Eno

Original Function: Store and workshop

Facade: Stone, iron storefront

5 stories; 4 bays

Comments: New windows and doors, common facade with #31-33.

East Side (Canal to Howard): Block 231, No. 2-12

No. 2-12 is the longest of the three sides of the Arnold Constable store. Although sections of the Canal Street and Howard Street facades were added in 1862, the first four floors of the section facing Mercer were built in 1856. (The fifth floor was added at the the time of the 1862 construction.) The main facade on Mercer is brick with stone lintels, as is the Howard facade, while the main entrance on Canal Street is entirely of stone.

The iron and masonry ground floor appears to have largely retained its original character when comparing it to the contemporary lithograph of Charles Parson's drawing of the store. A reprint of this lithograph is seen on page 234 of John A. Kouwenhoven's The Columbia Historical Portrait of New York. Today, as originally, the ground floor is divided by simple iron pilasters with Corinthian capitals. A foundry plaque indicates that these iron members came from the Merklee and Nichol Iron Foundry on Hammersley Street. Although one would think that the iron barred windows and flat masonry areas between the columns were modern additions, they are depicted in the 19th-century drawing. In fact, the only appreciable differences between the drawing and the present condition of the facade are the doors that have been cut through in the third bay from both the north and south corners on the ground floor and the cornice that currently separates the central window from the second floor. This window, which still retains its balustrade, originally extended through two stories and incorporated a Venetian window frame with double arches topped by a roundel. The remaining thirteen windows on the second floor are capped by simple stone arched lintels. The fourth through sixth windows from the right and third through fifth in from the Howard Street side are connected by triple-arches on this level. The twelve windows on each of the remaining floors are capped by equally simple segmental-arched lintels. The corners of the original brick facade are accented by stone quoins that are separated by terminal blocks at each floor level. The fifth floor, which was added in the sixties, is flanked by panelled piers. The building is topped by a very simple iron cornice with modillions and paired brackets above the side piers.

231-4

#2-12

(#307-311 Canal, #49-53 Howard)

Commenced: 1856

Completed: 1857

Architect: Unknown

Original Owner: Aaron Arnold

Original Function: Arnold Constable store

Facade: Brick, iron

5 stories; 12 bays

Comments: Iron from Merklee & Nichol Iron Foundry.

MERCER STREET (Cont'd.)East Side (Howard to Grand): Block 231, Nos. 14-32

- 231-18
#14
(northeast corner Howard)
Completed: 1860
Architect: Unknown
Original Owner: Amos Eno
Original Function: Store
Facade: Brick with stone trim on Mercer
5 stories; 6 windows ground floor,
3 windows upper floors
Comments: Howard Street storefront listed in Badger catalog.
- 231-19
#18
Commenced: 1861
Architect: John Kellum
Original Owner: A. T. Stewart
Original Function: Store and loft
Facade: Iron
6 stories; 3 bays
Comments: Originally 5 stories, windows filled in, capitals and ornament missing. Listed in Badger Catalog.
- 231-37
#24 (through to Broadway)
Completed: 1860
Architect: Unknown
Original Owner: William & Edward Mitchell
Original Function: Store
Facade: Stone and iron
5 stories; 4 bays
Comments: Some original iron shutters, cornice missing, new windows and doors
- 231-35
#28-30 (through to Broadway)
Commenced: 6/1/1869
Completed: 12/10/1869
Architect: J. B. Snook
Builder: W. E. Lambert
Original Owner: Lorillard Estate
Original Function: Store
Facade: Iron and brick
6 stories; 6 bays
Comments: Originally 5 stories; ground-floor cornice missing, new windows and doors, iron ornament missing. Iron from Excelsior Iron Works.
- 231-16
#16
(#50-52 Howard)
Completed: 1860
Architect: Unknown
Original Owner: Adam W. Spies
Original Function: Store and lofts
Facade: Iron 1st floor, stone above
5 stories; 3 bays
Comments: New windows and doors, ornament missing from storefront. Served as Soldier's Depot during Civil War.
- 231-38
#20-22 (through to Broadway)
Completed: 1860
Architect: Griffith Thomas
Original Owner: N. Ludlum
Original Function: Store and lofts
Facade: Brick, stone and iron
5 stories; 6 bays
Comments: Iron from Nichol & Billerwell Iron Works, new windows and doors.
- 231-36
#26 (through to Broadway)
Completed: 1855
Architect: Unknown
Original Owner: Matthew Morgan
Original Function: Stores and lofts
Facade: Brick, stone, iron
5 stories; 3 bays
Comments: New doors and windows
- 231-26
#32
(#107-113 Grand, southeast corner)
Commenced: 1899
Completed: 10/2/1900
Architect: William Napier
Original Owner: Est. of James R. Roosevelt
Original Function: Store and lofts
Facade: Brick and iron
8 stories; 11 bays
Comments: This portion of the building was a major addition to the original section at #109-113 Grand that was designed by Thomas Stent and built for Wm. Astor in 1881-82.

MERCER STREET (Cont'd.)Grand to Broome Street

A full spectrum of the development of commercial architecture in the Historic District can be observed on this block, with buildings dating from 1855 to the mid-20th century. This hundred year span is even more significant because the block contains at least one building built in each decade from the 1850s to the 1890s. Because so many of the buildings were erected at a time when cast iron was not in vogue, only four of the fifteen facades are entirely metal, though six others have some cast-iron ornament. Another interesting characteristic of the block, also related to the wide span of construction dates, is the variation of building heights. In addition to the normal range of three, four, five and six-story buildings, this block also includes examples of buildings with one and two stories as well as eight and twelve stories.

West Side: Block 474 (west part), Nos. 37-59

No. 47-49 is an iron building, six stories high and six bays wide, that combines stylized classical elements in a basically French manner. With the exception of the central pediment at the roof line, the facade is composed of nearly identical units. The only variations are the greater height of the ground floor columns and the modillions below the ground floor cornice. The neo-Grec terminal block on the north end of this cornice is repeated at the north end of each projecting cornice dividing the upper floors. (The terminal blocks on the south end of the building are missing, as are nearly all of the rusticated piers.) The columns are handled in a very singular manner. The only ornaments on the smooth shafts are a lozenge-like banding serving as a capital necking; an apron-type banding below it and a base molding. If there were originally capital decorations, none remain today. These simple engaged columns are the only distinguishing division between the bays. The building is topped by a full entablature and pediment supported on paired brackets above the side piers and console brackets above all but the central column. Between these brackets are simple frieze panels. A final crowning note is achieved by the ornamental use of the construction date, 1872, within the pediment area.

No. 55, a Griffith Thomas building completed in 1872, is an interesting example of how a single cast-iron facade can coherently combine Italianate balustrades, neo-Grec capitals and a French Second Empire broken pediment atop an elaborate cornice. The three bays of the ground floor are delineated by two central columns and flanking piers. The column and pilaster capitals are ornamented with rosettes below egg-and-dart molding. This basic formula is repeated on the four remaining floors, although the upper columns are shorter than those below. Also the ground floor columns are fluted on the lower shafts, while the others are not. The upper four floors are separated by projecting cornices. Their details are identical, except for a panelled column base and connecting balustrade below the second floor windows. The roof entablature with its broken pediment is the most powerful aspect of the building. Heavy brackets support the slightly projecting central section of the cornice on which the broken pediment rests. Flanking these brackets are somewhat larger ones that rise above the side pilasters. Since they act as terminal elements for the entablature, they continue through and above the cornice. Placed between these four brackets are frieze panels and scrolled modillions. These same modillions are repeated under the pediment cornice and a large urn finial rises within the break of the pediment.

474-21
#37
(#104 Grand, northwest corner)
Listed on Grand
4 windows on Mercer

474-20
#41
GARAGE

MERCER STREET (Cont'd.)

474-19

#43

Completed: 1868
 Architect: Henry Fernbach
 Original Owner: Arthur Levy
 Original Function: Store and storehouse
 Facade: Brick and iron
 4 stories; 4 bays
 Comments: New ground floor, some window sills broken

474-18

#45

Completed: 1868
 Architect: Unknown
 Original Owner: Ira Campbell Estate
 Original Function: Store and loft
 Facade: Brick
 5 stories; 3 bays
 Comments: Entire new facade in 1920 when altered into factory.

474-16

#47-49

Commenced: 7/1/1872
 Completed: 2/28/1873
 Architect: Joseph M. Dunn
 Carpenter: W. B. Pettit
 Mason: W. B. Pettit
 Original Owner: Alexander Roux
 Original Function: Store
 Facade: Iron, from Aetna Iron Works
 6 stories; 6 bays
 Comments: New doors

474-15

#51

Completed: 1940
 Function: Garage
 2 stories

474-14

#53

Completed: 1868
 Architect: Unknown
 Original Owner: Alexander Roux
 Original Function: Store and loft
 Facade: Brick, iron storefront & cornice
 3 stories; 3 windows
 Comments: Building either built in 1868 or drastically altered

474-13

#55

Commenced: 11/16/1871
 Completed: 3/27/1872
 Architect: Griffith Thomas
 Builder: William Pettit
 Original Owner: William Moser
 Original Function: Store
 Facade: Iron
 5 stories; 3 bays
 Comments: Some capital elements missing

474-12

#57-59

(#453-455 Broome, southwest corner)
 Listed on Broome
 11 bays on Mercer

East Side: Block 474 (east part), Nos. 34-60

No. 50-52, built between 1869 and 1870, is a five-story iron building that is six bays wide. Although the building extends through to No. 477-479 Broadway, the Mercer Street facade is different from that on Broadway. It is very common for buildings on this side of Mercer to extend through to Broadway, and in nearly every instance the Broadway facade is much more elaborate than that on Mercer. This comparison holds true in this case, though the Mercer Street facade is finer than most of its neighbors on the block.

The ground floor is divided by columns on either side of the two doors, located in the second and fifth bays, and simple panelled pilasters in the center of the building and on either end. The smooth columns have two narrow bands, two-thirds of the way down the shaft, with a single pellet ornament between them. The only indication of a capital on either the columns or the pilasters is a simple necking band. The same capital division is utilized on the pilasters that divide the bays on the upper four floors. The only other decoration on these pilasters is a double banding, again two-thirds of the way down from the capital. Atop the building is an entablature that echoes the strong regularity of the facade, yet offers a terminating emphasis. The actual cornice appears to rest upon identical scrolled brackets that are spaced above each bay division. Between these brackets are frieze panels with diamond-shaped moldings and small modillions suspended from the cornice.

MERCER STREET (Cont'd.)

474-42/43/44/45

#34-42

(northeast corner Grand)

PARKING LOT

474-36

#46 (through to Broadway)

Commenced: 4/15/1894

Completed: 2/29/1895

Architect: Ralph Townsend

Original Owner: J. J. Little

Original Function: Store

Facade: Brick, iron storefront

8 stories; 4 bays

Comments: Common facade with #48

474-33/34

#50-52 (through to Broadway)

Commenced: 7/12/1869

Completed: 3/31/1870

Architect: H. W. Smith & Sons

Original Owner: Wm. Rhineland

Original Function: Store and storehouse

Facade: Iron

5 stories; 6 bays

Comments: This is the rear of #477-479

B'way but with different facade

treatment. Some elements missing.

474-30

#56-58 (through to Broadway)

Commenced: 9/1/1869

Completed: 3/31/1870

Architect: Robert Mook

Builder: Tucker

Original Owner: Helen Langdon

Original Function: Store and loft

Facade: Brick, iron storefront

5 stories; 6 bays

Comments: This is the rear of 483-485

B'way.

474-37

#44

(#471 Broadway)

Completed: 1855

Architect: Unknown

Original Owner: Margaret Duffie

Original Function: Store

Facade: Brick, iron storefront

2 stories; 3 bays

Comments: This is the rear of #471

B'way, was cut down from 5 stories,

original iron shutters. B'way

storefront listed in Badger's 1865

catalog.

474-35

#48 (through to Broadway)

Commenced: 4/13/1894

Completed: 2/25/1895

Architect: Ralph Townsend

Original Owner: Harvey Chaffee

Original Function: Store

Facade: Brick, iron storefront

8 stories; 4 bays

Comments: Common facade with #46.

474-32

#54 (through to Broadway)

Commenced: 6/11/1868

Completed: 10/24/1868

Architect: William T. Beer

Builder: David Carpenter

Original Owner: C. J. Oppenheim

Original Function: Store

Facade: Brick with stone trim

4 stories; 4 bays

474-29

#60

(#487 Broadway, #443-449 Broome, south-east corner)

Listed on Broome

3 bays on Mercer

Broome to Spring Street

A vast majority of the buildings on this block date either from the 1870s or the period between 1892 and 1900. The nearly equal distribution between the two periods provides a contrast between the restrained symmetry of the 1870 facades and the sumptuous buildings of the latter period. Although one of the buildings from the 90s is nine stories high and two are eight, most of the other buildings on the block range between five and six stories. This relative consistency is broken only by two vacant lots and a small one-story shop at No. 81 that dates from 1940.

MERCER STREET (Cont'd.)West Side: Block 485, Nos. 65-99

No. 85-87, designed by Robert Mook in a free classical manner, combining Italianate and neo-Grec elements, is one of four buildings on the block that has a complete cast-iron facade. The storefront retains much of its original character as does the rest of the 1872-73 facade. It is broken into eight bays by Corinthian columns, each fluted on the lower portion of their shaft, and a panelled pilaster in the center of the facade. The ground floor is also flanked by similar pilasters, above which rest blocks which serve as terminal elements for the projecting cornice. This combination of pilasters, terminal blocks and cornice is repeated on each of the remaining four floors, except that the ground floor cornice is embellished by small modillions, while the others are not. The eight second-floor bays are divided by columns with smooth shafts and Doric capitals. These columns rest on high panelled bases, separated by balustrades. On the upper floors the column bases and balustrades are omitted and the smooth column shafts are decorated with deep, molded lattice-work on their lower portion. A simple entablature, incorporating a panelled frieze and small modillions, is used at the top of the building. The only additional elements found at the roof line are restrained brackets above the central and flanking piers.

No. 95-99, located on the southwest corner of Mercer and Spring Streets, was designed by G. A. Schellinger and built between 1895 and 1896. Although the building is only six stories high, it assumes the stature of a much taller building. This effect is achieved by the strong verticality of the three triple-bay units (a formula repeated on the Spring Street facade,) and the monumentality of the ornament on the upper portion of the building. The first two floors are handled in a relatively simple manner in comparison to the rest of the building. On the ground floor massive stone piers separate the three triple-bay units. The main entrance for the Mercer Street facade, located in the central opening, is composed of narrow iron door and window framings which incorporate decorative pilasters, capitals and brackets. The second floor, separated from the first by a projecting dentilled cornice, has alternating horizontal bands of brick and stone on the otherwise plain piers. Between each pair of main piers, two smaller recessed piers are used to create the triple-bay effect.

The next major division of the building is a strongly cohesive triple-story unit, incorporating the third through fifth floors. It is set off from the second floor by a cornice with an egg-and-dart molding. Both the major and minor brick piers of this upper section continue uninterrupted for the entire three floors. The window units are accented by decorative iron spandrel panels between each floor and a curved terra-cotta egg-and-dart molding with a keystone above each rounded fifth floor window. The most powerful ornaments on the entire building are the massive Baroque terra-cotta cartouche forms that hang from the four large piers, extending through the entire height of the fifth floor. Another projecting cornice is used to separate the fifth floor from the sixth, which is treated as an attic story. The same bay formula is carried through, however, with terra-cotta panels lining up with the main piers and brick Ionic columns defining the minor divisions. Above this final story, the building is crowned by a high iron entablature with a classic ornamental frieze, dentils and modillions.

485-34
#65-67
(#454 Broome, northwest corner)
Listed on Broome
10 bays on Mercer
Comments: Ground floor capitals missing.
Wooster facade is of brick trimmed
with stone above an iron store-
front.

485-33
#69
Commenced: 3/21/1876
Completed: 9/11/1876
Architect: Theo. A. Tribet
Builder: Robinson & Wallace
Original Owner: Edward C. Eliot
Original Function: Store
Facade: iron
5 stories; 3 bays
Comments: New doors and windows

MERCER STREET (Cont'd.)

485-32

#71

Commenced: 8/23/1900

Completed: 1/30/1901

Architect: Geo. F. Pelham

Original Owner: Robert Smith

Original Function: Light Manufacturing

Facade: Brick

6 stories; 2 bays

Comments: Cornice replaced,

485-29

#79

Commenced: 2/27/1892

Completed: 1/31/1893

Architect: Cleverdon & Putzel

Carpenter: E. F. Haight

Builder: P. Gallagher

Original Owner: Louis Friedman

Original Function: Store and loft

Facade: Brick, 2-story iron storefront

6 stories; 3 bays

Comments: New door and windows

485-27

#83

Commenced: 5/24/1872

Completed: 11/29/1872

Architect: J. B. Snook

Builder: George Springsted

Original Owner: George Lorillard

Original Function: Store and storehouse

Facade: Iron

5 stories; 3 bays

Comments: One bay bricked in, ornaments missing, new doors and windows.

485-24

#89

PARKING LOT

485-21

#95-99

(#106-112 Spring, southwest corner)

Commenced: 3/14/1895

Completed: 1/30/1896

Architect: G. A. Schellinger

Original Owner: Boehm & Coon

Original Function: Store and warehouse

Facade: Limestone, brick, terra cotta

6 stories; 9 bays on Mercer, 9 bays on

Spring

Comments: Cornice cut for fire escape

485-30

#73-77

Commenced: 11/1/1875

Completed: 5/20/1876

Architect: Jesse W. Powers

Builder: Joseph W. Smith

Original Owner: John Ruszits

Original Function: Store

Facade: Iron

6 stories; 6 bays

Comments: Cornice missing, some ornament missing.

485-28

#81

Completed: 8/8/1940

Architect: R. Rappaport

Engineer: R. Rappaport

Owner: Philomena Pasquale

Function: Small business

Facade: Concrete, brick, cement block, metal sheeting

1 story

485-25/26

#85-87

Commenced: 6/10/1872

Completed: 2/28/1873

Architect: Robert Mook

Mason: Amos Woodruff

Original Owner: Amos Eno

Original Function: Store

Facade: Iron

5 stories; 8 bays

485-22

#91-93

Commenced: 6/19/1900

Completed: 1/30/1901

Architect: Hill and Turner

Original Owner: Jacob Bartscherer

Original Function: Lofts

Facade: Limestone, brick, iron storefront

6 stories; 6 bays

Comments: Cornice cut for fire escape

MERCER STREET (Cont'd.)East Side: Block 484, Nos. 62-98

No. 66-68 combines restrained and simplified Romanesque characteristics in a classic, symmetrical manner, similar to that used in the early skyscrapers. The lack of elaborate ornament on this building is unusual considering that it was built in 1892-93 -- a time when massive terra-cotta embellishments were popular and this particular architect, Alfred Zucker, normally worked in a more ornamental style.

The iron ground-floor facade is divided by four narrow pilasters, panelled on their upper sections and topped by modified brackets. These pilasters are flanked by panelled corner piers that have flat, linear capitals composed of fanned foliage, a motif similar to those used by Louis Sullivan. These side piers are continued up through seven of the eight floors, divided only by simple horizontal bands below the third, fourth and seventh floors.

The simple treatment of the six windows on each of the upper brick floors is constant, except for the attic story. Other than the plain stone lintels, the only distinguishing characteristics on this portion of the brick facade are the stepped corbelling above the second and seventh floors, the panelling above the third, and the string course that divides the remaining floors. A very interesting ornamentation occurs, however, on the cornice frieze that separates the seventh floor from the attic story. This is the repeated terra-cotta motif of a stemmed inverted heart or turnip flanked by circular forms. Although this motif is freely adapted, it closely relates to British Arts and Crafts forms of the turn of the century. The final element of the building is the brick attic story which is composed of twelve small arched windows, topped by a string course and recessed corbelling.

484-31
#62-64
(#450-452 Broome, northeast corner)
Listed on Broome
6 bays on Mercer

484-24
#66-68 (through to Broadway)
Commenced: 5/2/1892
Completed: 3/30/1893
Architect: Alfred Zucker
Original Owner: Augustus D. Juillard
Original Function: Store
Facade: Brick, stone, iron, terra cotta
8 stories; 6 bays
Comments: New ground floor windows and doors.

484-23
#70 (through to Broadway)
Commenced: 1868
Architect: Wm. T. Beer
Original Owner: C. & A. Oppenheim
Original Function: Store and warehouse
Facade: Stone and iron
4 stories; 3 bays
Comments: Roof cornice missing, new doors and windows

484-22
#72
PARKING LOT

484-20
#74-76 (through to Broadway)
Commenced: 6/20/1878
Completed: 2/26/1879
Architect: J. B. Snook
Carpenter: William Vanderhof
Mason: Richard Deeves
Original Owner: Joseph Loubat
Original Function: Store and loft
Facade: Brick, Iron storefront
5 stories; 6 bays
Comments: Common facade with #78-80 and 82.

484-18
#78-80
Commenced: 7/22/1878
Completed: 2/26/1879
Architect: J. B. Snook
Original Owner: Joseph Loubat
Original Function: Store and lofts
Facade: Brick, Iron storefront
5 stories; 6 bays
Comments: Common facade with #74-76 and #82

MERCER STREET (Cont'd.)

484-17
 #82 (through to Broadway)
 Commenced: 7/29/1878
 Completed: 2/26/1879
 Architect: J. B. Snook
 Original Owner: Joseph Loubat
 Original Function: Store and Loft
 Facade: Brick, iron storefront
 5 stories; 3 bays
 Comments: Common facade with #74-76,
 #78-80.

486-16/15/13/1/2
 #84-94 (through to Broadway)
 Commenced: 6/14/1884
 Completed: 2/28/1885
 Architect: Samuel A. Warner
 Carpenter: John Sniffin
 Mason: Masterton & Harrison
 Original Owner: Estate of D. H. Haight
 Original Function: Store and warehouse
 Facade: Brick, stone trim, iron store-
 front
 6 stories; 16 bays
 Comments: Slight alteration on ground
 floor.

484-3
 #96-98
 (#96-104 Spring, southeast corner)
 Listed on Spring
 3 double bays on Mercer

Spring to Prince Street

A full century of growth and development can be witnessed in a single glance when looking down this one block of Mercer Street. The earliest extant building on the block, as well as in the District, is No. 101, built c. 1806-08 on the corner of Spring and Mercer Streets. Jumping exactly a century, one finds that the most recent building of any importance is the "new" Rouss Building at No. 123-125, built between 1906 and 1908. Between these two extremes, there are both iron and masonry buildings dating from each decade between the 1850s and 1900s, as well as one Federal house begun in 1819.

West Side: Block 499; Nos. 101-137

No. 105 was built in 1819-20 as a residence for Mary Boddy, a seamstress. Although this Federal brick house has had its pitched roof and dormers removed and its ground floor window replaced, it is amazing that so many of its original elements remain, considering the commercial character of the District for over one hundred years.

The finest details on the building are the slender, wooden Ionic columns flanking the door and the intricately worked, spoked leading of the fanlight, which is completely intact. Framing the fanlight is an arched stone lintel with a vermiculated keystone and voussoirs that alternate with simple curved panels. The same combination of smooth and vermiculated panels is repeated on the stone lintels above the three windows on both the second and third floor.

No. 111, built between September 1878 and January 1879, is one of only two buildings designed by Henry Fernbach on the portion of Mercer Street that lies within the District. It is interesting that Fernbach, who dominated the development of Greene Street, is hardly represented on this street, just one block away.

The iron facade, of No. 111 with its five stories and three bay width, incorporates the modified neo-Grec characteristics frequently found in designs by Fernbach. The two ground floor columns, with their capitals that are simply embellished by an ornamental abacus, are identical to those used on the four remaining floors, with the exception of the fluting on their lower shafts. Each of the five stories is flanked by a panelled pier that is decorated by an anthemion motif on its upper section. These piers are divided by large blocks that act as terminal elements for the projecting cornices between each floor. The building is crowned by a massive entablature that utilizes not only large brackets on either end, but also smaller ones that substitute for modillions. Between the

MERCER STREET (Cont'd.)

seven closely spaced brackets are placed molded frieze panels and dentils.

No. 113-115 is a building by Julius Boekell that was constructed in 1872. Although the use of two broken pediments above the roof line and a heavy rusticated central pier give the impression of two matching facades, each three bays wide, the new building application filed by Boekell indicates one building and one owner.

The iron storefront is supported by smooth columns with ionic capitals that have an egg-and-dart molding below their volutes. These are the only iron elements remaining on the ground floor, though it must have originally incorporated pier decorations and a projecting cornice.

The four upper floors are separated by cornices and flanked by rusticated piers identical to the one in the center. The facade is constructed of smooth stone that is interrupted only by the simple pier capitals between the segmental-arched windows.

The most powerful aspect of the facade is the double roof entablature. Although the two broken pediments make it appear that there are two roof lines, the cornice continues across the entire six bay unit, separated only by a bracket above the central pier. This same bracket motif is repeated above the two side piers, while smaller brackets are placed over the four window piers. In addition to the frieze panels found between the brackets, decorative modillions are used both here and under the pediment cornice.

499-36
#101
(#107 Spring, northwest corner)
Listed on Spring
30 feet on Mercer
Comments: There are two windows on the
2nd floor, 3 on the 3rd floor

499-35
#105
Completed: 1820
Architect: Unknown
Original Owner: Mary Boddy
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Original door frame and lintel, original fan light, ground-floor windows made into one

499-33
#109
PARKING LOT

499-36
#103
Completed: c. 1810
Architect: Unknown
Original Owner: Conrad Brooks
Original Function: Store and dwelling
Facade: Brick and stucco
2 stories; 2 windows
Comments: This is an extension of the
corner house. It may have been
built when the brick front was
added to #101.

499-37
#107
Commenced: 6/3/1878
Completed: 11/30/1878
Architect: J. B. Snook
Original Owner: C. L. Wolfe
Original Function: Store and loft
Facade: Philadelphia brick, stone, iron
5 stories; 3 bays
Comments: Ground-floor windows and
doors filled in. Iron from Jack-
son & Sons Iron Works.

499-32
#111
Commenced: 9/18/1878
Completed: 1/22/1879
Architect: Henry Fernbach
Builder: Charles Eberspacher
Original Owner: M. & S. Sternberger
Original Function: Store and storehouse
Facade: Iron, from Cornell Iron Works
5 stories; 6 bays
Comments: Ground-floor doors and win-
dows replaced.

MERCER STREET (Cont'd.)

499-30/31

#113-115

Commenced: 7/10/1872

Completed: 11/25/1872

Architect: Julius Boekell

Original Owner: C. F. Richards

Original Function: Store and storehouse

Facade: Stone, iron storefront & cornice

5 stories; 6 bays

Comments: Ground-floor doors and windows replaced. Some ornament missing.

499-27

#121

Commenced: 7/1/1879

Completed: 11/28/1879

Architect: D. & J. Jardine

Original Owner: N. Y. Eye and Ear Infirmary

Original Function: Stores

Facade: Iron from Althaus Iron Works

5 stories; 3 bays

499-23

#127-131

Completed: 1869

Architect: Unknown

Original Owner: Gustave Herter

Original Function: Store

Facade: Brick, iron and stone

6 stories; 5 bays

Comments: Altered in 1881, one story added; iron from Geo. Toop Iron Works. This building was apparently built for and occupied by the cabinetmaking firm of Gustave Herter. The German-born Gustave, along with his younger halfbrother Christian, established the prominent decorating firm of Herter Brothers. During the same period the Herter Brothers also occupied a building at 547 B'way, which has since been replaced.

499-21

#135

Commenced: 1853

Completed: 1854

Architect: Unknown

Original Owner: Herman Gerkan

Original Function: Store

Facade: Brick, iron cornice

5 stories; 3 windows

Comments: Ground floor bricked in

499-28/29

#117-119

Commenced: 2/5/1891

Completed: 12/31/1891

Architect: George Provot

Original Owner: Annie Romel Lecout

Original Function: Store and lofts

Facade: Iron, brick, stone

5 stories; 7 bays

Comments: New doors and windows.

499-7

#123-125

(#104-110 Greene)

Completed: 3/31/1908

Architect: William J. Dilthy

Original Owner: Charles B. Rouss Estate

Original Function: Stores

Facade: Brick, stone, iron

14 stories; 8 bays

499-22

#133

Commenced: 5/29/1900

Completed: 9/28/1901

Architect: Harry A. Jacobs

Mason: Roger Organ

Original Owner: Charles Smith

Original Function: Store and lofts

Facade: Brick and stone

8 stories; 1 bay, 3 windows

Comments: New ground-floor door and windows.

499-20

#137

(#94 Prince, southwest corner)

Listed on Prince

4 windows on Mercer

MERCER STREET (Cont'd.)East Side: Block 498, Nos. 100-132

Nos. 108-110 and 112 were both designed by Charles Mettam and built with iron facades, combining French and Italian elements, between 1868 and 1869. Although these buildings, which continue through to Broadway, have always been considered to be two separate structures, they were commenced and completed on exactly the same dates and were listed together on one building application. More importantly, the two buildings share the same facade on Mercer Street, as well as on Broadway.

The two ground floor sections, divided by a simple rusticated pier, incorporate both an entrance level with Corinthian columns and a basement level that is distinguished by its extended panelled column bases. Although all of the entrances must have originally been approached by high stoops, only one is left. The ground floor facade is flanked by rusticated iron piers identical to the one in the center. Although the central pier only extends up through the first floor, those on the side originally flanked the entire building. Some of these members are now missing, however, as are some of the terminal blocks dividing the piers at each floor level. The remainder of the facade is organized in a very direct fashion with Corinthian columns of equal height between each bay and a projecting cornice between each floor. (The cornices are missing on No. 112.)

The entire two-building unit is surmounted by an interesting entablature that is unusual for cast-iron facades of this period. The frieze area is sectioned by a series of triglyphs that are set above each column. Within each of the frieze divisions are placed two projecting panels that are rounded at the ends. The cornice above the frieze is embellished by simple modillions.

498-27
#100-106
(#101 Spring, northeast corner)
Listed on Spring
10 bays on Mercer

498-20
#108-110 (through to Broadway)
Commenced: 9/1/1868
Completed: 4/30/1869
Architect: Charles Mettam
Original Owner: Gilsey & Beekman
Original Function: Store
Facade: Iron
5 stories; 5 bays
Comments: Ground floor greatly altered,
some ornament missing, common
facade with #112.

498-18
#112 (through to Broadway)
Commenced: 9/1/1868
Completed: 4/30/1869
Architect: Charles Mettam
Original Owner: Gilsey & Beekman
Original Function: Store
Facade: Iron
5 stories; 5 bays
Comments: Common facade with #110, all
floor cornices missing, ground
floor altered, iron ornament miss-
ing.

498-17
#114 (through to Broadway)
Commenced: 5/15/1902
Completed: 6/15/1903
Architect: John W. Stevens
Mason: John W. Stevens
Original Owner: John W. Stevens Build-
ing Co.
Original Function: Warehouse
Facade: Brick and Stone
10 stories; 4 bays
Comments: Ground-floor window and doors
altered.

MERCER STREET (Cont'd.)

498-16
 #116 (through to Broadway)
 Commenced: 2/13/1885
 Completed: 12/13/1885
 Architect: Samuel A. Warner
 Original Owner: Samuel Inslee
 Original Function: Store
 Facade: Iron
 6 stories; 3 bays
 Comments: Original shutters intact,
 original storefront missing.

498-11
 #120-126 (through to Broadway)
 Commenced: 3/11/1889
 Completed: 5/3/1890
 Architect: Alfred Zucker
 Original Owner: Charles B. Broadway
 Original Function: Store
 Facade: Brick, terra cotta, iron
 10 stories; 12 bays
 Comments: There is a partial attic,
 some closed-in upper windows, new
 ground-floor doors and windows.
 Back of Rouss Bldg.

498-1
 #132
 (southeast corner Prince)
 PARKING LOT

498-15
 #118 (through to Broadway)
 Commenced: 5/21/1888
 Completed: 12/29/1888
 Architect: O. P. Hatfield
 Carpenter: McGuire & Sloan
 Mason: Amos Woodruff's Sons
 Original Owner: Lucretia F. Post
 Original Function: Warehouse
 Facade: Brick trimmed with Berea stone,
 iron cornice
 5 stories; 3 bays
 Comments: Ground floor largely altered.

498-93
 #128
 GARAGE

Prince to West Houston Street

This block is lined by buildings that range in date from a late Federal house built in 1826-27 to a twelve-story commercial tower erected in 1917. The other buildings on the block, for the most part, represent typical iron and masonry mercantile styles from the 1860s to 1880s. There are also two 20th-century garages and an 1867 building with a modern facade, as well as the 1854 Fireman's Hall, erected by the New York Volunteer Fire Department. This brown-stone building was originally decorated with free-standing and relief sculpture (see page 261 of Kenneth Holcomb Dunshee's 1952 book, As You Pass By.) Although the only original ornaments left are the upper-story quoins and a plaque reading, "Firemen's Hall," a feeling of classic dignity still remains.

West Side: Block 513, Nos. 141-173

No. 153 is a five-story masonry and cast-iron building that was designed by Henry Congdon and built in 1879. The facade incorporates a cast-iron storefront, three bays wide, that is supported by two central columns and flanking corner pilasters. Both the columns and pilasters are divided in half vertically by ornamental banding, below which is projecting fluting. Each of the four supporting members are topped by simple capitals that are decorated by geometric forms.

The remaining four brick stories are handled in a direct yet distinctive manner. Each level is separated by a stone band course which is raised above the central window on all but the top floor. Within these raised sections are found incised volutes and rosettes that are handled in a modified neo-Grec manner. These rosettes are also repeated above the four brick piers on the second floor level. The only remaining decorations on the facade are achieved through an unusual brick treatment.

MERCER STREET (Cont'd.)

This is a horizontal saw-tooth banding running along the second and third story piers and recessed panels below the windows on the third and fourth stories. Above this facade an iron cornice rests on simple brackets.

513-35
#141-147
(#93-99 Prince, northwest corner)
Listed on Prince
10 bays on Mercer

513-31
#151
GARAGE

513-28
#155-157
Completed: 1854
Architect: Field & Correja
Carpenter: James L. Miller & Co.
Mason: Platt & Fisher
Original Iron: Cornell Iron Works
Painting: James Gilmore
Carved Works: Dewitt Mott
Original Owner: City of New York
Original Function: Fireman's Hall
Facade: Stone, brick, iron ground floor
3 stories; 3 bays
Comments: Facade completely shaved,
quoins remain
Present Iron: George H. Toop Iron Works

513-25
#163
Commenced: 1867
Architect: G. Van Nostrand
Original Owner: Wheller & Wilson
Original Function: Stable, wagon house
and storage
Facade: Brick, iron
2 stories; 25 feet
Comments: In 1948, 2nd story removed
and new facade added, ground floor
piers are original.

513-33
#149
Completed: 1826
Architect: Unknown
Original Owner: Robert Schuyler
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Ground floor completely
altered, some lintels covered and
replaced.

513-30
#153
Commenced: 6/3/1879
Completed: 10/8/1879
Architect: Henry Congdon
Builder: Van Dolsen & Armoth
Original Owner: H. & E. Strange
Original Function: Store
Facade: Brick and iron
5 stories; 3 bays
Comments: Some iron ornament missing,
ground-floor door and windows re-
placed.

513-26
#159-161
Completed: 1854
Architect: Unknown
Original Owner: James Swan
Original Function: Store and loft
Facade: Brick, stone, iron ornament
4 stories; 7 bays
Comments: Major alteration after fire
in 1874. Galvanized iron cornice
and lintels added, iron columns
added to ground floor, lintels
missing, new doors, areas bricked
in.
Iron from Ayers & McCandless Iron Works.

513-23
#165-167
Commenced: 8/29/1870
Completed: 5/24/1871
Architect: Henry Fernbach
Builder: John Conover
Original Owner: James Kent
Original Function: Store
Facade: Iron
5 stories; 6 bays

MERCER STREET (Cont'd.)

513-22
#169
Commenced: 8/26/1895
Completed: 6/1/1896
Architect: John Prague
Original Owner: Adam Tucker
Original Function: Warehouse
Facade: Iron, brick, limestone
7 stories; 2 bays
Comments: New ground-floor doors

513-21
#171
GARAGE

513-12
#173
(southwest corner West Houston)
VACANT LOT

East Side: Block 512, Nos. 142-172

Nos. 148, 150 and 152, erected around 1860, are actually three individual buildings, though they share a common facade. The architectural treatment is very simple and direct, due to the fact that the three Mercer facades are merely rear entrances to Nos. 577, 579 and 581 Broadway. The utilitarian handling is very successful, however, due largely to the one-and-a-half stories of iron shutters, cast by the Jackson Foundry, that cover nearly all of the lower portion of the facade. The shutters extend across the full facade of the three building unit, interrupted only by an opening in the fifth bay from the north corner. The primary vertical divisions are created by very slender pilasters topped by simple capitals. The main shutters, set between these pilasters, are subdivided into rectangular eight-over-eight inset panels; smaller shutters, set at the basement level, are the same width but half the height. The three brick stories have simple square-headed windows topped by stone lintels. The cornice of this three building unit, in keeping with the rest of the facade, is treated in a very restrained manner. It consists merely of stepped brick corbelling, accented above and below by projecting bricks which resemble dentils.

512-23
#142-146
(#569-575 B'way, #85-91 Prince, north-
east corner)
Listed on Broadway and Prince
10 bays on Mercer
Comments: Retains original iron store-
front.

512-22
#148
(#577 B'way)
Completed: 1860
Architect: Unknown
Original Owner: Mrs. Astor Langdon
Original Function: Storehouse
Facade: Brick and iron
5 stories; 3 bays
Comments: Has original iron shutters
from Jackson Iron Works, common fa-
cade with #150 and #152.

512-21
#150
(#579 B'way)
Completed: c. 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor
Langdon
Original Function: Storehouse
Facade: Brick and iron
5 stories; 3 bays
Comments: Has original shutters from
Jackson Iron Works, common facade
with #148, #152.

512-20
#152
(#581 B'way)
Completed: c. 1860
Architect: Unknown
Original Owner: Estate of Mrs. Astor
Langdon
Original Function: Storehouse
Facade: Brick, iron
5 stories; 3 bays
Comments: Has original iron shutters
from Jackson Iron Works, common
facade with #148, #150.

MERCER STREET (Cont'd.)

- 512-18
#154-158
(#583-587 B'way)
Commenced: 4/7/1896
Completed: 4/5/1897
Architect: Cleverdon & Putzel
Original Owner: Weil & Meyer
Original Function: Store and lofts
Facade: Indiana limestone and brick
12 stories; 6 bays
- 512-16
#162-164
(#591 B'way)
Completed: c. 1859
Architect: Unknown
Original Owner: Alfred Wagstaff
Original Function: Store and loft
Facade: Brick, iron
6 stories; 4 bays
Comments: Storefront altered
- 512-14
#168
(#595 B'way)
Commenced: 1866
Architect: James W. Pirsson
Original Owner: C. D. Fredericks & Co.
Original Function: Factory and workshop
Facade: Brick, iron
5 stories; 3 bays
- 512-11
#172
(#599-601 B'way, southwest corner)
Completed: 9/5/1917
Architect: J. Odell Whitenach
Original Owner: Frederick Ayer
Original Function: Store and loft
Facade: Brick
12 stories; 6 bays
- 512-17
#160
Completed: 1855
Architect: Unknown
Original Owner: Ward & Hammond
Original Function: Store and workshop
Facade: Brick, stone and iron
5 stories; 4 windows
Comments: Iron from West side Architectural Iron Works
- 512-15
#166
(#593 B'way)
Completed: c. 1860
Architect: Unknown
Original Owner: Edward Jones
Original Function: Store and loft
Facade: Brick, iron
5 stories; 3 bays
Comments: Storefront altered
Iron from Jackson, Terdock, Morton
Iron Works
- 512-13
#170
(#597 B'way)
Commenced: 1867
Architect: John Kellum
Original Owner: John Lawrence
Original Function: Store and warehouse
Facade: Brick, iron storefront & cornice
5 stories; 3 bays
Comments: Iron from Architectural
Iron Works.

PRINCE STREET

Prince Street was laid out and named by 1797. It probably acquired its name after another Prince Street, further south in Manhattan, that had its name changed to Rose Street in 1794. However, the development of the street within the District seems to have started fairly late in comparison to many others.

Crosby Street to Broadway

This block is lined by two large buildings, one built in 1883, the other in 1895-97. The latter (on the north side of the street) is typical of the massive commercial structures of that period incorporating Beaux-Arts elements, in which classical details are blown up to a very large scale to fit the size of the building. The 1883 building, which is only half as tall, is somewhat more human in its scale and qualities.

South Side: Block 497, Nos. 72-78

No. 72-78 (98-104 Crosby, 560-566 Broadway) is six stories high, ten bays wide on Broadway, and fourteen bays wide on Prince. The Broadway side which is more prominent has heavy brick piers flanking the ends and the two center bays. These piers are decorated with floral capitals at the first, second, fourth, and sixth floors. The windows with their curved lintels are separated by foliated iron pilasters. The entablatures separating one floor from the next have foliated friezes. The two center bays are topped by a pediment. In addition, each pier is topped by its own small curved pediment.

On the Prince Street side the three corner end bays are treated in the same way as those on the Broadway facade. The remainder of the Prince Street facade is entirely of brick. The windows, which are narrower than those on Broadway, are set with curved stone lintels and stone sills. Stone string courses also separate each story. At the roof line an identical entablature runs all around the building. Circular medallions set in the frieze alternate with modillions under the cornice.

497-18

#72-78

(#98-104 Crosby, southwest corner,
#560-566 Broadway, southeast corner)

Commenced: 3/20/1883

Completed: 1/31/1884

Architect: Thomas Stent

Original Owner: William Astor

Original Function: Store

Facade: Brick, Wyoming stone

6 stories; 14 bays

North Side: Block 511, No. 69

511-1

#69

(106 Crosby, northwest corner,
568-578 Broadway, northeast corner)

Commenced: 9/9/1895

Completed: 2/24/1897

Architect: George Post

Original Owner: H. Havermayer

Original Function: Store and lofts

Facade: brick, stone, terra cotta, iron

12 stories; 11 double bays

PRINCE STREET (Cont'd)Broadway to Mercer Street

This block displays some interesting contrasts in architectural styles. Especially noteworthy are Nos. 86 and 90, built almost forty years apart, yet employing similar classical forms and motifs. No. 86 (which faces Broadway) is typical of the popular Italianate style of the 1860s. No. 90 is a manifestation of the Eclectic Classicism of the turn of the century. In contrast to these is the completely non-traditional Prince Street facade of the Singer Co. Building, which is almost identical, although somewhat narrower, than the Broadway side. The north side of the block is entirely occupied by the imposing brick facade of the Thomas Stent-designed building of 1881-82 which is described on Broadway.

South Side: Block 498, Nos. 86-92

No. 90, eight stories high and four bays wide, displays its use of classical forms in an interesting manner. The facade is formed of very thin bricks, joined in such a fashion as to imitate large stone blocks with wide joints. The cornices and the window ornaments are of stone. The stories are broken up into units separated by cornices; the most prominent unit is that between the third and seventh stories. On the third floor each window is flanked by pilasters topped by Ionic capitals which support a pediment. The fourth-floor center windows also have pediments. The seventh-floor windows are round-arched and set with large flat keystones. The windows of the remaining floors are surrounded by moldings and have flat lintels and sills. The eighth story is set off above the others, and heavy pilasters topped with Ionic capitals divide the bays. The main entablature is quite elaborate. Foliated panels line the frieze, and the cornice is supported by foliated brackets. A pediment which is also set with a foliated motif rises over the central bays.

498-5
#86
(565-567 Broadway, southwest corner)
Listed on Broadway
6 bays on Prince

498-7
#88 (connected to 561-563 Broadway)
Commenced: 3/30/1903
Completed: 7/30/1904
Architect: Ernest Flagg
Original Owner: Singer Manufacturing Co.
Original Function: Offices and lofts
Facade: Iron, terra cotta, glass
12 stories; 5 bays
Comments: This is an L-shaped building with another facade at 561-563 Broadway. Ground floor bricked in.

498-2
#90
Commenced: 8/1/1898
Completed: 5/29/1899
Architect: Neville & Bagge
Original Owner: Harrison Realty
Original Function: Loft
Facade: Stone, brick
8 stories; 4 bays
Comments: Ground floor alterations

498-1
Southeast corner Mercer
Parking lot

PRINCE STREET (Cont'd)North Side: Block 512, Nos. 85-91

512-23
 #85-91
 (569-575 Broadway, northwest corner,
 142-146 Mercer, northeast corner)
 Described on Broadway
 Commenced: 3/28/1881
 Completed: 3/29/1882
 Architect: Thomas Stent
 Carpenter: John Downey
 Builder: James Webb & Sons
 Original Owner: J.J. Astor
 Original Function: Stores
 Facade: Brick, stone, iron
 6 stories; 13 bays
 Comments: Iron from Heurlman & Co.

Mercer to Greene Street

This block was developed largely in the 1830s. The three Henry Fernbach buildings are from the early years of that decade. There are also two brick and iron buildings one from the 1850s and one from the 1860s. Finally, there are two early 20th-century buildings designed by Thomas Lamb.

South Side: Block 499, Nos. 94-108

No. 94 (137 Mercer) is a rather simple five-story brick building with elegant iron details. It is eight bays wide on Mercer (although the wall contains only five windows across each floor) and three bays wide on Prince. The ground floor is enhanced by a handsome cast-iron storefront on both sides of the building. Panelled pilasters with Corinthian capitals and cartouche motifs halfway up the shafts define the door and window openings. The door in the corner entrance is especially handsome. Although it looks later stylistically than the 1858 building date, the door's fine 19th-century woodwork enhances the etched-glass door panels. This doorway is also set diagonally across the corner which makes for an even more striking entrance. The windows set in the brick walls have simple stone sills and lintels. The building is capped by a bold entablature. The broad panels of the frieze alternate with the heavy foliated brackets which support the iron cornice.

499-20	499-18
#94	#96-98
(137 Mercer, southwest corner)	Commenced: 7/5/1881
Completed: 1858	Completed: 7/1/1882
Architect: Unknown	Architect: Henry Fernbach
Original Owner: Herman Gerkan	Builder: Robinson & Wallace
Original Function: Stores and light manufacturing	Original Owner: A.B. Strange
Facade: Brick, iron storefront & cornice	Original Function: Store
5 stories; 3 bays	Facade: Iron
Comments: Iron from Ayres & McCandless	5 stories; 6 bays
	Comments: Roof entablature removed, common facade with #100.

PRINCE STREET (Cont'd)

499-17
#100
Commenced: 5/4/1882
Completed: 10/31/1882
Architect: Henry Fernbach
Mason: Robinson & Wallace
Original Owner: A.B. Strange
Original Function: Warehouse
Facade: Iron
5 stories; 4 bays
Comments: Roof entablature removed,
common facade with #96-98

499-12
#102-104
Commenced: 10/8/1881
Completed: 5/31/1882
Architect: Henry Fernbach
Carpenter: McGuire & Sloane
Mason: Amos Woodruff Sons
Original Owner: Fred Loeser
Original Function: Store
Facade: Iron
6 stories; 6 bays
Comments: Connected to 114-120 Greene;
new ground floor entrance

499-15
#106-103
(122 Greene, southeast corner)
Completed: 1866
Architect: W.E. Waring
Original Owner: G.H. Eckhoff
Original Function: Store and tenement
Facade: Brick, iron entablature & window ornament
5 stories; 5 windows
Comments: Ground floor alterations

North Side: Block 513, Nos. 93-107

No. 93-99 (141-147 Mercer) is a handsome late 1880s "Romanesque" commercial design. This six-story brick building is twelve bays wide on Prince and ten bays wide on Mercer. The impressiveness of the Prince Street side is created by five-story brick piers which divide the bays into four three-window units. Crowning each unit is a giant arch spanning all three windows. Terra-cotta plaques decorated with floral designs and a raised head in the center are applied to the arch spandrels. At the ground floor the piers are emphasized with stone bands, as well as a simple capital decorated with stylized foliage. The windows within each unit are separated by narrow brick piers and have stone sills and lintels. The bay treatment is similar in the end sections on the Mercer Street side. The center section on Mercer Street merely has rows of arched windows at the sixth and ground floors with square-headed windows on the remaining floors. The entablature is created entirely of brickwork, with dentil-like moldings on the architrave and under the cornice. Together these elements create a powerful, restrained building.

513-35
#93-99
(141-147 Mercer, northwest corner)
Commenced: 6/9/1887
Completed: 1/30/1888
Architect: Wm. Schickel & Co.
Original Owner: J.J. Astor
Original Function: Store and Office
Facade: Brick, stone, terra cotta,
iron storefront
6 stories; 12 bays

513-36
#101
Commenced: 5/14/1910
Completed: 1/12/1911
Architect: Thomas W. Lamb
Original Owner: Charles Lane
Original Function: Lofts
Facade: Brick, iron
7 stories; 3 bays
Comments: Roof cornice cut for fire escape

513-39
#103-107
(124-128 Greene, northeast corner)
Commenced: 5/2/1910
Completed: 10/27/1910
Architect: Thomas W. Lamb
Original Owner: Charles Lane
Original Function: Post Office
Facade: Brick, stone
2 stories; 5 bays

PRINCE STREET (Cont'd)Greene to Wooster Street

This block has several fine cast-iron facades, all of which date from 1890. It is interesting to note that Nos. 116 and 118 were built as tenements in 1877, an indication that this block was still being used for residential purposes at this late date.

South Side: Block 500, Nos. 110-126

No. 112-114 is a late cast-iron building dating from 1889-90, designed by Richard Berger; he was also responsible for designing several other cast-iron buildings in the District at a somewhat earlier time.

Six stories high and six bays wide, this neo-Grec building adds a handsome note to this side of the street. Banded pilasters flank each end of the building. Slender fluted colonnettes topped by neo-Grec capitals separate the windows. The window lintels are edged with an acanthus leaf motif. The stories are separated by entablatures. The cornice above the first floor is enriched by modillions. The frieze on each story has neo-Grec motifs placed above the colonnettes. Each cornice is also flanked by an incised terminal block which is supported by two elaborate brackets. At the sixth floor, brackets rising from the colonnettes support the cornice. The piers at the roofline are capped by very small pediments above very wide brackets. A raised pediment enclosing a fanlight-like motif crowns the roof.

500-21
#110
(115-117 Greene, southwest corner)
Garage and Parking lot

500-19
#112-114
Commenced: 5/22/1889
Completed: 1/29/1890
Architect: Richard Berger
Original Owner: Louis & Samuel Sachs
Original Function: Store
Facade: Iron
6 stories: 6 bays

500-18
#116
Commenced: 4/4/1877
Completed: 7/26/1877
Architect: John G. Prague
Builder: B. Schaaf & Son
Original Owner: S. Ellery Anderson
Original Function: Tenement
Facade: Brick, iron, terra cotta
4 stories; 3 windows, 20 ft. wide
Comments: Was originally 5 stories

500-17
#118
Commenced: 4/4/1877
Completed: 7/30/1877
Architect: John G. Prague
Original Owner: S. Ellery Anderson
Original Function: Store and tenement
Facade: Pressed brick with freestone trim
2 stories; 3 bays, 20 ft. wide
Comments: Was originally 5 stories

500-16
#120-124
Commenced: 11/1/1892
Completed: 5/21/1893
Architect: Fred S. Schlesinger
Original Owner: James H. Sillocks
Original Function: Stores and light manufacturing
Facade: Brick, stone, iron
2 stories; 5 bays, 39 ft. wide
Comments: Common facade with #126

500-15
#126
Commenced: 11/1/1892
Completed: 5/21/1893
Architect: Fred Schlesinger
Original Owner: James Sillocks
Original Function: Stores and light manufacturing
Facade: Brick, stone, iron storefront
2 stories; 3 bays, 25 ft. wide
Comments: Common facade with #120-124

500-15 (originally lot 14)
Southeast corner Wooster & Prince
Listed on Wooster
3 bays on Prince

PRINCE STREET (Cont'd)North Side: Block 514, Nos. 109-125

Nos. 113-115, 117-119 and 121 are three separate cast-iron buildings with a common facade; all were designed at the same time by Cleverdon and Putzel for Frank Seitz in 1890-91. This is a very late use of cast iron for a complete facade, but the material is well suited to the florid French Renaissance motifs which decorate the facade.

The facade is six stories high, and each section is five bays wide. Each section is flanked by highly elaborated pilasters. The windows are separated by colonnettes capped by stylized Ionic capitals. In addition to the various medallions and frieze motifs on the pilasters, further decorative variation is created by the panels above the windows of the second through fifth floors. The second floor panel has a diamond weave pattern set with pellet ornament, the third and fourth floor panels have scrolled foliation, and the fifth floor panel has coffering set with a leaf ornament. The sixth floor windows are arched, and they are separated by spirally fluted colonnettes. Only the No. 113-115 section retains its original entablature. The cornice is underlaid by modillions above a row of dentils set between two rows of egg-and-dart molding. This highly elaborated facade dominates this side of the block.

514-35
#109-111
(119 Greene, northwest corner)
Commenced: 10/1/1882
Completed: 1/31/1883
Architect: Jarvis Morgan Slade
Original Owner: C.H. Woodbury et al.
Original Function: Store
Facade: Iron, from Cheney-Hewlett
Architectural Iron Works
5 stories; 5 bays

514-39
#117-119
Commenced: 6/2/1890
Completed: 3/31/1891
Architect: Cleverdon & Putzel
Original Owner: Frank Seitz
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Roof cornice missing, common facade with #113-115, and #121

514-41
#123
Commenced: 7/20/1891
Completed: 2/29/1892
Architect: Albert Wagner
Original Owner: John Kehoe
Original Function: Store
Facade: Brick, stone, iron
6 stories; 4 bays

514-37
#113-115
Commenced: 6/2/1890
Completed: 3/31/1891
Architect: Cleverdon & Putzel
Original Owner: Frank Seitz
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Ground floor alterations, common facade with #117-121

514-40
#121
Commenced: 6/2/1890
Completed: 3/31/1891
Architect: Cleverdon & Putzel
Original Owner: Frank Seitz
Original Function: Warehouse
Facade: Iron
6 stories; 5 bays
Comments: Roof cornice missing, common facade with #113-119

514-42
#125
(130-132 Wooster, northeast corner)
Commenced: 6/25/1892
Completed: 1/31/1893
Architect: Buchman & Deisler
Original Owner: Henrietta Hecht
Facade: Brick, stone, iron storefront
6 stories; 3 bays

Wooster Street to West Broadway

The buildings in this block which date mostly from the 1890s were used primarily for industrial purposes. Consequently they are much more utilitarian in appearance than the commercial structures of the 1890s which line sections of Broadway. Nonetheless, these utilitarian structures are trimmed with stone, terra cotta, or iron

PRINCE STREET (Cont'd)

decorations. Some facades are also enhanced with patterns in the brickwork.

South Side: Block 501, Nos. 128-142

No. 138 and No. 140-142 (435 West Broadway) are two buildings done in a modified Romanesque style. No. 140-142 was built in 1879, and No. 138 was added as an extension in 1894 by the architect of the earlier building. The two sections are joined by an iron cornice at the ground floor.

No. 138 is a six stories high and three bays wide. The brick facade is flanked by brick pilasters and is set above a ground floor whose doors are flanked by iron pilasters. The architect used brickwork to create panels under the third and fourth story windows. The fourth floor windows are arched. The fifth and sixth stories are set above a stepped entablature lined by a stone string course. The five windows of the fifth floor are also arched. The pilasters flanking these two stories use the brick in such a way as to create deep incisions. Topping the whole is a modest iron cornice.

No. 140-142 (345 West Broadway) is five stories high, five bays wide on Prince. The West Broadway side contains four sets of paired windows set between the single windows of the two end bay sections. The ground floor is set with arched windows and doors on both sides, and it is topped by an iron cornice which has underlying dentils and stepped brickwork. Rising above this is a three-story section whose end bays on each side are flanked by brick pilasters. The third-story windows are arched. Part of the original entablature was removed when the mansard roof was added in 1892-94, but the stepped frieze and brick dentils remain. The mansard roof contains groups of paired windows and is now plastered or cemented over. A most distinctive touch is added by the tall molded, somewhat medieval-looking, chimney on the West Broadway side.

501-19
#128
(127 Wooster, southwest corner)
Vacant lot

501-15
#130-136
Commenced: 1925
Function: Garage and light manufacturing
Facade: Brick
4 stories, 100 ft. wide
Comments: Currently used as bakery

501-14
#138
Commenced: 1893
Completed: 6/30/1894
Architect: Henry M. Congdon
Original Owner: Edward Abbott
Original Function: Warehouse
Facade: Brick, iron storefront
6 stories; 3 bays
Comments: Built as an extension
to #140-142

501-12
#140-142
(435 W. Broadway, southeast corner)
Commenced: 5/15/1879
Completed: 8/27/1879
Architect: Henry M. Congdon
Builder: Jeans & Taylor
Original Owner: Edward Abbott
Original Function: Warehouse
Facade: Brick, iron
5 stories; 5 bays
Comments: Mansard roof added in 1892-1894;
building was originally 4 stories.

North Side: Block 515, Nos. 129-145

No. 129 (131-133 Wooster) is seven stories high with five bays on Prince and twelve bays on Wooster. The brick facade is set above an iron storefront. Brick pilasters above the second floor flank the building, the end bay sections, and the four center bays on Wooster; they are topped by terra-cotta stylized shields. The arched windows of the second floor are set with terra-cotta moldings. The third through sixth floor windows in the center section on Prince and between the brick pilasters on Wooster are divided by narrow iron pilasters. Floriated iron spandrel panels are set under these windows. The seventh floor is set off above

PRINCE STREET (Cont'd)

a narrow cornice, and the windows are divided by panelled brick piers. The iron cornice is set with coffering on its soffits and underlaid with an egg-and-dart molding and dentil work.

No. 137-141 is seven stories high and nine bays wide. The floors are divided into units of two, three, and two. Heavy brick piers banded with stone flank the two-story base and divide the windows into three triple-bay units. Colonnets have been cut into the corners of these piers. The ground floor doors and windows are defined by iron pilasters. Stone pilasters divide the windows in the three-story unit, and each triple-bay unit is outlined by a brick molding. The top two floors rise above a stone cornice. The arched windows on the seventh floor form a continuous arcade across the facade; they are outlined by a terra-cotta egg-and-dart molding. Rising above the seventh-story cornice is a brick blind arcade.

515-37
#129
(131-133 Wooster, northwest corner)
Commenced: 3/10/1893
Completed: 1/31/1894
Architect: Buchman & Deisler
Original Owner: John Kehoe
Original Function: Loft
Facade: Brick, terra cotta, iron
storefront and cornice
7 stories; 5 bays on Prince, 12
bays on Wooster
Comments: Iron from George Jackson
Iron Works

515-42
#137-141
Commenced: 4/21/1896
Completed: 2/19/1897
Architect: Jardine, Kent, & Jardine
Original Owner: Cyprien Gousset
Original Function: Manufacture of candy
Facade: Brown-gray brick, stone, iron
6 stories; 9 bays

515-39
#131-135
Commenced: 1903
Architect: W. Pigueron
Original Owner: W. Buffet
Original Function: Store and lofts
Facade: Brick, limestone, iron entablatures
7 stories; 5 double bays, 60 ft. wide

515-45
#143-145
(445-449 W. Broadway, northeast corner)
Commenced: 10/10/1898
Completed: 5/20/1899
Architect: Franklin Baylies
Original Owner: Edward E. Edwards
Original Function: Warehouse
Facade: Brick, stone, iron
6 stories originally, now raised to 7;
6 bays
Comments: 7th story added in 1908; it is of
brick without decoration.

SPRING STREET

Although Spring Street was known by that name within most of the Historic District in 1797, it was called Oliver Street from the Bowery to Broadway and Brannon Street west of Sullivan (outside the District). The street was "marked out and built upon" in 1806, and the name of the entire length was changed to Spring Street in 1807.

Crosby Street to Broadway

This block contains several large ornate commercial buildings from the early 20th century, two of which face onto Broadway. The two Richard Berger-designed buildings of the 1880s are much more simple in design and decoration.

South Side: Block 483, Nos. 80-86

483-17

#80-86

(68-72 Crosby, southwest corner, to 524-528 B'way, southeast corner)

Commenced: 9/15/1902

Completed: 5/28/1903

Architect: Arthur H. Bowditch

Builder: George Fuller Co.

Original Owner: Bayard Realty Co.

Original Function: Store and loft

Facade: Brick, granite, limestone, terra cotta

11 stories; 26 bays (13 double bays)

North Side: Block 497, Nos. 79-87

The five-story, four-bay building now to be seen at No. 83 Spring Street, is an 1886 alteration by Richard Berger of an earlier structure. The complete cast-iron facade was erected at that time. While the cast-iron facade remains intact, the windows have been bricked up, and the main entablature has been removed.

The building is flanked by panelled pilasters. At each floor the pilasters are topped by Ionic capitals set with an egg-and-dart molding. The ground floor openings are separated by similar, although more slender, piers. On the upper floors, slender colonnettes with egg-and-dart and Ionic capitals separate the windows. A simple projecting cornice also separates each floor. The windows of the second floor are set with panels at their base. The building terminates in a plain brick wall where the main cornice once was.

497-31

#79-81

(74-76 Crosby, northwest corner)

Commenced: 6/7/1884

Completed: 4/30/1885

Architect: Richard Berger

Mason: A. L. Walbridge

Original Owner: O. G. Walbridge

Original Function: Store

Facade: Brick, stone, iron storefront & cornice

6 stories; 6 bays

Comments: Ground floor cornice removed.

497-33

#83

Completed: 1886

Architect: Richard Berger

Original Owner: William Bemsker

Original Function: Store

Facade: Iron, from Lindsay & Grafe Iron Works

5 stories; 4 bays

Comments: Windows bricked in, roof cornice removed. This is an old building with an 1886 facade.

SPRING STREET (Cont'd.)

<p>497-4 #85 (536-538 B'way) Commenced: 4/1/1901 Completed: 1/31/1902 Architect: DeLemos & Cordes Original Owner: Rose & Putzel Original Function: Store and loft Facade: Stone, ashlar, brick 11 stories; 3 bays Comments: Cornice above 9th floor removed, roof cornice cut; this is an L-shaped building with facade on B'way.</p>	<p>497-1 #87 (530 B'way, northeast corner) Listed on Broadway 14 bays on Spring</p>
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Broadway to Mercer Street

This block exhibits buildings from several different periods in the development of the District. The two most recent date from the 1920s; the others date from the 1870s and from 1900. The two 1870s buildings are fine examples of their types -- one is all of cast iron and the other is brick with a cast-iron storefront and trim.

South Side: Block 484, Nos. 92-104

<p>484-9 #92-94 (525-527 B'way, southwest corner) 5 pairs of double windows, and a single window on Spring Listed on Broadway</p>	<p>484-3 #96-104 (96-98 Mercer, southeast corner) Commenced: 3/1/1900 Completed: 10/31/1900 Architect: Clinton & Russell Carpenter: George H. Fuller Co. Original Owner: Mercer St. Building Co. Original Function: Stores and lofts Facade: Brick, limestone, iron ornament 8 stories; 5 bays, 10 windows</p>
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North Side: Block 498, Nos. 91-101

No. 99, built in 1871 by D. and J. Jardine, is a six-story, three-bay brick front building with very handsome and somewhat unusual iron ornament. The window treatment provides the main visual interest of the facade. All the windows above the ground floor have iron drop-lintels decorated with spiral molding and intricate foliage. The iron lintels have a scroll motif and panelled terminal blocks. The cast-iron storefront, while formed of simple panelled pilasters and capped by a modillioned cornice, achieves special interest with the use of stained glass panels above the door and show windows. The main cornice is supported by large brackets. The frieze and soffit panels contain large applied smooth-surfaced scrolled patterns. Running below the frieze is an applied smooth-surfaced molding of a foliate nature. The intricacy of the ironwork does much to enhance what would otherwise be a very ordinary brick facade.

No. 101 (100-106 Mercer) is an extremely light, handsome cast-iron building dating from 1870-71 which exhibits the structural merits of the material in a very pleasing way. Five stories high, three bays wide on Spring Street and ten bays wide on Mercer Street, this airy composition by N. Whyte proudly adorns the corner site. The forms are adapted from classical sources but used in a very simplified non-traditional manner. Slender columns define the door and window openings on the first two floors, while pilasters serve the same purpose on the upper three floors. The capitals of the columns are formed by a ball-like motif with a row of raised banding beneath. The spandrels of the third story window

SPRING STREET (Cont'd.)

arches contain incised neo-Grec motifs. While each floor level is defined by a narrow cornice, those above the second and fourth floors have underlying modillions. Further emphasis is given to these cornices by a series of simple grouped pediments placed above them. The fifth floor window treatment is also rather unusual. The pilasters are enhanced by panels and banding. Rather than the usual segmental-arch form, the windows have inverted curved forms cut into the upper corners, and these are further emphasized by raised wedge-shaped motifs. The main cornice is supported by slender vertical brackets.

The ground floor remains almost completely intact in its original state. On Spring Street the window bases have solid decorated panels while on Mercer Street geometrically-designed grillwork underlies the bases. Also on Mercer some of the ground floor windows retain their original iron bars whose vertical members are enhanced with three-pronged spikes.

While the ornament is complex, it is also subtle and does not dominate the overall structure. In this building, form, as it is used to create lightness, is the most important element; everything else merely enhances this dominant intention.

498-23
#91-97
(529-533 B'way, Northwest corner)
Completed: c. 1935
Architect: Unknown
Original Function: Warehouse
Facade: Metal sheeting
2 stories; 150 ft. wide
Comments: This is the site of the Prescott House Hotel.

498-26
#99
Commenced: 6/1/1871
Completed: 11/28/1871
Architect: J. & D. Jardine
Builder: John Sinclair
Original Owner: Charles Knox
Original Function: Hotel
Facade: Brick, iron storefront, cornice, sills & lintels
6 stories; 3 bays
Comments: 2 panels of stained glass over ground floor entrance and display windows, some ground floor alterations.

498-27
#101
(100-106 Mercer, northeast corner)
Commenced: 6/1/1870
Completed: 1/28/1871
Architect: N. Whyte
Builder: S. B. & J. T. Smith
Original Owner: Wm. Seton
Original Function: Store
Facade: Iron
5 stories; 3 bays

Mercer to Greene Street

Two very early buildings remain in this block although one has been resurfaced. No. 107 (101 Mercer) dating from 1806-08, is the oldest surviving building in the District. Although its simple brick surface has now been stuccoed over, one can still see the splayed lintels and keystones of the windows. With the exception of this one building, everything on the north side of Spring Street dates from 1878. Most of the buildings on the south side are from the 1890s.

SPRING STREET (Cont'd.)South Side: Block 485, Nos: 106-124

No. 122-124 (84-86 Greene) is an 1883 design by Henry Fernbach, and it is interesting to contrast it with his other designs from the same period on Greene Street. The facade is of brick trimmed with cast-iron ornament, and stone and displays much more restraint than his other buildings. In fact, it is closer in character to the designs of J. B. Snook (several of which are just across the street.) This association between the designs of Snook and Fernbach has already been noted on Greene Street.

The six-story building at 122-124 Spring Street is seven bays wide on Spring and six bays wide on Greene. The end bays on both sides are set off by wide brick piers forming vertical window groups. All the windows have wide stone lintels and stone sills. Those in the sixth floor are segmentally-arched and set with key-stones. An alternating soldier course of brick creating indentations under each window sill adds further visual interest. It is only in the design of the iron entablatures that Fernbach displays his familiar exuberant style. The one above the ground floor is relatively simple with modillions, but the main cornice is supported on intricate heavy brackets that span the broad frieze below it. Above each bracket at the cornice line is set a small terminal block similar to those Fernbach used on several other buildings on Greene Street.

485-21
#106-112
(95-99 Mercer, southwest corner)
Listed on Mercer
9 bays on Spring

485-18
#114-116
Commenced: 4/9/1895
Completed: 12/30/1895
Architect: Louis Korn
Original Owner: Charles Harrell
Original Function: Salesrooms
Facade: Limestone, brick, iron window
pilasters
7 stories; 4 bays
Comments: Roof cornice removed, ground
floor alterations.

485-17
#118
Commenced: 7/27/1899
Completed: 5/15/1900
Architect: A. Rothermel
Carpenter: A. Rothermel
Original Owner: George J. Jetter
Original Function: Lofts
Facade: Brick, brownstone, iron window
pilasters
7 stories; 3 bays
Comments: New ground floor.

485-16
#120
Completed: 1825
Architect: Unknown
Original Owner: John Stansbury
Original Function: Dwelling
Facade: Brick
2 stories; 3 bays
Comments: Building altered and refaced
in 1920-now bears a "1920" date at
the cornice line.

485-14
#122-124
(84-86 Greene, southeast corner)
Commenced: 6/6/1883
Completed: 12/3/1883
Architect: Henry Fernbach
Original Owner: W. Blackton
Original Function: Store
Facade: Brick, iron, entablatures, and
stone
6 stories; 7 bays
Comments: New ground floor doors and
windows.

SPRING STREET (Cont'd.)North Side: Block 499, Nos. 107-121

No. 113, 115-117 is a Henry Fernbach cast-iron building of 1878 with a double facade. The building is five stories high, and each section is five bays wide. Although this design is restrained for Fernbach, it is much more exuberant brick than the building across the street.

Panelled pilasters flank the building and divide the two sections. The windows are defined by columns topped with an egg-and-dart molding. Each floor is separated by a cornice which ends in heavy terminal blocks supported by double brackets, a characteristic Fernbach feature. The main cornice, however, is not as elaborate as that on the building across the street; it is supported on brackets interspersed by panels. Large console brackets at the tops of the pilasters flank each end of the cornice. The building as a whole harmonizes nicely with No. 119, also of the same period, but designed by Robert Mook.

No. 109-111 (which is connected to 107 Mercer) and No. 121 (90 Greene) were both designed by J. B. Snook for C. L. Wolfe and were also built in 1878. Except for minor differences, needed to adapt the buildings to their individual sites, they are identical in their use of severe masonry as adapted from classical forms.

However, their cast-iron storefronts are different; No. 109-111 has ironwork from George Jackson's Sons and No. 121 has ironwork from the Cornell Iron Works. These differences strongly suggest that Snook chose stockpieces from the two foundries which were designed by the foundries' own staff. Since these buildings were being erected for the same owner, it seems strange that Snook would have chosen two different iron works.

No. 109-111 is six bays wide in two three-bay sections; No. 121 is three bays wide on Spring and nine bays wide on Greene Street. Each building is five stories high. Above the ground floor of both buildings heavy brick piers define the bay subdivisions. Set back from the plane of these piers, the windows are separated by narrower indented brick piers and have flush stone lintels. The pier tops are also stone. The entablature treatment is also the same on both buildings. Soldier courses of brickwork form the frieze panels. The cornices are made of iron and are supported by simple iron brackets set above stone string courses.

The storefront of No. 109-111 is flanked by panelled pilasters set on tall bases and capped by stylized anthemion. The openings are defined by colonnettes, also with anthemion capitals and with rosette forms set in blocks above these. The ground floor of No. 121 is given a similar treatment. The pilasters that flank the ends and the corners of No. 121 and columns that separate the openings have more ornate capitals. Those on the pilasters have cartouches set within acanthus leaves forming an Ionic-type scroll. Similarly ornate foliage forms the Ionic-type capitals of the columns.

499-36

#107

Completed: prior to 1808

Architect: Unknown

Original Owner: Conrad Brooks

Original Function: Dwelling

Facade: Stuccoed brick

3 stories; 3 bays

Comments: This is a frame building with a brick front. Second floor windows retain original keystones. New ground floor.

499-37

#109-111

Commenced: 6/3/1878

Completed: 11/30/1878

Architect: J. B. Snook

Mason: John Demarest

Original Owner: C. L. Wolfe

Original Function: Store and loft

Facade: Philadelphia brick, iron, storefront & cornice, stone

5 stories; 6 bays

Comments: Ground floor doors and windows altered. Iron from Jackson Iron Works.

SPRING STREET (Cont'd.)

- 499-39
#113
Commenced: 7/16/1878
Completed: 12/24/1878
Architect: Henry Fernbach
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Iron, from J. L. Jackson Iron Works.
5 stories; 5 bays
Comments: Common facade with #115-117; new doors and windows.
- 499-41
#115-117
Commenced: 7/16/1878
Completed: 12/24/1878
Architect: Henry Fernbach
Builder: Amos Woodruffs & Sons
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Iron, from J. L. Jackson Iron Works
5 stories; 5 bays
Comments: Common facade with #113.
- 499-42
#119
Commenced: 9/19/1878
Completed: 1/22/1879
Architect: Robert Mooker
Builder: J. Rogers
Original Owner: F. A. Kurshuelt
Original Function: Store
Facade: Iron
5 stories; 3 bays
Comments: Ground floor alterations.
- 499-43
#121
(90 Greene, northeast corner)
Commenced: 5/22/1878
Completed: 11/30/1878
Architect: J. B. Snook
Carpenter: McGuire & Sloan
Mason: Benjamin Blackledge
Original Owner: C. L. Wolfe
Original Function: Store and loft
Facade: Philadelphia brick, stone, iron storefront & cornice
5 stories; 3 bays
Comments: Iron from Cornell Iron Works

Greene to Wooster Street

The majority of the structures on this block date from the 1890s; because they were used for mercantile purposes, their decorative treatment is quite elaborate. One of the best-preserved Federal houses in the District also survives in this block. The contrast between it and the elaborate late 19th-century buildings is striking.

South Side: Block 486, Nos. 128-140

- 486-17
#128-132
(83-85 Greene, southwest corner)
Commenced: 7/23/1879
Completed: 2/7/1880
Architect: Henry Fernbach
Builder: Saul Lowden
Original Owner: J. & L. Seansongood
Original Function: Stores
Facade: Brick
2 stories; 3 bays
Comments: The top 4 stories removed and new street front walls for remaining 2 stories in 1936.
- 486-11
#134-136
(80-84 Wooster)
Commenced: 3/14/1895
Completed: 5/27/1896
Architect: Albert Wagner
Original Owner: Albert Wagner
Original Function: Mercantile Building
Facade: Brick, stone, iron, terra cotta
7 stories; 6 bays (2 triple bays)
Comments: Some ground floor alterations; this is an L-shaped building.
- 486-14
#140
(90 Wooster, southeast corner)
Commenced: 11/7/1889
Completed: 12/31/1890
Architect: Cyrus Eidlitz
Carpenter: Bogart Bros.
Mason: Robert Darragh
Original Owner: Metropolitan Tel. Co.
Original Function: Store and lofts
Facade: Brick, stone, terra cotta, iron window pilasters
6 stories; 9 bays (3 triple bays)

SPRING STREET (Cont'd.)North Side: Block 500, Nos. 127-141

No. 127 (87-89 Greene) is a J. B. Snook design of 1886 done for the trustees of the C. L. Wolfe estate; it is interesting to note that the design is very similar to those Snook did for Wolfe eight years earlier in the adjoining block.

This five-story building is three bays wide on Spring Street and nine bays wide on Greene Street. The brick and stone treatment on the upper floors is almost identical to that on No. 109-111 and No. 121 Spring Street, except that here the piers between the window are not indented on their edges. The entire entablature on this building is made of iron. Fluted angular brackets, alternating with the frieze panels, support the cornice. On the ground floor iron piers flank the ends and the corner. The openings are separated by smaller piers. Only one of the large piers at No. 127 has its capital ornaments remaining. It is foliated but seems somewhat coarser than the pier capitals on the other two buildings. Each of the smaller piers terminates in a widely-fluted bracket-like capital above a pellet-banding.

No. 129 dates from 1817 and was originally a residence. It is three stories high and is characterized by some fine surviving Federal features. The ground floor has been completely altered, but the original brick facade rises above this. The three windows in each story retain their stone lintels which are wider than the window frame and project from the facade. The windows on the third floor have stone sills supported by very tiny brackets. A stone cornice also edges the roofline. Rising from the pitched roof are two dormers which have round-arched windows.

No. 131-133, 135-137 is a handsome, restrained six-story twelve-bay brick building of 1891-93. Brick pilasters flank the building and divide the bays into four triple-bay units. Within each unit the doors and windows are separated by iron pilasters on each floor. The ground-floor piers are faced with rusticated stone, thus giving a solid massive appearance to the base. The brick piers on the second floor are banded with stone and topped with panelled capitals that terminate in stylized pediments. Scallop-decorated capitals top piers at the fifth floor. A narrow modillioned cornice separates the fifth and sixth floors. A rather massive entablature adds the proper note of finality to the composition.

500-34
#127
(87-89 Greene, northwest corner)
Commenced: 5/26/1886
Completed: 1/29/1887
Architect: J. B. Snook
Carpenter: Martin & Berry
Mason: A. A. Andress & Son
Original Owner: Trustees for C. L. Wolfe
Original Function: Store and loft
Facade: Brick, stone, iron storefront & cornice
5 stories; 3 bays
Comments: Some ornament missing

500-36
#131-133
Commenced: 6/13/1891
Completed: 3/31/1893
Architect: Franklin Baylies
Original Owner: J.&P. Goerlitz
Original Function: Warehouse
Facade: Brick, iron
6 stories; 6 bays
Comments: Common facade with #135-137

500-35
#129
Completed: 1817
Architect: Unknown
Original Owner: Wm. Dawes
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Ground floor altered for store; Retains 2 original roof dormers.

500-38
#135-137
Commenced: 6/13/1891
Completed: 3/31/1893
Architect: Franklin Baylies
Original Owner: John & Philip Goerlitz
Original Function: Warehouse
Facade: Brick, iron
6 stories; 6 bays
Comments: Common facade with #131-133

SPRING STREET (Cont'd.)

500-40

#139-141

(94-98 Wooster, northeast corner)

Commenced: 6/10/1895

Completed: 3/2/1896

Architect: Cleverdon & Putzel

Original Owner: Bernhard Mayer

Original Function: Lofts and store

Facade: Brick, stone, iron storefront,
entablature, window pilasters, terra
cotta

7 stories; 9 bays

Wooster Street to West Broadway

This block is one of the most intriguing within the Historic District. The south side was developed about 1819 by a George Wragg and remains essentially intact despite subsequent alterations. Two of the buildings were rebuilt early in the 20th century, possibly after fires, and they exhibit an openness and structural lightness that is characteristic of the latter period. Some of the other buildings underwent alterations in the 1860s. The north side of the block was developed much later; it displays two fine brick buildings of the 1880s and a cast-iron facade of 1870.

South Side: Block 487, Nos. 144-162

The original early buildings remaining on this side of the street are Nos. 146, 152, 156, 158, 160, and 162. Built as dwellings, all of them have undergone a certain number of alterations; nonetheless, they remain in good condition. Nos. 146 and 156 retain their original doorways. Wooden fluted columns topped with Ionic capitals flank the doors; the rectangular transoms above the doors are edged with egg-and-dart moldings. These two buildings as well as No. 160 also retain their original roof dormers. Nos. 156 and 162 retain a few original block-panelled window lintels.

No. 158 and 162 had their original peaked roofs removed and a fourth story added sometime in the third quarter of the 19th century. No. 158 has undergone further alterations; it now has a modern storefront and has lost its roof cornice. The ground floor of No. 162 has also undergone further alterations, but it retains its c. 1860 iron window lintels on the fourth floor and iron cornice on foliated iron brackets of about the same date.

No. 152 is unique among the Federal buildings in the District. It is the surviving section of a house that has been cut in half. The brick facade rises above a late 19th-century iron storefront. Each floor is set with two windows; the western one is of standard width, but the eastern one is a triple window with a center section of conventional width flanked by a narrower pair. One lintel spans all three sections. The windows on the third floor retain their block-panelled lintels indicating that this was the original window arrangement. The attic roof rises to a peak forming a front gable; the building was cut in half at this peak. A round-arched window (with proportions similar to those of a fanlight) containing smaller window sections, is set into the gable; this too was cut in half. Outlining the roof and marking the division between the third and attic floors is an iron cornice, probably added during a later 19th-century alteration.

No. 150 probably also dates back to Wragg's original development, but it underwent extensive exterior and interior alterations in 1909. The ground floor has recently undergone still further unsympathetic alterations. But the three stories rising above the plain brick ground floor provide a handsome illustration of some of the better commercial designs of the early 20th-century.

SPRING STREET (Cont'd.)

The building is flanked by pressed-metal panels decorated with vertical flower like motifs on each floor. The three single-pane windows on each floor are separated by narrow metal mullions; and those on the third and fourth floors are set with underlying panels decorated with swag motifs. The frieze under the iron cornice is also decorated with swag motifs. These elements enhance the openness of the facade, and the large windows allow ample sunlight to enter the loft spaces.

487-29
#144
(southwest corner of Wooster)
PARKING LOT

487-28
#146
Completed: 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Still retains original doorway
two original dormers; ground floor
alterations.

487-27
#148
Completed: 1910
Architect: Unknown
Original Owner: Est. of J. C. Bubbell
Original Function: Lofts & Light Mfg.
Facade: Brick and iron
4 stories; 3 bays
Comments: The date is from an alteration,
the structure may date from the
1820's

487-26
#150
Completed: 1909
Architect: Otto Spannhake
Original Owner: H. Mankin
Original Function: Lofts & Mfg.
Facade: Iron
4 stories; 3 bays
Comments: New ground floor. This is
an old building from c. 1820 with
new 1909 facade.

487-25
#152
Architect: Unknown
Completed: 1819
Original Owner: George Thragg
Original Function: Dwelling
Facade: Brick
3½ stories; 2 windows
Comments: This is the remaining part of
a house that had been cut in half.
New ground floor, Retains original
window lintels.

487-24
#154
Commenced: 1/16/1911
Completed: 5/15/1911
Architect: Louis Sheinart
Original Owner: H. Mankin
Original Function: Store and loft
Facade: Brick and terra cotta
5 stories; 3 bays
Comments: Ground floor alterations.

487-23
#156
Completed: 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
3½ stories; 3 windows
Comments: Ground floor altered. Retains
original dormer and doorway.

487-22
#158
Completed: c. 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Attic raised to fourth floor;
cornice missing, ground floor
altered.

487-21
#160
Completed: 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
3½ stories; 3 windows
Comments: Retains original dormer &
ground floor altered.

487-20
#162 (southeast corner W. Bth way)
Completed: c. 1819
Architect: Unknown
Original Owner: George Wragg
Original Function: Dwelling
Facade: Brick
4 stories; 3 windows
Comments: Attic raised to fourth floor,
Ground Floor altered. Iron cornice
added at time bldg. ht. was raised.

SPRING STREET (Cont'd.)North Side: Block 501, Nos. 143-157

No. 147 is a handsome iron composition of 1870 by Robert Mook; it is five stories high and three bays wide. Mook used many popular French-design motifs of the day on his cast-iron facade. The building is flanked by pilasters quoined on the ground floor and panelled above. The bays on the ground floor are separated by columns topped with Corinthian capitals. The cornices which separate each floor are flanked by terminal blocks set upon tiny brackets. The ground-floor cornice has enriched modillions. The square-headed windows of the upper four stories are separated by plain columns and set within shallow segmental arches terminating in drop lintels. The building is crowned by a cornice set with foliated modillions and flanked by foliated console brackets. Standing, as it does, on a block containing both early 19th-century Federal buildings and late 19th-century ornate commercial buildings, this structure adds a striking note of contrast.

501-32
#143
(93-95 Wooster, northwest corner)
Completed: 1818
Architect: Unknown
Original Owner: Josiah Purdy
Original Function: Dwelling
Facade: Brick
3 stories; 3 windows
Comments: Store on ground floor, windows bricked in.

501-34
#147
Commenced: 5/23/1870
Completed: 9/30/1870
Architect: Robert Mook
Builder: Michael Gehagan
Owner: Agent-Richard Williamson
Original Function: Store
Facade: Iron, from Excelsior Iron Works
5 stories; 3 bays

501-36
#151
Commenced: 6/24/1889
Completed: 1/24/1890
Architect: J. B. Snook & Sons
Original Owner: Carrie Gans
Original Function: Store, lofts
Facade: Brick, Stone, Iron storefront
6 stories; 4 bays
Comments: Common Storefront with #153-155, nice floral detail.

501-39
#157
(407-409 W. B'way, northeast corner)
Commenced: 9/6/1899
Completed: 1/31/1901
Architect: Small & Schumann
Original Owner: Arthur Hodges
Original Function: Store and lofts
Facade: Brick, stone, terra cotta
6 stories; 3 bays

501-33
#145
Commenced: 4/4/1910
Completed: 10/15/1910
Architect: Frank Ward
Original Owner: Estate of Mary Post
Original Function: Store and loft
Facade: Brick, iron
8 stories; 4 bays
Comments: Ground floor alterations

501-35
#149
Commenced: 3/27/1897
Completed: 10/29/1898
Architect: G. F. Pelham
Original Owner: George Seward
Original Function: Lofts
Facade: Brick, terra cotta, iron
8 stories; 4 bays (2 double bays)
Comments: Original entablature removed.

501-37
#153-155
Commenced: 7/18/1887
Completed: 2/29/1888
Architect: Robert Mook
Original Owner: Amos Eno
Original Function: Store and warehouse
Facade: Brick
6 stories; 6 bays
Comments: Through to 411 W. B'way common storefront with #151, nice floral detail.

WEST BROADWAY

West Broadway was laid out prior to 1797 and had been named Laurens Street by 1799 -- the name it retained through much of the period of development in the District. It was regulated in 1818 and development began at that time. The name of the section north of Canal Street was changed to South Fifth Avenue in 1870 and changed again by 1899 to West Broadway to correspond with the portion of the street south of Canal. West Broadway forms the western boundary of the District, and its nature is quite different from that of Broadway on the east. While Broadway has long been important as a commercial artery, West Broadway was important as an industrial street. The warehouses and factories that line it reflect this difference.

Canal to Grand Street

The buildings remaining on this block are concentrated at both ends. That at the corner of Canal Street and West Broadway is the most striking with its mansard roof. Other buildings date largely from the 20th century.

East Side Only in District: Block 228, Nos. 301-335

Nos. 301, 303, and 305 West Broadway (375 Canal) are three early Federal buildings whose facades were joined in a mid 19th-century remodelling. The buildings are four stories high including an attic; the No. 301 section has three windows across the brick facade while the No. 303-305 section has five windows. The most striking feature of the joint facade is its roof. The architect retained the original attics with their dormers and converted them into one continuous mansard roof. The dormers are now outlined by flat wooden moldings, and the roof is covered with hexagonal wooden shingles. Crowning it all is an elaborate iron balustrade. The roof is also underlaid by a continuous iron entablature containing panels interspersed by foliated brackets. The facade windows have plain stone sills and lintels. A relatively modern storefront has been cut into the No. 301 section near the corner. The No. 303-305 section has a late 19th-century iron storefront with four projecting bay windows and adjoining doorways. This storefront also has its own simple iron cornice.

No. 307-309 is a seven-story, six-bay building of 1892 employing classical Beaux-Arts formulas. The building rises from a two-story base which is flanked by heavy banded piers; a similar pier, terminating in a giant Ionic capital, divides the base in the center. The ground floor storefront and the window pilasters in the second floor are of iron. The third through sixth floors make up the main unit of the brick facade. The arched windows on the third floor contain fanlights with metal spokes. The windows on these floors are also separated by iron pilasters. The seventh floor is set off above a copper cornice. Two large shallow segmental arches span the seventh-story windows. The main entablature has been removed.

228-10
#301-305
(#375 Canal)
Commenced: 1823
Completed: 1824
Architect: Unknown
Original Owner: John R. Murray
Original Function: Dwelling
Facade: Brick, iron storefront
4 stories; 8 windows
Comments: Altered in mid-19th century when mansard roof and iron balustrade was added

228-11
#307-309
Commenced: 1892
Architect: Douglas Smyth
Original Owner: Alonso Kimball
Original Function: Stores, offices and light manufacturing
Facade: Brick, stone and Bedford limestone
7 stories; 6 bays

WEST BROADWAY (Cont'd)

228-18
#323
Commenced: 5/2/1923
Completed: 7/30/1923
Architect: Herbert O. Weigand
Original Owner: American Railway
Express
Original Function: Bus. Purposes
Facade: Brick
2 stories; 22 feet wide

228-20
#327-329
Completed: c. 1960
Architect: Unknown
Original Function: Warehouse
Facade: Brick
3 stories; 44 feet wide

228-19
#325
Commenced: 1968
Architect: Unknown
Original Function: Garage
Facade: Brick
3 stories; 22 feet wide

228-22
#331-335
(53 Grand, southeast corner)
Commenced: 2/14/1882
Completed: 10/28/1882
Architect: Charles Mettam
Carpenter: Jeans & Taylor
Mason: B. Weeks
Original Owner: Ellen O'Brien
Facade: Brick, limestone
5 stories; 6 bays

Grand to Broome Street

This block shows a pattern of late development (or redevelopment). Most buildings date from 1885 to 1895 and are stylistically typical of that period. In strong contrast to this are several early Federal period buildings. As is typical in this section of the District, the buildings were used for light manufacturing and warehouse purposes, hence their exteriors are relatively restrained.

East Side Only in District: Block 475 (west part), Nos. 337-361

No. 349, a seven-story, four-bay building is of a type not commonly found in the District. It was originally built as a tenement with a store on the ground floor, and was probably occupied by workers in the nearby area. Stylistically typical of the early 20th century, its forms and decorative details can be called vernacular Classicism. Presumably such an architectural guise was considered to be uplifting to those who lived there.

While the storefront is of cast iron, the upper floors are of brick trimmed with terra cotta simulating carved stonework. The windows on each floor are treated differently: some are square and outlined with terra-cotta moldings, others have pediments, both triangular and rounded, and the arched windows are set with keystones carved with heads. Horizontal stone banding separates each story. That above the second floor is underlaid with a foliated terra-cotta molding. Crowning the building is a Classic cast-iron entablature separated into three sections. That in the center is raised higher than those above the outer sections and its frieze is set with the word "Grand", probably the name of the original building.

Nos. 357 and 361 are two Federal period buildings remaining in the block; both date from about 1825. No. 357, which is two and a half stories high and has two roof dormers, was originally used as a dwelling. The three windows on the second floor retain their original stone sills and incised lintels. The wood moldings on the dormers are also incised. The ground floor has been remodelled for use as a garage.

No. 361, is three stories high and four bays wide, and it has a flat roof. Tax records indicate that it was built at the same time as the corner building, 499 Broome Street, for Alfred Pell. Its original use is questionable; it may have been used as a stable on the ground floor with rooms to let on the upper floors.

WEST BROADWAY (Cont'd)

Although both 499 Broome Street and 361 West Broadway are three stories high, the floors of No. 361 are lower, and its front is lined by a row of closely-spaced windows on each floor. The windows have plain stone sills and lintels. Star-shaped tie rod washers enhance the brickwork between the second and third stories. Topping the building is a simple iron cornice, possibly a later addition.

475-1
#337
(#54-58 Grand, northeast corner)
Commenced: 10/14/1885
Completed: 4/29/1886
Architect: Peter V. Outcault
Carpenter: Peter V. Outcault
Original Owner: Joseph J. West
Original Function: Stores
Facade: Brick
2 stories; 5 bays
Comments: Ground floor altered

475-3
#341
Commenced: 4/29/1929
Completed: 10/6/1929
Architect: Louis Chapas
Original Owner: Sarah Guth
Original Function: Restaurant
Facade: Brick
1 story; 1 bay
Comments: Other inf. claims:
Architect: John B. Reschke
Builder: Camille Crowley
Owner: East River Savings
Function: Dining Car

475-5
#345
Commenced: 1895
Architect: Unknown
Original Owner: Wm. Prager
Original Function: Lofts
Facade: Brick, iron
7 stories; 4 bays

475-7
#349
Commenced: 2/28/1900
Completed: 10/24/1900
Architect: George Pelham
Original Owner: Benedict A. Klein
Function: Store and Tenement
Facade: Brick, stone, terra cotta
7 stories; 4 bays

475-2
#339
Commenced: 10/14/1885
Completed: 4/29/1886
Architect: Peter Outcault
Original Owner: Joseph West
Original Function: Store
Facade: Brick
2 stories; 15 feet
Comments: New storefront added in 1964,
completely rebuilt, now a garage
attachment

475-4
#343
Completed: 1825
Architect: Unknown
Original Owner: Andrew Surrey
Original Function: Dwelling
Facade: Brick
2 stories; 3 windows
Comments: Building may be cut down, ground
floor altered, now a garage. Splayed
lintels on 2nd floor

475-6
#347
Commenced: 8/6/1895
Completed: 7/24/1896
Architect: G. F. Pelham
Original Owner: Charles S. Sentell
Original Function: Lofts
Facade: Brick, iron
7 stories; 4 bays

475-8
#351-353
Commenced: 1/7/1889
Completed: 4/25/1889
Architect: F. S. Barns
Original Owner: Frank A. Seitz
Original Function: Store
Facade: Brick, stone
5 stories; 6 bays
Comments: Part of cornice cut for fire
escape

WEST BROADWAY (Cont'd)

475-9

#355

Completed: c. 1880s

Architect: Unknown

Original Owner: Unknown

Original Function: Probably lofts

Facade: Brick, stone

3 stories; 3 bays

Comments: Altered in 1958, new ground floor. There has been a 3-story building on this site since the 1830s, present facade appears to date from 1880s.

475-14

#359

Commenced: 2/27/1895

Completed: 8/17/1896

Architect: George Pelham

Original Owner: Louisa Friedline

Original Function: Lofts

Facade: Brick, iron

7 stories; 3 bays

Comments: Cornice cut for fire escape. This is an L-shaped building with another facade at 495 Broome.

475-12

#363

(499 Broome, southeast corner)

Listed on Broome

7 windows on W. Broadway

475-10

#357

Completed: c. 1830

Architect: Unknown

Original Owner: Thomas Rutter

Original Function: Dwelling

Facade: Brick

2-1/2 stories; 3 windows

Comments: Ground floor converted into garage; 2nd floor panelled lintels, remnants of panelling on dormer, similar to that on 139 Greene

475-12

#361

Completed: 1825

Architect: Unknown

Original Owner: Alfred Pell

Original Function: Dwelling

Facade: Brick

3 stories; 4 windows

Comments: This was lot 11, is now part of lot 12. Ground floor altered

Broome to Spring Street

East Side Only in District: Block 487, Nos. 367-401

Between 1867 and 1890 most of this block was developed by the Lorillard family for use in their tobacco industry replacing earlier buildings they had occupied since 1852. The diarist Philip Hone wrote on the occasion of the death of Peter Lorillard on May 23, 1843: 'He was a tobacconist and his memory will be preserved in the annals of New York by the celebrity of 'Lorillard's Snuff and Tobacco.' He led people by the nose for the best part of a century, and made his enormous fortune by giving them that to chew which they could not swallow.'

The Lorillard buildings served a variety of functions: stores, warehouses, and factories for the various tobacco manufacturing processes. Throughout this period the Lorillards retained the same architect, J. B. Snook, for all their buildings on this block. Snook's style varied little in the earlier buildings; all of them exhibit a solid, respectable quality, typical of his brick buildings (several are described on Spring Street.) Snook used a narrow brick for these five and six-story buildings; he used stone trim on the piers and stone sills and lintels at the windows. The buildings are crowned by iron cornices, usually flanked by large console brackets with large terminal blocks; whatever stylistic variation there is in these entablatures no doubt depended on the foundry designs Snook happened to select during a given year. The ground floor facades are also of cast iron -- iron piers support an iron lintel which is flanked by neo-Grec console brackets beneath neo-Grec terminal blocks.

No. 391-393, dating from 1889-90, is also brick, but here Snook's composition is somewhat Romanesque in feeling. This is emphasized by the use of red brick, banded with rusticated stone on the end piers and window pilasters, rusticated stone sills and lintels, and round-arched windows on the top floor. However, the

WEST BROADWAY (Cont'd)

cast-iron storefront is very similar to those Snook used fifteen years earlier (although minus console brackets and terminal blocks). The iron cornice is supported by a row of closely spaced curved brackets.

Taken as a whole these Lorillard buildings give a positive, homogeneous character to the block.

487-7
#367
(#500 Broome, northeast corner)
Listed on Broome
7 bays on West Broadway

487-10
#379-381
(#65-67 Wooster)
Commenced: 1867
Architect: J. B. Snook
Original Owner: P. & G. Lorillard
Original Function: Tobacco manufacture
Facade: Brick, iron storefront and
cornice, stone banding
5 stories; 6 bays
Comments: Some ground floor windows
filled in, cornice cut for
fire escape

487-14
#387-389
(#73-75 Wooster)
Architect: Unknown
Commenced: 6/7/1929
Completed: 11/21/1929
Original Function: Garage
Facade: Brick
4 stories; 5 bays

487-18/19
#395-397
Commenced: 1937
Function: Garage and Parking lot
Facade: Brick
1 story

487-20
#401
(#162 Spring, southeast corner)
Listed on Spring
3 windows, 40 ft. wide on West Broadway

487-8
#375-377
(#61-63 Wooster)
Commenced: 7/29/1875
Completed: 11/10/1876
Architect: J. B. Snook
Builder: Edwin Harlow
Original Owner: Lorillard Estate
Original Function: Stores for tobacco
Facade: Brick, stone banding, iron store-
front and cornice
5 stories; 6 bays

487-12
#383-385
(#69-71 Wooster)
Commenced: 1868
Architect: J. B. Snook
Original Owner: Pierre Lorillard
Original Function: Factory for drying and
moistening tobacco
Facade: Brick, iron storefront and
cornice, stone banding
6 stories; 8 bays
Comments: Building raised one story in
1905, when Wooster front removed.
Alterations on ground floor

487-16
#391-393
(#77-81 Wooster)
Commenced: 4/22/1889
Completed: 1/24/1890
Architect: Jno. B. Snook & Sons
Original Owner: Jacob Lorillard Trustees
Original Function: Warehouse
Facade: Brick, iron, stone banding
6 stories; 6 bays
Comments: Some ground floor and upper story
windows are filled in

487-20
#399
Completed: c. 1860
Original Function: Store
Facade: Brick
4 stories; 5 windows

WEST BROADWAY (Cont'd)Spring to Prince Street

The buildings in this block range in date from the 1870s to as late as 1948; most date from the 1880s and 90s. The later buildings are relatively utilitarian in appearance, and they served as warehouses and lofts. Robert Mook's 1872 stores for Amos Eno, however, are of very high quality. The use of marble and iron for these stores and their elaborate treatment indicates that heavy industrial activities did not come into this particular section until the 1880s.

East Side Only in District: Block 501, Nos. 407-435

No. 413-415, a six-story, six-bay building dating from 1892, is typical of the utilitarian buildings of the period; it is non-ostentatious yet impressive. Rising above the simple cast-iron storefront, is a smooth brick facade banded with smooth stone on the piers and above the windows. The entablature is created of brick, complete with a panelled frieze, a row of dentils, and modillions of stepped brickwork under the narrow stone-slab cornice. Rising from this is a rectangular pediment, also of brick and handled the same way as on the entablature. It frames the building date of 1892.

Nos. 427, 429 and 431 are an interesting composition by Robert Mook for Amos Eno. The Building Department records indicate that all three structures were built at the same time in 1872; but No. 431 is quite different stylistically from the others.

Nos. 427 and 429 form a double cast-iron five-story facade; each section has four bays. Panelled pilasters flank the ends and divide the two sections. The windows on each floor are separated by slender columns banded by a neo-Grec ornament on the shaft and topped by an egg-and-dart molding. The main entablature has a panelled frieze and is flanked by acanthus-leaf console brackets. The cornice has underlying modillions. The total effect of the building is one of restraint, lightness and openness.

No. 431 is built of marble above a cast-iron storefront. Stylistically it looks as though it should date from about ten years earlier before the given date of 1872. But the latter is confirmed by the fact that Eno acquired this lot in April of 1872, and entered into a party wall agreement two months later to erect a five-story party wall between No. 431 and the adjoining lot on the north. The five-story, three-bay facade is flanked by marble quoins which are simulated in iron on the ground floor. Supporting the ground-floor lintel are two iron columns with Corinthian capitals. The curved windows in the marble facade are unadorned. The iron entablature is also quite simple. Curved brackets support the cornice and alternate with raised panels on the frieze.

501-39
#407-409
(#157 Spring, northeast corner)
Commenced: 9/6/1899
Completed: 1/31/1901
Architect: Small & Schumann
Original Owner: Arthur A. Hodges
Original Function: Stores and loft
Facade: Brick, terra cotta
6 stories; 7 bays
Comments: Cornice cut for fire escape

501-37
#411
Commenced: 7/18/1887
Completed: 2/29/1888
Architect: Robert Mook
Original Owner: Amos Eno
Original Function: Store and warehouse
Facade: Brick, stone trim, iron storefront
6 stories; 3 bays
Comments: This building is connected to 153-155 Spring, ground floor display windows gone

WEST BROADWAY (Cont'd)

- 501-1
#413-415
Commenced: 10/30/1892
Completed: 5/21/1893
Architect: C. E. Hadden
Original Owner: James Fitzgerald
Original Function: Store and loft
Facade: Brick, stone bandings, iron storefront
6 stories; 6 bays
- 501-2
#416
Commenced: 10/30/1892
Completed: 5/21/1893
Architect: C. E. Hadden
Original Owner: James Fitzgerald
Original Function: Store and loft
Facade: Brick, stone bandings, iron storefront
6 stories; 6 bays
- 501-3
#417
Completed: 6/1/1948
Original Function: Garage
Facade: Brick
1 story
- 501-4
#419
Commenced: 9/3/1883
Completed: 1/31/1884
Architect: J. M. Grinell
Builder: O. E. Perrine
Original Owner: Kunigunde Ode
Function: Manufacturing and workshop
Facade: Brick, stone trim, iron storefront
6 stories; 4 bays
Comments: Raised one story from 5 to 6, ground floor windows bricked in.
Iron: George R. Toop
- 501-5
#421
Commenced: 7/5/1904
Completed: 3/31/1905
Architect: Thomas Lamb
Original Owner: Adolph Ode
Original Function: Factory
Facade: Brick, stone trim, iron storefront
6 stories; 4 bays
Comments: #419 and this building have a common facade
- 501-6
#423
Commenced: 9/15/1904
Completed: 6/30/1905
Architect: Bernstein & Bernstein
Original Owner: Mrs. M. Wimpie
Original Function: Tenement and store
Facade: Brick, terra cotta
6 stories; 4 bays
Comments: Cornice removed, common facade with #425, ground floor altered
- 501-7
#425
Commenced: 9/15/1904
Completed: 6/30/1905
Architect: Bernstein & Bernstein
Original Owner: Mrs. M. Wimpie
Original Function: Tenement and store
Facade: Brick, terra cotta
6 stories; 4 bays
Comments: Common facade with #423, cornice missing, new storefronts on both buildings
- 501-8
#427
Commenced: 7/12/1872
Completed: 12/20/1872
Architect: Robert Mook
Builder: James Rue
Original Owner: Amos Eno
Original Function: Store and storhouse
Facade: Iron
5 stories; 4 bays
Comments: Common facade with #429
- 501-9
#429
Commenced: 7/12/1872
Completed: 12/20/1872
Architect: Robert Mook
Builder: James Rue
Original Owner: Amos Eno
Original Function: Store and storhouse
Facade: Iron
5 stories; 4 bays
Comments: Common facade with #427; some upper windows filled in
- 501-10
#431
Commenced: 7/8/1872
Completed: 12/20/1872
Architect: Robert Mook
Builder: James Rue
Original Owner: Amos Eno
Original Function: Store and storhouse
Facade: Marble, iron storefront and cornice
5 stories; 3 bays
Comments: New ground floor windows and doors
- 501-11
#433
(#115-119 Wooster)
Commenced: 4/15/1896
Completed: 2/18/1897
Architect: Richard Berger
Original Owner: Henry Brunner Estate
Original Function: Stores and warehouse
Facade: Brick, stone, iron, terra cotta
6 stories; 4 bays
Comments: New ground floor doors and windows, cornice removed

WEST BROADWAY (Cont'd)

501-12

#435

(140-142 Prince, southeast corner)

Commenced: 5/15/1879

Completed: 8/27/1879

Architect: Henry Congdon

Builder: Jeans & Taylor

Original Owner: Edward & A. Abott

Function: Manufacture and warehouse

Facade: Brick

5 stories; 10 bays

Comments: 5th floor mansard added in 1892

Prince to West Houston Street

The majority of buildings on this block date from the 1880s and were predominantly used for storage and as warehouses. One building dating from as early as 1878 was built as a tenement. Despite the functional nature of these buildings, the architects still decorated their brick facades with handsome details in stone, iron, or terra cotta.

East Side Only in District: Block 515, Nos. 445-479

No. 465-469 is a handsome, six-story, nine-bay building of 1889-90, tastefully decorated with neo-Grec ornament. The iron storefront is notable for its supporting piers, decorated with panelling and neo-Grec foliation. The console brackets flanking the ground floor cornice are topped by massive rounded terminal blocks. The brick facade of the upper stories is divided into three groups of three bays each by brick pilasters. The floors are divided into three groups by horizontal stone string courses. The windows are capped by stone lintels incised with neo-Grec foliation. On the sixth floor the windows are round-arched and set with flat keystones. The treatment of the roof line gives the building a unique appearance. Carried out entirely in brick, the architect has created a corbelled entablature above the outer bay sections. A triangular pediment rises from the center section. It also contains corbelling whose curves reflect the arches of the windows below.

Whitenach, the architect, had designed a very similar building at 457-461 West Broadway a year earlier. Although the bay divisions are handled differently and the storefront is much simpler, the roof line has a similar pediment and corbelled treatment. Its appearance is much less striking than that of its recently renovated neighbor.

No. 471 is a four-story, four-bay building rebuilt in 1907. The original iron storefront, also from that date, appears to be intact. Projecting from the building line about a foot are two cantilevered bay windows. Outlining the windows are slender colonnettes employing tiny stylized Ionic capitals. Above the ground floor the brick facade is broken by four continuous windows on each floor. The windows are separated only by the same slender colonnettes which outline the ground-floor windows. Above the windows is a continuous panelled iron lintel. Both the ground floor and the roof line have their own iron entablatures. The ground floor cornice is set with closely-spaced modillions while those on the main entablature are much more widely spaced.

No. 475, a five-story, three-bay building, was built as a tenement in 1878-79. It is, nonetheless, a handsome building. Rising above an iron storefront, the brick facade is set with three identical windows on each floor. The windows have stone sills supported by tiny incised brackets, and are topped by incised stone lintels set under projecting cornice slabs. The decoration is all neo-Grec. Crowning the building is a heavy iron entablature whose cornice is supported by heavy brackets alternating with diamond-shaped panels.

WEST BROADWAY (Cont'd)

515-45
#445-449
(#143-145 Prince, northeast corner)
Listed on Prince
8 bays on West Broadway

515-2
#453
Commenced: 7/24/1906
Completed: 2/16/1907
Architect: Jardine, Kent & Jardine
Original Owner: Louise Darrow
Original Function: Storage
Facade: Brick, stone, iron
6 stories; 3 bays
Comments: New ground floor doors and windows; common facade with #451

515-4
#457-461
Commenced: 8/6/1888
Completed: 3/28/1889
Architect: John H. Whitenach
Original Owner: Amos Eno
Original Function: Store
Facade: Brick, stone trim, iron storefront
6 stories; 9 bays
Comments: New ground floor doors and windows. Iron from C. Vreelands Iron Works

515-8
#465-469
Commenced: 1889
Completed: 1890
Architect: John H. Whitenach
Original Owner: Amos Eno
Original Function: Store and storage
Facade: Brick, stone trim, iron storefront
6 stories; 9 bays

515-1
#451
Commenced: 11/20/1883
Completed: 4/30/1884
Architect: James Dubois
Builder: O. E. Perrine
Original Owner: Cyprine Gousset
Original Function: Manufacture and workshop
Facade: Brick, stone trim, iron storefront and cornice
6 stories; 3 bays
Comments: 6th story added in 1906; common facade with #453

515-3
#455
PARKING LOT

515-7
#463
Commenced: 8/22/1935
Completed: 5/14/1936
Architect: Wm. Sommerfeld
Original Owner: Solomon and Jacob Berkman
Original Function: Shed for storage
Facade: Brick
1 story

515-11
#471
Completed: 1907
Architect: Henry J. Weisner
Original Owner: Charles Chesebrough Estate
Original Function: Store and storage
Facade: Brick and iron
4 stories; 4 bays
Comments: In 1907 front wall taken down and rebuilt, original peaked roof removed; this may be an old building with major alt.

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WEST BROADWAY (Cont'd)

515-12

#473

Completed: 1884

Architect: James E. Ware

Original Owner: B. M. Martin

Original Function: Manufacture and
workshop

Facade: Brick, stone trim, iron store-
front

5 stories; 4 bays

Comments: New ground floor

515-14

#477

Vacant lot

515-13

#475

Commenced: 9/3/1878

Completed: 2/24/1879

Architect: Frederick H. Gross

Builder: Marc Eidlitz

Original Owner: Frederick H. Gross

Original Function: Tenement

Facade: Brick, stone trim, iron trim

5 stories; 3 bays

515-15

#479

(Southeast corner Houston)

Vacant lot

WOOSTER STREET

Wooster was laid out by 1797, but did not acquire its name until 1799. The street was regulated from Spring to Prince in 1813.

The street served as a backup for development along West Broadway and Greene Street much as Mercer and Crosby Streets did for Broadway. Architecturally it tends to reflect its secondary status; the buildings which were erected as back sections for those on West Broadway and Greene Street tend to be unpretentious and simple. But some very fine free-standing structures are also to be found on Wooster Street.

Canal to Grand Street

The building dates on this block vary widely, ranging from 1855-1903. Especially interesting are the buildings of the 1860s and 70s which are handsomely designed in a combination of brick and iron.

West Side: Block 228, Nos. 1-27

228-1
#1
(#35 Canal, northwest corner)
Listed on Canal
9 bays on Wooster
Comments: Brick facade on Wooster side

228-34 /40 /41 /42 /43
#3-21
Parking lot

228-33
#23
Completed: c. 1920-30
Facade: Brick
3 stories; 3 bays
Comments: Possibly a very old building drastically altered

228-32
#25
Commenced: 9/5/1894
Completed: 10/4/1894
Architect: W. G. Jones
Builder: Jones & Co.
Original Owner: Gerolamo Cella
Original Function: Storage
Facade: Brick
3 stories; 3 bays
Comments: Possibly a very old building altered in 1894; note tie rod cover and stone lintels.

228-30
#27
Vacant lot

East Side: Block 229, Nos. 2-30

No. 24-26, a five-story, six-bay building, dates from 1866-67. Although now connected internally with Nos. 22 and Nos. 23-30 (71-73 Grand), the building was built at a different time. Handsomely set above an iron storefront and supported by Corinthian columns, the brick facade incorporates regular rows of windows. The windows are set above bracketed iron sills and capped by curved iron lintels decorated with a scroll-like motif. The main entablature is quite simple; brackets supporting the cornice alternate with panels on the frieze.

No. 28-30 (71-73 Grand Street) is described on Grand, but its Wooster facade is worthy of mention. This section of the building dates from 1883. The two corner end bays of the four-story, six-bay building are of cast iron and handled in the same manner as those on the Grand Street facade. Joining the two corner end bays and tying together the entire facade is an iron storefront, whose openings are defined by Corinthian pilasters and columns. Rising above this are the four bays of the brick facade. The windows are capped by curved drop-lintels, identical in design to the segmental arches of the cast-iron facade. Joining both sections of the facade is an iron entablature. The brackets supporting the cornice are set with bead-molding; and they alternate with closely-set angled modillions above a narrow

WOOSTER STREET (Cont'd)

panelled frieze.

229-6
#2-4
(351-357 Canal, northeast corner)
Listed on Canal
11 bays on Wooster

229-12
#12
Commenced: 5/14/1883
Completed: 6/31/1884
Architect: J.B. Snook
Original Owner: C.L. Wolfe
Original Function: Store
Facade: Brick, stone, iron
5 stories; 4 bays
Comments: Ground floor windows
bricked in, ground floor
cornice missing. Iron
from S.B. Ferdon Iron
Works

229-15
#18-20
Commenced: 8/8/1889
Completed: 1/31/1890
Architect: S. Brunner & Tryon
Mason: H.D. Powers
Builder: W.D. Robinson
Original Owner: S.E. Cohen & Bros.
Original Function: Store
Facade: Brick, terra cotta
5 stories originally
Comments: Building drastically al-
tered in 1964, is now a
1 story garage. The above
info. applies to only 1/2
of lot 15, #18; #20 was orig.
built with #22

229-20
#24-26
Completed: 1866-67
Architect: Unknown
Original Owner: Lewis King
Original Function: Store and lofts
Facade: Brick, stone, iron
5 stories; 6 bays
Comments: Part of ground floor cor-
niche missing; alterations
on ground floor

229-7/11
#6-10
Completed: prior to 1931
Original Function: Garage
Facade: Brick
4 stories; 6 bays

229-13
#14-16
Commenced: 3/30/1903
Completed: 11/13/1903
Architect: W.G. Pigueron
Original Owner: George Pigueron
Original Function: Store and lofts
Facade: Limestone, brick, ashlar
7 stories; 3 bays, 6 windows
Comments: Ground floor bricked in,
cornice missing

229-20
#22
Commenced: 10/1/1868
Completed: 2/9/1869
Architect: Louis Dunkle
Builder: Welcher
Original Owner: Wm. H. Gray
Original Function: Store and storehouse
Facade: Brick, stone, iron
5 stories; 3 bays
Comments: New doors and windows on ground
floor, roof cornice gone; the
above info. also applies to north-
ern 1/2 of lot 15, #20, which was
torn down in 1964.

229-20
#28-30
(#71 Grand, southeast corner)
Completed: 1888
Architect: Mortimer C. Merritt
Original Owner: M. Eisemann
Original Function: Store and lofts
Facade: Brick with iron storefront, cornice
and lintels. Two corner end bays
are all iron
4 stories; 6 bays
Comments: This corner building replaced an
1869 building and has a common
facade with #73 Grand.

Grand to Broome Street

This a very diverse block, containing buildings dating from 1822 to 1945. Several of those from the 1860s and 1880s display interesting uses of iron in combination with brick or stone. Also to be noted are the two buildings, Nos. 51 and 53, dating from the 1820s. Built originally as dwellings, they were converted

WOOSTER STREET (Cont'd)

into stores and lofts, and the ground floor facades and cornices were added at the time of these conversions. However it is very apparent from the brickwork and the fenestration, that the buildings are of an early date. No. 51 retains its original window lintels on the second floor.

West Side: Block 475 (west part), Nos. 29-55

No. 35-37 is a handsome five-story, six-bay building, whose elements are derived from French Renaissance sources. The iron storefront is divided by Corinthian columns. Quoined pilasters flank the building at the ground floor, and heavy console brackets set with terminal blocks flank the ground-floor entablature. Above this the stone facade is divided into six window bays in a regular fashion. Paneling at the base of the second-floor windows simulates a balustrade. The windows have segmental-arched heads further emphasized by projecting moldings around the pilasters separating the windows. The facade culminates in an iron entablature capped by a curved broken pediment. Set in the center of the pediment is a bracket decorated with a shield device; it supports a small pedestal which probably once carried a finial or an urn.

While No. 53, a three-story, three-bay building, was originally built about 1825 as a dwelling, it was drastically altered for use as a store and loft in 1870. The cast-iron storefront set with three incised pilasters supporting an entablature, was added at this time. When the third story was added, the windows on the second story were remodelled to harmonize with the new ones. On both floors they have iron sills and widespread projecting iron lintels. The cast-iron entablature is heavy and angular in its use of forms reflecting motifs similar to those used on the ground floor.

475-28
#29
(#68-70 Grand, northwest corner)
Listed on Grand
8 bays on Wooster
Comments: Storefront bricked in.
Wooster facade combines
brick and iron.

475-24
#35-37
Commenced: 1866
Architect: S. Curtiss Jr.
Original Owner: J. & W. Lyall
Original Function: Stores
Facade: Stone, iron from Nichol
& Billerwell Iron Works
5 stories; 6 bays
Comments: Urn missing from roof
pediment.

475-22
#41
Completed: c. 1860
Facade: Brick, iron storefront,
stone trim
4 stories; 4 bays
Comments: 5th floor removed in
1948, all windows blocked,
ground floor boarded in,
looks abandoned.

475-26/27
#31-33
Commenced: 1868
Architect: Wm. Shears
Original Owner: N. Gavia
Original Function: Factories and workshop
Facade: Brick
2 stories; 5 bays
Comments: Major alteration in 1961 when
3rd and 4th floors removed.

475-23
#39
Commenced: 9/7/1884
Completed: 8/31/1885
Architect: Joseph M. Dunn
Original Owner: Wm. Collins
Original Function: Store
Facade: Pressed brick, stone banding
3 stories; 3 bays
Comments: Cornice removed, cast-iron electric
lamp post attached to building.

475-21
#43-45
Commenced: 10/3/1864
Completed: 2/27/1885
Architect: Joseph Dunn
Original Owner: W. H. Gray
Original Function: Stores
Facade: Pressed brick, stone, iron
6 stories; 6 bays
Comments: Original storefront in good
condition, iron from S.B. Ferdon
Iron Works

WOOSTER STREET (Cont'd)

475-19/20

#47-49

Commenced: 11/16/1944

Completed: 4/30/1945

Architect: Joseph Furman

Original Owner: Pearl Yoffe

Original Function: Garage

Facade: Brick

1 story

475-17

#53

Completed: c. 1825

Original Owner: Samuel Dobbin

Original Function: Dwelling

Facade: Brick, iron

3 stories; 3 windows

Comments: In 1870 the peaked roof was flattened and one story added.

475-18

#51

Completed: 1822

Original Owner: Thomas F. Popham

Original Function: Dwelling

Facade: Brick, iron

4 stories; 3 windows

Comments: Altered in 1888, storefront and cornice added

475-16

#55

(484-487 Broome, southwest corner)

Listed on Broome

2 bays on Wooster

East Side: Block 475 (east part), Nos. 36-52

No. 46-50 is a six-story, nine-bay building of 1894-95, somewhat Romanesque in general appearance but employing French decorative motifs. The building is characterized by giant arched triple-bay groupings. Horizontal groupings are achieved with stone cornices and bandings.

The lowest horizontal group consists of the first two floors. Rusticated quoins flank the building in this section and form piers dividing the bays into three sections. Within these sections iron colonnettes on the ground floor and pilasters on the second floor separate the window and door openings. While the ground floor has its own iron entablature, that above the second floor is more substantial in its appearance and spans the entire facade cutting across the piers. The third, fourth, and fifth floors whose triple-bay sections are spanned by the giant arches form the middle horizontal section. The dividing piers are capped by "clam-shell" capitals. The windows within each section are separated by iron colonnettes, and the window panels above the third and fourth floors are decorated with a variety of rosette and swag motifs. In the spandrels between the arches are set carved lions' heads. The sixth floor, which is set off above a rusticated stone string course, is lined with three groups of three arched windows set with keystones. The main iron cornice has closely spaced modillions set above a paneled frieze.

475-61

#36-38

(72 Grand, northeast corner)

Listed on Grand

10 bays on Wooster;

6 windows & 4 doors

Comments: End bay sections are iron; the wall between is stone.

475-34

#40

Commenced: 10/11/1895

Completed: 6/19/1896

Architect: Buchman & Deisler

Original Owner: Wm. Burke

Original Function: Store

Facade: Brick, terra cotta, iron

6 stories; 2 bays, 4 windows

Comments: Ground floor altered

WOOSTER STREET (Cont'd)

475-35
#42-44
Commenced: 10/12/1882
Completed: 3/31/1883
Architect: Jarvis Morgan Slade
Carpenter: A. G. Bogert & Son
Original Owner: Edward Tailer
Original Function: Store
Facade: Brick, stone
6 stories; 6 bays
Comments: New ground floor windows
and doors, 2nd floor win-
dow altered

475-40
#52
(481 Broome, southeast corner)
Parking lot

Broome to Spring Street

The west side of the block is almost entirely taken up by the Snook-designed buildings for the Lorillard tobacco business which are described on West Broadway. The facades on Wooster Street are almost identical.

The buildings on the east side of the block date from the 1860s to the 1890s. The brick and terra-cotta buildings of the 1890s are good examples of Beaux-Arts Classicism adapted to commercial use.

West Side: Block 487, Nos. 59-91

487-1
#59
(484-490 Broome, northwest corner)
Listed on Broome
3 bays on Wooster

487-10
#65-67 (through to W. Broadway)
Commenced: 1867
Architect: J. B. Snook
Original Owner: P. & G. Lorillard
Original Function: Tobacco Manufacture
Facade: Brick, iron storefront and
cornice
5 stories; 6 bays

487-14
#73-75
Commenced: 6/7/1929
Completed: 11/21/1929
Architect: Unknown
Facade: Brick
4 stories; 5 bays
Comments: Altered in 1966 into fac-
tory and storage

475-37
#46-50
Commenced: 4/9/1894
Completed: 2/26/1895
Architect: F. S. Baldwin
Original Owner: Wm. Purdy
Original Function: Store and lofts
Facade: Brick, stone, iron
6 stories; 3 bays, 9 windows
Comments: Ground floor display windows
filled, some windows on upper
floors filled in

487-8
#61-63 (through to West Broadway)
Commenced: 7/29/1875
Completed: 11/10/1876
Architect: J. B. Snook
Original Owner: Lorillard Estate
Original Function: Stores
Builder: Edwin Harlow
Facade: Brick, iron storefront and cornice
5 stories; 6 bays
Comments: Ground floor windows altered,
one filled in

487-12
#69-71 (through to W. Broadway)
Commenced: 1868
Architect: J. B. Snook
Original Owner: Pierre Lorillard
Original Function: Factory for drying and
moistening tobacco
Facade: Brick, iron, terra cotta
6 stories; 2 bays of 5 windows
Comments: Entire Wooster side removed and
building raised 1 story in 1905

487-16
#77-81
Commenced: 4/22/1889
Completed: 1/24/1890
Architect: J. B. Snook & Sons
Original Owner: Jacob Lorillard Trustees
Facade: Brick, iron storefront and cornice
6 stories; 6 bays

WOOSTER STREET (Cont'd)

487-30

#83-85

Completed: 1876

Architect: Presumably J.B. Snook

Original Owner: Mary Barbey (possibly
a Lorillard heir or
Trustee)Facade: Brick, stone, iron store-
front and cornice

5 stories; 5 bays

Comments: Altered in 1899 when
owner was listed as
Lorillard Estate

437-29,

#37-91

(Southwest corner Spring)

Parking lot

East Side: Block 486, Nos. 60-90

No. 80-82 is a massive seven-story, six-bay example of Beaux-Arts Classicism. The building is set off on a two-story base flanked by brick piers banded with stone and divided in the center by a similar pier. Within each section the door and window openings are separated by slender iron pilasters. Both the first and second floors have their own cornices. Rising above the base are four stories set off within two giant arches, each of which contains three bays. The bays are also separated by iron pilasters. Decorating the flanking and center piers are giant Corinthian terra-cotta capitals. A large terra-cotta medallion containing the insignia "B & G" (the initials of the original owners) decorates the center arch spandrel. The top floor is set with a row of eight small arched windows. A curved egg-and-dart molding above them reflects the shape of the window arches. A cornice with foliated modillions crowns an elaborately patterned floral frieze.

In its use of Beaux-Arts Classical formulas, No. 84-88 is very similar to No. 80-82. It is also seven stories high and has nine bays divided into three groups. The bottom two floors act as a base. Brick piers banded with rusticated stonework flank the lower two stories and define the three bay groupings. The piers defining the bay groupings in the four floors above this are decorated with rosettes, lions' heads, and medallions. The windows within the bay groupings are separated by iron pilasters. The top floor consists of a row of arched windows. Crowning the building is a very elaborate entablature. Rising above the frieze set with a row of rosettes, the cornice is supported on closely spaced, intricately shaped brackets.

436-39

#60

(482 Broome, northeast corner)

Listed on Broome

9 bays on Wooster

436-1

#62

(Connected to 476-478 Broome)

Commenced: 6/24/1872

Completed: 2/28/1873

Architect: Griffith Thomas

Carpenter: John Downey

Mason: John Conover

Original Owner: C. Henry Garden

Original Function: Store

Facade: Iron

6 stories; 3 bays

Comments: Ground floor altered

WOOSTER STREET (Cont'd)

486-2
#64-68
Commenced: 10/20/1898
Completed: 7/10/1899
Architect: E.H. Kendall
Original Owner: Louis Dommerick
Original Function: Warehouse
Facade: Brick, stone, terra cotta
8 stories; 3 bays, 9 windows
Comments: Some ground floor alterations

486-5
#70-72
Commenced: 3/16/1869
Completed: 9/10/1869
Architect: Charles Mettam
Builder: J.J. Riceman
Original Owner: Archer Pancoast & Co.
Original Function: Loft
Original Facade: Iron with mansard roof
Present Facade: Brick, galvanized iron
3 stories; 3 bays, 9 windows
Comments: Fire destroyed top three floors in 1916, present front built then. Building further damaged in recent fire.

486-7
#74
Commenced: 3/16/1869
Completed: 9/10/1869
Architect: Charles Mettam
Original Owner: Archer Pancoast & Co.
Original Function: Factory
Facade: Brick, stone, iron
5 stories; 4 bays
Comments: Ground floor windows and doors covered, ground floor cornice missing

486-8
#76
Commenced: 6/5/1871
Completed: 9/1/1871
Architect: Henry Fernbach
Builder: Sam Cochran
Original Owner: M. & S. Sternberger
Original Function: Store
Facade: Brick, stone lintels
3 stories; 3 bays

486-9
#80-82
Commenced: 7/14/1894
Completed: 12/23/1894
Architect: G. A. Schellinger
Original Owner: Boehm & Coon
Original Function: Stores and store-rooms
Facade: Brick, iron, terra cotta
7 stories; 2 bays, 6 windows

486-11
#84-88
Commenced: 3/14/1895
Completed: 5/27/1896
Architect: Albert Wagner
Original Owner: Albert Wagner
Original Function: Mercantile building
Facade: Brick, stone, iron
7 stories; 3 bays, 9 windows
Comments: One ground floor window bricked in

486-14
#90
(140 Spring, southeast corner)
Listed on Spring
3 bays, 9 windows on Wooster

Spring to Prince Street

Both sides of this block contain buildings dating largely from the 1890s. Of special interest are the buildings designed by Richard Berger. His use of brick in combination with iron is interesting to compare with his use of cast-iron alone in buildings from about the same period. (See 114 Prince Street.) Because of its stylistic consistency this block has a more homogeneous quality than some of the others in this section of the District.

West Side: Block 501, Nos. 95-127

No. 99 Wooster Street, a three-story, three-bay building, was originally used as a firehouse. Although an earlier firehouse had occupied the site from the 1850s, in 1881 Napoleon LeBrun undertook alterations so extensive that they, in fact, constituted a new building. Flanking the cast-iron ground floor are two piers, each set with a shield which probably once contained the firehouse insignia.

WOOSTER STREET (Cont'd)

Stained glass panels are set at the top of the ground floor under the entablature. The two stories above this are of red brick banded with stone. Most striking are the rows of flower-ornamented terra-cotta plaques set above the third story. Rising above them is a simple entablature flanked by two curved brackets.

No. 115-121 and No. 120-126 are both brick and iron buildings designed by Richard Berger for Henry Brunner. No. 120-126 dates from 1893-94, and No. 115-121 dates from 1896-97. Placed as they are across the street from one another, they provide a harmonious setting for this end of the block. Each is six stories high and sixteen bays wide.

No. 115-121 is divided into four groups of four bays by heavy banded piers. Within the pier groupings, the windows are separated by iron colonnettes. These differ from floor to floor and are elaborately fashioned in designs derived from classical sources and are somewhat reminiscent of furniture legs. On the top floor the row of arched windows is divided by swirled iron colonnettes. The cornice with its underlying modillions is flanked by brackets topped by tiny pediments.

- | | |
|---|--|
| <p>501-32
#93
(143 Spring, northwest corner)
Listed on Spring
3 windows on Wooster
Comments: Facade on Wooster is aluminum siding over a frame structure</p> | <p>501-32
#95
Completed: c. 1920-1930
Function: Store
Facade: Brick
1 story; 75 ft. wide
Comments: This is an extension of corner building</p> |
| <p>501-31
#97
Commenced: 5/11/1896
Completed: 11/29/1897
Architect: G. F. Pelham
Builder: S. A. Friedline
Original Owner: Louisa Friedline
Original Function: Lofts
Facade: Brick, stone, terra cotta
7 stories; 4 bays (2 double bays)
Comments: Ground floor altered</p> | <p>501-30
#99
Completed: 1881
Architect: Napoleon Le Brun
Original Owner: City of New York
Original Function: Firehouse
Facade: Brick, terra cotta, stone, iron ground floor
3 stories; 3 bays
Comments: Drastic alteration of pre-existing firehouse dating from the 1850s.</p> |
| <p>501-28
#101-103
Commenced: 5/9/1893
Completed: 1/24/1894
Architect: Buchman & Deisler
Original Owner: Leon Tannenbaum
Original Function: Store
Facade: Brick, iron, stone, terra cotta
7 stories; 6 bays (2 triple bays)
Comments: New doors and windows on ground floor</p> | <p>501-27
#105-113
Commenced: 6/27/1891
Completed: 9/30/1892
Architect: Charles Behrens
Original Owner: The Fiske Associated Co.
Original Function: Warehouse
Facade: Ohio Sandstone, brick, iron
6 stories; 12 bays
Comments: Ground floor alterations</p> |
| <p>501-20
#115-121
(433 W. Broadway)
Commenced: 4/15/1896
Completed: 2/18/1897
Architect: Richard Berger
Original Owner: Henry Brunner Estate
Original Function: Stores and warehouse
Facade: Brick, stone, iron, terra cotta
6 stories; 16 bays
Comments: Some new ground floor doors and windows, cornice cut for fire escape</p> | <p>501-19
#127
(Southwest corner Prince)
Parking lot</p> |

WOOSTER STREET (Cont'd)East Side: Block 500, Nos. 98-128

No. 120-126 has an iron storefront. Set above this, brick piers break the facade into four bay divisions similar to those across the street on No. 115-121. The piers are decorated with medallions and indentations. The windows within the bay divisions are separated by iron colonnettes which are simply panelled and fluted, not at all as elaborate as the colonnettes on No. 115-121. The top floor is set with a row of arched windows. The iron cornice is supported by brackets above each pier and is underlaid with scrolled modillions.

On both of these facing buildings, the iron work shows the same delicacy and refinement that Berger exhibited on his cast-iron facades. In the case of these structures, however, the ironwork is in strong contrast with the heavy, bold nature of the brickwork.

500-40

#98

(139-141 Spring, northeast corner)

Listed on Spring

12 bays on Wooster

500-1

#100

Commenced: 1/4/1890

Completed: 10/31/1890

Architect: Richard Berger

Carpenter: Henry Weiler

Builder: J. L. Mercha & Son

Original Owner: Wm. Menkoff

Original Function: Factory

Facade: Brick, stone, iron

5 stories; 4 bays

Comments: Cornice removed, new ground floor windows

500-2

#102-106

Commenced: 8/11/1890

Completed: 7/31/1891

Architect: De Lewis Hordes

Original Owner: D. & E. Einstein

Original Function: Store

Facade: Brick, stone, iron

5 stories; 9 bays

500-5

#108-110

Commenced: 10/14/1889

Completed: 10/31/1890

Architect: D. & J. Jardine

Original Owner: Amos Eno

Original Function: Warehouse

Facade: Philadelphia brick, stone

6 stories; 6 bays

Comments: Common facade with #112-114

500-7

#112-114

Commenced: 10/14/1889

Completed: 10/11/1890

Architect: D. & J. Jardine

Original Owner: Amos Eno

Original Function: Warehouse

Facade: Philadelphia brick, stone

6 stories; 6 bays

Comments: Common facade with #108-110

500-9

#116-118

Commenced: 5/23/1907

Completed: 1/17/1908

Architect: Frederick Fabel

Original Owner: John E. Olson

Original Function: Light manufacturing

Facade: Brick, stone, terra cotta

6 stories; 8 bays

500-511

#120-122

Commenced: 6/7/1893

Completed: 5/30/1894

Architect: Richard Berger

Original Owner: Henry Brunner

Original Function: Store and warehouse

6 stories; 8 bays

Comments: Common facade with #124-126

500-13

#124-126

Commenced: 6/7/1893

Completed: 5/30/1894

Architect: Richard Berger

Original Owner: Henry Brunner

Original Function: Store and warehouse

6 stories; 8 bays

Comments: Common facade with #120-122

WOOSTER STREET (Cont'd)

500-15 (Originally lot 14)
 #128 (Southeast corner Prince)
 Commenced: 1852
 Completed: 1853
 Architect: Unknown
 Original Owner: Nathaniel Sillcocks
 Original Function: Stores & Tenement
 Facade: Brick, iron
 5 stories; 3 windows
 Comments: Modern storefront

Prince to West Houston Street

As with other blocks in this section of the District, many of its buildings date from the 1890s. Since many of them were used as stores, however, their facade treatments tend to be elaborate. Tucked away between these large and late buildings are a J. Morgan Slade design of 1876 and an even earlier building of 1857. They provide a pleasant contrast with their more ornate neighbors.

West Side: Block 515, Nos. 131-157

No. 147, a four-story, three-bay building of 1876, is a handsome composition derived from French Renaissance sources with neo-Grec detailing by J. Morgan Slade. Although carried out in marble (with the exception of the cornice) the elaborate detail is of the sort one would expect to find on a cast-iron facade. The ground floor is flanked by rusticated piers, and its arched openings are divided by two heavy columns decorated with wide fleur-de-lis banding. The piers flanking the upper stories are decorated with incised floral motifs. The bases of the windows on both the second and third floors are set with panels simulating a balustrade. Panelled pilasters separate the windows on the the third and fourth floors. On the second floor the center window is flanked by two columns supporting an elaborate pediment. The fourth floor windows are also topped with pediment-like moldings enclosing rosettes. The iron cornice is supported by angular brackets incised with floral motifs.

515-37
 #131-133
 (129 Prince, northwest corner)
 Listed on Prince
 12 bays on Wooster

515-3
 #137-139
 Empty Lot

515-36
 #135
 Commenced: 6/7/1893
 Completed: 1/30/1894
 Architect: Buchman & Deisler
 Original Owner: M. & D. Feigel
 Original Function: Store
 Facade: Brick, stone, terra cotta
 6 stories; 3 bays, 4 windows

515-31
 #141-145
 Commenced: 9/9/1896
 Completed: 7/10/1897
 Architect: Louis Korn
 Original Owner: Leopold R. Trew
 Original Function: Sales rooms
 Facade: Brick, iron, stone
 8 stories; 12 bays
 Comments: Ground floor windows bricked in

WOOSTER STREET (Cont'd)

515-30
#147
Commenced: 6/22/1876
Completed: 10/1/1876
Architect: Jarvis Morgan Slade
Builder: J. C. Hoe & Co.
Original Owner: Jarvis Slade (maybe
the architect's father)
Original Function: Store
Facade: Marble, iron cornice
4 stories; 3 bays
Comments: Ground floor windows filled in

515-25
#155-157
Commenced: 6/28/1897
Completed: 12/31/1898
Architect: George F. Pelham
Original Owner: George A. Seward
Facade: Brick, stone, iron, terra cotta
8 stories; 9 bays
Comments: Ground floor windows filled in

515-27
#149-153
Commenced: 11/13/1897
Completed: 6/2/1898
Architect: Neyille & Bagge
Original Owner: Daily & Carlson
Original Function: Light manufacturing
Facade: Granite, brick, limestone
8 stories; 9 bays

515-16
(Southwest corner W. Houston)
Vacant Lot

East Side: Block 514, Nos. 130-160

No. 152-156, a six-story, twelve-bay building, is a rather restrained composition in the Beaux-Arts Classical mode. As is typical, the lower two floors are treated as a base. In this case four giant segmental arches span the large showroom windows. The three floors above this are broken into four sections of three bays each by large brick piers. The windows are separated by iron pilasters; those on the fifth floor have round arches. The sixth floor is set above a dividing cornice, and brick piers separate all of the windows. The iron entablature is quite elaborate. The foliated brackets supporting the cornice are interspersed by circular medallions set in the frieze panels.

514-42
#130-132
(125 Prince, northeast corner)
Listed on Prince
10 bays on Wooster

514-3
#138
Completed: 1857
Architect: Unknown
Original Owner: David Jacobus
Facade: Brick, iron storefront
5 stories; 4 bays

514-5
#142-144
Commenced: 1889
Architect: Jordan & Giller
Original Owner: Mary E. Haight
Facade: Brick, stone trim, iron storefront
5 stories; 6 bays
Comments: Ground floor filled in

514-1
#134-136
Commenced: 1/7/1946
Completed: 3/12/1947
Function: Garage
Facade: Brick
1 story, 37 1/2 ft. wide

514-4
#140
One-story Garage

514-7
#146-148
Parking lot

WOOSTER STREET (Cont'd)

514-9
#150
One-story garage

514-13
#158
One-story garage

514-10
#152-156
Commenced: 10/20/1890
Completed: 12/31/1891
Architect: J. Averit Webster
Original Owner: Patrick H. McManus
Original Function: Brush manufactory sales
rooms
Facade: Brick, iron storefront and cornice,
stone trim
6 stories: 12 bays
Comments: Ground floor alterations, roof
cornice cut for fire escape

514-14
#160
(37-61 W. Houston, Southeast corner)
Gas Station

SOURCES AND CREDITS

This report has been written to describe an area of the City which is significant to the City in terms of its social as well as architectural heritage. It is most notable as the largest extant concentration of full cast-iron facades in the world. It should prove educational and informative to architectural historians, to the property owners and to those working and living in the area. The following notes cover primary sources used in obtaining information for the report.

The documentation of each building has been based on primary research sources, mainly official records of the City of New York. These have been supplemented by special collections of original manuscripts, maps, City directories, newspapers and published histories of the City and of certain institutions, in the collection of such institutions as The New York Public Library, the New York Historical Society and the Avery Architectural Library of Columbia University. Municipal records, drawn upon heavily, which have been of great assistance in establishing the historical documentation of buildings, include:

- A. Conveyance records, survey and estate maps and tract reports (Office of the Register).
- B. Tax assessment records of the 19th century (Municipal Archives and Record Center).
- C. Building and alteration plans, violation indices, building and alteration dockets from 1866 on - the date of the establishment of the Department of Buildings. (Special thanks should be extended to Cornelius F. Dennis, Sebastian Mazzola and Edwin J. Quinlan of the Department of Buildings for their assistance.)
- D. Minutes of the Common Council of the City of New York.
- E. Manual of the Corporation of the City of New York.

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FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the SoHo-Cast Iron Historic District contains buildings and other improvements which have a special character and special historic and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that among its important qualities, the SoHo-Cast Iron Historic District has played a significant role in the residential, entertainment and commercial development of New York City; that, particularly during the last half of the 19th century, a wide range of architectural styles were applied to commercial building, that outstanding examples of these styles have survived here in great number, variety and integrity, that among them is the largest group of cast-iron structures now to be found anywhere in the world, that the use of cast iron as a building material marks a very important stage in the history of structural technology, that its application contributed significantly to the subsequent development of the skyscraper, that the juxtaposition of the cast-iron buildings and their masonry contemporaries illustrates dramatically the 19th-century search for a distinctive architectural style, that this search led directly toward the new architectural aesthetics of the 20th century, that the recent conversion of abandoned lofts into artists' residences, studios and galleries has added new vitality to the area, that this revitalization has been accomplished through imaginative zoning and building code amendments, that the area also continues to contain ongoing and important commercial and industrial activities, and, finally, that this mixed combination of uses demonstrates one way in which the core of an old city can be given new life without the destruction of its cultural heritage.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district the SoHo-Cast Iron Historic District, Borough of Manhattan, containing the property bounded by Canal Street, Broadway, Howard Street, Crosby Street, East Houston Street, West Houston Street and West Broadway.

PART III

APPENDICES

A PROMINENT ARCHITECTS REPRESENTED IN THE DISTRICT

ISAAC F. DUCKWORTH (1850-?) Office at 291 Broadway

343 Canal	1868	iron
28-30 Greene	1872-73	iron
23-25 Greene	1872-73	iron
465-467 Broome	1872-73	iron
72-76 Greene	1872-73	iron
32 Greene	1873	iron

Isaac F. Duckworth was a New York City architect about whom little is known. According to the 1870 U.S. Census records Duckworth was born in Pennsylvania of native-born parents. He was only 30 at the time of the census, which meant that he began his career at an early age, much like J. Morgan Slade. He was listed in the New York City Directories between 1858 and 1883.

With the exception of 343 Canal Street, all of Duckworth's buildings within the Historic District were built in 1872 or 1873. However Daniel Badger's Architectural Iron Works catalog lists a number of Duckworth-designed buildings built prior to 1865.

Although it is unlikely that Duckworth had any formal architectural training, he must have been an avid student of French architectural styles (probably as interpreted in British architectural publications), for his extant buildings are strongly French in character.

While he did design buildings in the sperm-candle style (at 97-101 Reade Street) and in the Venetian Renaissance manner (at 41 Worth Street) both of these buildings have distinctly French touches. All of Duckworth's buildings of 1872 and 1873 within the Historic District are elaborate and elegant interpretations of the French Second Second Empire style in the commercial palace mode. Employing such devices as projecting bay sections, massive pediments, intricate bracketing, and the typical mansard roof, Duckworth gave these buildings a flamboyant character that is unique in the District. Cast iron adapted itself well to these elaborate forms and at far less expense than if they had had to be carved in stone.

HENRY FERNBACH (1828-1883) Office at 346 Broadway

463 Broome	1867	stone, iron storefront
43 Mercer	1867	brick
165-167 Mercer	1870-71	iron
76 Wooster	1871	brick, iron storefront
142-144 Greene	1871	iron
58-60 Greene	1871	iron
19-21 Greene	1871-72	iron
67 Greene	1872-73	iron
62-64 Greene	1872-73	iron
69-71 Greene	1876-77	iron
73,75,77 Greene	1876-77	iron
81 Greene	1877	iron

ARCHITECTS (Cont'd)

113-117 Spring	1878	iron
111 Mercer	1878-79	iron
96 Greene	1879	iron
101 Greene	1879	now altered
103-105 Greene	1879	iron
83-85 Greene -	1879-80	now altered
128-132 Spring		
102 Greene	1880	iron
93-95, 97, 99 Greene	1881	iron
96-98, 100 Prince	1881-82	iron
102-104 Prince -	1881-82	iron
114-120 Greene		
113 Greene	1882-83	brick, iron storefront
121-123 Greene	1882-83	iron
125 Greene	1882-83	iron
133-135, 137 Greene	1882-83	iron
122-124 Spring -	1883	brick
84-86 Greene		
112 Greene	1883-84	iron

Henry Fernbach, born in Germany, came to New York in 1848 to begin a successful architectural practice. His sudden death in November 1883 brought his flourishing career to an end. He was best known for his commercial and institutional buildings; among those listed in his obituary were the Staats-Zeitung building on Tryon Row, at the corner of Spruce and William Streets, the German Savings Bank on Union Square, the Hebrew Orphan Asylum on East 77th Street at Third Avenue, and the Central Synagogue on Lexington Avenue at 55th Street.

Fernbach was the most prolific architect within the boundaries of the Historic District. He worked almost exclusively on Greene Street and designed more buildings on Greene Street than any other architect. Consequently Greene has a remarkable homogeneity.

Despite Fernbach's German background, his architectural styles display a dominant French influence. Two of his early cast-iron buildings, 165-167 Mercer Street of 1870-71 and 142-144 Greene Street of 1871, employ the characteristic French segmental window arch. This motif was used for both stone buildings and their imitations in cast iron.

Yet, Fernbach was essentially not an imitative architect. His use of cast iron was creative and imaginative, and his designs display the lightness and openness of cast-iron architecture to its best advantage. French designs are the inspiration for his decorative details. While French Renaissance and Second Empire details predominate on his earlier buildings, by the mid-1870s his details are almost exclusively his personal stylization of neo-Grec forms. This is especially evident in his designs for capitals, pilasters, moldings and keystones. Another prominent Fernbach characteristic which occurs in his later buildings is his elaborate treatment of the main entablature. Intricate brackets, original moldings, and ornamental terminal blocks all combine to give his entablatures great character. He further elaborated his cornices by adding antefixae projecting above the roof line. Fernbach created a cast-iron architecture that was unique in its combination of forms and details. It adds much to the over-all quality and character of the District.

ARCHITECTS (Cont'd)JOHN KELLUM (1807-1871) Office at 179 Broadway, later 811 Broadway

565-567 Broadway	1859-60	stone
502-504 Broadway	1860	stone, iron storefront
18 Mercer	1861	iron
597 Broadway --	1867	stone
170 Mercer		brick, iron storefront
94-96 Crosby	1869	brick, iron storefront

John Kellum achieved success as an architect for A. T. Stewart, New York's first department store magnate. Kellum designed Stewart's second major department store at Broadway and 10th Street in 1859-1862. The cast-iron facade is stylistically reminiscent of the Venetian Renaissance; its segmental-arched window arcades are set within columns decorated with simple details. However the design of the cast-iron interior light court is in a French Renaissance style with appropriately ornate details. Kellum was also the architect for Stewart's own mansard-roofed Second Empire palace on Fifth Avenue at 34th Street (1863-69). One of Kellum's last designs for Stewart was the cast-iron Hotel for Working Women, later changed to the Park Avenue Hotel, which opened in 1878. It was designed in an elaborate Second Empire style. This mansard-roofed Second Empire palace style appears on several of Kellum's buildings from the late 1860s; among them was the New York Herald Building.

Although the number of buildings that Kellum designed within the Historic District is small, his contributions are notable.

No. 565-567 Broadway, the Ball, Black and Co. store of 1859-60, is one of the best examples of Italianate architecture within the District. Although later alterations have somewhat changed its original character, one can still get a sense of this popular style. Moreover the style is well suited to the material (which is marble), and the building conveys a sense of solidity and stability particularly appropriate for this old firm of silversmiths and jewelers.

In sharp contrast to this, are the so-called "sperm-candle" buildings, employing a transitional style which was used between 1858 and 1864. Although the invention of this style cannot be attributed with any certainty to Kellum, he used it on 502-504 Broadway, a marble building, and for a virtually identical facade in cast iron at 55-57 White Street. It is quite possible that he was also the architect for several other stone-faced buildings on Broadway south of Canal Street in the "sperm-candle" mode. In addition to being a style which used traditional classical forms in a non-traditional way, it also was well adapted to the particular virtues of cast-iron strength and lightness. What is unique about the style is that in several cases stone was used to imitate these qualities of cast iron.

No. 597 Broadway, a Kellum design of 1867, has these same paradoxical qualities. Although its stylistic details are adopted from French Renaissance sources with touches of neo-Grec, this marble-facaded building has a quality of lightness and openness that is much more expressive of cast iron.

In conclusion it appears that once Kellum discovered the virtues of cast iron for commercial buildings, he used it in such a way as to emphasize its structural and decorative qualities. Moreover, these styles seem to have appealed to him so strongly that he continued to use them when a client requested a building with a stone facade.

ARCHITECTS (Cont'd)JARVIS MORGAN SLADE (1852-1882) Office at 71 Broadway, later 346 Broadway

489-493 Broome	1873-74	iron
147 Wooster	1876	marble
45 Greene	1882	iron
42-44 Wooster	1882-83	brick, iron piers on ground floor
109-111 Prince - 119 Greene	1882-83	iron

Jarvis Morgan Slade had one of the most promising architectural careers in New York City before his unexpected death at the age of thirty. Slade received his professional training in the office of Edward H. Kendall and began his own practice about 1873. Despite his youth, he received a number of important commissions for commercial buildings, his area of specialty.

Kendall had been trained at the Ecole des Beaux-Arts in Paris, and he presumably passed his preferences for French architectural styles on to Slade. Slade's designs within the District certainly reflect a strong adherence to French design traditions.

While Slade did not use cast iron for all of his commercial buildings, he did employ this material for the majority of those within the District. He utilized the material in such a way so as to emphasize the light and open qualities the material made possible. At the same time he was able to create refined French Renaissance and neo-Grec design forms.

No. 489-493 Broome, a cast-iron building of 1873-74 must have been one of his first independent commissions. Here his use of French Renaissance designs and especially his treatment of the roof line is very similar to several Griffith Thomas designs of about 1869.

Slade's building at 147 Wooster of 1876 is rather unusual because he used marble on the facade to create highly ornate designs which could have been much more easily done in cast iron. While the detailing is predominantly neo-Grec, the forms are in the French Renaissance mode. This is another case of the use of stone to imitate cast-iron forms.

However, it was in some of the last commissions that Slade undertook, that he achieved a true sense of elegance and refinement in translating French Renaissance and classical modes into the cast-iron medium. The magnificent building at 109-111 Prince - 119 Greene is a prime example of his best work.

JONATHAN B. SNOOK (1815-1901) Office at 12 Chambers Street

552-554 Broadway	1855	stone, iron storefront
5-7 Mercer	1861	stone, iron storefront
379-381 W. Broadway	1867	brick, iron storefront
65-67 Wooster	1867	brick, iron storefront
383-385 W. Broadway -	1868	brick, iron storefront
69-71 Wooster		now altered
30-32 Howard -	1868	stone, iron storefront
Northeast corner Crosby		brick, iron storefront
91, 93 Grand	1869	iron
28-30 Mercer -	1869	brick, iron storefront
451-453 Broadway		now altered
10-12-14 Greene	1869	iron
83 Mercer	1872	iron
65 Greene	1872-73	iron

ARCHITECTS (Cont'd)

68 Greene	1872-73	iron
66 Greene	1873	iron
375-377 W. Broadway -	1875-76	brick, iron storefront
61-63 Wooster		
83-85 Wooster	1876	brick, iron storefront
446-448, 450 Broadway	1876-77	iron
109-111 Spring -	1878	brick, iron storefront
107 Mercer		brick
121 Spring -	1878	brick, iron storefront
90 Greene		brick
503-505, 507-509, 511 Broadway -	1878-79	iron
74-76, 78-80, 82 Mercer		brick, iron storefront
329-331 Canal -	1883-84	brick
2-6 Greene		
8 Greene	1883-84	iron, brick flanking piers
12 Wooster	1883-84	brick, iron storefront
127 Spring -	1886-87	brick, iron storefront
87-89 Greene		
391-393 W. Broadway -	1889	brick, iron storefront
77-81 Wooster		
151 Spring	1889-90	brick, iron storefront
361 Canal	1891-92	brick

Jonathan B. Snook (also listed in various sources as John B. Snook) was born in London and came to New York as a child. He studied architecture with Joseph Trench and was in partnership with him for several years.

Like his contemporary Griffith Thomas, Snook had one of the largest architectural practices in New York City, and he designed both residential and commercial buildings for members of New York's most prominent families, among them the Vanderbilts and the Lorillards. One of his most important buildings was the old Grand Central Station built in 1871-72. The firm of Trench & Snook is attributed in several sources with the design of the first A. T. Stewart Store (1845-46) at the corner of Broadway and Chambers (now the Sun Building). This white marble palace was the first Italianate structure in New York City. Stewart, who is also listed as the proprietor of the Metropolitan Hotel on Broadway at Prince (now demolished) in Daniel Badger's catalog, also commissioned Trench & Snook to design that structure. Another of Snook's important hotel attributions was for the St. Nicholas Hotel on Broadway at Spring. This is also listed in Badger's catalog. When two of Snook's sons entered architectural practice about 1887 he opened an office in Brooklyn and renamed the firm, "Jno. B. Snook & Sons."

Within the boundaries of the Historic District, Snook was one of its most prolific architects; his buildings span the wide range of time from 1855 to 1892. As might be expected, the styles are also diverse.

A large number of the buildings from the mid-1860s to the end of the 1880s fall into a category which can be called "vernacular classicism" for want of a better term. These buildings have brick facades above cast-iron storefronts and are usually topped with cast-iron cornices. The buildings vary only slightly in stylistic details from decade to decade. In the 1860s the windows typically have projecting molded lintels and stone sills supported on tiny brackets -- both elements being of an Italianate nature. In the 1870s and 1880s the stone sills and lintels are completely plain and often flush with the brick facade. In the 1880s buildings, sections of the facade are often banded with stone. The iron storefronts and cornices are also of a simple nature, often decorated with geometric forms; in the 1870s and into the 1880s neo-Grec details are frequently used. A large number of these vernacular buildings were of a purely utilitarian nature and used for warehouses and manufacturing purposes. Apparently neither Snook nor the owners of these buildings felt the need to glorify their facades as did the builders of commercial palaces.

ARCHITECTS (Cont'd)

Snook's commercial buildings on and near Broadway are more impressive than his utilitarian structures and are carried out in more distinctive architectural styles.

The earliest building attributed to Snook within the boundaries of the District is at 552-554 Broadway of 1855. He employed the French motif of segmental window arches and topped the building with an elaborate entablature. No. 5-7 Mercer Street is a handsome Italianate composition with a stone facade above an iron storefront. His first complete cast-iron facade was done in 1869 at 91-93 Grand Street; interestingly enough, he used iron to simulate large stone blocks. From this time he used iron for all of his non-vernacular commercial structures within the Historic District. The iron fronts dating from the late 1860s and early 1870s are French in character employing segmental window arches; they are strongly imitative of similar structures in stone. However, he used iron in a much more non-traditional manner at 446-450 Broadway (1876-77) and 503-511 Broadway (1878-79). The details here are neo-Grec, but the iron is used to create a light, open building with wide bays separated only by columns. Such a technique is much more expressive of the functional nature of cast iron.

GRIFFITH THOMAS (1820-1878) Office at 346 Broadway

443-445 Broadway	1860	stone, iron storefront
90-94 Grand -	1867	stone, iron storefront
38-40 Greene		brick
97-105 Grand -	1867	stone, iron storefront
31-35 Mercer		
470 Broome -	1867	stone, iron storefront
Northwest corner Greene		brick
42-44 Greene	1868-69	stone, iron storefront
472-474 Broome	1869	stone, iron storefront
425 Broadway	1869	iron
457-459 Broome	1871	iron
461 Broome	1871	iron
469-475 Broome -	1871-72	iron
55 Greene		
55 Mercer	1871-72	iron
453-455 Broome -	1872-73	iron
57-59 Mercer		
476-478 Broome -	1872-73	iron
62 Wooster		
80-82 Greene	1872-73	iron
441 Broadway	1876	now altered

Griffith Thomas was born in England; he came to New York in 1838 at the age of eighteen to join the architectural firm of his father, Thomas Thomas. The firm was known as Thomas & Son for many years, although Griffith did much of the designing. Their clients included some of New York's most prominent people, among them the Astors.

Thomas's work included a good many residences along Fifth Avenue, usually faced in brownstone, as well as numerous important commercial buildings such as the Lord and Taylor store at Broadway and Grand Street (now demolished) and the Arnold Constable store on Broadway at 19th Street.

According to Withey's Biographical Dictionary of American Architects (Deceased), Thomas "designed buildings in the Classic and Palladian styles favored by the elder Thomas." Winston Weisman credits the firm with greatly furthering the commercial palace mode of architecture.

The earliest building which we can attribute to Griffith Thomas still standing within the District, at 443-445 Broadway, dates from 1860. Stylistically it is firmly within the Italianate commercial palace tradition.

ARCHITECTS (Cont'd)

His other buildings within the District date from 1867 to 1873; by this time stylistic taste in commercial buildings had shifted to the French Renaissance and Second Empire styles. Thomas's work from this period reflected this shift but, at the same time, he incorporated Italianate elements, such as second-floor balustrades, into his designs. Other design elements which he favored included curved broken pediments, heavy roof balustrades and roof urns, as well as stylized decorative details, usually foliated; these are usually considered to be French rather than Italian characteristics. But whether French or Italian, these buildings all carried on the commercial palace tradition.

The first complete cast-iron facade which Thomas designed in the District dates from 1869 at 425 Broadway. His buildings previous to this date had had cast-iron storefronts supporting stone facades. But once he adopted the complete cast-iron facade, he used it enthusiastically and imaginatively to create buildings of great elegance. His buildings on Broome Street from 1871 on firmly attest to his design skills.

SAMUEL A. WARNER (1822-1897) Office at 132 Broadway

454 Broome -	1879-80	stone, iron storefront
65-67 Mercer		brick
20-26 Greene	1880	iron
16-18 Greene	1882-83	iron
600-602 Broadway -	1883-84	iron
134-136 Crosby		brick and iron
371 Canal	1883-84	iron
513, 515-517, 519 Broadway -	1884-85	stone, brick, iron
84, 86-88, 90 Mercer		brick, iron storefront
545 Broadway -	1885	iron
116 Mercer		
15-17 Mercer	1886	iron
15-17 Greene	1894-95	iron

Samuel A. Warner received his architectural training in the office of his father Cyrus L. Warner, beginning at the age of sixteen. He was in partnership with his younger brother Benjamin from 1862 to 1868. He achieved prominence with his designs for many large stores in the dry-goods district. H. B. Claflin Co., S. B. Chittenden & Co., Charles St. John, McCurday, Aldrich & Schenck, and H. D. Aldrich are those cited in his New York Times obituary. He was also the architect of the Marble Collegiate Church, a Landmark in its own right.

Within the Historic District his buildings date from 1879 through 1895, and only two do not have cast-iron facades. It is interesting that he would continue to use this medium as late as 1895 for the building at 15-17 Greene Street.

No. 454 Broome Street of 1879-80 is identical in design to 456 Broome, done in 1867 by his brother Benjamin; apparently the owner wanted a continuation of the same facade. Nos. 513-519 Broadway of 1884-85 is the only other non cast-iron building Warner designed in the District. He adapted the popular Queen Anne style to this commercial building, incorporating floriated terra-cotta details on the facade in a vibrant polychromatic fashion.

Warner's designs in cast iron are similar to those used by Fernbach -- that is, basically classical in form with wide-set windows separated only by columns or pilasters. The designer thus achieved a great sense of lightness and openness. While Warner also used neo-Grec details, his over-all designs were quite severe and simple; they lack the elaboration that Fernbach brought to his designs. Warner used such devices as small Corinthianesque or Ionic capitals above his columns, simple entablatures, and wide unadorned frieze panels above the windows. Only in some of his later designs does a hint of elaboration creep in when he placed window arcades at the top floors.

ARCHITECTS (Cont'd)ALFRED ZUCKER (?) Office at 33 Union Square West

132-134, 136, 138-140 Greene	1885-86	iron
549-555 Broadway -	1889-90	stone
120-126 Mercer		brick
484-490 Broome -	1890-91	stone and brick
59 Wooster		
492-494 Broome	1891-92	stone and brick
495-497 Broadway -	1892-93	stone and brick
66-68 Mercer		brick
458 Broadway -123 Grand	1895-96	stone and brick

Alfred Zucker is another New York City architect about whom little is known. He appears in the New York City Directories through 1904. He was considered to be one of the City's leading architects as evidenced by an entry in King's Notable New Yorkers, 1896-99. In A History of Real Estate, Building and Architecture in New York City published in 1898, he is favored with an extensive (although probably not complete) listing of his buildings from 1883 through 1897. His earliest building within the boundaries of the Historic District dates from 1885.

This building at 132-140 Greene Street is his only building with a cast-iron facade. Interestingly enough, it is almost identical to a Henry Fernbach building of 1883 at 112 Greene Street. Both buildings had the same owners; after Fernbach's death in 1883 they must have asked Zucker to carry out the commission for an identical building.

The work of Zucker's firm is best seen, however, as a late 19th-century adaptation of the exuberant Beaux-Arts style as adapted to the skyscraper. Marble and granite in combination with brick and terra-cotta decoration, and iron decorative members (usually defining the windows) are the elements he used to create, in commercial designs, a conspicuous and impressive image for his clients.

An interesting digression from this mode was Zucker's design for 484-490 Broome Street (59 Wooster Street). This bold red granite building is a type of Romanesque, although even here Zucker employed some classical forms.

While most of Zucker's buildings are too ornate to appeal to today's taste, they form nonetheless, a significant part of late 19th-century American architecture. Zucker's buildings are among the most imaginatively designed during this period within the District.

B. GLOSSARY OF TECHNICAL TERMS

ABACUS (plural, ABACI) - the flat topmost member of a capital upon which an architrave or other superstructure rests.

ACROTERION (plural, ACROTERIA) - an ornamental "ear-like" protrudance most often placed at the angles of a triangular pediment.

ANTEFIX (plural, ANTEFIXAE) - an ornament projecting above a roof cornice frequently incorporating an anthemion motif.

ANTHEMION - a conventionalized leaf motif based on a honeysuckle or palmette form, originating in Greek ornamental forms.

APRON - a trim member placed at the edge of and extending below a projection such as a window sill or capital abacus.

ARCHITRAVE - see: Entablature

BEARING WALL - a wall upon which the structural load of a building rests.

BRACKET - a projecting L or S-shaped support used frequently below a cornice, balcony or projecting sill.

CONSOLE BRACKET - an elongated ornamental bracket, frequently in the form of an S curve.

CARYATID - a decorative column taking the form of a female figure.

CLASSICAL ORDERS - In discussing the buildings dating from the second half of the 19th century within the Historic District, references to the classical orders must be interpreted very loosely. The architects of these buildings took great liberties in adapting Greek and Roman forms to commercial buildings. In nearly every instance in this report, a reference to a specific order refers only to the capital design and not to the entablature, base, shaft or to proportions or spacing of the columns.

TUSCAN CAPITAL - a very simple unadorned capital, resembling the Doric but frequently of heavier proportions.

DORIC CAPITAL - a relatively simple capital with a flat abacus.

IONIC CAPITAL - a capital with spiral volutes beneath its abacus.

CORINTHIAN CAPITAL - a capital embellished with carved acanthus leaves.

CORINTHIANESQUE CAPITAL - a capital incorporating stylized leaf forms.

COMPOSITE CAPITAL - a capital combining volutes and acanthus leaves, (a composite of the Ionic and Corinthian orders.)

COMPOSITE - see: Classical Orders

CONSOLE BRACKET - see: Brackets

CORBEL - a supporting projection normally produced by extending successive layers of masonry, wood or iron beyond the wall surface. These supports, which are placed in a continuous course, are commonly used beneath a cornice line.

CORINTHIAN - see: Classical Orders

CORINTHIANESQUE - see: Classical Orders

CORNICE - see: Entablature

GLOSSARY (Cont'd.)

CORNICE SLAB - a cornice-like projection placed above a window.

CURTAIN WALL - an exterior wall, separate from the structural framework, which supports only its own weight.

DENTIL - one of a series of small blocks, resembling teeth, used as a molding in a classical entablature.

DORIC - see: Classical Orders

DROP LINTEL - a lintel over an arched or square-headed window which has vertical members continuing down the sides of the window for a short distance.

ECOLE DES BEAUX-ARTS - France's national school of fine arts located in Paris which is the oldest and most celebrated architectural school in the world. During the second half of the 19th century, the school promoted a resurgence of classical forms which became known as the Beaux-Arts style. A description of this style can be found in the "Stylistic History" in Part I.

EGG-AND-DART MOLDING - a classical molding consisting of alternating egg and dart-shaped forms.

ENTABLATURE - the group of horizontal members immediately above column capitals; it consists of:

ARCHITRAVE - the lowest member, resting directly upon the column capitals. An architrave is also occasionally extended to enframe the sides of a door or window opening which is topped by an entablature.

FRIEZE - the middle member of an entablature which in 19th-century architectural styles is frequently embellished by panels or medallions and interrupted by large cornice brackets. 19th-century adaptations of classical orders often combine a frieze and cornice without an architrave.

CORNICE - the horizontally projecting topmost member of an entablature. It is frequently found by itself as the crowning motif of a facade.

FANLIGHT - a semicircular window placed over a door with bars or muntins radiating from its center like the spokes of a fan.

FENESTRATION - the arrangement of the windows of a building.

FINIAL - an ornamental form at the top of a gable, pediment, gatepost, spire, pinnacle, etc.

FRIEZE - see: Entablature

IONIC - see: Classical Orders.

IRON VAULT COVERS - a number of iron plates with lights that lie over the vaults and are on the same level as the sidewalk.

KEYSTONE - the central voussoir of a masonry arch.

LIGHT - generally, a pane of glass, but in the section of this report that deals with sidewalks and iron vault covers, it refers to pieces of glass of various shapes, sizes and colors that are inserted in iron plates.

LIGHT-PLATFORM - a flat, raised area in front of the facade of a building that is made up of a number of iron plates with lights and which stands over the vaults.

GLOSSARY (Cont'd.)

- MODILLION** - a small ornamental bracket used in a closely spaced, regular series below a projecting cornice.
- NECKING** - a molding at the top of the shaft of a column just below the capital.
- PALAZZO** - an Italian "palace", usually associated with those from the Renaissance. When referring to 19th-century architectural styles, however, a "palazzo" can be any large impressive building whose style was derived from Italian Renaissance sources.
- PARTY WALL** - a single wall separating two adjacent buildings which is jointly owned by the two respective parties and acts as a bearing wall for both structures.
- PEDIMENT** - a low, usually triangular gable constructed in a classical style that is often filled by sculpture and usually framed by a cornice. It is used decoratively to crown central bays, porticos and important windows of a facade and is sometimes segmental in shape or broken away in the center.
- PIER** - in masonry architecture, an upright supporting member carrying a structural load. When interpreted in cast iron, an exterior pier is in most instances merely a solid part of the curtain wall placed between the windows and/or on either side of a facade.
- PILASTER** - a shallow, flat engaged column, normally serving only a decorative function.
- QUOIN** - in masonry architecture, large stones used to reinforce a corner or salient angle of a building. When interpreted in cast iron, rusticated quoins were used decoratively to emphasize the flanking piers.
- RANDOM ASHLAR** - system of laying stone walls in which neither vertical nor horizontal joints are continuous.
- RISER** - the vertical member between the treads of a stair.
- RUSTICATION** - in masonry architecture, an emphasis of individual stones by recessing their connecting joints.
- SEGMENTAL ARCH** - an arch in which the curvature is a segment of a circle, but less than a semicircle.
- SOFFIT** - the exposed underside of a lintel, arch or cornice.
- SOLDIER COURSE** - a course of bricks set on their ends.
- SPANDREL** - the space between the outer curve of an arch and its rectangular enframing or between two adjacent arches and a horizontal member above them.
- SPANDREL PANEL** - in skeleton-frame construction, the wall panel between the head of one window and the sill of a window directly above it.
- TAXPAYER** - a nondescript structure of one or two stories erected to produce income to pay for the tax on the property.
- TERMINAL BLOCK** - a decorative block placed at the extreme ends of a cornice between floor levels, thus interrupting the quoin lines or flanking piers of a facade.
- TREAD** - the horizontal surface of a step.
- TRIGLYPH** - a rectangular decorative block, cut with vertical grooves, that is set in a regular series along a Doric frieze.

GLOSSARY (Cont'd.)

TUSCAN - see; Classical Orders

VAULT - a cellar room used for storage and often extended under the sidewalk.

VERMICULATION - a relief cutting on stone that simulates undulating worm tracks.

VOUSSOIR - a wedge-shaped stone forming part of a masonry arch.

C. SIDEWALKS, CURBS AND IRON VAULT COVERS

On November 12, 1845, Thaddeus Hyatt patented a method for making iron vault covers with glass lights. Prior to this time, if the owner of a building wished to make full use of his basement space, he had to illuminate it in one of two ways, both undesirable. He either had to use oil, kerosene or gas lighting, thereby increasing the danger of fire, or he had to resort to having an areaway in front of basement windows, thereby creating space he could not use and forming an obstacle on the street for pedestrians. By contrast, if an owner used Hyatt's invention, he not only could safely illuminate his basement but also could use the space that an areaway wasted and remove the obstacle it created on the street.

Later, when cast iron was used more frequently for storefronts, it was possible to have larger amounts of window space for the display of goods. By using a light platform, raised above the level of the street, instead of an iron vault cover on the level of the sidewalk, a store owner was able to provide an area where potential customers could stand and view his goods without being jostled by pedestrian traffic or blocking its flow. For stores that were on streets too narrow for a light platform, one or two wide steps in front of the display windows served the same purpose.

Although the Historic District has no iron sidewalks -- the only known example of an iron sidewalk still existing in New York City is in front of #77 Chambers Street -- it still retains a wide variety of iron vault covers, stoops and light platforms. Their treatment commonly included a number of pink-tinted, convex circle lights surrounded by six raised metal studs on the tread and another series of convex circle lights framed by a raised metal hexagon on the riser. Although this is the most frequently found arrangement, there are many variations. The Thaddeus Hyatt covers along the Howard Street facade of the Arnold Constable & Co. store have circle lights in diamond-shape frames. The Haughwout building had large pentagonal lights of various tints, and the Whyte building at #101 Spring Street had clear, six-inch-by-six-inch squares on the light platform along its Mercer Street facade.

A number of the iron manufacturers who produced cast-iron storefronts and facades within the District, such as Badger, Cornell, Jackson and Althause, also made iron vault covers, stairs and light platforms. Some of the others who were active in their production were Jacob Mark, G. Vreeland, Lige & Jacobson and L. P. Case.

Builders continued to use light vault covers until the end of the 19th century, when electric lighting made them no longer necessary.

The Historic District also has many sidewalks made of granite or bluestone that were laid during the last half of the 19th century. The following list indicates where they appear and also notes the location of cast-iron lampposts.

BROADWAY

Most of the vaults have been filled and the iron vault covers have been resurfaced or removed due to the construction of the BMT subway under Broadway.

The vast majority of sidewalks along Broadway, between Canal Street and Houston Street, are modern concrete with granite curbstones.

Broadway is the only north-south street within the Historic District that is not paved with Belgian blocks.

Broadway: West Side
Canal to Howard Street (Block 231)

All of the original iron vault covers have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with the exception of the southwest corner of Howard Street which is a granite slab sidewalk with incised curbs.

Broadway: West Side
Howard to Grand Street (Block 231)

All of the iron vault covers have been resurfaced or removed.

Most of the sidewalks along this block are concrete with granite curbstones, with three exceptions:

- | | |
|----------|---------------------------------------|
| #447 | Sidewalk: Bluestone |
| #455-457 | Sidewalk: Bluestone with metal edge |
| #459-461 | Sidewalk: Concrete with concrete curb |

Broadway: East Side
Howard to Grand Street (Block 232)

All of the iron vault covers have been resurfaced or removed.

The sidewalks along this block are a mixture of materials:

- | | |
|----------|--|
| #444 | Sidewalk: Concrete with granite curbstones |
| #446-448 | Sidewalk: Bluestone; there is a Shepherd's Staff lamppost in front of #446 |
| #450 | Sidewalk: Bluestone |
| #452 | Sidewalk: Granite slab with incised curb |
| #454 | Sidewalk: Granite slab with incised curb |
| #456 | Sidewalk: Concrete with granite curbstones |
| #458 | Sidewalk: Concrete with granite curbstones |

Broadway: West Side
Grand to Broome Street (Block 474)

All of the iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones.

BROADWAY (Cont'd)

Broadway: East Side
Grand to Broome Street (Block 473)

All the iron vault covers have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with two exceptions:

- | | |
|----------|---|
| #462-468 | Sidewalk: Granite slabs with incised curbs |
| #484 | Sidewalk: Part is bluestone, curbstones are granite |

Broadway: West Side
Broome to Spring Street (Block 484)

All the iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with the exception of:

- | | |
|----------|--|
| #511 | Sidewalk: Bluestone with granite curbstones |
| #513-519 | Sidewalk: Granite slabs with incised curbs. N. B. There is a Shepherd's Staff lamppost in front of #515. |

Broadway: East Side
Broome to Spring Street (Block 483)

All the iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with granite curbstones, with the exception of:

- | | |
|----------|--|
| #510 | Sidewalk: Granite slabs with incised curbs |
| #512-516 | Sidewalk: Granite slabs with incised curbs |

Broadway: West Side
Spring to Prince Street (Block 498)

All the iron vault covers either have been resurfaced or removed.

This block has a variety of sidewalk materials.

- | | |
|----------|---|
| #529-533 | Sidewalk: Concrete with granite curbstones |
| #535 | Sidewalk: Bluestone along the resurfaced vault covers, but next to the street it is concrete with granite curbstones. |
| #537-539 | Sidewalk: Granite slab with incised curb |
| #541 | Sidewalk: Granite slab with incised curb |
| #543 | Sidewalk: Concrete with granite curbstones |
| #545 | Sidewalk: Bluestone with granite curbstones |
| #547 | Sidewalk: Bluestone with granite curbstones |

BROADWAY (Cont'd)

- #549-555 Sidewalk: Granite slabs with incised curbs near #549 but concrete sidewalks at #555.
- #557 Sidewalk: Concrete with metal edge
- #561 Sidewalk: Concrete with granite curbstones
- #565-567 Sidewalk: Concrete with granite curbstones
- Southwest corner of Prince Street: Sidewalk: Granite slab with incised curb

Broadway: East Side

Spring to Prince Street (Block 497)

All of the iron vault covers either have been resurfaced or removed.

There is a Shepherd's Staff lamppost in front of #542.

The sidewalks along this block are concrete with granite curbstones, with two exceptions:

- #540 Sidewalk: Grooved granite slabs with incised curbs
- #560-566 Sidewalk: For approximately 25 feet from the south-east corner of Prince Street, the sidewalk is granite with incised curbs, but for the rest of the property it is concrete with granite curbstones

Broadway: West Side

Prince to West Houston Street (Block 512)

All the iron vault covers have either been resurfaced or removed.

For approximately 30 feet from the northwest corner of Prince Street, the sidewalk is granite with incised curbs. The rest of the block has concrete sidewalks with granite curbstones.

Broadway: East Side

Prince to East Houston Street (Block 511)

All of the iron vault covers have either been resurfaced or removed.

The sidewalks along this block of Broadway are made of concrete with granite curbstones, with two exceptions: there is still some bluestone at the northeast corner of Prince Street, and there is a granite slab sidewalk with incised curbs in front of #600-602.

BROOME STREET

Most of the iron vault covers and light platforms have been removed or resurfaced. Some of the vaults may have been filled in when Broome Street was widened in 1929.

Most of the sidewalks and curbs along Broome Street are granite but there are some that are concrete. There is very little bluestone.

Broome Street is one of the three east-west streets within the Historic District that is completely surfaced with asphalt.

Broome Street: South Side
Crosby to Broadway (Block 473).

The iron vault covers along this block have been resurfaced or removed.

The sidewalk is granite, concrete and some bluestone.

- | | |
|----------|---|
| #429-431 | Sidewalk: Concrete with granite curbstones. |
| #433 | Sidewalk: Bluestone with granite curbstones. |
| #435 | Sidewalk: Granite with granite curbstones. |
| #437-441 | Sidewalk: Granite with granite curbstones. Iron vault covers: Concrete now covers the vaults. |

Broome Street: North Side
Crosby to Broadway (Block 483).

The iron vault covers have been resurfaced.

The sidewalk along this block is a combination of concrete and bluestone.

- | | |
|----------|--|
| #432-436 | Sidewalk: Concrete with metal edging along the parking lot. |
| #438 | Sidewalk: Bluestone with granite curbstones. |
| #440 | Sidewalk: Combination of bluestone and concrete with granite curbstones. Iron vault covers: Bluestone covers the vaults. |

Broome Street: South Side
Broadway to Mercer Street (Block 474).

The iron vault covers and light platforms have been resurfaced or removed.

The sidewalk along this block is concrete with granite curbstones.

BROOME STREET (Cont'd.)

Broome Street: North Side
Broadway to Mercer Street (Block 484).

All the iron vault covers have been resurfaced or removed.

The sidewalk along this block is concrete with granite curbstones.

Broome Street: South Side
Mercer to Greene Street (Block 474).

There is the stem of a 19th-century iron lamppost at the southwest corner of Broome and Mercer Streets.

The iron vault covers and light platforms along this block have been resurfaced or removed.

The sidewalk is made up of granite.

#453-455 Sidewalk: Granite with granite curbstones.
Iron vault covers: Original vault covers are now resurfaced but they did have circle lights.

#457-459 Sidewalk: Granite with granite curbstones.
Iron vault covers: Originally had circle lights surrounded with six raised metal studs.

#461 Sidewalk: Granite with granite curbstones.
Iron vault covers: Some circle lights are still visible.

#463 Sidewalk: Concrete, granite with granite curbstones.
Iron vault covers: Covered with concrete.

#465-467 Sidewalk: Granite with granite curbstones.
Iron vault covers: Resurfaced with tar.

Broome Street: North Side
Mercer to Greene Street (Block 485)

The iron vault covers have been resurfaced.

The sidewalk along this block is either granite or concrete.

#454 Sidewalk: Granite slabs with incised curbs.

#456 Sidewalk: Granite with granite curbstones.

#458 Sidewalk: Concrete with concrete curbs.

#460 Sidewalk: Concrete with granite curbstones.

#462 Sidewalk: Concrete with granite curbstones.
Iron vault covers: None--the concrete sidewalk is the vault cover and it has large circle lights in it.

#464-468 Sidewalk: Resurfaced with asphalt but there are granite curbstones.

BROOME STREET (Cont'd.)

Broome Street: South Side

Greene to Wooster Street (Block 475).

There is the stem of a cast-iron lamppost on the southeast corner of Greene and Broome streets.

The iron vault covers along this block have been resurfaced.

The sidewalk is granite with granite curbstones.

#469-471

Sidewalk: Granite with granite curbstones.

#477-479

Sidewalk: Granite with granite curbstones. Iron vault covers: #477 has a four-step entrance stoop; #479 has a five-step stoop. They have circle lights surrounded by six raised metal studs and are from "Excelsior Iron Works, Burnet & Jackson Co., 14th St. East River."

Broome Street: North Side

Greene to Wooster Street (Block 486).

The iron vault covers and light platforms have been resurfaced or removed.

The sidewalk along this block is basically granite.

#470

Sidewalk: Granite with granite curbstones. Iron vault covers: Either removed or just resurfaced with cement.

#472-474

Sidewalk: Granite slabs with incised curbs. Iron vault covers: Resurfaced with metal sheets.

#476-478

Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced but it had circle lights surrounded by six raised metal studs.

#480

Sidewalk: Granite with granite curbstones. Iron vault covers: Either removed or resurfaced with cement.

#482

Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced with tar.

Broome Street: South Side

Wooster to West Broadway (Block 475).

The iron vault covers have been removed or resurfaced.

The sidewalk with two exceptions is concrete with granite curbstones.

#483-487

Sidewalk: Granite slabs with granite curbstones.

#489-493

Sidewalk: Granite with granite curbstones. Iron vault covers: Resurfaced.

SH-CI HD

BROOME STREET (Cont'd.)

Broome Street: North Side
Wooster to West Broadway (Block 487).

The iron vault covers along this block have been removed or resurfaced with cement.

The sidewalk is granite with granite curbstone.

CANAL STREET

Most of the iron vault covers and light platforms that have not been removed have been resurfaced.

Most of the sidewalks along the north side of Canal Street from Broadway to West Broadway are concrete with granite curbstones. However, there are still some early bluestone and granite sidewalks.

Canal Street is one of the three east-west streets within the Historic District that is covered with asphalt.

Canal Street: North Side

Broadway to Mercer Street (Block 231)

The iron vault covers have been resurfaced.

The sidewalks are concrete with metal edging, with two exceptions:

- #305 Sidewalk: Granite slabs with concrete curbstones.
Iron vault covers: Have circle lights surrounded by six metal studs; they are by G. R. Jackson.
- #307-311 Sidewalk: Granite and bluestone with concrete curbs.
Iron vault covers: Resurfaced, but circle lights surrounded by six metal studs still visible.

Canal Street: North Side

Mercer to Greene Street (Block 230)

The iron vault covers have been resurfaced or removed, with one exception.

The sidewalk along this block is concrete with metal edging, with one exception:

- #329-331 Sidewalk: Some bluestone with concrete curbs.
Iron vault covers: There is a two-step light platform with circle lights surrounded by six metal studs.

Canal Street: North Side

Greene to Wooster Street (Block 229)

The iron vault covers and light platforms that have not been removed have been resurfaced.

The sidewalk along this block is concrete with metal edging, with one exception:

- #343 Sidewalk: Granite with concrete curb.
Iron vault covers: The three-step light platform has been resurfaced.
- #351-357 Iron vault covers: There is a resurfaced three-step light platform.

CANAL STREET (Cont'd)

Canal Street: North Side

Wooster to West Broadway (Block 228)

The iron vault covers and light platforms have been resurfaced or removed.

The sidewalk along this block is concrete with metal edging, with one exception.

#365-367

Iron vault cover: The three-step light platform has been resurfaced and cut at points to provide access to the basement.

#371

Sidewalk: Granite.

CROSBY STREET

The iron vault covers have either been removed or resurfaced with cement or tar but there are still some vault steps.

The roadway of Crosby Street is paved with Belgian blocks.

With few exceptions, the sidewalks along Crosby Street are made of concrete and have concrete curbs with metal edges.

Crosby Street: West Side Only In District
Howard to Grand Street (Block 232)

Iron vault covers still remain in front of the Crosby Street facade of #30 Howard Street.

The sidewalks along this block are concrete and the curbs are concrete with metal edges, with the exception of:

#10-18 Sidewalk: Granite slabs with incised curbs
Iron vault covers: New metal covers on the vaults;
the risers of the steps at #10 still have
their glass lights.

Crosby Street: West Side Only
Grand to Broome Street (Block 473)

The iron vault covers have either been resurfaced or removed.

The sidewalks along this block are a combination of granite and concrete.

The Crosby Street facade
of #462-468 B'way

Sidewalk: Granite slabs with incised curbs.

#30-36

Sidewalk: Covered with tar and the curbs are concrete with metal edging.

#38

Sidewalk: Concrete and the curbs are concrete with metal edging.

#40

Sidewalk: Granite slabs with incised curbs.

The Crosby Street facade
of #429 Broome Street

Sidewalk: Concrete with concrete curbs that have metal edges.

Iron vault covers: This building has open areaways in front of the basement windows.

Crosby Street: West Side Only
Broome to Spring Street (Block 483)

The iron vault covers have either been resurfaced or removed.

The sidewalks along this block are concrete with concrete curbs that have metal edges with two exceptions:

#56-58

Sidewalk: Granite slabs with incised curbs.

Iron vault covers: The risers of the stairs at #56 have their original glass lights.

#60-66

Sidewalk: Granite slabs with incised curbs.

CROSBY STREET (Cont'd)

Crosby Street: West Side Only
Spring to Prince Street (Block 497)

The iron vault covers have either been resurfaced or removed.

The sidewalks along this block are concrete with concrete curbs edged with metal with some exceptions:

- #74-76 Sidewalk: Granite slabs with incised curbs.
- #78 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: The risers of the three stairs have their original glass lights.
- #98-104 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: The risers of the loading platform have their original glass lights

Crosby Street: West Side Only
Prince to East Houston Street (Block 511)

The iron vault covers either have been resurfaced or removed.

The sidewalks along this block are concrete with two exceptions:

- #106-110 Sidewalk: Some bluestone with metal edge at the curb
- #134-136 Sidewalk: Granite slabs with metal edge.

GRAND STREET

The iron vault covers or light platforms have been resurfaced or removed.

The sidewalk is generally concrete with bluestone curbs.

The roadway of Grand Street is paved with Belgian blocks, except at the intersections.

Grand Street: South Side

West Broadway to Wooster Street (Block 228)

The iron vault covers, if there were any, have been removed.

The sidewalk is concrete with bluestone curbs.

#53

Iron vault covers: Bluestone covers the vaults.

Grand Street: North Side

West Broadway to Wooster Street (Block 475)

The iron vault covers that still remain have been resurfaced.

The sidewalk is concrete with bluestone curbs.

#70

Iron vault covers: Resurfaced with asphalt.

Grand Street: South Side

Wooster to Greene Street (Block 229)

The iron vault covers have been resurfaced or removed.

The sidewalk is concrete with bluestone curbs.

There is the stem of a 19th-century lamppost on the southwest corner of Grand and Greene Street.

Grand Street: North Side

Wooster to Greene Street (Block 475)

The iron vault covers and steps have been resurfaced or removed.

The sidewalk is concrete with bluestone curbs. However, it is granite around #80-88.

#72

Iron vault cover: Resurfaced with metal sheets.

#74

Iron vault covers: The three steps in front of the building have been resurfaced.

Grand Street: South Side

Greene to Mercer Street (Block 230).

The iron vault covers have been resurfaced.

The sidewalk is mostly concrete with bluestone curbs, but there is some bluestone.

GRAND STREET (Cont'd.)

#89

Iron vault cover: Has circle lights surrounded by six metal studs, possibly from B. & L. M. Cornell Iron Works.

#97-105

Sidewalk: Concrete and bluestone with bluestone curbs.
Iron vault covers: Originally had circle lights surrounded by six raised metal studs. There is a granite band around the covers.

Grand Street: North Side

Greene to Mercer Street (Block 474)

The iron vault covers either have been resurfaced or removed.

The sidewalk is concrete with bluestone curbs except at #104 (building at NWC of Mercer & Grand) which has bluestone & concrete sidewalk.

There is the stem of a 19th-century lamppost on the northeast corner of Grand and Greene Street & the north west corner of Mercer & Grand Street.

Grand Street: South Side

Mercer to Broadway (Block 231)

The iron street vaults and light platforms have been resurfaced.

The sidewalk: concrete with bluestone curbs.

There is the stem of a 19th-century iron lamppost on the southeast corner of Mercer and Grand Street.

Grand Street: North Side

Mercer to Broadway (Block 474)

Because of the parking lot, there are no vaults along this block and the sidewalk is concrete with a concrete curb.

Grand Street: South Side

Broadway to Crosby Street (Block 232).

The iron vault covers have been removed or resurfaced.

The sidewalk is concrete with bluestone curbs, but in some places the sidewalk is resurfaced with tarpaper and asphalt.

Grand Street: North Side

Broadway to Crosby Street (Block 473).

The iron vault covers along this block may have been removed and the vaults resurfaced with concrete.

The sidewalk is granite slabs with incised curbs.

GREENE STREET

Greene Street still retains a number of the original iron vault covers, light platforms and stoops.

Many of the sidewalks are granite slabs with incised curbs.

The roadway of Greene Street is paved with Belgian block except at the intersections.

Greene Street: West Side
Canal to Grand Street (Block 229)

There are still some light platforms along this street.

The sidewalks along this block are either concrete or granite.

- | | |
|--------------------------------|---|
| #7-13 | Sidewalk: Concrete with metal edging |
| #15-17 | Sidewalk: Granite slab with incised curbs |
| | Iron vault covers: The original three-step light platform covered by new loading platform |
| #19-21 | Sidewalk: Granite slab with incised curbs |
| | Iron Vault covers: New loading platform |
| #23-25 | Sidewalk: Concrete with granite curbstones |
| | Iron vault covers: Removed and now concrete |
| #27 | Sidewalk: Asphalt with granite curbstones |
| | Iron vault covers: Concrete loading platform |
| #29 | Sidewalk: Granite slabs with incised curbs |
| | Iron vault covers: Covered by new loading platform |
| #31 | Sidewalk: Granite slab with incised curbs |
| | Iron vault covers: New loading platform |
| #83-87 Grand;
Greene facade | Sidewalk: Granite slab with incised curbs |
| | Iron vault cover: Original; has circle lights surrounded by six metal studs |

Greene Street: East Side
Canal to Grand Street (Block 230)

The sidewalk along this block is a combination of granite and bluestone.

There are still some iron vault covers, light platforms and stoops but most have been resurfaced.

- | | |
|---------------------------------|--|
| #329-331 Canal;
Green facade | Sidewalk: Bluestone with incised curbs |
| | Iron vault covers; Cover has circle lights with six metal studs surrounding them. There is a five-step stoop at #6 with circle lights in hexagonal frames on the risers. |

GREENE STREET (Cont'd)

- #8 Sidewalk: Bluestone with granite curbs
Iron vault covers: Metal loading platform
- #10-12 Sidewalk: Granite with granite curbstone
Iron vault covers: The original five-step stoop and light platform converted into loading platform. Each circle light on the risers has two vertical I-shaped incisions on each side. The name "S.B. Althause & Co. 101 & 103 Thompson St." on vault covers.
- #14 Sidewalk: Granite with granite curbstone
Iron vault covers: New loading platform covers original five-step stoop. Each circle light on the risers has vertical I-shaped incision on each side. The name "Chr. Hafers, 407 West 37 St." appears on cellar door -- this may not be for the original stoop.
- #16 Sidewalk: Granite with incised curbs
Iron vault covers: New loading platform
- #18 Sidewalk: Granite with granite curbstone
Iron vault covers: New loading platform
- #20 Sidewalk: Bluestone with incised curbs
Iron vault covers: Has a four-step light platform with circle lights and circle lights in hexagonal frames on the risers. The first three steps are now concrete.
- #22-26 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: There is a three-step vault stoop with circle lights surrounded with six metal studs. Concrete covers bottom two steps.
- #28-30 Sidewalk: Granite with incised curbs
Iron vault covers: Half of the original five-step stoop is now a loading platform. The lights are circles surrounded by six metal studs. The risers have circle lights with hexagonal frames
- #32 & #34 Sidewalk: Granite slabs with incised curbs
Iron vault covers: Covered with new loading platform
- #36 (89 Grand) Sidewalk: Granite slabs with incised curbs
Iron vault covers: There is a two-step stoop at #36 which has circle lights surrounded by six metal studs on the treads and circle lights in hexagonal frames on the risers. An iron cover with the same treatment as the treads at #36 runs along the facade. The name "B. & L. H. Cornell Iron Works" appears on the vault cover.

GREENE STREET (Cont'd)Greene Street: West Side
Grand to Broome Street (Block 475)

The sidewalks along this block are granite, bluestone and concrete.

The original iron vault covers and light platforms have been resurfaced or removed. However, a number of buildings still have their or original iron entrance steps.

The traffic light on the southwest corner is mounted on the stem of a 19th-century iron lamppost.

- #33-35 Sidewalk: Granite slabs with incised curbs
Iron vault covers: Removed
- #37-43 Sidewalk: Granite slabs with incised curbs. The sidewalk in front of #43 is concrete with granite curbstones
Iron vault covers: Original covers removed, three iron steps remain with circle lights surrounded by six raised metal studs on the tread and circle lights in hexagonal frames on the risers.
- #45 Sidewalk: Granite slabs with granite curbstones and with incised curbs
Iron vault covers: Original cover removed but three iron steps remain with circle lights surrounded by six raised metal studs on the treads and circle lights in hexagonal frames on the risers
- #47-49 Sidewalk: Concrete with granite curbstones
Iron vault covers: There is a new loading platform at #47 and the original light platform at #49 has been removed
- #51 Sidewalk: Bluestone with granite curbstones
Iron vault covers: Partially resurfaced but it did have circle lights surrounded by six raised metal studs
- #53 Sidewalk: Buestone with granite curbstones
Iron vault covers: Light platform replaced by granite slabs and covered with asphalt

Greene Street: East Side
Grand to Broome Street (Block 474)

All the iron vault covers and light platforms have been resurfaced or removed.

The sidewalks along this block are a combination of granite with granite curbstones and concrete with granite curbstones.

There is the stem of a 19th-century lamppost now used for a traffic signal at the southeast corner of Broome and Greene Street.

Greene Street: West Side
Broome to Spring Street (Block 486)

Most of the iron vault covers, light platforms and stoops have been resurfaced, removed or converted into loading platforms.

GREENE STREET (Cont'd)

The sidewalk along this block is basically granite slabs with incised curbs but there are some exceptions.

- #470 Broome;
Greene facade Sidewalk: Granite slab with granite curbstones
- #57-63 Iron vault covers: The original covers have been resurfaced but they had circle lights surrounded by six raised metal studs. They may be from the Cornell Iron Works.
- #75 Iron vault covers: Resurfaced but original had circle lights surrounded by six raised metal studs. The name "Cornell Iron Works" appears on the edge of covers.
- #77 Sidewalk: Bluestone with granite curbstones
Iron vault covers: Resurfaced but had circle lights with six raised metal studs surrounding them
- #79 Sidewalk: Concrete with granite curbstones
- #81 Sidewalk: Bluestone with granite curbstones
- #83-85 Sidewalk: Bluestone with incised curbs

Greene Street: East SideBroome to Spring Street (Block 485)

All the iron vault covers, light platforms and stoops have been resurfaced, removed or covered with loading platforms.

The sidewalk is generally granite slab with incised curbs but there are three exceptions.

There is a Shepherd's Staff lamppost at #62.

- #70 Sidewalk: Concrete with granite curbstones
- #72-76 Sidewalk: Granite slabs with granite curbstones
- #78 Sidewalk: Concrete with granite curbstones.

Greene Street: West SideSpring to Prince Street (Block 500)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks are combination of materials.

- #87-89 Sidewalk: Bluestone with concrete curbs
Iron vault covers: Light platform has circle lights with six raised metal studs surrounding them. The name "Jacob Mark" appears on the light covers and the name "G. Vreeland, 1356 B'way" appears on the metal banding.
- #91 Sidewalk: Bluestone with concrete curbs
- #93-99 Sidewalk: Granite with granite curbstone at #93-97, and granite with incised curbs at #99

GREENE STREET (Cont'd)

- Iron vault covers: Resurfaced
- #101 Sidewalk: Concrete graded for garage
- #103-105 Sidewalk: Bluestone with granite curbstones
- Iron vault covers: Resurfaced but the name "Galls, Mark & Co." is visible.
- #107-111 Sidewalk: Concrete with granite curbstones
- #113 Sidewalk: Granite slabs with incised curbs
- #115 to corner Sidewalk: Concrete with granite curbstones

Greene Street: East Side
Spring to Prince Street (Block 499)

Most of the iron vault covers and light platforms have been resurfaced.

A variety of materials is used for the sidewalk along this block.

- #90 Sidewalk: Bluestone with incised curbs
- Iron vault covers: It has circle lights surrounded by six raised metal studs. "Patented Nov. 12, 1845" appears on the edge of the vault cover.
- #96 to #102 Sidewalk: Bluestone with incised curbs and with granite curbstones.
- Iron vault covers: The light platforms and stoops have been resurfaced or covered by modern loading platforms
- #104-110 Sidewalk: Concrete with concrete curbs
- #112 Sidewalk: Granite with incised curbs
- #114-120 Sidewalk: Granite with incised curbs
- Iron vault covers: Four-step iron stoop with circle lights but the vault covers have been resurfaced
- #122 Sidewalk: Concrete with granite curbstones

Greene Street: West Side
Prince to West Houston Street (Block 514)

The iron vault covers have been resurfaced or covered by new loading platforms

Most of the sidewalks along this block are granite with incised curbs but there are some exceptions.

- #127 Sidewalk: Granite with granite curbstones
- #129-131 Sidewalk: Concrete with metal edging
- #139 Sidewalk: Concrete with granite curbstones
- #141 Sidewalk: Concrete with granite curbstones

GREENE STREET (Cont'd)

Greene Street: East Side

Prince to West Houston Street (Block 513)

Most of the iron vault covers and light platforms have been resurfaced.

With the exception of #130, the sidewalks are either granite slabs with incised curbs or they are concrete with granite curbstones.

#124-128

Sidewalk: Concrete with granite curbstones

#130

Sidewalk: Granite with granite curbstones

Iron vault covers: Resurfaced but "Architectural Iron Works" appears on the edge of the covers.

#132-140

Sidewalk: Granite with incised curbs.

#142-144

Sidewalk: Granite with incised curbs

Iron vault covers: Originally the covers had circle lights surrounded by six metal studs and a band of bluestone edging the covers. Now resurfaced and partially removed.

#146

Sidewalk: Concrete with granite curbstones

Iron vault covers: Light platform has circle lights surrounded by six metal studs. The name "S. B. Althaus & Co." is on the edge of the covers and "Galls & Mark" is on the edge of the light platform. There is also a bluestone band around the entire platform.

#148-150

Sidewalk: Granite slabs with incised curbs.

Iron vault covers: Resurfaced but originally had circle lights surrounded by six metal lozenges

#152

Sidewalk: Concrete with granite curbstones

EAST AND WEST HOUSTON STREET

South Side Only

Crosby Street to West Broadway (Blocks 511, 512, 513, 514, 515).

When Houston Street was widened in 1963, all the original iron vault covers, light platforms, iron stairs, sidewalks and buildings were removed. The sidewalks are now concrete with metal edging.

Houston Street is one of the three east-west streets within the Historic District that is covered with asphalt.

HOWARD STREET

A number of the buildings on the section of Howard Street that is in the Historic District still have their original iron vault covers and light platforms. The earliest example of an iron vault cover -- which is by the inventor of them, Thaddeus Hyatt -- is the one in front of the Howard Street facade of the Arnold Contable & Co. store.

Most of the sidewalks are modern concrete with metal edging.

The roadway of Howard Street is paved with Belgian blocks except at the intersection of Broadway.

Howard Street: North Side Only

Crosby to Broadway (Block 232)

Two buildings have original iron vault covers.

The sidewalk is concrete with metal edging, with one exception.

#30-32

Iron vault cover: The name "Excelsior Iron Works" appears on the steps and the name "G. R. Jackson, Burnet & Co."

#34

Sidewalk: Granite slabs with incised curbs.

Howard Street: North Side

Broadway to Mercer Street (Block 231).

There is only one building with an iron light platform; all the other vault covers have been removed.

The sidewalk is concrete with metal edging, with one exception.

#48

Iron vault cover: Original three-step light platform that has circle lights set in raised metal circles. The name "S. B. Althouse & Sons, Houston cor. Greene" is on the edge.

#50-52

Sidewalk: Granite slab with incised curbs.

HOWARD STREET (Cont'd.)

Howard Street: South Side
Broadway to Mercer Street (Block 231)

All the buildings along this side of Howard Street have their original iron vault covers.

The sidewalk is either granite slabs with incised curbs or concrete with metal edging.

- | | |
|--------|--|
| #43-45 | Sidewalk: Granite slabs with incised curbs.
Iron vault covers: Original two-step light platform but it has been resurfaced. |
| #47 | Sidewalk: concrete with metal edging.
Iron vault covers: Original, has circle lights surrounded by six raised metal studs with the name "Jacobs" on the edge. |
| #49-53 | Sidewalk: Concrete with metal edging.
Iron vault cover: Original, circle lights set in incised metal diamonds. "T. Hyatt, 120 W. B'way" on edge. |

MERCER STREET

Most of the iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along Mercer Street, between Canal and West Houston Street, are mostly concrete with a large number of granite sidewalks still surviving.

The roadway of Mercer Street is paved with Belgian blocks except at the intersections.

Mercer Street: West Side
Canal to Grand Street (Block 230)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalk is made up of concrete and granite.

- | | |
|--|---|
| #313 Canal Street;
Mercer Street facade | Sidewalk: Concrete with granite curbstones |
| #1-3 | Sidewalk: Concrete with granite curbstones. |
| #5-7 | Sidewalk: Concrete with granite curbstones. |
| #9-13 | Sidewalk: Granite slabs with incised curbs

Iron vault covers: Original two-step light platform resurfaced. "Patented Nov. 12, 1845" on the edge of the platform. |
| #15-17 | Sidewalk: Granite with incised curbs

Iron vault covers: Covered by a new loading platform. |
| #19 | Sidewalk: Granite with granite curbstones.

Iron vault covers: Covered by a new loading platform. |
| #21-25 | Sidewalk: Granite with granite curbstones. |
| #27 | Sidewalk: Concrete with granite curbstones. |
| #29 | Sidewalk: Granite with granite curbstones

Iron vault covers: Covered, and new loading platform. |
| #31-35 | Sidewalk: Part bluestone with granite curbstones; part concrete with granite curbstones.

Iron vault covers: Light platform cut in parts and resurfaced. |

MERCER STREET (Cont'd)Mercer Street: East SideCanal to Howard Street (Block 231)

This short block is occupied by the Arnold Constable & Co. store. The sidewalks are concrete with granite curbstones. The tops of the basement windows are still visible, but the areaway in front of them has been filled in. If there were iron vault covers, they have been removed.

Mercer Street: East SideHoward to Grand Street (Block 231)

All the iron vault covers, stoops and light platforms have been resurfaced or removed.

The sidewalks along this block are either concrete with granite curbstones or concrete with metal edging, with two exceptions.

- #24 Iron street vault covers: Most of the original seven-step vault stoop has been removed, but the central section still has circle lights in hexagonal frames.
- #26 Sidewalk: A combination of bluestone and concrete with granite curbstones
- Iron vault covers: Light stoop and platform replaced with modern loading platform.
- #28-30 Sidewalk: Granite with granite curbstones

Mercer Street: West SideGrand to Broome Street (Block 474)

The iron vault covers, stoops and light platforms have been resurfaced or removed.

The sidewalk along this block is either concrete with granite curbstones or granite with incised curbs or granite curbstones.

There is the stem of an early cast-iron street lamp at the southwest corner of Broome and Mercer Streets.

- #37 Sidewalk: Concrete with granite curbstones
- #41 Sidewalk: Concrete with granite curbstones
- #43 Sidewalk: Concrete with granite curbstones
- #45 Sidewalk: Concrete with granite curbstones
- #47-49 Sidewalk: Granite with granite curbstones and incised curbs
- Iron vault covers: Original covers
- #51 Sidewalk: Concrete with granite curbstones
- #53 Sidewalk: Concrete with granite curbstones
- #55 Sidewalk: Granite with granite curbstones and with incised curbs
- #57-59 Sidewalk: Granite with granite curbstones and with incised curbs

MERCER STREET (Cont'd)

Mercer Street: East Side

Grand to Broome Street (Block 474)

The iron street vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are a combination of concrete and granite.

- #34-42 Sidewalk: Granite with granite curbstones and granite slabs with incised curbs.
- #44 Sidewalk: Concrete with metal edge at the street.
Iron street vault cover: Most of the original light platform and stoop has been cut away and the remainder has been resurfaced.
- #46-48 Sidewalk: Concrete with granite curbstones.
Iron vault covers: Removed and replaced by new loading platform.
- #50-52 Sidewalk: Granite with granite curbstones.
Iron vault covers: One three-step vault stoop, with lights, remains. "L. R. Case" is on edge of the step.
- #54 Sidewalk: Concrete with granite curbstones
- #56-58 Sidewalk: Granite slabs with incised curbs and granite with granite curbstones.
Iron vault covers: Resurfaced
- #60 Sidewalk: Concrete with granite curbstones

Mercer Street: West Side

Broome to Spring Street (Block 485)

All the iron vault covers, stoops and light platforms have been removed or resurfaced.

The sidewalk along this block is a combination of bluestone, granite and concrete.

- #65-67 Sidewalk: Granite slab with incised curbs and granite with granite curbstones
- #69 Sidewalk: Bluestone with incised curbs
- #71 Sidewalk: Concrete with granite curbstones
- #73-77 Sidewalk: Granite slabs with incised curbs and granite with granite curbstones.
- #79 Sidewalk: Concrete with granite curbstones
- #81 Sidewalk: Concrete with granite curbstones
- #83 Sidewalk: Granite with granite curbstones

MERCER STREET (Cont'd)

- #85-87 Sidewalk: Concrete with granite curbstones
- #89 Sidewalk: Granite slab with incised curbs
- #91-93 Sidewalk: Concrete with granite curbstones
- #95-99 Sidewalk: Concrete with metal edging

Mercer Street: East Side
Broome to Spring Street (Block 484)

The iron vault covers have been resurfaced or removed.

With two exceptions, the sidewalk along this block is concrete with granite curbstones.

- #74-82 Iron vault covers: Resurfaced, but original eight-step vault stoop with lights in some of the risers remain at #78, #80 and #82.
- #84-94 Sidewalk: Bluestone with granite curbstones
- Iron vault covers: Original vault covers resurfaced, but the name of "Tige & Jacobson 71 Centre Street" appears on exposed portion.
- #96-98 Sidewalk: Concrete with metal edging
- Iron vault covers: "Brooklyn Light Vault Co." appears on the border of the vault covers.

Mercer Street: West Side
Spring to Prince Street (Block 499)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are granite, concrete or bluestone.

- From the northwest corner to #107. Sidewalk: Concrete with granite curbstones
- #107 Sidewalk: Bluestone
- #109 Sidewalk: Concrete with graded curbs for parking lot
- #111 Sidewalk: Granite with granite curbstones
- Iron vault covers: Parts removed, the remainder has been resurfaced, but lights are still visible on the risers of the entrance step.
- #113-115 Sidewalk: Granite with granite curbstones at #113, concrete with granite curbstones at #115
- Iron vault covers: Light platform resurfaced, but lights still in risers
- #117-119 Sidewalk: Granite
- #121 Sidewalk: Granite

MERCER STREET (Cont'd)

- #121 Iron vault covers: Resurfaced but lights still visible on the treads and risers.
- #123-125 Sidewalk: Concrete with granite curbstones
- #127-131 Sidewalk: Concrete with granite curbstones
- #133 Sidewalk: Concrete with granite curbstones
- #137 Sidewalk: Concrete with granite curbstones

Mercer Street: East SideSpring to Prince Street (Block 498)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are granite slabs with incised curbs or with granite curbstones, except in four places.

- #112 Iron vault covers: Part of a ten-step vault stoop with lights in hexagonal frames on the risers still remains; the street vault has been resurfaced but the name "L. R. Case" is still visible on the edge.
- #114 Sidewalk: Bluestone
- #118 Sidewalk: Concrete with granite curbstones
Iron street vault covers: Some of an eight-step vault stoop still remains.
- #128 Sidewalk: Concrete
- #132 Sidewalk: Concrete with some granite curbstones

Mercer Street: West SidePrince to West Houston Street (Block 513)

The iron vault covers, light platforms and stoops have been resurfaced or removed.

The sidewalks along this block are concrete with metal edging, except at two places.

From the northwest corner of Prince Street to

- #147 Sidewalk: Granite slabs with incised curbs
- #153 Iron vault covers: Light platform resurfaced
- #155-157 Sidewalk: Concrete with granite curbstones
- #159 Iron vault covers: Light platform resurfaced and cut in places

SH-CI HD

MERCER STREET (Cont'd)

Mercer Street: East Side
Prince to West Houston Street (Block 512)

All the iron vault covers, stoops and light platforms have been replaced or resurfaced.

The sidewalk along this block is concrete with the exception of #142-146, which is granite slabs with incised curbs.

There is a Shepherd's Staff lamppost in front of #148-152.

PRINCE STREET

The iron vault covers, light platforms and iron stairs along Prince Street have been resurfaced or removed.

The sidewalks are generally concrete with granite curbstones, but there are a number of granite slabs with incised curbs still remaining.

The roadway of Prince Street is paved with Belgian blocks except at the intersections.

Prince Street: South Side
Crosby to Broadway (Block 497).

All the iron vault covers have been tarred over.

The sidewalk is granite slabs with incised curbs.

Prince Street: North Side
Crosby to Broadway (Block 511).

If there were iron vault covers, they have been removed or resurfaced.

The sidewalk along this block is bluestone with incised curbs, with the exception of approximately forty feet east of the northeast corner of Broadway which is concrete with granite curbstones.

Prince Street: South Side
Broadway to Mercer Street (Block 498)

The iron vault covers have been removed or resurfaced.

The sidewalk is concrete with granite curbs from the southwest corner of Broadway to #88, where it is blue stone with granite curbstones to the southeast corner of Mercer Street.

Prince Street: North Side
Broadway to Mercer Street (Block 512).

The handsome iron vault covers along this block are circle lights surrounded by six raised metal studs. They are a single unit that extends along the building that occupies the block from Broadway to Mercer Street.

The sidewalk along this block is granite slabs with incised curbs.

Prince Street: South Side
Mercer to Greene Street (Block 499).

The iron vault covers along this block have been resurfaced.

The sidewalk is either granite slabs with incised curbs or concrete with granite curbstones.

- #94 Sidewalk: Concrete with granite curbstones.
- #96 to #100 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: Resurfaced
- #102-104 Sidewalk: Granite slabs with incised curbs.
- #106 to southeast corner of Greene Sidewalk: Concrete with granite curbstones

PRINCE STREET (Cont'd.)

Prince Street: North Side
Mercer to Greene Street (Block 513).

The iron vault covers have been resurfaced.

The sidewalk is concrete with granite curbstones. There is one exception.

#99 Sidewalk: Granite with incised curbs.
Iron vault covers: Covered with metal sheets.

Prince Street: South Side
Greene to Wooster Street (Block 500).

The iron vault covers have been resurfaced or removed.

The sidewalk is concrete with granite curbstones, with one exception.

#114 Sidewalk: Granite slabs with incised curbs.

Prince Street: North Side
Greene to Wooster Street (Block 514).

All the iron vault covers have been resurfaced.

The sidewalk is either granite slabs with incised curbs or concrete with granite curbstones.

#109-111 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: The covers in front of #109 have been resurfaced with tar and cement.

#113 to #121 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: Resurfaced.

#123 to northeast corner of Wooster Sidewalk: Concrete with granite curbstones.
Iron vault covers: Resurfaced.

Prince Street: South Side
Wooster to West Broadway (Block 501).

There are no iron vault covers along this block.

The sidewalk with the exception of a few feet in front of #130-132 is concrete, with metal edging.

Prince Street: North Side
Wooster to West Broadway (Block 515).

The iron vault covers have been resurfaced, with one exception.

The sidewalk is concrete with metal edging, with one exception.

#131 Iron vault cover: Resurfaced but originally had small circle lights in diamond-shape metal frames. The name "Simon & Moerbfeld (?), 148 Ave. D" is partially visible, on the cover.

SH-C1 HD

PRINCE STREET (Cont'd.)

#141

Sidewalk: Granite slabs with incised curbs.

Iron vault cover: Two-step iron light platform with circle lights surrounded by six raised metal studs. "Jacob Mark, 7-Worth" is on edge of covers.

SPRING STREET

With few exceptions the iron vault covers and light platforms have been removed or resurfaced.

The sidewalks are generally concrete with either metal edging or stone curbs, but there is still some granite, particularly between Mercer and Greene Streets.

The roadway of Spring Street is paved with Belgian blocks except at the intersections.

Spring Street: South Side
Crosby to Broadway (Block 483)

All the iron vault covers have been resurfaced or removed.

The sidewalks are concrete with metal edging.

Spring Street: North Side
Crosby to Broadway (Block 497)

All the iron vault covers have been resurfaced or removed.

The sidewalks are concrete with metal edging.

Spring Street: South Side
Broadway to Mercer Street (Block 484)

All the iron vault covers have been resurfaced or removed.

The sidewalks are concrete with bluestone curbs.

Spring Street: North Side
Broadway to Mercer Street (Block 498)

The iron vault covers have been resurfaced or removed.

The sidewalk is concrete with granite curbstones.

#101 Sidewalk: Granite slabs with granite curbstones.

Spring Street: South Side
Mercer to Greene Street (Block 485)

The iron vault covers have been resurfaced or removed.

The sidewalk is either granite or concrete.

#106-112 Sidewalk: Concrete with granite curbstones

Iron vault covers: Originally had circle lights surrounded with six-metal lozenges.

#114-116 Sidewalk: Granite slabs with incised curbs, but it is tarred over.

#118 Sidewalk: Granite with incised curbs.

#120 Sidewalk: Concrete with granite curbstones.

SPRING STREET (Cont'd)

- #122-124 Sidewalk: Granite slabs with incised curbs.
Iron vault covers: Originally had circle lights surrounded by six raised metal studs.

Spring Street: North Side
Mercer to Greene Street (Block 499)

All the iron vault covers have been resurfaced or removed.

The sidewalk is made up of a variety of materials.

- #109-111 Sidewalk: Bluestone with granite curbstones.
#113 Sidewalk: Granite slabs with incised curbs.
#115-117 Sidewalk: Granite with granite curbstones.
#119 Sidewalk: Granite with granite curbstones.
#121 Sidewalk: Concrete with granite curbstones.

Spring Street: South Side
Greene to Wooster Street (Block 486)

The iron vault covers have been resurfaced or removed.

The sidewalk is bluestone with granite curbstones from the southwest corner of Greene Street to #134; from #134 to the southeast corner of Wooster Street the sidewalk is concrete with granite curbstones.

Spring Street: North Side
Greene to Wooster Street (Block 500)

The iron vault covers have been resurfaced.

The sidewalk is concrete with granite curbstones, with one exception.

- #127 Iron vault covers: Originally had circle lights surrounded by six raised metal studs.
#139-141 Sidewalk: Covered by asphalt, granite curbstones.

Spring Street: South Side
Wooster to West Broadway (Block 487)

There are no iron vault covers.

The sidewalk is concrete with bluestone curbs.

SPRING STREET (Cont'd)

Spring Street: North Side

Wooster to West Broadway (Block 501)

The iron vault covers have been removed or resurfaced.

The sidewalk is concrete with bluestone curbs.

#147

Iron vault covers: Resurfaced, but had circle lights with six raised metal studs surrounding them. The name "G. R. Jackson, Burnet & Co., 14 St. East River," is visible on the edge of the entrance step - they may have done the vault covers.

#149

Iron vault covers: The name "Jacob Mark" can still be seen on the edge.

WEST BROADWAY

Most of the remaining light platforms along West Broadway have been resurfaced or covered with new loading platforms.

The sidewalks are usually concrete with granite curbstones.

The roadway along West Broadway is paved with Belgian blocks.

West Broadway: East Side Only
Canal to Grand Street (Block 228)

The only iron vault covers along this block are in front of #307-309 and on the West Broadway facade of #53 Grand Street. Those in front of #307-309 have been resurfaced with asphalt and those at #53 Grand are covered with bluestone slabs.

The sidewalk is concrete with granite curbstones with the exception of #307-309, which is granite slabs with incised curbs.

West Broadway: East Side Only
Grand to Broome Street (Block 475)

There are two iron stoops with lights that have been resurfaced.

The sidewalk is concrete with granite curbstones.

#351-353 Iron vault covers: The five-step vault stoop and light platform which originally had circle lights surrounded by six raised metal studs on the treads and circle lights in hexagonal metal frames on the risers, has been covered by a loading platform.

#359 Iron vault covers: There is a resurfaced six-step iron stoop.

West Broadway: East Side Only
Broome to Spring Street (Block 487)

The iron vault covers and light platforms have been resurfaced.

The sidewalk is concrete with granite curbstones.

#367 Iron vault covers: Resurfaced with cement, but the original granite banding around the covers is still there.

#383-385 Iron vault covers: The original five-step light platform is still there.

#391 Iron vault covers: Resurfaced.

West Broadway: East Side Only
Spring to Prince Street (Block 501)

The iron vault covers and light platforms have been resurfaced or removed.

With two exceptions, the sidewalk is concrete with granite curbstones.

#407-409 Iron vault covers: Open areaway

#419 Sidewalk: Granite with incised curbs.

WEST BROADWAY (Cont'd)

- #431 Sidewalk: Some bluestone, but is mostly concrete with granite curbstones.
Iron vault cover: New loading platform covers the old light platform which has circle lights surrounded with six metal studs. "Case, 5 Worth" is visible on edge.
- #433 Sidewalk: Granite with incised curbs.

West Broadway: East Side Only
Prince to West Houston Street (Block 515)

All the iron vault covers and light platforms have been resurfaced.

The sidewalk is concrete with granite curbstones, with two exceptions.

- #445-449 Iron vault covers: Open areaway
- #451 Sidewalk: Granite slabs with incised curbstones.
Iron vault cover: Resurfaced light platform.
- #465-469 Iron vault covers: Circle lights surrounded with six raised metal studs from "S. B. Althause & Co., 101 & 103 Thompson St." Granite banding around covers.
- #471 Iron vault covers: Large circle lights surrounded by six metal studs.
- #473 Sidewalk: Bit of bluestone.

WOOSTER STREET

The iron vault covers, light platforms and stoops either have been resurfaced removed or have had loading platforms built over them.

Most of the sidewalks along Wooster Street are concrete and have concrete curbs with metal edges along the street, but there are many instances where the sidewalk is granite slabs. Bluestone is a common material for the curbs.

The roadway of Wooster Street is paved with Belgian blocks, except at the intersections.

Wooster Street: West Side
Canal to Grand Street (Block 228).

There are no vault covers.

The sidewalks along this block are concrete with either metal edges at the street or bluestone curbs.

Wooster Street: East Side
Canal to Grand Street (Block 229).

Some of the buildings still have iron vault stoops, light platforms and street vault covers, although they have been resurfaced.

The sidewalks along this block are concrete with a variety of curbs.

#2-4

Sidewalk: Concrete with a concrete curb edged with metal
Iron vault covers: Still has light platform although altered and resurfaced. The treads and risers have their original lights.

#6-10

Sidewalk: Concrete with bluestone curb

#12

Sidewalk: Concrete with metal edging
Iron vault covers: There is a five-step vault stoop with lights on the treads and risers.

#16

Sidewalk: Concrete, no curb

#18 - #22

Sidewalk: Concrete with concrete curb
Iron vault covers: Resurfaced with a foot wide band of bluestone around the covers.

#24-26

Sidewalk: Concrete with concrete curb
Iron vault covers: There is a four-step vault stoop with lights and a foot wide band of bluestone framing the covers.

#28-30

Sidewalk: Concrete with concrete curb
Iron vault cover: There is an open area-way where the vaults should be, with a foot wide band of bluestone around it.

WOOSTER STREET (Cont'd.)

Wooster Street: West Side
Grand to Broome Street (Block 475)

Most of the iron vault covers, light platforms, and stoops have been altered into loading platforms or resurfaced.

The sidewalk along this block is composed of a variety of materials.

- #29 Sidewalk: Granite slabs with incised curbs
Iron vault covers: Resurfaced with tar and metal sheets.
- #31 Sidewalk: Concrete with concrete curbs partially edged with metal
- #35-37 Sidewalk: Concrete with metal edge at the street
Iron vault covers: Loading platform instead of iron vault stoop.
- #39 Sidewalk: Concrete with bluestone curb and bluestone sidewalk with granite curbstones
Iron vault covers: Vault stoop replaced by wooden platform. There is a bracket arm of an iron lamppost attached to northern end of building.
- #41 Sidewalk: Bluestone with concrete curb with a metal edge
Iron vault covers: A wooden loading platform covers or replaces original vault covers.
- #43-45 Sidewalk: Concrete with some bluestone curbing. At #45, the sidewalk is bluestone with bluestone curbs.
Iron vault covers: #43 has concrete loading platform; #45 has a three-step iron vault stoop with lights.
- #47-49 Sidewalk: Concrete with bluestone curbs
- #51 Sidewalk: Concrete with bluestone curbs
Iron vault covers: Now has a five-step brick and concrete stoop.
- #53 Sidewalk: Concrete with bluestone curb
Iron vault covers: Cinder block loading platform.
- #55 Sidewalk: Granite slabs with incised curbs
Iron vault covers: Iron steps replaced with cement steps.

WOOSTER STREET (Cont'd.)

Wooster Street: East Side
Grand to Broome Street (Block 475)

The iron vault covers, stoops and light platforms have been replaced or removed.

The sidewalks along this block are either concrete with bluestone curbs or granite slabs with incised curbs.

#36-38. Sidewalk: Granite slab with incised curbs
Iron vault covers: There are remnants of the original light platform near the northeast corner of Grand, the rest has been replaced.

#40 Sidewalk: Concrete with bluestone curb

#42-44 Sidewalk: Granite slabs with graded curbs
Iron vault covers: Entrance at #42 has part of original eight-step vault stoop with lights. The rest has been replaced with a loading platform and concrete stoop

#46-50 Sidewalk: Concrete with bluestone curbs
Iron vault covers: Vault steps replaced and resurfaced, new loading platform added.

#52 Sidewalk: Concrete with bluestone curbs

Wooster Street: West Side
Broome to Spring Street (Block 487)

Three buildings have remnants of their original iron vault covers; the others have been resurfaced or removed.

The sidewalks along this block, with one exception, are concrete with bluestone curbs.

#59 Sidewalk: Granite slab with incised curb

#61-63; 65-67 Iron vault covers: Light platform cut at one place for access to basement, the remainder is covered by a loading platform. Original circle lights still visible on the tread and circle lights in hexagonal frames on the risers.

#69-71 Iron vault covers: New loading platform.

#83-85 Iron vault covers: Light platform covered with loading platform which has lights. The lights in the risers are circles in hexagonal frames.

WOOSTER STREET (Cont'd.)Wooster Street: East Side

Broome to Spring Street (Block 486)

The iron vault covers either have been resurfaced or removed. There is a resurfaced four-step vault stoop at #62 and a resurfaced light platform at #74. Instead of iron vault covers, #90 has an open areaway in front of its basement windows.

The sidewalk along this block is made up of a number of materials.

#60	Sidewalk: Granite slab with incised curbs Iron vault covers: Resurfaced, but circle lights still visible.
#62	Sidewalk: Granite slab with incised curbs Iron vault covers: Resurfaced, but circle lights in hexagonal frames still visible.
#64-68	Sidewalk: Cement with bluestone curb
#70-72	Sidewalk: Granite slab with incised curbs Iron vault covers: Resurfaced, but large circle lights still visible.
#74	Sidewalk: Concrete with a metal edge at the curb. Iron vault covers: Light platform resurfaced.
#76	Sidewalk: Concrete with metal edge at the curb Iron vault covers: Wood and metal loading platform covers the street vault.
#80-82	Sidewalk: Concrete, no curb Iron vault covers: Resurfaced but large circle lights still visible.
#84-88	Sidewalk: Concrete with bluestone curb
#90	Sidewalk: Southern half is bluestone with granite curbstones; the rest is concrete with a metal edge at the curb.

Wooster Street: West Side

Spring to Prince Street (Block 501)

The buildings along this block either had no street vaults or their iron covers have been resurfaced or removed.

With the exception of #105-113, #115-121 and #127, the sidewalk is concrete with bluestone curbs.

#97	Iron vault covers: Resurfaced but original circle lights still on riser
#101-103	Iron vault covers: Resurfaced but original circle lights still visible.
#105-113	Sidewalk: Granite slabs with incised curbs
#115-121	Sidewalk: Granite slabs with incised curbs
#127	Sidewalk: Concrete with concrete curbs

WOOSTER STREET (Cont'd.)Wooster Street: East Side

Spring to Prince Street (Block 500).

The iron vault covers along this block either have been resurfaced or removed. The light platform and steps at #102-106 are covered with a loading platform and cut to provide access to the basement. There are raised bluestone slabs in front of #128 which may cover the street vaults.

The sidewalk along this block is either concrete with bluestone curbs or granite slabs with incised curbs.

#98	Sidewalk: Concrete with bluestone curbs
#100	Sidewalk: Granite slabs with incised curbs
#102-106	Sidewalk: Granite slab with incised curbs Iron vault cover: Five-step iron stoop now covered with loading platform. The treads have circle lights and the risers have circle lights in hexagonal frames.
#108-114	Sidewalk: Concrete with bluestone curbs Iron vault covers: Covers have circle lights with five metal studs surrounding them. The name "Jacob Mark" appears on the covers. A foot wide band of rose-colored granite edges the covers.
#116-118	Sidewalk: Concrete with bluestone curbs Iron vault covers: Originally had circle lights with five metal studs incircling them. The name "Brooklyn Vault Light Co., 245-47 Norman Ave., Brooklyn, N. Y.," appears on the edge.
#120-126	Sidewalk: Granite slabs with incised curbs Iron vault covers: Resurfaced but did have circle lights.
#128	Sidewalk: Concrete with bluestone curbs

Wooster Street: West Side

Prince to West Houston Street (Block 515)

All the iron vault covers either have been resurfaced or removed.

The sidewalks along block are concrete with a metal edge; there are three exceptions.

#131-133	Sidewalk: Concrete with bluestone curb.
#137-139	Sidewalk: Concrete; no curb
#147	Sidewalk: Bluestone with incised curbs. Iron vault covers: Resurfaced but the circle lights are still visible.

WOOSTER STREET (Cont'd.)

Wooster Street: East Side

Prince to West Houston Street (Block 514).

The iron vault covers and light platforms have been resurfaced or removed.

Most of the sidewalks along this block are concrete and graded to provide access to the garages and parking lots that make up most of the block. There are some exceptions.

#130-132

Sidewalk: Concrete with concrete curb edged with metal

#138

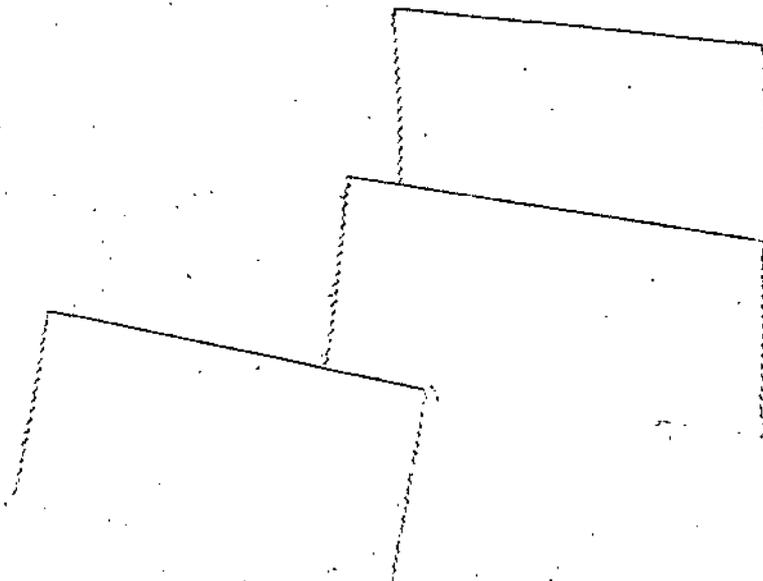
Sidewalk: Bluestone with incised curbs.
Iron vault covers: Light platform replaced with concrete one.

#142-144

Sidewalk: Bluestone with granite curbstones
Iron vault covers: Light platform converted into concrete loading platform.

#152-156

Sidewalk: Concrete with bluestone curbs



**SOHO CAST IRON DISTRICT
HISTORIC DISTRICT
EXTENSION DESIGNATION
REPORT**

SOHO-CAST IRON HISTORIC DISTRICT EXTENSION

Designation Report

May 11, 2010



NYCTM

Landmarks Preservation
Commission

Cover Photograph:
386-388 to 392-394 West Broadway
Christopher D. Brazeel, 2010

**SOHO-CAST IRON
HISTORIC DISTRICT EXTENSION
Designation Report**

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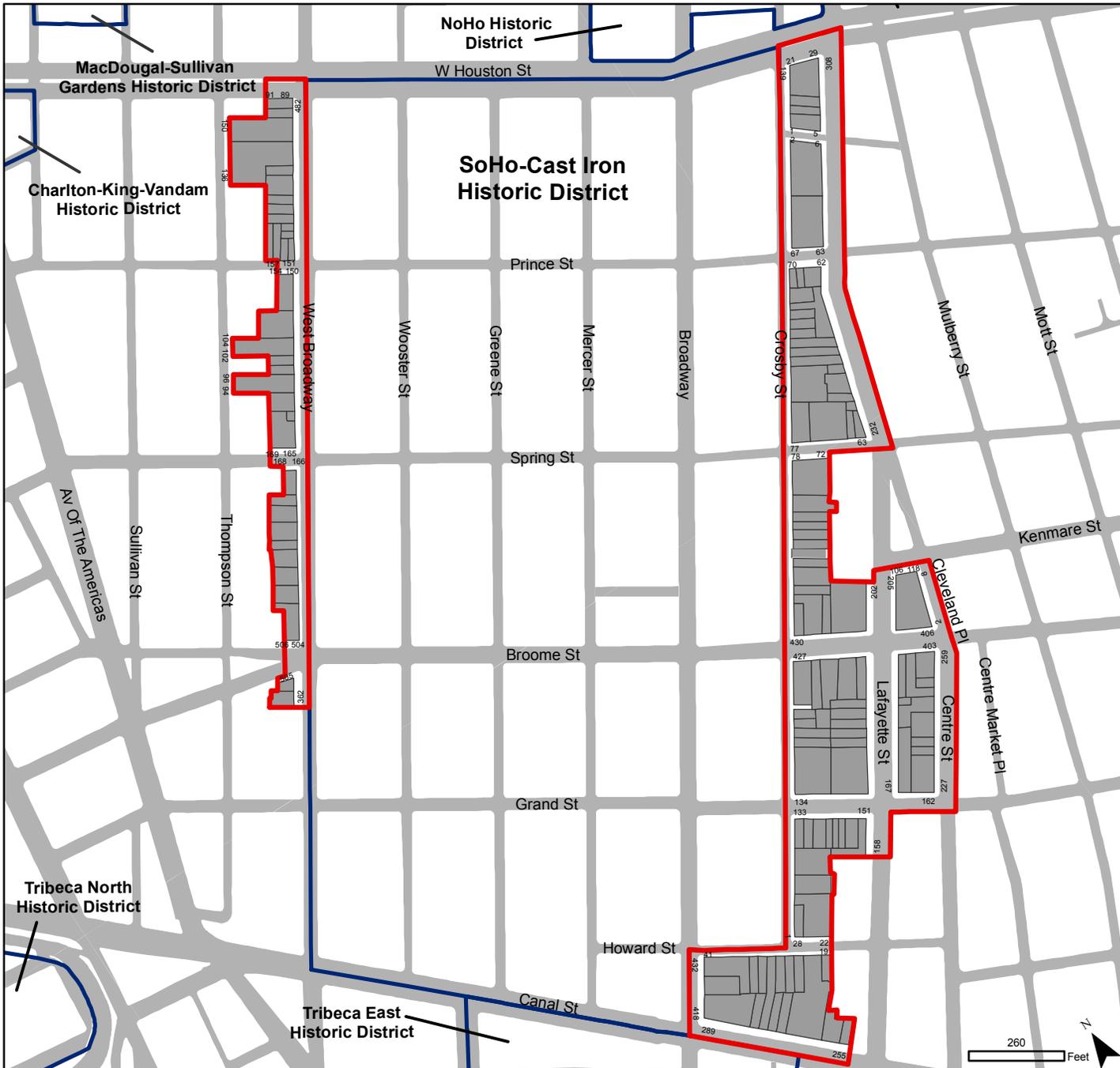
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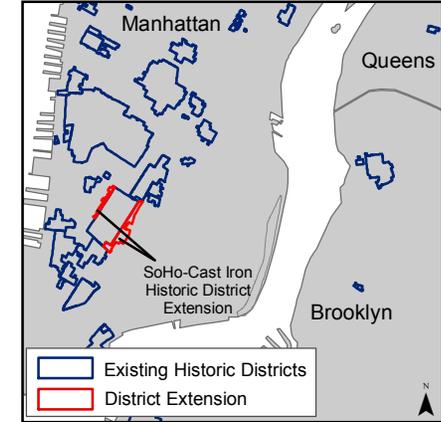
SoHo-Cast Iron Historic District Extension



SoHo-Cast Iron
Historic District Extension
Borough of Manhattan, NY
Landmarks Preservation Commission

Calendared: June 23, 2009
Public Hearing: October 27, 2009
Designated: May 11, 2010

- Boundary of Existing Districts
- Boundary of District Extension
- Tax Map Lots, District Extension



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**Landmarks Preservation
Commission**

Graphic Source: MapPLUTO, Edition 06C, 2006. Date: May 11, 2010. Author: JM.

**Landmarks Preservation Commission
May 11, 2010, Designation List 429
LP-2362**

TESTIMONY AT THE PUBLIC HEARING

On October 27, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation of the SoHo-Cast Iron Historic District Extension (Item. No. 3). The hearing was duly advertised according to the provisions of law. Twenty-four witnesses spoke in favor of the designation, including Councilmember Alan J. Gerson, as well as representatives of Manhattan Borough President Scott Stringer, State Senator Daniel Squadron, Manhattan Community Board 2, Society for the Architecture of the City, the New York Landmarks Conservancy, the Municipal Arts Society, and the Historic Districts Council. Fourteen speakers testified in opposition to the proposed designation, including the owners of several buildings and their representatives, as well as a representative of the Real Estate Board of New York. In addition, the Commission received numerous letters, e-mails, and post cards in support of designation. The Commission also received a number of communications opposed to the designation.

SOHO-CAST-IRON HISTORIC DISTRICT EXTENSION BOUNDARIES

Area 1: The SoHo-Cast Iron Historic District Extension consists of the properties bounded by a line beginning at the southwest corner of West Broadway and West Houston Street, then extending westerly along the southern curbline of West Houston Street, southerly along the western property lines of 482 and 480 West Broadway, westerly along the northern property line of 474-478 West Broadway (aka 146 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from a part of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), easterly along a portion of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), southerly along the western property lines of 460 to 454 West Broadway and 157 Prince Street to the northern curbline of Prince Street, easterly along the northern curbline of Prince Street to a point formed by its intersection with a line extending northerly from the western property line of 150-154 Prince Street (aka 436-442 West Broadway), southerly across Prince Street and along the western property line of 150-154 Prince Street (aka 436-442 West Broadway), westerly along the northern property line of 430-436 West Broadway, southerly along the western property line of 430-436 West Broadway, westerly along the northern property line of 426-428 West Broadway (aka 102-104 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), easterly along the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), southerly along the western property lines of 424 and 422 West Broadway, westerly along the northern property line of 418-420 West Broadway (aka 94-96 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the

southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), easterly along the southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), southerly along the western property lines of 414-416 West Broadway and 169 Spring Street to the northern curblines of Spring Street, easterly along the northern curblines of Spring Street to a point formed by its intersection with a line extending northerly from the western property line of 166 Spring Street (aka 402-404 West Broadway), southerly across Spring Street and along the western property line of 166 Spring Street (aka 402-404 West Broadway), westerly along the northern property line of 400 West Broadway, southerly along the western property lines of 400 to 390 West Broadway, easterly along the southern property line of 390 West Broadway, southerly along the western property lines of 386-388 to 378-380 West Broadway and a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street), easterly along a portion of the southern property line of 372-376 West Broadway (aka 504-506 Broome Street), southerly along a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street) and across Broome Street (Watts Street) to the southern curblines of Broome Street (Watts Street), westerly along said curblines to a point formed by its intersection with a line extending northerly from the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), southerly along the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), westerly along a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, westerly along a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, easterly along the southern property line of 362-364 West Broadway to the centerline of West Broadway, northerly along the centerline of West Broadway to a point formed by its intersection with a line extending easterly from the southern curblines of West Houston Street, then westerly to the point of the beginning.

Area 2: The SoHo-Cast Iron Historic District Extension consists of the properties bounded by a line beginning at the southwest corner of Lafayette Street and East Houston Street, then extending southerly along the western curblines of Lafayette Street, across Prince Street and following the curve of Lafayette Street to the northwest corner of Lafayette Street and Spring Street, westerly along the northern curblines of Spring Street to a point formed by its intersection with a line extending northerly from the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street), southerly across Spring Street and along the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street) and a portion of the eastern property line of 61-63 Crosby Street, easterly along a portion of the northern property line of 61-63 Crosby Street, southerly along a portion of the eastern property line of 61-63 Crosby Street, westerly along the southern property line of 61-63 Crosby Street, southerly along the eastern property lines of 59 to 44-47 Crosby Street, easterly along the northerly property line of 416-422 Broome Street (aka 202 Lafayette Street) to the western curblines of Lafayette Street, northerly along said curblines to a point formed by its intersection with a line extending westerly from the southern curblines of Kenmare Street, easterly across Lafayette Street and along the southern curblines of Kenmare Street to the southwest corner of Kenmare Street and Cleveland Place, southerly along the western curblines of Cleveland Place, across Broome Street, and continuing southerly along the western curblines of Centre Street to the northwest corner of Centre Street and Grand Street, westerly along the northern curblines of Grand Street and across Lafayette Street to the northwest corner of Grand Street and Lafayette Street, southerly across Grand Street and along the western

curbline of Lafayette Street to a point formed by its intersection with a line extending easterly from the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), westerly along the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), southerly along the eastern property lines of 13-17 to 1 Crosby Street (aka 28 Howard Street), across Howard Street and continuing southerly along the eastern property line of 19 Howard Street and a portion of the eastern property line of 21-23 Howard Street (aka 261-267 Canal Street, easterly along a portion of the northern property line 257 Canal Street, southerly along a portion of the eastern property line of 257 Canal Street, easterly along a portion of the northern property line of 257 Canal Street and the northern property line of 255 Canal Street, southerly along the eastern property line of 255 Canal Street to the centerline of Canal Street, westerly along the centerline of Canal Street to the centerline of Broadway, northerly along the centerline of Broadway to the centerline of Howard Street, easterly along the centerline of Howard Street to the centerline of Crosby Street, northerly along the centerline of Crosby Street to the southeast corner of Crosby Street and East Houston Street, easterly along the southern curbline of East Houston Street to the point of the beginning.

SUMMARY

The SoHo–Cast Iron Historic District Extension consists of approximately 135 properties located on the blocks immediately adjacent to the east and west sides of the SoHo–Cast Iron Historic District. Many of the buildings date from the same period of development as those in the previously-designated historic district and exhibit similar architectural characteristics. There are several cast-iron-fronted buildings within the extension as well a large number of similarly-styled masonry buildings. The SoHo-Cast Iron Historic District Extension consists of two subsections. The larger eastern section encompasses all of the eastern side of Crosby Street and portions of Lafayette, Howard, and Centre Streets, while the smaller western section includes buildings on the western side of West Broadway, some of which go through the block to the east side of Thompson Street. The boundaries of the extension were drawn so as to protect cohesive streetscapes along narrow Crosby Street and Howard Street as well as a number of notable cast-iron buildings on West Broadway.

Like their counterparts in the designated district, many of the structures within the SoHo-Cast Iron Historic District Extension were erected in the post-Civil War era as store and loft buildings for the wholesale dry goods merchants and the manufacturing businesses that transformed the once comfortable residential neighborhood into a bustling commercial zone in the mid- and late-nineteenth century. The extension displays a variety of architectural styles also present in the SoHo-Cast Iron Historic District, including Italianate, Second Empire, and Queen Anne, as well as the Romanesque and Renaissance Revival styles. In many instances, these buildings were designed by the same prominent architects as those within the previously-designated district: Robert Mook (386-388 West Broadway, built 1871, Italianate style); D. & J. Jardine (28 Howard Street, built 1872, Italianate style), Detlef Lienau (22-26 Howard Street, built 1864-65, neo-Grec style), Renwick & Sands (29 Howard Street, built 1868, neo-Grec style), Samuel A. Warner (428-432 Broadway, built 1888-89, Queen Anne style), George F. Pelham (137-139 Grand Street, built 1911, neo-Classical style), Isaac F. Duckworth (428 Broome Street, built 1868-69, Italianate style), Griffith Thomas (426 Broome Street, built 1869, Italianate style; 419 421 Broome Street, built 1873, Italianate style), Henry Engelbert (424-426 Broadway, built 1868, Italianate style), John H. Whitenack (392-394 West Broadway, built 1872, Italianate style; 422 West Broadway, built 1873-74, Italianate style), and John B. Snook (158-164 Lafayette Street, built 1889-90, Queen Anne style). Other prominent architects and firms whose work is found in the proposed extension include Edward H. Kendall (425-427 Broome Street, built 1874), DeLemos & Cordes (241-249 Centre Street, built 1888-91, Romanesque Revival style; 403-405 Broome Street, built 1890-91, Renaissance Revival style), Albert Buchman (292-296 Lafayette Street, 1897 alteration, Renaissance Revival style), Charles Haight (275 Canal Street, built 1878, Queen Anne style), William Field & Son (134-140 Grand Street, built 1869, Second Empire style), John R. Thomas (278-290 Lafayette Street, built 1891-92 and 1898-99, neo-Grec style), Schneider & Herter (67-73 Spring Street, built 1889-90, Queen Anne style), and Oscar S. Teale (468-472 West Broadway, built 1885, Romanesque Revival style). A number of early residential buildings, dating to the early to mid-nineteenth century, have survived, such as the Federal style houses at 68 and 70 Prince Street, and 133 Grand Street, as well as Greek Revival style houses at 151-157 Prince Street, 19 Howard Street, 33 Howard Street, and 253 Centre Street.

The buildings in the SoHo-Cast-Iron Historic Extension have been occupied by a variety of commercial entities ranging from manufacturers of textiles and clothing in the mid-to-late

nineteenth century to drug wholesalers, toy manufacturers, and electrical and hardware suppliers in the early twentieth century, and paper warehouses and electronics fabricators in the mid-twentieth century. A major change in the type of occupancy occurred after World War Two. As the textile industry began to relocate to the southern United States and then, ultimately, to overseas destinations in search of cheaper labor, many printing plants and “dead storage” warehouses moved into SoHo’s large interior spaces. Many loft buildings were razed and replaced with gas stations, auto repair shops, parking lots, and one-story garages and car washes, producing many somewhat mottled streetscapes. By the late 1950s, the SoHo area was widely considered to be a depressed commercial slum known as “hell’s hundred acres.” But, by the 1960s, an up-and-coming generation of artists discovered large, high-ceilinged, and inexpensive spaces within lofts buildings of SoHo. Vacant warehouses and lofts were converted into studios, galleries and, often illegally, living quarters. The city amended zoning laws in 1971 to permit the movement of artists into the area while preserving the remaining businesses that still employed hundreds of semi-skilled and unskilled workers. For a time, the SoHo area was one of the most important creative centers of contemporary art in the nation. Among some of the notable artists and galleries located in the historic district extension were Keith Haring the A.I.R. Gallery, which was the city’s oldest women’s art cooperative, Leo Castelli, Ileana Sonnabend, John Weber, Andre Emmerich, Charles Cowles, Mary Boone, and Frank Gehry.

The threat of further demolition and large-scale redevelopment subsided greatly when the Landmarks Preservation Commission designated the SoHo-Cast Iron Historic District in 1973; the action protected about 500 buildings on 25 city blocks. By 1978, an estimated five thousand artists were living in SoHo; but around that time, rents and real estate values began a precipitous climb. The area was becoming more fashionable as a residential and commercial address, and many of the artists who had revitalized the once-neglected district were priced out of the gentrifying neighborhood. Upscale boutiques, galleries, restaurants, bars, clubs, hotels, and shops replaced studios and galleries, and most of the remaining small industrial businesses. Many new commercial buildings were constructed in the last two decades of the twentieth century on lots that had been vacant for decades. Late-twentieth-century development trends have continued and even accelerated in the early twenty-first century. Additional new buildings were constructed on many of the empty lots, and several buildings were increased in height.

Today, the SoHo-Cast-Iron Historic District Extension still maintains the essence of its early industrial history, even as it continues to evolve into one of New York City’s most attractive and popular residential neighborhoods and shopping destinations.

THE HISTORIC AND ARCHITECTURAL DEVELOPMENT OF THE SOHO-CAST IRON HISTORIC DISTRICT EXTENSION¹

Early History and Colonial Development of the SoHo-Cast Iron Historic District Extension

Prior to the arrival of European fur traders and the Dutch West India Company, Manhattan and much of the modern-day tri-state area was populated by bands of Lenape Indians. The Lenape traveled from one encampment to another with the changes of the seasons. Fishing camps were occupied in the summer and inland camps were used during the fall and winter for harvesting crops and hunting. The main trail ran the length of Manhattan from the Battery to Inwood, following the course of Broadway adjacent to present-day City Hall Park before veering east toward the area now known as Foley Square. It then ran north with major branches leading to habitations in Greenwich Village and the Lower East Side at a place called Rehtauck or Naghtogack in the vicinity of Corlears Hook. In 1626, Dutch West India Company Director Peter Minuit “purchased” the island from the Lenape for sixty guilders worth of trade goods.²

Under the Dutch, most inhabitants of New Amsterdam lived south of Fulton Street where they could be close to each other for protection and close to the harbor for the essential shipping activities on which the colony depended. North of the settlement, many wealthy families owned large estates, which they used as farms and plantations and as country retreats, especially for those times when epidemics threatened the crowded population residing on the island’s tip. Although a narrow majority of New Amsterdam’s inhabitants were Dutch, it was actually a diverse population that included Walloons, English, French, Irish, Swedish, and Germans, among others.

The area that now makes up the SoHo-Cast Iron Historic District and District Extensions was the site of the first free African-American settlement on Manhattan Island. Slavery likely existed from the beginning of the colony, but records indicate that the first importation of slaves took place in 1625 or 1626. Under the Dutch West India Company, slaves, while still not considered the equals of the white colonists, shared the same legal rights, including the right to own property, marry in the Dutch Reformed Church and testify in court. In emergencies, they could also bear arms.³

¹ The report is based on Landmarks Preservation Commission (LPC), *SoHo-Cast-Iron Historic District Designation Report* (LP-0768), prepared by the Research Department (New York, 1973), and includes the following additional sources: Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999); Thelma Wills Foote, *Black and White Manhattan: The History of Racial Formation in Colonial New York City* (New York: Oxford University Press, 2004); Richard Kostelanetz, *Soho: the Rise and Fall of an Artists’ Colony* (New York: Routledge, 2003), 3, 11, 14, 28, 32, 42, 61,80; LPC, *511 Grand Street House Designation Report* (LP-2269) (New York: City of New York, 2007), prepared by Marianne S. Percival; LPC, *Children’s Aid Society, Elizabeth Home for Girls Designation Report* (LP-2274) (New York: City of New York, 2008), prepared by Virginia Kurshan.

² Burrows and Wallace, 5-23; Historian R. P. Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied the Reckgawawanc. The Native American “system of land tenure was that of occupancy for the needs of a group” and that those sales that the Europeans deemed outright transfers of property were to the Native Americans closer to leases or joint tenancy contracts where they still had rights to the property. Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975), 7, 14-15; Robert Steven Grumet, *Native American Place Names in New York City* (New York: Museum of the City of New York, 1981), 69.

³ Burrows and Wallace, 31-32.

In 1644, the West India Company under Director Kieft granted “half-freedom” to some of the colony’s black slaves and set aside for them a number of lots on the outskirts of town, which became known as the “Free Negro Lots.”⁴ Several of the lots were located west of the Bowery, extending north from modern-day Prince Street to about Astor Place, creating the “only separate enclave”⁵ of free black landowners in the colonial period. The northern part of the land now within the SoHo-Cast Iron Historic District and its Extension was located in this area.

In 1667, the newly-established English colonial government relegated free blacks—including those who owned property at the Negro Lots—to alien status and denied them the privileges granted to white residents, including the right to own property. By the early 1680s, after a brief reprieve with the Dutch re-conquest and with the subsequent reestablishment of English rule, most of the African landowners lost their property and departed the island for Brooklyn, New Utrecht and New Jersey. The lots located in the SoHo Historic District and Extensions were deeded to wealthy white landowners, many of whom kept Africans as slaves to help manage the land.⁶

In the 1660s, Augustine Herrman (c.1605-1686) began to acquire land in and around the SoHo area.⁷ Natives of Prague, Hermann’s family was forced to flee to Amsterdam in 1618 due to his father’s political activity. As an adult, Augustine joined the Dutch West India Company and traded for the company in Curacao, Brazil, and New Netherland. In 1643, he left the company and became the agent in New Netherland for the prominent Dutch mercantile firm of Peter Gabry & Sons. He built a large fortune through trading in furs, slaves, and indigo during his association with Gabry, and became the largest exporter of tobacco in America. Hermann bought extensive tracts of land on Manhattan Island and in New Jersey, not only for himself but for Govert Loockermans and his brother-in-law Nicholas Bayard. Peter Stuyvesant sent him to Maryland in 1659 to conduct negotiations with Lord Baltimore concerning the boundary between his territory and that of the Dutch. Hermann worked on the map of the Maryland territory for over ten years, and was rewarded by Lord Baltimore with over thirteen thousand acres of land in Maryland. Hermann died at Bohemia Manor, Maryland, in 1686. His land holdings in the SoHo area passed to his brother-in-law, Nicholas Bayard.⁸

Nicholas Bayard (c.1644-1707), a nephew of Peter Stuyvesant, was born in the Netherlands and brought to this country by his mother in 1647. He served the government of the Colony in a number of capacities including Surveyor of the Province and Mayor of the City. In 1686, while serving as mayor, he helped to draw the Dongan Charter which guaranteed the rights and privileges of colonial citizens. In 1689, Bayard fled the city during a popular rebellion that was instigated by a political rival and was imprisoned upon his return. He was tried and convicted of high treason, for which he was stripped of his properties and sentenced to be hanged and dismembered. But, he successfully appealed his conviction, which was annulled. All his

⁴ “Half-freedom” liberated the men and their wives in return for an annual payment of “‘thirty skepels of Maize or Wheat, Pease or Beans, and one Fat hog’.” The West India Company could still require their labor, for wages, when necessary. However, manumission only applied to the adults not their children. The lots conferred by the colony, also referred to as the Negro Lots or the Negroes’ Farms, would act as a buffer zone and advanced warning system for the colony in case of an Indian attack. *Ibid.*, 33.

⁵ Foote, 149. “‘Negroes’ Farms’” were also found north of City Hall and in Greenwich Village, Burroughs and Wallace, 33.

⁶ Foote, 149.

⁷ Stokes VI, 72.

⁸ *Appleton’s Cyclopaedia of American Biography* III (New York: D. Appleton & Co., 1888), 188; Harry B. Yoshpe, *The Journal of Negro History*, Vol. 26, No. 1. (Jan., 1941), pp. 78-107.

lands which had been confiscated were restored to him, and he died quietly in New York City in 1707. His lands passed down to successive generations of Bayards. Both Nicholas Bayard and his heirs were known to have owned slaves.⁹

The SoHo-Cast Iron Historic District and Extension lie in part within the Bayard's East and West Farms, which retained their rural character through the eighteenth century.¹⁰ The southern part of the block bounded by Broadway, Lafayette, Canal, and Howard Streets was part of the Rutgers Farm. Anthony Rutgers, a city Alderman and a member of the Colonial Assembly, purchased the large swampland north of the Collect Pond in 1723-25.¹¹ Rutgers' property was transferred after his death in 1746, by inheritance and sale, to Leonard Lispenard (1715-1790), who had married Rutgers' daughter, Alice. During the American Revolution, a series of fortifications and redoubts were built across Manhattan, including one at Crosby Street between Grand and Broome Streets.¹² Multiple sources indicate that Anthony Rutgers and his wife Cornelia owned enslaved persons.¹³

SoHo in the post-Revolutionary War Period through 1850

Due to the financial fallout of the Revolutionary War, Nicholas Bayard III was forced to mortgage his inherited lands, including his West Farm, which was divided into lots at the end of the eighteenth century. Development of the area began in the first decade of the nineteenth century, after landowners petitioned the Common Council to drain and fill the Collect Pond, its outlet stream to the Hudson River, which later became the rout of Canal Street, and Lispenard's Meadow.¹⁴ What was once a bucolic retreat for city residents had become a serious health hazard and an impediment to development. The shores of the Collect were strewn with garbage and the rotting carcasses of dead animals, the stream along Canal Street was a stagnant sewer of green water, and Lispenard's meadow had become a dangerous bog and breeding ground for the mosquitoes carrying yellow fever. Bayard's Hill, which stood above the present grade of Grand Street and other hills in the area were cut down and used, together with the city's rubbish, to fill in the pond, stream, and marsh.¹⁵

The Lispenard property was inherited in 1790 by Leonard's son, Anthony Lispenard, who began to plot the land in 1795. According to the 1800 Census, Anthony Lispenard owned five slaves. After his death in 1805, the Lispenard heirs in 1807 petitioned the Common Council of New York for, and were granted, the water lots opposite their holdings at Canal Street. In 1811, they also petitioned the Council for, and were granted, the right to dig a channel to drain their

⁹ *Appleton's*, I, 198; III; 681-682; *Dictionary of American Biography*, I, Part 2 (New York: Charles Scribner's Sons, 1964), 68; VI, Part 1, 156-157; Foote, 196; Stokes, IV, 348-372.

¹⁰ Conveyance Records, Introductions and Block Histories (Office of the Register).

¹¹ This land was granted by Governor Kieft to Jan Jansen Damen in 1646. The property, known as Calk Farm, was divided among several individuals after Damen's death, and was reassembled by Rutgers.

¹² I.N. Phelps Stokes, *Iconography of Manhattan Island*. (New York: Robert H. Dodd, 1915-28) v. IV, pl. 84B-b.

¹³ According to the 1703 Census of New York City, there was one Negro female in Anthony Rutgers' household; the census does not state whether she was an enslaved or free person. His will dated August 2, 1764 left his widow, Cornelia, if she remarried two Negroes and 50 pounds for the rest of her life. *The Abstract of Wills on File in the Surrogate's Office, City of New York*, vol. IV, 1744-1753, 91-92. Cornelia Rutgers ran an advertisement in *The New-York Gazette* on October 8, 1750 for a runaway slave named Hector requesting his return if he should be found.

¹⁴ Conveyance Records, Introductions and Block Histories for properties within the Nicholas Bayard West farm (Office of the Register); also Foote, 86..

¹⁵ D.T. Valentine, *Manual of the Corporation of the City of New York* (New York: City of New York, 1860), 562-567.

land between Canal and Spring Streets. Members of the Lispenard family were known to have owned slaves.¹⁶

Broadway had been extended north of Canal Street in 1775, but it was not until 1809 that Broadway was paved and sidewalks were constructed north from Canal Street to Astor Place. Serious development in the area soon followed. Canal Street was surveyed in 1805, opened in 1817, and had sewer lines installed in 1819.¹⁷ Development in the area was slowed by the War of 1812, but after the economy recovered, construction activity briskly recovered. House after house was built for the city's growing population of middle-class families. The period between 1815 and 1825 was a decade of enormous growth for the Fourteenth Ward, in which sections of the existing historic district and extensions lie. Its population more than doubled, transforming it into the city's most populous ward.¹⁸ Sections of the historic district extension were also located in the city's Sixth and Eighth Wards, which were also experiencing tremendous growth at the time.¹⁹ By the 1820s, Canal Street had grown into a thriving retail district. A steam boat ferry to Hoboken was established at its west end in 1823.

There are several Federal-era houses remaining in the SoHo-Cast Iron Historic District Extension, all of which have undergone varying degrees of alterations later in the nineteenth century, including the insertion of storefronts, the addition of floors, conversion to industrial usage, and the installation of entirely new facades in later architectural styles. Two, three-story and attic Federal-style brick dwellings, built c.1827, are located at 68 and 70 Prince Street. The buildings display Federal-style elements, such as Flemish bond brick and low gabled roofs with dormers. Although both these buildings now have ground-floor storefronts and No. 70 had a rear extension built facing Crosby Street, they remain largely intact above their first stories. Furthermore, these houses avoided having their upper floors converted to loft space and have been in continual residential use since they were built, making them rare examples of Federal row houses in SoHo extension that have never been converted to industrial use.

A somewhat more altered Federal-style building is the four-story brick former dwelling at 133 Grand Street (aka 19 Crosby Street), which was built in c.1822 as part of a row of ten dwellings from 133 to 151 Grand Street. The building displays Flemish bond brick and paneled stone window lintels that are characteristic of the Federal style, but a fourth story, rear addition, and bracketed cornice displaying transitional elements of the Greek Revival and Italianate styles were probably added by around 1850. By the 1850s, when the area was becoming more commercial in character, this building was occupied by a carpentry shop. In addition, the arrest in 1856 of several men and women on the premises for "dancing and carousing in a noisy and disorderly manner" attest to the neighborhood's decline as a prime residential area and its establishment as the city's "red light" district. The building's first story was converted to a storefront in the mid-to-late nineteenth century, and at some point, the building's upper stories were converted to small manufacturing lofts. Currently housing an Asian retail food market on the ground floor, No. 133 Grand Street embodies nearly two-hundred years of SoHo's history,

¹⁶ According to the 1800 Census, Anthony Lispenard owned five slaves. LPC, *486 Greenwich Street House Designation Report* (LP-2225), prepared by Jay Shockley (New York, 2007).

¹⁷ John A. Kouwenhoven, *The Columbia Historical Portrait of New York* (New York: Doubleday & Company, Inc., 1953), 94-95; Stokes, III, 995.

¹⁸ Valentine (1868), 216.

¹⁹ The Sixth Ward, most of which sat below Canal Street in the area that now contains the Tribeca East Historic District, straddled Canal Street in the area between Broadway and Centre Street, while the Fourteenth Ward, which made up most of what came to be known as Little Italy, comprised the sections of the District extension generally to the east of Crosby Street.

from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown. Four of the original Federal-era houses in the row were later demolished and replaced by taller buildings, but those at 141, 143 and 145 retain Flemish bond brick at their mid-sections, although all three facades were made over in the mid-to-late nineteenth century. Nos. 147 and 149 Grand Street were given entirely new neo-Grec style facades in the 1880s; these alterations included replacement of the original Flemish bond brick and Federal style stone lintels. Other buildings in the SoHo-Cast Iron Historic District Extension that appear to have begun as Federal-era dwellings, but have been greatly altered, include 25 Howard Street (c.1802-10), 19 Howard Street (c.1809-14), 253 Centre Street (c.1815-16), 398 West Broadway (c.1819-20), 33 Howard Street (c.1824-25), 237 Centre Street (1827), 396 West Broadway (c.1829), and 482 West Broadway (c. 1829-30).

By 1850, the SoHo Historic District and Extension had developed into a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. A row of ten brick, Greek Revival style dwellings were built between 1841 and 1845 on the north side of Prince Street between West Broadway and Thompson Street, of which the four at Nos. 151 to 157 Prince Street remain extant and are included within the SoHo – Cast Iron Historic District Extension.²⁰ These houses have all undergone various alterations, including simplified surrounds at the main entryway, shaved lintels, cornice removals, the insertion of basement-level storefronts, and fenestration changes. These three buildings have remained in residential use on their upper stories since they were built, making them unusual examples of Greek Revival-era row houses that have never been converted to loft space. The present building at the corner of Prince Street and West Broadway, known as 151 Prince Street (aka 448 West Broadway) has suffered many alterations over time, including the loss of one bay on Prince Street and its stoop around 1870 when Laurens Street (now West Broadway) was widened, the construction of a new West Broadway facade with matching fenestration at the same time, and the insertion of a cast-iron storefront, possibly later in the nineteenth century. Another Greek Revival-era dwelling, built c.1839 at 390 West Broadway (then 77 Laurens Street), was given a completely new facade when the street was widened in 1870.

In addition, there are four earlier, possibly Federal-era residences that were given Greek Revival-style makeovers in the mid-nineteenth century. All of them appear to have been further altered after that by the removal of stoops and cornices, as well as lintel changes and insertion of ground-level storefronts. These buildings include 19 Howard Street, 25 Howard Street, 33 Howard Street, and 253 Centre Street. Of these buildings, 33 Howard Street and 253 Centre Street are the most intact, including their molded cornices with dentils, while 25 Howard Street has been drastically altered, including the removal of its upper stories.

The area around Canal Street and Broadway, near the St. Vincent de Paul Roman Catholic Church, also known as the French Church, which was located at 261-267 Canal Street, was the center of a French immigrant community in the early and mid nineteenth century. Many of the Federal- and Greek Revival-era row houses were owned and occupied by French families. By the 1850s, however, many of these families were joining the northward march of middle-class families to new residential areas, and the church moved to its present site in Chelsea at 127 West 23rd Street in 1857. Its former Canal Street site was sold and developed with an Italianate-style warehouse that remains extant.

²⁰ Five were demolished and replaced by new buildings, while the house originally at No. 149 Prince Street at the northwest corner of West Broadway (then called Laurens Street) was demolished when that street was widened and renamed South Fifth Avenue in 1870.

The Second Half of the Nineteenth Century

In the 1850s, the SoHo Historic District and Extension began a rapid transformation into a commercial district, beginning with the metamorphosis of Broadway from a street of small brick retail shops into a boulevard of marble, cast iron, and brownstone commercial palazzi. Lord & Taylor, Arnold Constable & Co., Tiffany & Co., E.V. Haughwout, and others established their stores on or near Broadway. Major hotels were opened: the Union Hotel, the City Hotel, the Prescott House, the Metropolitan, and the St. Nicholas. Many music halls and theaters were established, such as Broughams' Lyceum, the Chinese Rooms, Buckley's Minstrel Hall, the American Art Union, and American Musical Institute. Broadway between Canal Street and Houston Street became the entertainment center of the city.²¹

In addition, a notorious red light district had sprung up along the streets to the east and west of Broadway, featuring houses of prostitution and gambling halls. Guide books and directories to the area were published to steer clientele to the unsavory businesses that now populated many of the red brick Federal- and Greek Revival-style houses that middle-class families were abandoning.²² Well-to-do families were being replaced by working-class Irish, Jews, and other immigrant groups. After the Civil War and through the mid-twentieth century, the area's Italian population increased dramatically. The Italian community was spread out from the Bowery, up to and along the Houston Street corridor to the southern part of Greenwich Village, becoming the city's largest Italian community.

Crowded, walk-up tenements were built on the side streets, such as the Italianate-style six-story apartment house at 35 Crosby Street (c.1849-50). Similar tenements were erected nearby at 37 Crosby Street (c.1856-57), and 31 and 33 Crosby Street (c.1860-61). A five-story, Italianate-style former flats building (now altered) with ground floor storefront was designed by architect Gustav Busch and built in 1870 at 462 West Broadway. Five-story, Italianate style tenement buildings, also with ground floor storefronts, were designed by architect William Jose and built at 400 West Broadway (1870-71) and at 184 Lafayette Street (1871-72). A Federal-era house at 240 Lafayette Street was enlarged and converted to a small apartment house in 1873; the alterations included a new Italianate style facade designed by architect John McIntyre. A five-story, Italianate style (now altered) tenement building with ground floor storefronts was designed by architect William E. Waring and built in 1878 for Henry Thole at 65 Spring Street. The notable architect Detlef Lineau designed a five-story Italianate style tenement at 176 Lafayette Street, which was built in 1879. All of these buildings housed multiple families per floor and lacked indoor plumbing when built, and were indicative of the area's declining fortunes.²³

Small workshops and artisans also moved into the area, such as makers of glass, china, metal goods, ceramics, cabinets, and pianos. But, the presence of the freight depot of the new York & New Haven Railroad on the north side of Canal Street between Elm Street (now Lafayette Street) and Centre Street hastened the commercial development of the area. A number of lumber yards and supply houses opened up, as well as book publishers and printers.²⁴ Many of

²¹ Valentine (1865), 635-636; Tax Assessment Records; Conveyance Records.

²² *Directory of the Seraglios in New York, Philadelphia, Boston & All the Principal City in the Union* (New York: Printed and Published for the Trade, 1859).

²³ Indoor plumbing was finally installed in most of these buildings in the early twentieth century; later in the twentieth century, the number of apartments per floors was generally reduced.

²⁴ William Perris, *Maps of the City of New York* (New York: William Perris, 1852-54, 1857); New York City Directories.

these businesses at first occupied converted Federal and Greek Revival style houses, but as commercial activity expanded, many small houses were replaced by much larger Italianate style loft buildings. In 1853-57, a six-story, Italianate style loft building with storefronts was built at 261-267 Canal Street (aka 21-23 Howard Street). The design of the building's marble façade took its queue from leading commercial palaces of the mid-nineteenth century, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate style commercial building. The building owes its unusually-large, through-the-block footprint to the fact that the site had been occupied by the St. Vincent de Paul Roman Catholic Church complex, which the parish sold when it moved to Chelsea. A smaller, but similarly-designed five-story, stone-fronted Italianate style loft building with storefront was built in c.1857-58 at 273 Canal Street for George L. Hyatt, who was the owner of the Hyatt Company, a long-established carpet business in New York City. Hyatt's business occupied the building for many decades. Other marble or brownstone stone-fronted, Italianate style loft buildings were constructed, including 255 Canal Street (architect not determined, c.1867-68), 424-426 Broadway (Henry Engelbert, 1868), 35 Howard Street (Edward Wall, 1868), 428 Broome Street (Isaac F. Duckworth, 1868-69), 426 Broome Street (Griffith Thomas, 1869), and 418-420 West Broadway (Robert Mook, c.1870). Italianate style loft buildings that combine brick, cast iron, and stone on the facades include 271 Canal Street (Henry Engelbert, 1867) and 269 Canal Street (Detlef Lienau, 1871). These buildings have Italianate style details, such as bracketed window sills and molded lintels, but the cornice at No. 269 displays more angular brackets suggestive of the neo-Grec style, while the cornice at No. 271 has scrolled brackets typical of the Italianate style.

A six-story, early neo-Grec style warehouse with storefronts was designed by architect Detlef Lienau and built at 22-26 Howard Street toward the end of the Civil War in 1864-65 for plate glass manufacturer Noel & Saurel. The design of the building's brick and stone façade features elements of the early neo-Grec period, such as incised floral patterns and crisp angles. Its segmental arches and simple brick piers express elements of French rationalism and is pioneering for its early date. A few years later, Noel & Saurel, which occupied the building until 1888, again engaged Lienau to design a narrower, similar if slightly more restrained addition facing Crosby Street. Although the first story has been unsympathetically painted, the building remains remarkably intact. Noel & Saurel. Other stone-fronted neo-Grec style buildings from this early, transitional period include No. 29 Howard Street (Renwick & Sands, 1868) and 61-63 Crosby Street (W. Joralemon, builder, 1873-74). These buildings display incised window surrounds, floral patterns and fluting, as well as bead moldings and cornices with angular brackets and rectangular frieze panels.

An imposing six-story, Second Empire style warehouse with cast-iron facades designed by architects William Field & Son was built in 1869 for Charles C. Hastings at 134-140 Grand Street at the northeast corner of Crosby Street on the site of what was Grand Street Presbyterian Church. The building's large, inset window openings flanked by Corinthian columns, its rusticated first-story piers, bracketed cornices, and large mansard roof are indicative of the Second Empire style as it was typically applied to large, cast-iron commercial buildings of its day. The eminent architect Griffith Thomas designed a spectacular cast-iron-fronted, Italianate style loft building at 419-421 Broome Street, built in 1873-74. The building's elaborate cast-iron facade features Corinthian columns, balustrades, segmental lintels, rusticated and paneled columns, bracketed cornice with urns, and a segmental pediment decorated with scrolled modillions. The building remains beautifully maintained and remarkably intact. A few doors

away at 425-427 Broome Street (aka 39 Crosby Street), the notable architect Edward H. Kendall designed a large cast-iron-fronted building, built in 1872. Its Crosby Street facade features an eight-bay-wide brick central section with alternating flat, curved, and angled cast-iron lintels and pediments on brackets above the fenestration, and flanking two-bay-wide cast-iron sections topped by pediments and featuring fluted columns and piers as well as chamfered lintels decorated with bead moldings. Other Italianate style, cast-iron-fronted loft buildings include 386-388 West Broadway (Robert Mook, 1871), 392-394 West Broadway (John H. Whitenack, 1872), 28 Howard Street (D. & J. Jardine, 1872), 378-380 West Broadway (Edward H. Kendall, 1873), and 422 West Broadway (John H. Whitenack, 1873-74).

The construction of these new loft buildings hastened the decline of the neighborhood's residential population. Between 1860 and 1865, the Eighth Ward lost twenty-five percent of its population, the highest rate of loss for any of the wards below 14th Street.²⁵ After the Civil War, the value of land in the Eighth Ward increased dramatically while New York flourished as the commercial and financial center of the country. At the close of the war, the value of land in the Eighth Ward had been assessed at a little more than \$18,000,000, but in 1868, it was assessed at nearly \$26,000,000 – an increase in three years greater than the increase over the twenty year period from 1845 to 1865. Undoubtedly, SoHo owed its success as a commercial district to its location close to the city's largest business market and to its proximity to the North River docks.²⁶

In 1870, the City of New York embarked on a project to extend and widen Laurens Street²⁷ (now West Broadway) by about thirty feet from Canal Street to Waverly Place where it would traverse Washington Square Park and connect with Fifth Avenue.²⁸ The project required the condemnation and demolition of all or part of 127 properties on the west side of the street, and resulted in the street being renamed South Fifth Avenue, a name which itself was changed to West Broadway at the end of the century.²⁹ According to newspaper accounts at the time, the affected area was home to seven hundred people, mainly African Americans, living in the houses on the west side of Laurens Street that were reportedly in a state of disrepair.³⁰ Many of these African-Americans may have been descended from the blacks that lived in the area during colonial times. Nearby institutions serving the area's African-Americans were the (Colored) Public School #2 at 362-364 West Broadway and the First African Methodist Church at 214-216 Sullivan Street. Both sites are now occupied by six-story loft buildings. The area was already transitioning to commercial uses, and the rebuilding that took place during the process was almost completely industrial in nature. New buildings completed after the improvement was finished included loft buildings at 378-380, 382-384, 392-394, 400, 412, 418-420, 422, 462, and 480 West Broadway. Buildings that were partially demolished and given new or rebuilt facades

²⁵ Valentine (1868), 216.

²⁶ *A History of Real Estate, Building and Architecture in New York* (New York: The Real Estate Record Association, 1898. Reprinted by Arno press, 1967), 45-129; Tax Assessment Records.

²⁷ Laurens Street was named for Henry Laurens, president of the Continental Congress.

²⁸ "Widening Laurens-Street – Progress of the Work," *New York Times*, Jul. 29, 1870, 3; "City Improvements-Extension of Fifth Avenue," *NYT*, Oct. 9, 1870, 6.

²⁹ The house numbering of South Fifth Avenue was unusual, running higher to the south from Washington Square; the normal south to north numbering was restored when the street name was changed to West Broadway in the 1890s.

³⁰ The materials and debris from the demolished buildings were sold to building contractors at an auction that took place in the vestibule of City Hall. "The Laurens-Street Extension – Sale of Building Materials," *New York Times* Jun. 8, 1870, 5.

included 390, 396, 398, 424, and 482 West Broadway. Two buildings had their east party walls exposed and new facades installed facing South Fifth Avenue: 503 Broome Street (now 366-368 West Broadway aka 503 Broome Street) and 448 West Broadway (aka 151 Prince Street).

Growth was somewhat inhibited in the mid-1870s due to the Panic of 1873, but by the late 1870s, the effects of the financial crises had greatly subsided. In the remaining years of the century, a great many large factories and store buildings were built along the streets around Broadway, transforming the area from the city's entertainment district to a center for the mercantile and dry good trade. Some of the most important textile and industrial firms in the country were located here; they conducted world-wide trade worth millions of dollars. The Metropolitan Elevated Railway opened the Sixth Avenue line in 1878, running from Rector Street to Central Park with a segment of elevated track running along South Fifth Avenue (now West Broadway) in the western part of the historic district extension.³¹ Prevalent architectural styles during this period included neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival. Many of them are excellent samples of these style and were designed by major late-nineteenth-century architects and architectural firms.

In 1880, the architectural team of D. & J. Jardine designed a brick, five-story neo-Grec style store and loft building at 474-478 West Broadway, extending through to Thompson Street, for owner Amos R. Eno. The building's projecting window sills, beveled lintels, and corbelled cornice with central pediment are characteristic of the neo-Grec style as applied to industrial buildings. A somewhat more elaborate neo-Grec style store and loft building was designed by architect Robert Mook and built at 426-428 West Broadway in 1883 for Amos R. Eno. This six-story, brick building, which extends through to Thompson Street, includes stone banding and iron tie plates that are also suggestive of the Queen Anne style. In 1885-86, an imposing six-story Romanesque Revival style store and loft building at 468-472 West Broadway, which also extends through to Thompson Street, was designed by architect Oscar S. Teale and built for W.B. Marvin. The building's broad, multi-story arched bays, solid massing, and corbelled cornice are characteristic of the Romanesque Revival style as applied to large industrial buildings of the time. The rapid industrialization of the SoHo area with large loft buildings, factories, and warehouses demanded increased fire protection and new fire houses opened in the area, including a brick, Queen Anne style fire house for Engine Co. 55 that was designed by architects Napoleon LeBrun & Son, which was built in 1886-87. The building's polychromatic facade, which features foliated capitals at the cast-iron first story columns, diaper pattern brickwork, terra-cotta rosettes, and corbelled brackets topped by small gables, is typical of Queen Anne style civic architecture of its day.

The noted architect Samuel A. Warner designed two buildings on Howard Street in 1888 to 1889. The earlier of them, No. 27 Howard Street, was built in 1888 and features a cast-iron facade that displays elements of both the neo-Grec and Queen Anne styles, while No. 428-432 Broadway, a corner building with a secondary facade on Howard Street, was constructed in 1888-89 and features a rich polychromatic facade mixing brick, terra cotta, and sandstone, the combination of which was typical of Queen Anne style commercial buildings of the 1880s.

The architectural firm DeLemos & Cordes designed two large loft buildings in 1888-89 and in 1895-96 that differed greatly in character, and are indicative of changing architectural tastes due to the City Beautiful and Beaux Arts movements. The earlier building, at 241-249 Centre Street, is a large, red brick seven-story Romanesque Revival style, through-block building

³¹ "elevated railways," *The Encyclopedia of New York*, ed. Kenneth T. Jackson (New Haven: Yale University Press, 1995) 368.

featuring grouped fenestration recessed within broad, multi-story arches and a corbelled parapet on its Centre Street facade. It exemplifies the use of that style on commercial buildings of the 1880s. A few doors to the north at 403-405 Broome Street (aka 255-257 Centre Street), the firm produced a design for an equally-imposing, seven-story tawny-colored brick and terra-cotta loft building employing the classical vocabulary of the Renaissance Revival style, such as rusticated brickwork, multi-story brick piers topped by Ionic capitals, elaborate cartouches, molded keystones, and a pressed-metal cornice decorated with dentils and scrolled brackets. In 1897, DeLemos & Cordes were again engaged by the owner of 241-249 Centre Street to rebuild the building's Lafayette Street facade when it was repositioned due to the widening of Lafayette Street (see below). The new, tawny-colored brick and terra-cotta facade displays a nearly identical classical vocabulary as 403-405 Broome Street.

A very elaborate, seven-story Renaissance Revival style loft building was designed by architect Louis Korn and constructed in 1896-97 for Henry Corn at 424 Broome Street. The building's two-story base with a heavily foliated spandrel and scrolled bracketing, multi-story rusticated piers topped by Ionic capitals, and pressed-metal cornice decorated with dentils and scrolled brackets is one of the more highly-decorated buildings in the SoHo-Cast Iron Historic District Extension.

Other significant loft and/or factory buildings constructed in the 1880s and 1890s include 406-412 Broome Street (Jobst Hoffman, 1881), 242-244 Lafayette Street (John Sexton, original wing built 1881-81), 458 West Broadway (Thom & Wilson, 1887), 53 Crosby Street (Horgan & Slattery, 1889), 158-164 Lafayette Street (John B. Snook & Sons, 1889-90), 67-73 Spring Street (Schneider & Herter, 1889-90), 278-290 Lafayette Street (John R. Thomas, 1891-92), 362-364 West Broadway (William H. Hume, 1892), 416-422 Broome Street (John T. Williams, 1893-94), 430 Broome Street (1894-95 alteration, Julius Kastner), 75-77 Spring Street (Robert Lyons, 1898), and 408-410 West Broadway (Franklin Baylies, 1898-99).

In 1887, the city began to plan for the widening and extension of Elm Street and Marion Street to Lafayette Place in order to facilitate access to the recently-completed Brooklyn Bridge.³² In 1897, after the condemnation and demolition of hundreds of properties in whole or in part, the plan was finally carried and the wide new street was renamed Lafayette Street. Previously, the northern terminus of Marion Street was at Jersey Street and southern end of Lafayette Place was located few blocks to the north at Great Jones Street. The new street was to be much wider than the existing streets that it would incorporate, resulting in the partial demolition and rebuilding of many properties along the western side Marion Street north of Spring Street and the eastern side of Elm Street between Canal Street and Spring Street. The five-story, brick factory building at 292-296 Lafayette Street (aka 1-5 Jersey Street and 129-131 Crosby Street) was originally much larger than its current size when it was put up in 1883-84 in the Queen Anne style. At the time, Marion Street's terminus was across from the building's Jersey Street facade. As a consequence of the Elm Street project, the building's footprint was reduced to less than half its original size and the current Renaissance Revival style facade was constructed.

Other buildings had their Elm Street and Marion Street facades realigned on their now shallower lots. Some had completely-new facades installed, such as 179-183, 195-199, 250, and 252 Lafayette Street, as well as 63 Spring Street (aka 232-236 Lafayette Street). Other buildings had their existing facades repositioned and restored at the new building line. These included 167-171, 240, 242-244, and 284-290 Lafayette Street, as well as the Engine Co. 55 building at 185

³² "Elm Street New and Old," *New York Times*, Apr. 17, 1887, 6.

Lafayette Street. Other completely new buildings were constructed there around the time of the street improvement project, such as 173-179 and 278-282 Lafayette Street, as well as 87 Crosby Street (aka 248 Lafayette Street).

SoHo in the Early and Mid-Twentieth Century

Construction in the SoHo Historic District and Extension slowed markedly after the turn of the century, but did not stop completely. The center of the city was moving steadily northward and with it went many prominent businesses. Marginal industries, such as dealers in textile and paper wastes, small apparel firms producing underwear and standard design clothing filled the vacancies left by the older businesses.³³ Still, a number of distinguished, albeit less elaborately-detailed, new loft buildings were put up in the SoHo-Cast Iron Historic District Extension in the early twentieth century.

The brick, seven-story Renaissance Revival style loft building at 13-17 Crosby Street was designed by architect Charles Abbott French in built in 1901 for Inga M. Olsen. It replaced three brick, early nineteenth-century buildings. Its multi-story brick piers, limestone banding, molded lintels, foliated keystones, and elaborate cornice are characteristics of the Renaissance Revival style as found on many early-twentieth century industrial buildings. Another notable building is the twelve-story, Renaissance Revival style loft at 72-78 Spring Street, which was designed by architect Charles Berg and built in 1907-08 for John E. Olsen. Replacing several brick nineteenth-century buildings, the building was one of the earliest buildings in the historic district extension to exceed ten stories in height. The opening of the IRT subway through the area in the first decade of the century increased land values and made taller buildings more desirable. This building's two-story rusticated stone base, paneled third-story piers, horizontal divisions formed by molded and bracketed cornices are characteristics of tall Renaissance Revival style industrial buildings of the period.

An unusual, terra-cotta loft building at 137-139 Grand Street was designed by architect George F. Pelham and built in 1911 for the 133 West 19th St. Company, Inc. This seven-story, neo-Classical style building replaced two brick, early nineteenth-century buildings. The façade displays oversized Greek frets and other exaggerated classical forms that are characteristic of the neo-Classical style. Other early-twentieth-century loft buildings in the SoHo-Cast Iron Historic District Extension include 251 Centre Street (Albert V. Porter, 1901-02), 409 Broome Street (Buchman & Fox, 1903-05), 115-119 Crosby Street (Charles E. Reid, 1904), 59 Crosby Street (Charles M. Straub, 1909), 414-416 West Broadway (Frederick Jacobsen, 1909-13), and 203-205 Lafayette Street (Max Epstein, 1911).

An unusual building type for the area was a six-story, Beaux Arts style powerhouse, designed and built in 1905 by the New York Edison Co. at 55 Crosby Street. This building, which replaced a brick nineteenth-century building, was constructed in association with another New York Edison plant directly behind it facing Lafayette Street (not located the historic district). The building's paneled spandrels, round and segmental fenestration with splayed keystones and molded cornice on blocks is indicative of the Beaux Arts style as commonly applied to industrial buildings. The New York Edison Company was one of several power companies founded in the nineteenth century to provide power and light to New York City. Over the decades, many of these companies would merge, forming larger power companies serving

³³ Chester Rapkin, *The South Houston Industrial Area* (Prepared for the City of New York, City Planning Commission, Department of City Planning, 1963), 8-62.

greater numbers of people. It culminated in the giant merger in 1936, which created the modern-day Consolidated Edison Company, of which the New York Edison Company was a part.³⁴

Residential buildings continued to be built in both the east and west sections of the SoHo-Cast Iron Historic District Extension in the first decade of the twentieth century. These buildings related more to the burgeoning residential neighborhoods that bordered SoHo, namely Greenwich Village and Little Italy. Among these buildings are a six-story, Renaissance Revival style tenement building with ground floor storefront at 178 Lafayette Street, which was designed by architects Horenberger & Straub and built in 1905-06 for Michele Briganti and a six-story, brick Renaissance Revival style tenement apartment house with storefronts, designed by architect Charles M. Straub and built in 1906 for Pasquale Lauria at 436-442 West Broadway (aka 150-154 Prince Street).

Additional street widening and extensions occurred around the area to facilitate vehicular movement to the new East River bridges, including the Williamsburg Bridge, complete in 1903, and the Manhattan Bridge, which was opened in 1909. Delancey Street was extended to the west from the Bowery to Lafayette Street at Cleveland Square around 1903-04.³⁵ At about the same time, Watts Street was cut through from Sullivan Street to West Broadway, forming a triangular intersection with Broome Street. One building in the historic district extension, 366-368 West Broadway (aka 503 Broome Street and 1 Watts Street), was profoundly affected by the street project. This five-story, altered Italianate style building may have begun as a small house that was constructed in c.1823-25. When Laurens Street (now West Broadway) was being widened in 1869-70, either an entirely new Italianate style loft building was constructed on the lot or the existing federal-era building was raised in height and given a new Italianate style facade and three additional stories. In 1903, during the Watts Street extension, the footprint of the building was reduced and a building's new, angled facade, overlooking the Watts Street/Broome Street junction, designed by architects Necarsulmer & West for then-owner the Estate of S. Stirn, was installed. Additionally, portions of the West Broadway facade were simplified during the alteration. Next door to this building, a new three-story, Renaissance Revival style store and office building, designed by architects P. Roberts & Co., was built in 1903 at 505 Broome Street (aka 3 Watts Street), replacing a much larger brick building that was demolished when most of the lot was cut off for the new street.

For the next four decades the district lay practically unchanged except for some partial or complete tear-downs, especially during the Depression of the 1930s when the area was plagued by numerous abandonments and foreclosures. Sunlight was restored to West Broadway when the 6th Avenue elevated line was abandoned by the city in 1938 and razed the following year.³⁶ A two-story, Art Deco style brick commercial building at 158-162 Grand Street (aka 227-235 Centre Street) was designed by architect David S. Lang and built in 1923-24 for the Cengrand Realty Co. It replaced six small, brick and wood buildings. The building's variegated brickwork and angular decoration are indicative of the Art Deco style as it was applied to modest commercial buildings and taxpayers of that period. The two-story, brick commercial building at 257-259 Canal Street was originally two mid-nineteenth-century, six-story commercial buildings (constructed between 1853 and 1857) that were reduced in height, joined internally, and redesigned in 1925 by architect Edward E. Bloodgood for then-owner Banyer Clarkson.

³⁴ Con Edison continued to own No. 55 Crosby Street until 1971, after which it was converted to loft space.

³⁵ "Cutting New Street Through Four Blocks," *New York Times*, Dec. 27, 1903, 17.

³⁶ "elevated railways," *The Encyclopedia of New York*, 370.

The Art Deco style factory building at 270-276 Lafayette Street (aka 63-67 Prince Street and 107-113 Crosby Street) was designed by architects Sugarman & Berger and built in 1925-27 for the 63 Prince Street Corp., a few years after the area around Broadway and Houston Street was established as a major transportation hub by the opening of a station of the Brooklyn-Manhattan Transit line at Prince Street and Broadway, and in anticipation of the construction of the IND subway a few years later, which was to have a station at Houston and Lafayette Streets. The building's upper-story setbacks and its spare terra-cotta ornament are characteristics of the classicized form of the Art Deco style as found on many large industrial buildings.

The Renaissance Revival style commercial building and movie theater at 418-422 Broadway (aka 277-289 Canal St.) was built in 1927-28 by the D & D Land Improvement Company a few years after the area around Broadway and Canal Street was established as a major transportation hub by the opening of the Brooklyn-Manhattan Transit line under Broadway. This building included a subway entrance and passageway on Broadway. The new building application filed at the Department of Buildings listed David M. Oltarsh as the architect and general contractor, and applied lettering on the façade bears his name. Upon its completion, the theater was leased to the Major Theater Corp.

Gas stations, auto repair shops, parking lots, and one-story garages and car washes took the place of many loft buildings, producing many somewhat mottled streetscapes. A one-story brick building was built at 95 Crosby Street in 1928; it originally housed a car wash. Building renovations were mainly limited to those in response to stricter building code requirements concerning fire safety and structural stability. Most of the building permits during this period were for the installation of water towers, fire escapes, additional exits, safer elevators, and better plumbing, as well as interior alterations as new tenants reworked interior spaces to suit their needs. In the late 1940s, the city proposed a cross-town expressway that would connect the Holland Tunnel with the Williamsburg and Manhattan Bridges via Broome Street. This would have required the demolition of scores of cast-iron and masonry loft buildings in SoHo. Although the plan was never carried out thanks to budgetary limitations and vehement public opposition, the Lower Manhattan Expressway plan remains alive into the 1960s. The threat of eminent domain put a twenty-year chill on investing in the repair and maintenance of many buildings in SoHo, resulting in much decay and dilapidation, but also kept many of the buildings enormously intact.

A one-story brick power station at 417 Broome Street was built c.1968 by the New York City Transit Authority on a site that had been vacant and used as a parking lot since a four-story, brick warehouse on the lot was demolished in 1951-52. A vacant lot, now a right-of-way to the City of New York's water supply system at 166-174 Lafayette Street (aka 142 Grand Street) was formerly a parking lot that was created when several nineteenth-century buildings were demolished between 1958 and 1966. The gas station at 302-308 Lafayette Street (aka 21-29 East Houston Street and 137-139 Crosby Street) was earlier the site of a seven-story, brick commercial building that was demolished c.1929-36 during the construction of the IND subway beneath Houston Street. The size of the gas station was reduced during the widening of Houston Street in 1957-63.

Changes in Occupancy in the Twentieth Century

In general, the buildings in the SoHo-Cast-Iron Historic were occupied by a variety of commercial entities ranging from manufacturers of textiles and clothing in the mid-to-late nineteenth century to drug wholesalers, toy manufacturers, and electrical and hardware suppliers

in the early twentieth century, and paper warehouses and electronics fabricators in the mid-twentieth century. A number of firms that would later become nationally prominent had an early presence in the historic district extension. The Studebaker Brothers Manufacturing Company, carriage makers, occupied 261-267 Canal Street in the 1890s. The company later grew to become one of the country's largest producers of automobiles in the twentieth century. Philip Morris & Co. was located at 402-404 West Broadway around 1910. The company was one of the major producers of cigarettes and tobacco products. F.W. Woolworth had a store at 424-426 Broadway in the 1920s. The American Express Co. operated a large facility at 406-412 Broome Street from 1901 to 1919.

A major change in the type of occupancy occurred after World War Two. As the textile industry began to relocate to the southern United States and then, ultimately, to overseas destinations in search of cheap labor, many printing plants and "dead storage" warehouses moved into SoHo's large interior spaces.³⁷ The vacancy rate in the mid-1950s was over fifteen percent, rents had dropped to less than fifty cents per square foot, and many spaces could be had for less than \$100 per month. In one year from 1962 to 1963, the number of business establishments in the SoHo area declines from 651 to 459 and the number of workers employed from 12,671 to 8,394. Nevertheless, some manufacturing uses continued to thrive among the empty lofts and dead storage warehouses, such as the Zenith Electric Company, which produced the first portable radio in 1923, but later went on to be one of the largest producers of television sets and the inventors of electronic equipment. Its plant was located at 292-296 Lafayette Street in the 1940s and 50s. Also, the International Brotherhood of Teamsters had its headquarters and meeting hall at 418 and 428 Broadway from the 1940s through the 1960s, attesting to the continuing industrial prominence of the SoHo area.

By the late 1950s, the SoHo area was widely considered to be a depressed commercial slum known as "hell's hundred acres." But, by the 1960s an up-and-coming generation of artists discovered large, high-ceilinged, and inexpensive spaces within lofts buildings of SoHo, which had many vacancies as many industries moved to better-suited buildings in nearby suburbs and beyond. Vacant warehouses and lofts were converted into studios, galleries and, often illegally, living quarters. The city government amended zoning laws in 1971 to permit the movement of artists into the area without driving out the remaining industries that still employed hundreds of semi-skilled workers. For a time, the SoHo area was one of the most important creative centers of contemporary art in the nation. Among some of the notable artists and galleries located in the historic district extension were Frank Gehry's studio at 55 Crosby Street, Keith Haring at 292-296 Lafayette Street, and the A.I.R. Gallery, which was the city's oldest women's art cooperative, which was at 61-63 Crosby Street. The loft building at 420 West Broadway was the "weightiest building of all, artwise."³⁸ It held the galleries of Leo Castelli, Ileana Sonnabend, John Weber, Andre Emmerich, Charles Cowles and Mary Boone. In 1973, Trisha Brown's classic dance performance "Roof Piece" was performed on the roof of this building, while the audience watched it from nearby rooftops.³⁹ The threat of further demolition and large-scale redevelopment subsided greatly when the Landmarks Preservation Commission designated the SoHo-Cast Iron Historic District in 1973; the action protected about 500 buildings on 25 city blocks.

³⁷ The term "dead storage" refers to "long-term warehousing of bulky, inexpensive materials such as rag and wastepaper bales." Kostelanetz, 3.

³⁸ Kostelanetz, p. 61.

³⁹ *Ibid.*, p.80. In 2001, the galleries were displaced by luxury condominiums and a rooftop addition was built.

By 1978, an estimated five thousand artists were living in SoHo; but around that time, rents and real estate values began a precipitous climb. The area was rapidly becoming fashionable as a residential and commercial address, and many of the artists who had revitalized the once-neglected district were priced out of the gentrifying neighborhood.⁴⁰ Upscale boutiques, galleries, restaurants, bars, clubs, hotels, and shops drove out many artists and most of the remaining small industrial businesses. Many new commercial buildings constructed in the last two decades of the twentieth century on lots that had been vacant for decades. These include retail buildings at 382-384 West Broadway (1984), 430-434 West Broadway (1986), 454 West Broadway (1990), 452 West Broadway (1990-91), and 456 West Broadway (1993-94), as well as an office building at 413 Broome Street (aka 186-192 Lafayette Street), a five-story brick office building built in c.1999 for Sing Tao Newspapers, NY, Ltd., which replaced a one-story garage. The Sing Tao building reflects the growing influence of Asian immigrants to the economy of lower Manhattan and New York City in general.

The Early Twenty-first Century

Late-twentieth-century development trends continue and have even accelerated in the early twenty-first century. Additional new buildings were constructed on empty lots, and low buildings were increased in height. New construction during this period include an apartment and office building 51 Crosby Street (2004), an apartment building at 9-11 Crosby Street (2009-10), a restaurant at 62-66 Prince Street (aka 264 Lafayette Street) in 2004, retail buildings at 450 West Broadway (2000) and 372-374 West Broadway (2001), and a hotel at 79-85 Crosby Street (aka 246 Lafayette Street), which required the demolition of a brick, Queen Anne style nineteenth century building on Lafayette Street in 2008 for a below-grade entry plaza and dining pavilion. Today, the SoHo-Cast-Iron Historic District Extension retains the essence of its early industrial history, even as it continues to evolve into one of New York City's most attractive and popular residential neighborhoods and shopping destinations.

⁴⁰ Joyce Gold, "SoHo," *The Encyclopedia of New York City*, 1088.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, Landmarks Preservation Commission finds that the SoHo-Cast Iron Historic District Extension contains buildings and other improvements which have a special character and a special historical and aesthetic interest and value, which represent one or more eras in the history of New York City, and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that among its special qualities, the SoHo-Cast Iron Historic District Extension, consists of approximately 135 properties located on the blocks immediately adjacent to the east and west sides of the SoHo-Cast Iron Historic District, that many of the buildings date from the same period of development as those in the previously-designated historic district and exhibit similar architectural characteristics, that there are several cast-iron-fronted buildings within the extension as well a large number of similarly-styled masonry buildings; that the boundaries of the extension were drawn so as to protect cohesive streetscapes along narrow Crosby Street and Howard Street as well as a number of notable cast-iron buildings on West Broadway, that like their counterparts in the designated district, many of the structures within the SoHo-Cast Iron Historic District Extension were erected in the post-Civil War era as store and loft buildings for the wholesale dry goods merchants and the manufacturing businesses that transformed the once comfortable residential neighborhood into a bustling commercial zone in the mid- and late-nineteenth century; that the extension displays a variety of architectural styles also present in the SoHo-Cast Iron Historic District, including Italianate, Second Empire, and Queen Anne, as well as the Romanesque and Renaissance Revival styles, that in many instances, these buildings were designed by the same prominent architects as those within the previously-designated district; that a number of early residential buildings dating to the early to mid-nineteenth century have survived, that in the 1960s an up-and-coming generation of artists converted many warehouse and loft spaces into studios, galleries and, living quarters, that the SoHo area was one of the most important creative centers of contemporary art in the nation, that the area later became fashionable as a residential and commercial address, that the present-day SoHo-Cast-Iron Historic District Extension maintains the essence of its early industrial history, and that the intact and cohesive streetscapes provide the SoHo-Cast Iron Historic District Extension with a special sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the SoHo-Cast Iron Historic District Extension, Borough of Manhattan, consisting of an area bounded by a line beginning at the southwest corner of West Broadway and West Houston Street, then extending westerly along the southern curbline of West Houston Street, southerly along the western property lines of 482 and 480 West Broadway, westerly along the northern property line of 474-478 West Broadway (aka 146 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from a part of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), easterly along a portion of the southern property line of 468-472 West Broadway (aka 138-150 Thompson Street), southerly along the western property lines of 460 to 454 West Broadway and 157 Prince Street to the northern curbline of

Prince Street, easterly along the northern curbline of Prince Street to a point formed by its intersection with a line extending northerly from the western property line of 150-154 Prince Street (aka 436-442 West Broadway), southerly across Prince Street and along the western property line of 150-154 Prince Street (aka 436-442 West Broadway), westerly along the northern property line of 430-436 West Broadway, southerly along the western property line of 430-436 West Broadway, westerly along the northern property line of 426-428 West Broadway (aka 102-104 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), easterly along the southern property line of 426-428 West Broadway (aka 102-104 Thompson Street), southerly along the western property lines of 424 and 422 West Broadway, westerly along the northern property line of 418-420 West Broadway (aka 94-96 Thompson Street) to the eastern curbline of Thompson Street, southerly along the eastern curbline of Thompson Street to a point formed by its intersection with a line extending westerly from the southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), easterly along the southern property line of 418-420 West Broadway (aka 94-96 Thompson Street), southerly along the western property lines of 414-416 West Broadway and 169 Spring Street to the northern curbline of Spring Street, easterly along the northern curbline of Spring Street to a point formed by its intersection with a line extending northerly from the western property line of 166 Spring Street (aka 402-404 West Broadway), southerly across Spring Street and along the western property line of 166 Spring Street (aka 402-404 West Broadway), westerly along the northern property line of 400 West Broadway, southerly along the western property lines of 400 to 390 West Broadway, easterly along the southern property line of 390 West Broadway, southerly along the western property lines of 386-388 to 378-380 West Broadway and a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street), easterly along a portion of the southern property line of 372-376 West Broadway (aka 504-506 Broome Street), southerly along a portion of the western property line of 372-376 West Broadway (aka 504-506 Broome Street) and across Broome Street (Watts Street) to the southern curbline of Broome Street (Watts Street), westerly along said curbline to a point formed by its intersection with a line extending northerly from the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), southerly along the western property line of 505 Broome Street (aka 366-368 West Broadway and 1-3 Watts Street), westerly long a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, westerly long a portion of the northern property line of 362-364 West Broadway, southerly along a portion of the western property line of 362-364 West Broadway, easterly along the southern property line of 362-364 West Broadway to the centerline of West Broadway, northerly along the centerline of West Broadway to a point formed by its intersection with a line extending easterly from the southern curbline of West Houston Street, then westerly to the point of the beginning. *Area 2: The SoHo-Cast Iron Historic District Extension* consists of the properties bounded by a line beginning at the southwest corner of Lafayette Street and East Houston Street, then extending southerly along the western curbline of Lafayette Street, across Prince Street and following the curve of Lafayette Street to the northwest corner of Lafayette Street and Spring Street, westerly along the northern curbline of Spring Street to a point formed by its intersection with a line extending northerly from the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street), southerly across Spring Street and along the eastern property line of 72-78 Spring Street (aka 65-71 Crosby Street) and a

portion of the eastern property line of 61-63 Crosby Street, easterly along a portion of the northern property line of 61-63 Crosby Street, southerly along a portion of the eastern property line of 61-63 Crosby Street, westerly along the southern property line of 61-63 Crosby Street, southerly along the eastern property lines of 59 to 44-47 Crosby Street, easterly along the northerly property line of 416-422 Broome Street (aka 202 Lafayette Street) to the western curblin of Lafayette Street, northerly along said curblin to a point formed by its intersection with a line extending westerly from the southern curblin of Kenmare Street, easterly across Lafayette Street and along the southern curblin of Kenmare Street to the southwest corner of Kenmare Street and Cleveland Place, southerly along the western curblin of Cleveland Place, across Broome Street, and continuing southerly along the western curblin of Centre Street to the northwest corner of Centre Street and Grand Street, westerly along the northern curblin of Grand Street and across Lafayette Street to the northwest corner of Grand Street and Lafayette Street, southerly across Grand Street and along the western curblin of Lafayette Street to a point formed by its intersection with a line extending easterly from the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), westerly along the southern property line of 158-164 Lafayette Street (aka 151 Grand Street), southerly along the eastern property lines of 13-17 to 1 Crosby Street (aka 28 Howard Street), across Howard Street and continuing southerly along the eastern property line of 19 Howard Street and a portion of the eastern property line of 21-23 Howard Street (aka 261-267 Canal Street, easterly along a portion of the northern property line 257 Canal Street, southerly along a portion of the eastern property line of 257 Canal Street, easterly along a portion of the northern property line of 257 Canal Street and the northern property line of 255 Canal Street, southerly along the eastern property line of 255 Canal Street to the centerline of Canal Street, westerly along the centerline of Canal Street to the centerline of Broadway, northerly along the centerline of Broadway to the centerline of Howard Street, easterly along the centerline of Howard Street to the centerline of Crosby Street, northerly along the centerline of Crosby Street to the southeast corner of Crosby Street and East Houston Street, easterly along the southern curblin of East Houston Street to the point of the beginning.

Robert Tierney, Chair

Pablo Vengoechea, Vice-Chair

Frederick Bland, Stephen F. Byrns, Diana Chapin, Joan Gerner, Christopher Moore, Margery Perlmutter, Commissioners

BUILDING ENTRIES

Broadway, Nos. 418 to 432 (East side between Canal Street and Howard Street)

418-422 Broadway (aka 277-289 Canal St)

Borough of Manhattan Tax Map Block 209, Lot 1

Date of construction: 1927-28 (NB 255-1927)

Architect: David M. Oltarsh

Original Owner: D & D Land Improvement Co.

Type: Theater, stores and lofts

Style: Renaissance Revival

Stories: 3

Structure/Material: Brick

Features: **Broadway**. Three bays; recessed subway entryway with MTA signage; non-historic, metal-and-glass storefronts with rusticated piers, painted; terra-cotta crown above the first story with attached, non-historic lamps and attached, illuminated sign; secondary entryway with metal door; double-heights pilasters at the upper stories with molded terra-cotta bases and capitals; pictures windows with flanking casements and surmounting transoms; paneled brick spandrels; flagpoles attached to the pilasters; molded terra-cotta cornice; paneled brick parapet with coping blocks and bronze lettering spelling out “The Oltarsh Building.” **Canal Street**. Seven bays; similar to the Broadway façade; altered metal-and-glass storefronts with metal roll-down gates and non-historic signage; main entryway with aluminum-and-glass doors and metal fascia; altered marquee (with iron anchoring and non-historic signage); paired pilasters; attic-level lunette with diamond-paned fenestration, wide architrave, and a terra-cotta shell ornament at the easternmost bay, which is topped with a gabled parapet with medallions and surmounting urns.
Roof: HVAC.

History: This Renaissance Revival-style commercial building, which originally contained a movie theater in addition to retail space and lofts, was built in 1927-28 by the D & D Land Improvement Company a few years after the area around Broadway and Canal Street was established as a major transportation hub by the opening of the Brooklyn-Manhattan Transit line under Broadway. This building includes a subway entrance and passageway on Broadway. The new building application field at the Department of Buildings listed David M. Oltarsh as the architect and general contractor, and applied lettering on the façade bears his name. Upon its completion, the theater was leased to the Major Theater Corp. By 1947, the theater was known as the Giglio-Major Theater, reflecting its proximity to Little Italy. By 1971, it was the Canal Cinema Theater and was serving newer immigrants from the Far East by showing movies from China. The building’s retail and loft space was rented by a variety of businesses and organizations, including Kruger & Grossmen Men’s furnishings (1931), Kampf & Vaccarella Old Books and Magazines (1936), L. Giuletti & Sons, accordions (1938), Loft Candies (1942), the Bengor Hosiery Company (1950), the International Brotherhood of Teamsters Hall (1954), and the Pearl River Department Store (1990). The building, which remains in commercial use today although the theater is no longer open, is evocative of the changes that were taking place in

the SoHo area as a result of transportation improvements and new forms of mass entertainment in the early decades of the twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 10, 1931), 31; (Aug. 10, 1936), 29; (May 18, 1938), 17; (Oct. 1, 1942), 34; (Oct. 24, 1947), 17; (Oct. 5, 1954), 17; (Aug. 3, 1971), 22; (Jan. 26, 1990), C4.

424-426 Broadway

Borough of Manhattan Tax Map Block 209, Lots 1001-1006

Date of construction: c.1868

Architect: Henry Engelbert

Original Owner: Elias S. Higgins

Type: Store & lofts

Style: Italianate

Stories: 6

Structure/Material: Marble and cast iron

Features: Six bays; non-historic aluminum-and-glass storefront and commercial entryway with steel roll-down gates and non-historic wood fascia/sign band; non-historic steel doors at the entryway to the upper floors with a non-historic plastic balloon awning; steel elevator doors with non-historic metal roll-down gate; bracketed crown with modillions above the ground story; recessed upper-story fenestration with chamfered lintels and flanking pilasters on molded bases and with foliated capitals; molded crowns above each story and corner quoins at either side of the façade; historic neon angled sign at the south side of the façade at the second and third stories; historic metal fire escape; historic wood window frames at the second, third, and sixth stories; non-historic replacement sash at all stories; northernmost bays (at elevator shaft) sealed and covered with cement stucco; molded roof cornice. South Elevation: Brick, painted. Roof: Brick elevator bulkhead and chimneys.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Henry Engelbert and built in 1868 for Elias S. Higgins at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. Higgins was a carpet merchant and real estate developer, who also developed buildings in the Tribeca East Historic District. The design of the building's stone façade (above a cast-iron base) took its queue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. Although the building's first story has been unsympathetically altered and the cornice has been simplified, the building remains largely intact. Over the years, the building was occupied by a variety of commercial interests, including Louis Mason & Co., fancy goods (1871); Jacob Cohen, cloaks (1907), whose sign is evident in a c.1910 photograph of the building; F.W. Woolworth (1921); Louis Waldman, sportswear (1938); the Joseph Meyer Company, stationers and printers (1951), whose neon sign remains attached to

the façade and which diversified into office furniture in the 1960s; and the Orient House Emporium, karate and kung fu gear (1979). In 1987, five apparel manufacturers bought the building and split it into commercial condominiums for their own use. No. 424-426 Broadway, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 29, 1871), 8; (Dec. 22, 1907), 3; (Jul. 2, 1938), 24; (May 9, 1951), 58; (Sep. 25, 1962), 48; (Jul. 11, 1979), C8; (Apr. 29, 1987), D28.

428-432 Broadway (aka 37-41 Howard Street)

Borough of Manhattan Tax Map Block 209, Lot 5

Date of construction: 1888-89 (NB 465-1888)

Architect: Samuel A. Warner

Original Owner: Estate of Letitia Poillion

Type: Store and lofts

Style: Queen Anne

Stories: 6

Structure/Material: Brick, terra cotta and sandstone

Features: **Broadway**. Four bays at the first story; six bays at the second through the fifth stories; eight bays at the sixth story; non-historic storefront infill (wood, metal, and glass with double doors and transoms at the commercial entryway) between historic paneled corner pilasters (painted); non-historic attached letter signage, flagpoles, and banner at the ground floor; recessed non-historic aluminum-and-glass entryway and transom to the upper stories; molded crown (painted), projecting above the piers and at the located of the original center piers that have been removed); non-historic security lamps; double-height pilasters (with Corinthian capitals) at the second through the fifth stories supporting molded crowns; recessed fenestration at the second-story with flanking cast-iron columns (with paneled bases and Corinthian capitals) supporting molded lintels; molded sills at the third and fifth stories; beveled lintels at the third and fifth stories; beveled and molded lintels at the fourth story; molded crowns above the third and fifth stories (also serving as the fourth and sixth story window sills; sixth-story fenestration flanked by brick piers with Ionic capitals and topped by recessed lintels; a continuous brownstone band and brick piers topped by carved brownstone panels at the sixth story; deeply recessed fenestration at the upper stories filled with replacement sash (with transom lights at the second story); bracketed brownstone roof cornice, painted, with a copper gutter; paneled brick roof parapet topped by molded coping stones. **Howard Street**. Eleven bays at the first story; fifteen bays at the second through the fifth stories; eighteen bays at the sixth story; similar to the Broadway façade; historic, paneled and fluted cast-iron columns; non-historic aluminum-and-glass entry vestibule; paneled wood-and-glass doors and bulkhead at the easternmost bay (covered with non-historic metal gate); flagpoles and banners at the easternmost bays. **Site Features**: Partial granite sidewalk on Howard Street.

This six-story, Queen Anne style loft building with commercial storefronts was designed by architect Samuel A. Warner and built in 1888-89 for the estate of Letitia Poillion at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important textile firms in the country. The upper façade is constructed of brick, terra cotta, and sandstone, the combination of which creates a rich polychromatic composition that was typical of Queen Anne style commercial buildings of the 1880s. Although the building's first story has been painted and has large, distracting signs, the building is remarkably intact. Over the years, it was occupied by a variety of commercial interests, including Willis H. Belknap, umbrellas (1891); the United States government (1899, for unknown purposes); the Excelsior Pad Co. (1914); the New York Telephone Co. (1916-30); Mayo Bros., cloth belts (1945); the Bell Engraving Co. (1956), the headquarter of Local 831, International Brotherhood of Teamsters (1964), and Helfand Meyer Guggenheimer Architects (1999). No. 428-432 Broadway (aka 37-41 Howard Street), which has been converted to office space on its upper floors, is evocative of the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, professional offices.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 26, 1891), 9; (Jun. 29, 1914), 6; (Aug. 27, 1945), 31; (May 24, 1956), 42; 9 (May 31, 1964), 60.

Broome Street, Nos. 403 to 409 (North side between Centre Street and Lafayette Street)

403-405 Broome Street (aka 255-257 Centre Street)

Borough of Manhattan Tax Map Block 472, Lot 12

Date of construction: 1894-96 (NB 1452-1894)

Architect: DeLemos & Cordes

Original Owner: August Trenkmann

Type: store and loft

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick and terra cotta

Features: **Broome Street**. Four bays at the first story (separated by historic paneled and fluted cast-iron columns with scrolled capitals and guttae), including the rounded corner bay; six bays at the upper stories; historic wood-and-glass storefront and commercial entryway at the west bay with slender columns forming the surround; non-historic metal-and-glass storefronts and commercial entryways at the other bays with a metal security gate at the center bay; freestanding cast-iron columns at the corner with banded shafts and Ionic capitals; molded pressed metal crown with dentils above the first story, serving as the second-story lintels; coursed brick and splayed brick lintels at the second and the third stories; projecting sills at the third story; terra-cotta crown above the third story, featuring frets and serving as the fourth story sill; Gibb's

surrounds with keystones decorated with torches and garlands at the fourth story; denticulated crown with elaborate scrolled and foliated brackets above the fourth story, serving as the fifth-story sill; recessed fenestration at the fifth through the seventh stories, paired between three-story piers on molded bases and with Ionic capitals and divided by brick columns with molded bases and decorated capitals at the fifth and sixth stories, and scrolled brackets at the seventh story; paneled spandrels from the fifth through the seventh stories with rosettes and squat pilasters with fluting and guttae; synthetic replacement sash; bracketed roof cornice with dentils. **Centre Street**. Four bays at the first story, including the rounded corner bay; eight bays at the upper stories; similar to the Broome Street façade; southernmost bays (at the elevator shaft) sealed with brick; non-historic metal doors to the elevator shaft with a non-historic glass awning below a historic grilled transom and steel lintel decorated with Greek frets; historic cast-iron surround with scrolled brackets and reed-like decoration. **South Elevation**: Brick, painted; irregular bay arrangement; synthetic replacement sash; stepped parapet with iron coping. **Roof**: Brick elevator bulkhead; satellite dishes. **Site**: Bluestone curbs; steel-plated vault cover on Centre Street.

History: This seven-story, Renaissance Revival style loft building was designed by the architectural firm DeLemos & Cordes and built in 1895-96 for August Trenkmann at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important textile firms in the country. The building's rusticated brickwork, multi-story brick piers topped by Ionic capitals, elaborate cartouches, molded keystones and pressed-metal cornice decorated with dentils and scrolled brackets are characteristic of Renaissance Revival style commercial buildings in the late nineteenth century. Although the building's first story has been unsympathetically altered, the building's upper facade is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including Bretzfield, Bruner & Shiers, fancy metal novelties (1898); Eagle Metal Manufacturing Co. (1904); Columbia Lithographing Co. (1924); New York Brass Foundry Co. (1945-51); William Marion Co., IBM machines (1970); and Albia Machine Works Co. (1978). No. 403-405 Broome Street (aka 255-257 Centre Street), which was later converted to offices, is evocative of the expansion of the SoHo area as one of New York City's prime manufacturing districts in the late-nineteenth century, and its continuing importance during the twentieth century as the location of small factories and warehouses, and later, offices.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 21, 1898), 9; (May 22, 1904), 19; (Jan. 3, 1924), 35; (Feb. 24, 1945), 13; (Mar. 20, 1951), 41; (Dec. 20, 1970), 229; (Jul. 25, 1978), C15.

407 Broome Street (aka 251 Centre Street)

See: 251 Centre Street

409 Broome Street (aka 187-193 Lafayette Street)

See: 187-193 Lafayette Street

Broome Street, Nos. 406 to 412 (North side between Cleveland Place and Lafayette Street)

406-412 Broome Street (aka 2 Cleveland Place and 195-199 Lafayette Street)

Borough of Manhattan Tax Map Block 482, Lots 1001-1025

Date of construction: 1881-82 (NB 927-1881); 1897-98 (ALT 876-1897)

Architect: Jobst Hoffman; Brite & Bacon

Original Owner: William C. Browning (1881-82); Browning King & Co. (1897-98)

Type: Factory

Style: Romanesque Revival

Stories: 7

Structure/Material: Brick

Features: **Broome Street**. Eleven bays at the first through the sixth stories; fifteen bays at the seventh story; multi-story, buttressed brick piers with rustication, corbels, vertical slotting, blind arches, and angled bricks; cast-iron columns with decorated capitals at the first and the second stories; non-historic brick bulkheads, show windows, masonry steps, commercial entryways, awnings, and signage at the first story; security lighting; metal fasciae above the first-story storefronts; paired fenestration with transoms and steel lintels (some with air conditioning units) at the second story; projecting window sills above header brick moldings and segmental lintels with header brick architraves at the third through the sixth stories; brick corbelling at the sixth-story lintels; projecting sills and round arches at the seventh-story fenestration; synthetic replacement sash; corbelled brick cornice. **Cleveland Place**. Eleven bays; masonry buttressing; non-historic brick bulkheads, show windows, masonry steps, commercial entryways, awnings, and signage at the first story; freight entryway with steel doors and lintel; segmental fenestration with projecting sills; synthetic replacement sash; molded brick roof parapet. **Lafayette Street**. Irregular bay arrangement at the first story; seven bays at the second through the sixth stories; eight bays at the seventh story; non-historic brick and stone bulkheads, show windows, masonry steps, commercial entryways, awnings, and signage at the first story; non-historic recessed entryway to the upper stories in a stone veneer-clad bay; non-historic metal-and-glass doors and transoms; non-historic vinyl marquee on metal posts; non-historic lamps; security lighting; metal fasciae above the first-story storefronts; cast-iron columns with decorated capitals at the first and second stories; steel lintels and brick corbelling above the second story; projecting sills at the third through the seventh stories (in a continuous band at the third, fifth, and seventh stories); segmental fenestration at the third through the seventh stories; round-arch fenestration at the seventh story; synthetic replacement sash; brick parapet with header brick coursing. **Roof**: Brick elevator and stairway bulkheads. **Site**: Granite curb on Lafayette Street; non-historic brick and concrete ramps with metal railings on Cleveland Place.

History: This seven-story, Romanesque Revival style brick factory building was designed by architect Jobst Hoffmann, and was built in 1881-82 for William C. Browning for his company, Browning, King & Co., clothing manufacturers, at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. During the widening of Elm Street in 1897-98, the building was reduced in width and the west facade was rebuilt in a simplified version of

the original. The firm of Brite & Bacon was the architects for the alterations. The building's segmental lintels with denticulated labels, its corbelled buttresses, and arcaded brick cornice are indicative of the Romanesque Revival style. In 1901, Browning sold the building to the American Express Company, which used it as a delivery warehouse until it was sold in 1919. Afterwards, the building was occupied by a variety of commercial interests, including Goldstein Sons & Trio, Inc., manufacturers of shoes (1924); the Morey Machinery Co., machine tools (1943); an electro-plating studio (1954); the Basement Workshop, performance space (1977); and Odin New York (2006). No. 406-408 Broome Street (aka 2 Cleveland Place and 195-199 Lafayette Street), which has been converted to condominiums on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts in the late-nineteenth century and through the twentieth century, and its continued importance in the twenty-first as the location of small factories, warehouses, performance studios, boutiques, and luxury housing.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 25, 1885), 1; (Jun. 12, 1924), 19; (Apr. 16, 1943), 17; (May 24, 1954), 39; (Dec. 29, 1977), 54; (Nov. 12, 2006), D16.

Broome Street, Nos. 413 to 427 (South side between Lafayette Street and Crosby Street)

413 Broome Street (aka 186-192 Lafayette Street)

Borough of Manhattan Tax Map Block 473, Lot 40

Date of construction: c.1999

Architect: Tieh C. Ho

Original Owner: Singtao Newspapers New York LTD.

Type: Offices and stores

Style: None

Stories: 5

Structure/Material: Brick

Features: **Broome Street**. Three bays at the first story; two asymmetrical bays at the upper stories; aluminum-and-glass show windows, entryways, and transoms at the first story; recessed brick banding; aluminum sash and louvers at the upper stories; brick roof parapet. **Lafayette Street**. Six irregular bays; similar to the Broome Street façade; glass block wall at the south end; diamond-patterned brick; multi-story glass wall above recessed entryway; steel roll-down gates; box awnings; angled sign, two-story banner, suspended lighting, and flagpoles. West Elevation: Brick. Roof: Brick elevator bulkhead; metal tube fencing; sign letters on steel frame.

History: This five-story brick office building was designed by architect Tien C. Ho and built in c.1999 for Sing Tao Newspapers, NY, Ltd. It replaced a one-story garage. Sing Tao News, an offshoot of Sing Tao Jih Pao News of Hong Kong, was established in New York in 1975 to serve the area's growing population of Chinese immigrants.

References:

New York City Department of Buildings; *New York Times* (Apr. 8, 1990), SMA-42.

417 Broome Street

Borough of Manhattan Tax Map Block 473, Lot 38

Date of construction: c.1968

Architect: Not determined

Original Owner: New York City Transit Authority

Type: power station

Style: None

Stories: 1

Structure/Material: brick

Features: One offset bay; brick panels, metal vehicular and pedestrian entryways, louvered vent; applied lettering "NYC Transit Authority."

History: This one-story brick power station was built c.1968 by the New York City Transit Authority on a site that had been vacant and used as a parking lot since a four-story, brick warehouse on the lot was demolished in 1951-52.

References:

New York City Department of Buildings; New York City Office of the Register.

419-421 Broome Street

Borough of Manhattan Tax Map Block 473, Lot 36

Date of construction: 1873-74 (NB 275-1873)

Architect: Griffith Thomas

Original Owner: Henry J. Newman

Type: Store

Style: Italianate

Stories: 5

Structure/Material: Cast iron

Features: Six bays, arranged in pairs between Corinthian pilasters (standing on plinths, and rusticated or paneled and decorated); paneled, square columns with Corinthian capitals decorated with rosettes supporting segmental window lintels; non-historic metal-and-glass storefronts and entryways; flagpole and banner; deeply-inset fenestration above balustrades at the second story and center bays of the third story, or geometrical panels at the other bays; molded crowns above the first through the fourth stories; synthetic replacement sash; elaborate roof cornice with paired, scrolled brackets; frieze panels, scrolled modillions, segmental pediment, and surmounting urns. East Elevation: Irregular bay arrangement; projecting sills; synthetic fixed-pane sash with hoppers; brick roof parapet. Roof: Non-historic rooftop addition. Site: Granite curb.

History: This five-story, cast-iron Italianate style store and loft building was designed by architect Griffith Thomas and built in 1873-74 for Henry J. Newman at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country. The building's elaborate cast-iron facade features Corinthian columns, balustrades, segmental lintels, rusticated and paneled columns, bracketed cornice with urns, and a segmental pediment decorated with scrolled modillions. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including the estimate offices of the New York City Board of Education (1897); Weisenfeld and Petsky, children's clothes (1901); Wilkinson Bros., wholesale paper (1907-15); the Alfred Covered Wire Co. (1937); W.H. Collins, sewing room specialties (1953); V.I. Typewriters, Inc. (1958); the American Express Co. (1958); Martin Universal Corp., closeouts (1966); Surplus, Inc. (1973); and the Leonard Gallery (1984-2003). The building, which has been converted to residential use on its upper floors, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses, and later, of art galleries and performance spaces.

Significant Alterations: Rooftop addition built in 2000-02.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 18, 1897), 5; (Mar. 27, 1901), 10; (May 29, 1907), 1; (Oct. 15, 1915), 11; (Jan. 27, 1937), 39; (Mar. 9, 1958), S13; (Dec. 11, 1966), 236; (Sep. 16, 1973), 200; (Nov. 4, 1984), 167; (Mar. 21, 2003), E41.

423 Broome Street

Borough of Manhattan Tax Map Block 473, Lot 35

Date of construction: c.1883-84 (NB 722-1883)

Architect: D. & J. Jardine

Original Owner: Scovill Manufacturing. Co.

Type: Store and lofts

Style: Queen Anne

Stories: 7

Structure/Material: Brick

Features: Three bays at the first through the sixth stories; two-story base with rusticated piers topped by capitals (decorated with ribbons, foliation, and rosettes), supporting a molded crown above the second story; non-historic replacement paneled wood-and-glass storefronts and entrances with transoms (1991); non-historic security lamps; cast iron Corinthian columns at the first and second story; molded lintel at the first story; two-story, brick piers with stylized terra-cotta bases and Ionic capitals at the third and fourth stories, and the fifth and sixth stories; foliated terra-cotta spandrels and bracketed crowns above the fourth and the sixth stories highlighted by two central figured angel busts with wings; widow sills, lintels and surrounds on the third through sixth floors are of brownstone which also extends as banding into the brick

piers; the original design terminates in a copper pediment and cornice at the sixth story; some terra-cotta elements replaced with molded cast concrete replicas during a 1993 facade restoration; synthetic replacement sash; flagpole and banner; seventh floor is a 1923 brick addition with four bays and molded sheet metal cornice and brick roof parapet.

History: This seven-story, brick and terra-cotta store and loft building was designed by architects D. & J. Jardine in the Queen Anne style. It was built in 1883-84 for the Scovill Manufacturing Co. at a time when large factories, stores, and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important textile firms in the country. The building's foliated spandrels, multi-story piers with stylized capitals, and central pediment with sunburst are characteristics of the Queen Anne style as found on tall commercial buildings. The building's seventh story was added in 1923, but the building is remarkably intact. Scovill was a manufacturer and supply house for photographic equipment, owned the Photographic Times Publishing Association which published "The Photographic Times" and "American Photographer" and ran a photography school. Besides Scovill, the building was occupied by a variety of commercial and institutional interests over the years, including the Williard Manufacturing Co., photographic and optical equipment (1890); Arthur Shabenson, shirtwaists (1910); Speyer Bros., furniture retailing (1918); Manhattan Brass & Electric Co. (1919-30); the Continental Gem Co. (1949); the Albin Machine Co., attic fans (1958); Ink Services, Inc., ink manufacturer (1964); Deluxe Auto Fabrics, Inc. (1965); the Keen Gallery (1990); Planet Hemp, home furnishings (1996); and Nanette Lepore, fashion boutique (2003). No. 423 Broome Street, which was converted to joint living/work quarters for artists on its upper floors in 1983, is evocative of the SoHo area's prominence as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, of loft residences and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 28, 1910), 17; (Dec. 23, 1949), 27; (Apr. 20, 1958), R1; (Dec. 7, 1965), 75; (Jul. 2, 1989), R13; (Dec. 12, 1996), C3.

425-427 Broome Street (aka 39 Crosby Street)

Borough of Manhattan Tax Map Block 473, Lot 33

Date of construction: 1874 (NB 247-1874)

Architect: Edward H. Kendall

Original Owner: Estate of William Bloodgood

Type: Store and loft

Style: neo-Grec

Stories: 5

Structure/Material: Cast iron and brick

Features: **Broome Street**. Six bays, arranged in two groups of three bays flanked by molded cast-iron columns and topped by molded lintels at each story; additional bay divisions with slender columns topped by Corinthian capitals; non-historic show windows and entryways (to the commercial space and to the upper stories) with transoms; bracketed metal marquee above

the commercial entryway; chamfered lintels with bead moldings and rosettes; non-historic two-over-two metal sash; bracketed roof cornice with frieze panels. **Crosby Street.** Eleven bays at the first story; twelve bays at the upper stories; two-bay-wide cast-iron sections at the north and south ends (similar to the Broome Street façade and topped by roof gables), flanking the seven and eight bay brick central section; non-historic metal-and-glass storefronts and entryways; steel-and-glass awning at the entryway to the upper stories; non-historic vehicular entryway at the first story; projecting window sills; chamfered and beaded window hoods at the central section with alternating flat, segmental, and triangular heads; historic two-over-two wood sash; historic wrought-iron fire escape; bracketed roof cornice. **South Elevation.** Brick, painted; steel-and-glass balconies; aluminum vent pipe. **Roof.** Brick elevator bulkhead; non-historic metal-and-glass rooftop addition. **Site:** Steel-plated steps on Broome Street with protracting fire hose conduits; granite curbs.

History: This five-story, cast-iron and brick neo-Grec style store and loft building was designed by architect Edward H. Kendall and built in 1872 for the estate of William Bloodgood at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's incised window lintels and angular ornamentation are earmarks of the neo-Grec style. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including L.B. Biasse & Co., importers of fancy goods (1875); Carhart, Ellis, Clark & Co., jobbers (1876); George B. Hurd & Co, stationers (1902); Samuel Kleinman, cabinet maker (1939); the Katzen Brown Gallery (1987); the Currier Studio (1992); the Atlantic Gallery (1996); and the Broome Corner Performance Space (2004). No. 425-427 Broome Street (aka 39 Crosby Street), Prior to its conversion to condominiums in 2007, the building housed a sprout farm in its basement and sub-basement. This type of use was common in the section of SoHo bordering on Chinatown. No. 425-427 Broome Street is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century, its continuing importance in the first half of the twentieth century as the location of small factories and warehouses, and its prominence as the location of galleries and artists' studios in the late twentieth and early twenty-first centuries, as well as its proximity to New York City's historic Chinatown neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 29, 1875), 8; (Aug. 4, 1876), 2; (Oct. 15, 1902), 2; (Dec. 28, 1939), 36; (Nov. 29, 1987), H38; (Mar. 13, 1992), C1; (Oct. 25, 1996), C36; (Feb. 6, 2004), E43.

Broome Street, Nos. 416 to 430 (North side between Lafayette Street and Crosby Street)

416-422 Broome Street (aka 194-202 Lafayette Street)

Borough of Manhattan Tax Map Block 482, Lot 37

Date of construction: c.1893-94 (NB 188-1893)

Architect: John T. Williams

Original Owner: John T. Williams

Type: Store and lofts
Style: Renaissance Revival
Stories: 7
Structure/Material: Brick

Features: **Broome Street**. Twelve recessed bays; two-story, rusticated piers with molded caps at the first and second stories; historic cast-iron columns with molded bases, Corinthian capitals, and lintels with dentils and gables; non-historic steel and concrete steps; non-historic metal-and-glass storefronts, bulkheads, and entryways; metal security gates; bracketed sign; historic paneled wood doors and transom to the upper stories; security lamps; bracketed, cast-iron columns at the second, fourth, fifth, and sixth stories; molded crown above the second story with brick frieze and dentils, serving the third-story sill; round-arch fenestration at the third and the seventh stories with radiating brick and terra-cotta labels; dentil courses above the third- and the seventh-story windows; brick piers with molded bases and caps at the upper stories (including the three-story piers at the fourth through the sixth stories); spandrels decorated with foliation, swags, and cartouches at the fourth through the sixth stories; historic two-over-two wood sash at most of the windows; some synthetic replacement sash; security bars at the third story; historic wrought-iron fire escape; bracketed pressed metal roof cornice with dentils. **Lafayette Street**. Seventeen bays; similar to the Broome Street façade; elevator shaft entryway sealed with plywood; non-historic metal doors at the freight entryway; three southernmost bays and the third and seventh stories similar to Broome Street; other bays have projecting sills and rough-faced lintels; historic wrought-iron fire escape; metal security gates at the second and third stories; cornice above the three southernmost bays similar to Broome Street; simpler bracketed cornice above the other bays. Site: Granite curbs; steel-plated steps and hatches.

History: This seven-story, Renaissance Revival style loft building with storefronts was constructed in 1893-94 for John T. Williams, who was also listed in Department of Building records as its architect and builder. It was a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's rusticated base, multi-story brick piers topped by molded capitals, elaborate cartouches, and pressed-metal cornice decorated with dentils and scrolled brackets are characteristics of Renaissance Revival-style commercial buildings in the late nineteenth century. Shortly after its completion, Williams sold the building to the Trustees of John Jacob Astor, who retained ownership until 1943. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including the National Wall Paper Co. (1896); the Knickerbocker Telephone Co. (1900); the Fairbanks Scales Co. (1902-20); the Woodcrafts Equipment Co. (1932); Toepfer-Anderson Promotions Service, direct mail service (1951); the Miller-Charles Co., automatic screw machines (1962); LCY Sportswear, clothing manufacturers (1977); Laura Whitcomb, clothing boutique (1996); and the North Fork Bank, branch (2006). No. 416-422 Broome Street (aka 202 Lafayette Street), which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of trendy boutiques and bank branches.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 17, 1896), 11; (Feb. 18, 1900), 4; (Jun. 29, 1907), 16; (Dec. 12., 1932), 22; (Jun. 8, 1951), 42; (Aug. 27, 1962), 46; (Aug. 23, 1977), 38; (May 7, 1996), B20.

424 Broome Street

Borough of Manhattan Tax Map Block 482, Lot 41

Date of construction: c.1896-97 (NB 445-1896)

Architect: Louis Korn

Original Owner: Henry Corn

Type: Store and lofts

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Three bays; paneled wood-and glass-door and transoms at the first story; wood-and – glass show window with divided transom and paneled bulkhead at the center bay of the first story; foliated fascia and an egg-and-dart molding above the first story; security lamps; paneled cast-iron columns at the second story; two-story piers with capitals decorated with swags, panels and scrolls at the first and second stories, supporting a molded crown with an egg-and-dart molding that serves as the third-story sill; three-story piers (on paneled bases and with Ionic capitals) and columns (decorated with bead moldings) at the third, fourth, and fifth stories, which also have foliated spandrels with swags, dentils, egg-and-dart moldings, and bead moldings; rope molding and molded crown (with dentils, egg-and-dart molding, and bead molding) and above the fifth story, serving as the sixth-story sill; two-story piers on molded bases and with Corinthian capitals at the sixth and seventh stories; egg-and-dart moldings around the fifth-story fenestration; round-arch fenestration (flanked by fluted Ionic columns) at the seventh story with continuous molded sill and egg-and-dart architrave with cartouche keystones; spandrels between the sixth and seventh stories decorated with wreaths; synthetic replacement sash (fixed single pane and double hung); bracketed roof cornice with frieze panels. Site: Granite curb; steel hatch.

History: This seven-story, Renaissance Revival style loft building with storefront was designed by architect Louis Korn and constructed in 1896-97 for Henry Corn at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's two-story base with a heavily foliated spandrel and scrolled bracketing, multi-story rusticated piers topped by Ionic capitals, and pressed-metal cornice decorated with dentils and scrolled brackets are characteristics of Renaissance Revival style commercial buildings in the late nineteenth century. Although some of the windows have been changed to single-pane units, the building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including Katz Bros., belts and novelties (1898); the Novelty Dress Skirt Co. (1904); the Glickman Press (1927); the Aristocratic Whipper Corp., cream whippers (1946); the Modernistic Fixture Co. (1946); the Scherma Manufacturing Co., electro mechanical devices (1951); Alliance

Fashions (1995); and Calypso, fashion boutique (1999-2005). No. 424 Broome Street, which was converted to a residential cooperative in the early 1990s, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of luxury residences and trendy boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 8, 1898), 9; (Jul 14, 1904), 2; (Jun 5, 1927), 7; (Dec. 24, 1939), 36; (Apr. 5, 1946), 28; (May 20, 1951), F11; (May 2, 1993), R15; (Oct. 22, 1995), CY8; (Jan. 31, 1999), ST3; (Apr. 24, 2005), A21.

426 Broome Street

Borough of Manhattan Tax Map Block 482, Lot 1 in part

Date of construction: 1869 (NB 26-1869)

Architect: Griffith Thomas

Original Owner: E.J. King

Type: Store

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: Three bays; non-historic metal-and-glass storefront between historic Corinthian columns (square and round) on molded bases; molded crown with modillions above the first story; recessed upper-story fenestration, flanked by pilasters (with molded caps) supporting molded segmental lintels; continuous window sills on brackets; historic two-over-two wood sash at the second, third and west bay of the fifth stories; historic six-over-six, possibly wood sash at the center and east bay of the fifth story; synthetic replacement sash at the fourth story; historic wrought-iron fire escape; prominent wood cornice with scrolled brackets, modillions, and frieze panels. Site: Sidewalk partially paved with granite slabs; granite curb.

History: This five-story, marble-fronted, Italianate style store and loft building with cast-iron first story was designed by architect Griffith Thomas and built in 1869 for E.J. King at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's facade, which is nearly identical to the adjacent building at 428 Broome Street that was built a year earlier and designed by a different architect, features Italianate style detailing such as Corinthian columns, segmental lintels, bracketed sills, molded labels, bracketed cornice with scrolled modillions and frieze panels. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including the Moness Chemical Co. (1927); the Stein Equipment Co., portable electric agitators (1946); Harvey Associates, Inc., tools (1951); the Styria Studio (1980); the L-Orseau Gallery (1991); and Art Net, web reading room (1995). The building, which has been joined internally to 428 Broome Street and converted to residential use on its upper floors, is evocative of the establishment of the SoHo area as New York City's prime dry goods business

district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of art studios, galleries and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 27, 1927), 4; (Jun. 23, 1946), R11; (Feb. 20, 1951), 49; (Nov. 28, 1980), C18; (Dec. 27, 1991), C5; (Apr. 7, 1995), C28.

428 Broome Street (aka 41 Crosby Street)

Borough of Manhattan Tax Map Block 482, Lot 1 in part

Date of construction: c.1868-69 (NB 808-1868)

Architect: Isaac F. Duckworth

Original Owner: Frederick M. Peyser

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: **Broome Street**. Three bays; non-historic metal-and-glass storefront between historic Corinthian columns (square and round) on molded bases; molded crown above the first story; recessed upper-story fenestration, flanked by pilasters (with molded caps) supporting molded segmental lintels; continuous window sills on brackets; historic two-over-two wood sash at the second, third and fourth stories (two-over-one at the fifth story); prominent wood cornice with scrolled brackets, modillions, frieze panels; and surmounting open segmental gable with dentils and central finial. **Crosby Street**. Three bays; non-historic first-story infill (brick, glass block, metal, and glass) between historic paneled cast-iron central columns and rusticated end columns; molded crown above the first story; quoins, projecting sills, and segmental lintels (the north bays at the elevator shaft have been sealed and the lintels modified); altered lintels at the two northern bays at the fifth floor; historic wrought-iron fire escape; original multi-pane wood and/or metal sash and synthetic replacement sash); non-historic brick parapet; masonry elevator bulkhead on the roof. **West Elevation**: Brick. **Roof**: Metal pipe. **Site**: Sidewalk partially paved with granite slabs; granite curb.

History: This five-story, marble-fronted, Italianate style store and loft building with cast-iron first story was designed by architect Isaac F. Duckworth and built in 1868-69 for Frederick M. Peyser at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's Broome Street facade, which is nearly identical to the adjacent building at 426 Broome Street that was built a year later and designed by a different architect, features Italianate style detailing such as Corinthian columns, segmental lintels, bracketed sills, molded labels, bracketed cornice with scrolled modillions, frieze panels, and broken pediment and finial. The building has an L-shaped plan, and a secondary brick and stone facade on Crosby Street. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants,

including Meyer Bros., manufacturers of shirts (1884-1900); Couran & Lary, paper & twine (1894); Ernest Ruestaw, stationer (1894); Robert L. Woods, syrup merchant (1910); Amco Brass & Steel Co. (1948); Marshall Air Inc., steel products (1957); the Allied Steel Co. (1966); Gold Seal Products, Inc., pressure valves (1975); and by a real estate office in 1981. The building, which has been joined internally to 426 Broome Street and converted to residential use on its upper floors, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of offices and luxury apartments.

Significant Alterations: Sealed and modified windows; rebuilt roof parapet on Crosby Street.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 29, 1884), 8; (Apr. 10, 1894), 9; (Apr. 3, 1900), 14; (Jan. 27, 1910), 9; (Mar. 14, 1948), 49; (Feb. 17, 1957), R22; (Jan. 30, 1966), F44; (Jul. 13, 1975), 279; (Oct. 18, 1981), AS228.

430 Broome Street

Borough of Manhattan Tax Map Block 482, Lot 44

Date of construction: 1894-95 (ALT 1679-1894)

Architect: Julius Kastner

Original Owner: Jesse Brown

Type: store and factory

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: **Broome Street**. Three bays; non-historic paneled wood-and-glass storefront, recessed at the corner to expose the historic cast-iron column with a fluted base and foliated band; non-historic metal door and glass transom at the entryway to the upper stories; historic fluted cast-iron column at the east end of the first story; non-historic sign band and lighting above the first story; projecting sills and bracketed segmental hoods at the first story (cartouche at the center hood, which is open at the bottom); bracketed crowns above the second and fourth stories, serving at the sills for the stories above; bracketed hoods above the third- and fourth-story windows (triangular with cartouche and open bottom at the third-story center bay and scrolled with foliation at the fourth-story center bay); projecting sills at the fourth story, bracketed at the center bay; molded lintels at the fifth story; synthetic replacement sash; prominent pressed-metal cornice with a paneled frieze, scrolled brackets, dentils, and a large, similarly detailed corner bracket (possibly originally supporting a tower of finial) on a twisted column. **Crosby Street**. Eleven bays; molded hood at basement entryway on scrolled brackets; projecting sills and flush lintels at the first story, which has non-historic single-pane sash, non-historic paneled wood-and-glass doors and transoms, retractable awnings, and non-historic signboard with lighting; electrical conduits and lamps; non-historic metal doors at the service entryway; projecting window sills at the upper stories; segmental hoods on brackets at the second story, molded hoods

on brackets at the third and fourth stories, and flat lintels at the fifth story; historic wrought-iron fire escape; mostly synthetic replacement sash, but a few historic two-over-two wood sash remain; prominent pressed-metal cornice paneled frieze with rosettes, scrolled brackets, and dentils. Site. Granite curb on Broome Street; non-historic, raised vault cover clad in ceramic tiles and steel hatch on Broome Street; steel-plated steps and vault cover on Crosby Street; Granite sidewalk on Crosby Street.

History: This five-story brick, Queen Anne style store and factory building was built in the earlier part of the nineteenth century, and then completely redesigned in 1894-95 by architect Julius Kastner for owner Jesse Brown during a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. Possibly a residence when it was built, the building was occupied by a grocery and liquor importer as early as 1854. This building's heavy detailing in the form of bracketed lintels, foliated panels, large cartouches, and circular corner tower (altered on a twisted column) are characteristic of the Queen Anne style as applied to modest commercial buildings. Over the years, the building was occupied by numerous tenants, including William H. Underhill, importer (1854); William H. Seymour & Sons, silk hats (1874); Edmond A. Kopple, ladies' cloaks and suits (1896); the Morris Klein Cosmetic Corp., theatrical cosmetics (1935-58); and the Baggot Leaf Co., gold leaf (1997). The building's ground floor has been occupied by a restaurant since 1958. No. 430 Broome Street (aka 39 Crosby Street), which is still in commercial use, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century and a half.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul 12, 1854), 6; (Jan 2, 1974), (May 13, 1896), 3; 8; (Feb. 19, 1937), 40; (Jun. 28, 1943), 21; (Jan. 29, 1955), 37; (Dec. 25, 1997), F8.

Broome Street Nos. 503 and 505/Watts Street, Nos. 1 to 3 (South side between West Broadway and Thompson Street)

503 Broome Street (aka 1 Watts Street and 366-368 West Broadway)

See: 366-368 West Broadway

505 Broome Street (aka 3 Watts Street)

Borough of Manhattan Tax Block 476, Lot 70 in part

Date of construction: 1903-04 (NB 759-1903)

Architect: P. Roberts & Co.

Original Owner: Gustav Helmstetter

Type: Store and offices

Style: Renaissance Revival

Stories: 3

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; non-historic wood-and-glass storefront and commercial entryway with fixed awing at the first story; non-historic metal doorway to the upper stories with glass-block sidelights; projecting sills; flush lintels; synthetic replacement sash; stucco-covered and simplified cornice; attached sign; flagpole. West Elevation: One bay; cement stucco. Roof: Metal fence; HVAC; concrete block bulkhead. Site: Steel-plated vault cover and hatch.

History: This three-story, Renaissance Revival style store and office building with alterations was designed by architects P. Roberts & Co. and built in 1903 by Gustav Helmstetter when Watts Street was extended through from Sullivan Street to Broome Street and West Broadway, resulting in the condemnation and demolition of many properties in its path. It replaced a much larger brick building that was demolished when most of the lot was cut off for the new street. The building's projecting sills and flush lintels are typical of the modest form of the Renaissance Revival style as applied to small commercial buildings in the early twentieth century. The facade was further simplified when its cornice was removed later in the twentieth century. Since its construction, the building was occupied by a variety of tenants, including Antonio Cassese, tobacco and cigars (1913); a chemical supply company in 1918; the Wine Corporation of America, importers (1934); the Shamokin Coal Co. (1936); and Ruben's Empanadas (1997). No 505 Broome Street, which has been converted to apartments on its upper floors, is evocative of the physical changes that took place to SoHo's street plan in the early twentieth century, as well as its continuing importance in the twentieth century as the location of small factories and warehouses, and its late twentieth century popularity as a residential neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 18, 1913), 16; (Aug. 8, 1936), 28; (May 9, 1997), C26.

Broome Street, Nos. 504 to 506 (North side between West Broadway and Thompson Street)

504-506 Broome Street (aka 372-374 West Broadway)

See: 372-374 West Broadway

Canal Street, Nos. 255 to 289 (North side between Lafayette Street and Broadway)

255 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 25

Date of construction: c.1867-68

Architect: Not determined

Original Owner: John Syms

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: Three bays; non-historic storefronts with synthetic cladding, aluminum-and-glass storefronts and metal security gates; recessed aluminum-and-glass entryway to the upper stories; non-historic sign boards and fixed aluminum awning; paneled cast-iron columns at the second story with capitals decorated with rosettes; molded window surrounds at the upper stories with bracketed sills at the fourth and fifth stories and molded lintels at the third and fourth stories; synthetic replacement sash; historic wrought-iron fire escape; bracketed metal roof cornice with dentils and a paneled frieze decorated with rosettes. East Elevation: Brick. West Elevation: Cement stucco and brick, painted.

History: This five-story, Italianate-style loft building with commercial storefront was built c.1867-68 for John Syms at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The design of the building's stone (possibly marble façade) took its queue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. Cast-iron columns were later installed at the building's first two stories, and the current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from makers of women's hats and pocketbooks in the mid-to-late nineteenth century to drug wholesalers, toy manufacturers, and electrical and hardware suppliers in the twentieth century. No. 255 Canal Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 9, 1869), 2; (Feb. 3, 1898), 9; (May 5, 1904), 13; (Nov. 17, 1912, X20).

257-259 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 26

Date of construction: 1925 (ALT 925-1925)

Architect: Edward E. Bloodgood

Original Owner: Banyer Clarkson

Type: Stores and offices

Style: None

Stories: 2

Structure/Material: Brick

Features: Six bays; replacement storefronts with metal security gates; aluminum-and-glass entryway to the upper story; aluminum and metal signboards; projecting concrete window sills; synthetic replacement sash; non-historic box awnings and sign boards at the second story; corbelled brick roof parapet with concrete coping blocks.

History: This two-story, brick commercial building was originally two mid-nineteenth-century, six-story commercial buildings (constructed between 1853 and 1857) that were reduced in height, joined internally, and redesigned in 1925 by architect Edward E. Bloodgood for then-owner Banyer Clarkson at a time when the SoHo area was declining as a prime commercial district and experiencing many abandonments and tear-downs. The façade, especially the storefronts, has experienced many unsympathetic alterations since then.

Significant Alterations: Replacement storefronts; foreshortened fenestration in some of the bays.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

261-267 Canal Street (aka 21-23 Howard Street)
Borough of Manhattan Tax Map Block 209, Lot 28

Date of construction: c.1853-57

Architect: Not determined

Original Owner: Daniel Devlin

Type: Store and lofts

Style: Italianate

Stories: 6

Structure/Material: Marble

Features: Canal Street. Twelve bays; non-historic metal-and-glass storefronts (steel steps at the west bay) with steel roll-down gates and plastic box awnings and signage; non-historic metal-and-glass door to the upper stories with polished-granite jambs; bracketed crown above the first story; corner quoins; second-story window sills in a continuous molded band above rectangular panels; eared window surrounds at the first story with alternating flat and gabled lintels; bracketed third story window sills in a continuous band; bracketed window sills at the fourth and fifth stories in a continuous band; molded window surrounds at the third, fourth, and fifth stories (with molded lintels at the third and fourth stories); sixth-story window sills in a molded band (sills lowered at some of the bays); synthetic replacement sash; historic wrought-iron fire escape; three center bays sealed at the elevator shaft or converted to doors to the fire escape); bracketed cornice. Howard Street. Six bays; diamond-plated loading dock with steps and iron railings; historic, fluted Corinthian columns (some altered) and non-historic aluminum-and-glass storefronts and commercial entryways (covered with metal security gates) at the first story; non-historic metal doors to the upper stories; security lamps and synthetic box awnings; projecting sills and bracketed hoods at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape; bracketed roof cornice. East Elevation: Irregular bay arrangement; synthetic sash; cement stucco over brick. West Elevation: Covered with cement stucco. Roof: Metal fence; cement-stucco-covered elevator bulkhead; water towers.

History: This six-story, Italianate-style loft building with commercial storefronts was built c.1853-57 for Daniel Devlin at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The design of the building's marble façade took its queue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. The building owes its unusually-large footprint for a building of this period in SoHo to the fact that the site had been occupied by the St. Vincent de Paul Roman Catholic Church complex, from which Devlin purchased the site. Originally five stories, the sixth floor was added on as a later time, possibly after a major fire destroyed the building's upper floors in 1878. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from dry goods firms and the Studebaker Brothers Manufacturing Company, carriage makers, in the nineteenth century, paper supply companies, printers, and radio manufacturers in the early twentieth century, restaurant equipment companies and camera importers in the mid twentieth century, hardware stores and kitchen supply retailers in the late twentieth century and sweatshops and artisans in the early twenty-first centuries. No. 261-267 Canal Street (aka 21-23 Howard Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations: Simplified window surrounds; the sixth floor was added on as at a later time, possibly after a major fire destroyed the building's upper floors in 1878.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 27, 1878), 2; (Sep. 29, 1893), 3; (Dec. 30, 1894), 13; (Nov. 26, 1896), 12; (Feb. 7, 1898), 7; (Sep. 2, 1922), 13; (May 10, 1953), X8; (Jun. 11, 1971), 27; (Nov. 27, 1977), 241; (Nov. 8, 1979), C2; (Dec. 3, 1987), 11; (Apr. 5, 2002), B3.

269 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 32

Date of construction: 1871 (NB 140-1871)

Architect: Detlef Lineau

Original Owner: John A. Bunting

Type: Store and loft

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic storefronts, steel roll-down gates, concrete steps, plastic awnings, and signs at the first story; bracketed crown above the first story; bracketed sills and molded lintels at the upper stories; synthetic replacement sash; historic wrought-iron fire escape

(with non-historic sign board at the second-story landing); bracketed roof cornice with dentils and frieze panels.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Detlef Lienau and built in 1871 for John A. Bunting at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The building's bracketed window sills, molded lintels, and bracketed roof cornice with frieze panels and dentils are earmarks of the Italianate style. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from wholesales druggists to flooring manufacturers and doll fabricators. No. 269 Canal Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations:

1925 (ALT 1781-1925): Install new storefront; replace cast-iron columns with steel columns and girders (possible due to fire on first story as reported in the *New York Times*. Owner: 269 Canal Street Corp; Lessee: Knickerbocker Doll Company; no architect listed.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 1, 1925), 25

271 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 33

Date of construction: c.1867 (NB 845-1867)

Architect: Henry Engelbert

Original Owner: George Hyatt

Type: Store and loft

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic aluminum-and-glass storefronts, steel roll-down gates, plastic box awnings, and signs at the first story; bracketed crown above the first story; molded sills and lintels at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape (with non-historic sign board at the second-story landing); bracketed and paneled wood roof cornice.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Henry Engelbert and built in 1867 for George Hyatt at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the

country. The building's molded window sills and lintels, and bracketed roof cornice with frieze panels are earmarks of the Italianate style. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. Over the years, the building was occupied by a variety of commercial interests ranging from cabinet makers to envelope makers and sportswear manufacturers. No. 271 Canal Street, which remains in commercial use, evokes the establishment of the SoHo area as New York City's prime business district in the mid-to-late nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

273 Canal Street (aka 31 Howard Street)

Borough of Manhattan Tax Map Block 209, Lot 34

Date of construction: c.1857-58

Architect: Not determined

Original Owner: George Hyatt

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble

Features: Canal Street. Three bays; non-historic ceramic tiles, aluminum-and-glass storefront with plastic awnings, and security gates at the first story; molded window sills and surrounds, altered lintels at the second, third, and fourth stories; synthetic replacement sash; bracketed sign on the west side of the façade; bracketed roof cornice with frieze panels. Howard Street. Three bays; paneled columns (with attached non-historic globe lamps on brackets) and molded lintels and crown at the first story; non-historic paneled wood-and-glass doors and transoms, and recessed glass entryways at the first story; bracketed sign; security cameras; projecting sills and lintels at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; brick elevator bulkhead on the roof. West Elevation: Brick, painted.

History: This five-story, Italianate-style loft building with commercial storefront was built in c.1857-58 for George L. Hyatt at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. Hyatt was the owner of the Hyatt Company, which was a long-established carpet business in New York City, and the business occupied the building for many decades. The design of the building's stone (possibly marble) façade took its cue from leading commercial palaces of the mid-nineteenth, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. The current ground-floor façade has been unsympathetically altered and the Howard Street façade has been stripped, but the upper stories and cornice on Canal Street are remarkably intact. Besides the Hyatt Company, the building was occupied by a variety of commercial interests over the years,

including a paper box manufacturer, a novelty shop, and a cotton wholesaler in the late nineteenth and early-twentieth centuries, and a rag warehouse, a furniture store and a druggist in the mid-twentieth century. No. 273 Canal Street (aka 31 Howard Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations: Stripped façade and partially-recessed storefront on Howard Street; rooftop addition (covered with cement stucco) with surmounting metal railing; simplified lintels.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 22, 1887), 8; (Mar. 20, 1889), 8; (Jan. 5, 1893), 2; (Jan. 11, 1893), 2; (Dec. 31, 1915), 15; (Oct. 12, 1975), 279.

275 Canal Street

Borough of Manhattan Tax Map Block 209, Lot 35

Date of construction: 1878 (NB 72-1878)

Architect: Charles Haight

Original Owner: H.E. Peller

Type: Store

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: Three bays at the second, third and fourth stories; five bays at the fifth story; non-historic storefront, steel roll-down gate, plastic awning, and signboard at the first story; non-historic metal entryway to the upper stories; second, third, and fourth story fenestration recessed behind multi-story brick piers; flat lintels at the second story; segmental lintels (with radiating header bricks) at the third story; round-arch lintels (with radiating header bricks) at the fourth and fifth stories; molded crowns above the second, third, and fourth stories; molded window sills in continuous bands; grooved pilasters, molded labels, and fluted piers at the fourth story; compound arches at the fifth story; synthetic sash with center bays converted to fire escape doors; historic wrought-iron fire escape; elaborate roof cornice with corbels and corbelled brackets, dentils, cusps, and gablets with medallions. West Façade: Brick, faded painted sign. Roof: Brick elevator/stair bulkhead.

History: This five-story, Queen Anne-style loft building with commercial storefront was designed by architect Charles Haight and was built in 1878 for H.E. Peller at a time when large factories and store buildings were being built along the streets parallel to Broadway, transforming the area from the city's entertainment district to a center for the mercantile and dry good trade. The building's variety of arches and façade materials are characteristics of the Queen Anne style as applied to commercial buildings. The current ground-floor façade has been unsympathetically altered, but the upper stories and cornice are remarkably intact. The building was occupied by a variety of commercial interests over the years, including a ribbon importer

(1879); office furniture store (1908); wholesale furniture (1935); overstock merchant (1945); drug jobbing, printer, cleaning supplies, and drug storage (1946-47); and a drug store (1961). No. 275 Canal Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 29, 1879), 3; (Sep. 7, 1908), 3; (May 22, 1935), 38; (Mar. 18, 1945), S9; and (Mar. 30, 1947), F12.

277 to 289 Canal Street (aka 418-422 Broadway)

See: 418-422 Broadway

Centre Street, Nos. 227 to 257 (West side between Grand Street and Broome Street)

227 to 235 Centre Street (aka 158-162 Grand Street)

See: 158-162 Grand Street

237 Centre Street

Borough of Manhattan Tax Map Block 472, Lot 23

Date of construction: c.1827 with later alterations

Architect: Not determined; James Hamel

Original Owner: George Lorillard or Cornelius Roosevelt

Type: altered dwelling

Style: Italianate

Stories: 3

Structure/Material: Brick

Features: Four bays; historic paneled cast-iron columns with foliated capitals at the first story; non-historic wood-and-glass show windows and paneled wood doors; non-historic decorative lamps; non-historic, recessed metal-and-glass door and transom to the upper stories; molded crown above the first story; molded window sills on foliated brackets and cast-iron hoods at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape; molded wood roof cornice with dentils. Site: Bluestone curb.

History: This three-story brick, Italianate style building with a ground-floor storefront was originally built as a Federal-style dwelling in c.1827 for either George Lorillard or Cornelius Roosevelt during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward during the 1820s. It was remodeled into its present style in 1869 by architect James Hamel for then-owner Henry McCadden, Jr. The alterations included enlarging its existing peak roof into a full story, installing a new brick front wall, as well as cast-iron columns and a storefront at the first story. Later, the upper floors were converted from residential to loft space. Over the years, a number of

businesses occupied the building, including F.P. Doyle, lamps (1874); Carl Mischke, machine shop (1901); A. Schneider, umbrellas (1911); Alex Co., radios (1922); the Hercules Machine Co. (1928); and the Al-Mar Leather Products Co. (1966-67). Although the storefront has been somewhat altered, the building's upper stories are remarkably intact to the Italianate period. The building, which is currently occupied by a boutique on its first story, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century-and-a-half to its present position as an up-and-coming retail district.

Significant Alterations

1869: (ALT 211-1869) New facade, cast-iron storefront, third story, and galvanized iron cornice. Architect: James Hamel. Owner: Henry McCadden, Jr.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 9, 1874), 7; (May 21, 1901), 2; (May 30, 1911), 7; (Jun 21, 1922), 20; (Apr. 13, 1928), 50; (Jul 15, 1966), 60; (Aug, 23, 1967), 88.

239 Centre Street

Borough of Manhattan Tax Map Block 472, Lot 22

Date of construction: 1882 (NB 102-1882)

Architect: John B. Snook

Original Owner: William Campbell

Type: Factory

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; historic paneled and fluted cast-iron columns at the first story; non-historic metal-and-glass storefront and commercial entryway; non-historic paneled wood-and-glass door to the upper stories; metal security gate; bracketed sign; security lamps; molded crown above the first story; projecting sills and flat, stone lintels at the upper stories; metal shutter hinges; synthetic replacement sash; southernmost windows at the second, third, and fifth stories converted to doors to the fire escape; historic wrought-iron fire escape; wood roof cornice with scrolled brackets and frieze panels. South Elevation: Painted brick; irregular bay arrangement; segmental lintels and synthetic replacement sash; stepped roof parapet. Site: Bluestone curb.

History: This five-story, Italianate style factory building with storefront was designed by architect John B. Snook and built in 1882 for H. Campbell at a time when factories and store buildings were being built along the streets parallel to Broadway, transforming the area from the city's entertainment district to a center for the mercantile and dry good trade. The building's spare design with detailing limited to projecting sills, flush window lintels, and simple bracketed cornice is typical of the late-Italianate style as applied to modest industrial buildings. The ground-floor façade has been somewhat altered, but the upper stories and cornice remain intact.

A number of industrial concerns have occupied the building over the years, including A. Dewes, machine shop (1895); George Dennett, machinery (1921); Spiro Co., grinders (1946); and Frederick W. Zons, industrial chemistry (1960). Later, the ground floor was the home of the Posterati Gallery (2005). No. 239 Centre Street, which remains in commercial use on its upper floors, is evocative of the expansion of the SoHo area as one of New York City's prime business district in the late-nineteenth century, and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 24, 1895), 8; (Nov. 18, 1921), 34; (Sep. 8, 1946); W10; (Dec. 5, 1960), 31; (Oct. 14, 2005), E40.

241-249 Centre Street (aka 179-183 Lafayette Street)

Borough of Manhattan Tax Map Block 472, Lots 4 and 19

Date of construction: 1888-91 (NB 1390-1888; NB 389-1890)

Architect: DeLemos & Cordes

Original Owner: August Trenkmann

Type: Factory

Style: Romanesque Revival/Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Centre Street. Irregular bay arrangement at the first story; 15 bays at the upper stories (grouped in threes within recessed, multi-story arches with monumental piers from the third through the sixth stories); brick piers at the first story with rough-faced stone bands (painted); non-historic storefront infill, consisting of non-historic wood-and-glass and metal-and-glass storefronts and commercial entryways; non-historic brick bulkheads at the north bays; non-historic metal sign bands; metal security gates; non-historic security lamps and bracketed signs; recessed entryways to the upper stories with non-historic metal doors below an historic wood-framed glass transom and topped by paneled lintels with foliation, florets, and guttae; molded crowns with dentils above the first and second stories, serving as the window sill for the stories above; iron tie plates at the monumental piers, which have molded caps; molded window sills with dentils at the fourth, fifth, and sixth stories; molded architraves and rough-faced keystones at the arches; stone cartouches at the sixth story; molded crown with knob ornaments above the sixth story, serving as the seventh-story sill; brick piers with molded caps and stone panels with rosettes (painted) at the seventh story; synthetic replacement sash; historic wrought-iron fire escape; corbelled roof cornice with rosettes. Lafayette Street: Nine bays at the first through the fourth stories; three angular bays with grouped fenestration at the fifth through the seventh stories; paneled cast-iron columns with molded capitals and brackets at the first story, which has historic wood-and-glass-commercial entryways and show windows with transoms; steel-plated steps at the entryway to the upper stories; molded pressed-metal crown above the first story with non-historic applied decorations; rusticated brickwork at the second and third stories; projecting window sills at the third story; prominent fret molding above the third story; fourth-story sills in a continuous projecting band; coursed brick, splayed lintels with garland-decorated keystones at

the fourth story, which is topped by a molded crown (serving as the fifth-story sill) supported on cartouche-like brackets with masks; multi-story, brick piers with Ionic capitals at the fifth through the seventh stories, flanking inset projecting bays with metal columns, paneled spandrels decorated with fleur-de-lis and cartouches, and egg-and-dart moldings; synthetic replacement sash; historic wrought-iron fire escape; prominent pressed-metal roof cornice featuring dentils, foliage, and modillions. North Elevation: Brick. South Elevation: Brick, attached signboard with metal platform. Site: Granite sidewalk and non-historic concrete vault covering on both streets.

History: This seven-story, through-block brick factory building with storefronts was designed by architects Delemos & Cordes, and was built for August Trenkman (whose estate still owns the building) in two stages: No. 241-245 Centre Street in 1888-89 and No. 247-249 Centre Street (which extends through the block to 179 to 183 Lafayette Street) in 1890-91. At the time, large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important industrial firms in the country. The building's two facades, which face Centre Street and Lafayette Street, differ greatly in appearance. The Romanesque Revival style facade on Centre Street displays stylistic features such as grouped fenestration recessed within broad, multi-story arches and a corbelled parapet. The present Renaissance Revival style Lafayette Street facade, which may have originally matched the Romanesque Revival-style Centre Street facade, was rebuilt in 1897 when Lafayette Street was widened, and features rusticated brickwork, terra-cotta ornament (such as a fret course, splayed lintels, ionic columns, and elaborate cartouches), and a pressed metal cornice with scrolled brackets and dentils. Delemos & Cordes were again retained by Trenkman to carry out this alteration. Over the years, the building was occupied by a variety of commercial interests, including Francis Whitely, engraving, (1896); the Commercial Sterling Co. (1902); Crown Art Metal Works (1912); the Metal Goods Manufacturing Co. (1918); Old Town Ribbon & Carbon Co. (1921-28); Blumenthal & Co., pen manufacturer, (1936); the Models & Patents Co. (1941); the Ornamental Leather Embossing Co. (1950); the Aaron Machinery Co. (1953); Star Machinery (1966); and Posterati Gallery (1998). No 241-249 Centre Street (aka 179-183 Lafayette Street), which was converted to offices on its upper floors in the late twentieth century, is evocative of the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, offices and art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 3, 1896), 1; (May 27, 1902), 10; (Jan. 8, 1912), 24; (Jan. 16, 1918), 19; (Feb. 19, 1936), 8; (Oct. 23, 1941), 40; Nov. 15, 1966), 434; (Nov. 19, 1998), F3.

251 Centre Street (aka 407 Broome Street)

Borough of Manhattan Tax Map Block 472, Lot 11

Date of construction: 1901-02 (NB 437-1901)

Architect: Albert V. Porter

Original Owner: August Trenkman

Type: Store and lofts

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: **Centre Street**. Four bays at the first story; three bays at the upper stories; cast-iron columns with Ionic capitals at the first story; non-historic wood-and-glass storefronts and commercial entryway fixed awning; non-historic metal door to the elevator shaft with an historic molded wood surround; projecting stone sills (painted) at the second through the fifth stories; keystones and rope moldings at the second story lintels; splayed lintels with keystones at the third, fourth, and fifth stories; molded crown above the fifth story, serving as the sixth-story sill; prominent cornice above the sixth story (incorporating the sixth-story lintels) featuring scrolled brackets with garland and guttae; molded cornice above the seventh story, incorporating the lintels; synthetic replacement sash; northernmost bays at the third through the seventh-stories converted to doors to the historic wrought-iron fire escape; paneled pediment with stone coping blocks at the roof. **North Side Elevation**: Three bays; brick, painted; segmental fenestration; synthetic replacement sash. **Broome Street**. Two bays at the first story; three bays at the upper stories; similar to the Centre Street façade; paneled cast-iron columns with Ionic capitals and a molded crown with foliated brackets at the first story; non-historic metal-and-glass door to the upper stories with a non-historic glazed-tile surround; non-historic security lamps; non-historic metal-and-glass storefront with a fixed awning; decorative iron fence at the elaborate cornice above the sixth story. **Site**: Bluestone steps, bluestone curb, and non-historic concrete vault covering on Centre Street; granite curb on Broome Street.

History: This brick, seven-story Renaissance Revival style loft building was designed by architect Albert V. Porter in built in 1901 for August Trenkman (whose estate still owns the building) at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This L-shaped building, which faces both Centre Street and Broome Street, replaced two brick, early nineteenth-century buildings. Its splayed lintels with keystones, molded bands, and bracketed cornice connect it with the Renaissance Revival style. The first story has been unsympathetically altered, but its upper facade remains largely intact. The building was occupied by a variety of business through the decades, including Folmer & Schwing, manufacturers of photographic supplies and cameras (1904); May-Michaelson Novelty Co. (1913); Globe Leather Co. (1923); Merrimac Oil Burner Co. (1934); the Gray Motor Tool Co. (1946); an antique market (1975); Tom Beverly Designs (1989); and A. Savanstano, hand-crafted interiors (1994). The building, which has been converted to offices on the upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century, as well as its continued importance through the years as the location of small factories, warehouses, and later, boutiques, studios, and offices.

References:

Bromley (1891), pl.4; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 9, 1904), 19; (Mar. 7,

1913), 15; (Dec. 12, 1923), 14; (Oct. 21, 1934), RE13; (Dec. 1, 1975), 59; (May 28, 1989), SM46; (Feb. 6, 1894), CY18.

253 Centre Street

Borough of Manhattan Tax Map Block 472, Lot 15

Date of construction: possibly c.1815-16

Architect: Not determined

Original Owner: possibly John H. McIntosh

Type: Dwelling with later alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick

Features: Irregular bay arrangement at the first story; four bays at the upper stories; non-historic wood-and-glass storefronts and commercial entryways and doors to the upper stories; fixed awnings; brick bulkheads; projecting sills and flat lintels; synthetic replacement sash; historic wrought-iron fire escape; non-historic flagpoles and banners; denticulated cornice. Site: Bluestone curb.

History: This three-story brick, Greek Revival style house with alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present style. According to tax assessment records, a house first appears on this lot in 1816, which was owned by John H. McIntosh. It changed hands a number of times in the 1830s and 40s, at which time the current Greek Revival style facade featuring projecting window sills and denticulated brick cornice may have been built. By 1882, the house had a store in the first floor, although its upper floors remained residential until 1960, when they were converted to office space. In 1890, the first-story front was rebuilt with cast-iron columns and a storefront. Over the years, the building's first floor was occupied by a variety of businesses, including a saloon (1887); Lyring's Assembly Rooms (1897-1904); Capital Machinery (1946); the Atomic Machinery Exchange (1962); and the Emgo Machinery Co. (1967). Although the ground floor has been unsympathetically altered, the building's upper stories remain largely intact to the Greek Revival period. No. 253 Centre Street, which is still in commercial use, is evocative of the evolution of the SoHo area from a prime residential neighborhood to an important business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouse and, later, offices.

Significant Alterations

1890: (ALT 1413-1890) Remove first story front wall and install cast-iron columns and show windows. Architect: Louis Heinecke. Owner: George Solomon.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 26, 1887), 5; (Mar. 27, 1897), 7; (Jan. 11, 1904), 2; (Apr. 7, 1946), 161; (May 12, 1962), 49; (Jul. 16, 1967), 293.

255-257 Centre Street (aka 403-405 Broome Street)

See: 403-405 Broome Street

Cleveland Place, Nos. 2-8 (West side between Broome Street and Kenmare Street)

2 Cleveland Place (aka 406-416 Broome Street and 195-199 Lafayette Street)

See: 406-412 Broome Street

4-8 Cleveland Place (aka 203-205 Lafayette Street and 106-118 Kenmare Street)

See: 203-205 Lafayette Street

Crosby Street, Nos. 1 to 19 (East side between Howard Street and Grand Street)

1-3 Crosby Street (aka 28 Howard Street)

See: 28 Howard Street

5-7 Crosby Street (aka 22-26 Howard Street)

See: 22-26 Howard Street

9-11 Crosby Street

Borough of Manhattan Tax Map Block 233, Lot 2

Lot.

History: The prior building on this lot, a two-story brick warehouse built in 1945-46, was demolished in 2009.

13-17 Crosby Street

Borough of Manhattan Tax Map Block 233, Lot 4

Date of construction: c.1901 (NB 434-1901)

Architect: Charles Abbott French

Original Owner: Inga M. Olsen

Type: Store and lofts

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: Three bays at the first story between banded columns; nine bays, recessed between multi-story piers (with molded caps and alternating stone banding) and topped by round arches (with radiating brick surrounds, stone label moldings, and foliated keystones), at the upper stories, non-historic ground-story infill consisting of non-historic aluminum-and-glass storefronts and entryways, topped by an historic pressed metal crown with a foliated frieze; security lamps; non-historic security lamps and angled flags with flagpoles; projecting sills and molded lintels at the upper story fenestration, which has historic one-over-one wood sash; bracketed pressed metal roof cornice with swags and dentils (above corbelled brick and foliated stone panels).

South Elevation. Irregular bay arrangement; brick, painted; synthetic replacement sash. North Elevation. Brick, covered with cement stucco. Roof. Water tower; HVAC units; elevator bulkhead. Site. Steel-plated steps and platforms; concrete steps at the center bay.

History: This brick, seven-story Renaissance Revival style loft building was designed by architect Charles Abbott French and built in 1901 for Inga M. Olsen at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced three brick, early nineteenth-century buildings. Its multi-story brick piers, limestone banding, molded lintels, foliated keystones, and elaborate cornices are characteristics of the Renaissance Revival style. The building's façade is well-maintained and remarkably intact. The building was occupied by a variety of business through the decades, including S. Langsdorf & Co., leather goods (1907); the Nonpareil Toy Co. (1915); the Jonick Sirken Co., manufacturer of light fixtures (1930); the New York Solder Co. (1934-46); the Hopewell Sportswear Co. (1979), and Vespa Motor Scooters (2003). The building, which was converted to offices on the upper floors in the 1990s, is evocative of the continued importance of the SoHo area as one of New York City's prime business district in the early-twentieth century and its continuing importance through the years as the location of small factories, warehouses, and later, professional offices.

References:

Bromley (1891), pl.4; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 21 1907), 13; (May 14, 1915), 21; (Aug. 31, 1930), N14; (Apr. 19, 1946), 29; (Oct. 19, 1979), B1; (Jan. 9, 2003), F3.

19-21 Crosby Street

See: 133 Grand Street

Crosby Street, Nos. 23 to 39 (East side between Grand Street and Broome Street)

23-29 Crosby Street (aka 134-140 Grand Street)

See 134-140 Grand Street

31 and 33 Crosby Street

Borough of Manhattan Tax Map Block 473, Lots 28 and 29

Date of construction: c.1860-61

Architect: Not determined

Original Owner: John H. Gottfried or Philemon H. Frost

Type: Store and tenement

Style: Italianate

Stories: 7

Structure/Material: Brick

History: These two, seven-story Italianate style tenement buildings with alterations were built in c.1860-61 for either John H. Gottfried or Philemon H. Frost at a time when the SoHo area was declining as a prime residential neighborhood to a mixed use district consisting of tenements,

factories, stables, saloons, and gambling halls. The designs of the building's brick façades include Italianate style details such as segmental lintels and bracketed cornices. The current ground-floor façades have been unsympathetically altered and the window lintels have been shaved, but the buildings' brickwork and cornices remain intact. In 1906-08, the buildings were finally provided with indoor bathroom facilities. In 1959-61, the number of apartments per floor was reduced from four to two. These apartment buildings, which remain in residential use on the upper floors, are evocative of the changes that took place in the SoHo area the mid-nineteenth century as its small private dwellings were being replaced by tenement houses and factories.

Features: **31 Crosby Street:** Five irregular bays at the first story; four bays at the upper stories; concrete steps and metal railing to basement entryway; historic paneled cast-iron columns at the first story; historic paneled wood-and-glass storefront and commercial entryways with transoms; non-historic metal door with transom to the upper stories; metal security gates; security lamps; projecting stone sills and segmental lintels (painted); historic one-over-one wood sash at the fifth story; synthetic replacement sash at the other stories; through-the-wall air conditioners; historic wrought-iron fire escape; heavily bracketed roof cornice with frieze panels; bracketed sign. Site: Granite steps; some bluestone paving. Significant Alterations: Window lintels stripped, stuccoed, and painted; some windows enlarged and lintels replaced with flat units. **33 Crosby Street:** Five irregular bays at the first story; four bays at the upper stories; historic paneled cast-iron columns at the first story; historic paneled wood-and-glass storefront and commercial entryways with transoms; non-historic metal door with transom to the upper stories; metal security gates; security lamps; retractable awning; projecting stone sills and segmental lintels (painted); synthetic replacement sash; historic wrought-iron fire escape; heavily bracketed roof cornice with frieze panels. Site: Granite steps; some bluestone paving. Significant Alterations: Window lintels stripped, stuccoed, and painted.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

35 Crosby Street

Borough of Manhattan Tax Map Block 473, Lot 30

Date of construction: c.1849-50

Architect: Not determined

Original Owner: John Gottfried or P.H. Frost

Type: Store and tenement

Style: Greek Revival/Italianate

Stories: 6

Structure/Material: Brick

Features: Four bays; historic paneled wood-and-glass storefronts and entryways (with some minor alterations); historic paneled cast-iron columns; metal security gate; security lamps; concrete steps and metal railing to basement entryway; flagpole and banner at the first story; projecting stone sills and flat lintels (painted); synthetic replacement sash; historic wrought-iron

fire escape; heavily bracketed roof cornice with frieze panels. Site: Concrete step; non-historic metal fence and gate to the basement steps.

History: This six-story, transitional Greek Revival/Italianate style tenement building was built in c.1849-50 for either John H. Gottfried or Philemon H. Frost at a time when the SoHo area was declining as a prime residential neighborhood into a mixed use district consisting of tenements, factories, stables, saloons, and gambling halls. The designs of the building's brick façade include Greek Revival style details, such as projecting window sills and flush stone lintels, as well as an Italianate-style wood cornice with scrolled brackets. The current ground-floor façade has been unsympathetically altered, but the building's upper facade remains intact. There is an additional brick building that is not visible from the street, located at the rear of the lot. In 1909, the building was finally provided with indoor bathroom facilities. One window on each floor may have been enlarged as part of the installation of the bathrooms. A storefront with cast-iron columns and a steel beam was also built at that time. In 1945, the number of apartments per floor was reduced from four to two. This apartment house, which remains in residential use on the upper floors, is evocative of the changes that took place in the SoHo area the mid-nineteenth century as its small private dwellings were being replaced by tenement houses and factories.

Significant Alterations:

1909: (ALT 1310-1909) Cast-iron columns, a steel beam, and storefronts were installed at the first story. Owner: Andrew Degli Paoli; architect: Herman Horenberger.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

37 Crosby Street

Borough of Manhattan Tax Map Block 473, Lot 31

Date of construction: c.1856-57

Architect: Not determined

Original Owner: John Delaplaine or Philemon H. Frost

Type: Store and tenement

Style: Italianate

Stories: 6

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; non-historic brick piers and steel lintels; non-historic metal-and-glass show windows and entryways; non-historic steel gate at the north bay; security lamps; alarm bell; projecting fire hose conduit at the first story; projecting stone sills and molded lintels (painted); synthetic replacement sash; historic wrought-iron fire escape; through-the-wall air conditioners; heavily bracketed roof cornice with frieze panels. North Elevation: Brick; irregular bay arrangement; projecting sills and flush, stone lintels; synthetic replacement sash. Site: Diamond-plated vault cover; non-historic concrete steps.

History: This six-story, Italianate style tenement building was built in c. 1856-57 for either John Delaplaine or Philemon H. Frost at a time when the SoHo area was declining as a prime residential neighborhood into a mixed use district consisting of tenements, factories, stables, saloons, and gambling halls. It may have been the enlargement of an earlier house on the lot that was built in 1822-23 for Joseph Taylor. The building's brick façade includes Italianate style details, such as molded window lintels and a wood cornice with scrolled brackets. The current ground-floor façade has been unsympathetically altered, but the building's upper facade remains intact. There is an additional brick building that is not visible from the street, located at the rear of the lot. This apartment house, which remains in residential use on the upper floors, is evocative of the changes that took place in the SoHo area the mid-nineteenth century as its small private dwellings were being replaced by tenement houses and factories.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

39 Crosby Street (aka 425-427 Broome Street)

See: 425-427 Broome Street

Crosby Street, Nos. 43 to 73 (East side between Broome Street and Spring Street)

39 Crosby Street (aka 430 Broome Street)

See: 430 Broome Street

41 Crosby Street (aka 428 Broome Street)

See: 428 Broome Street

43 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 2

Date of construction: c.1888 (NB 597-1888)

Architect: Alexander I. Finkle

Original Owner: John D. Karst Jr.

Type: Store and lofts

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; five bays at the upper stories; banded piers; paneled and beaded cast-iron columns with acanthus at the capitals; non-historic metal-and-glass storefronts and entryways; non-historic attached lamps; annunciator panel; first-story lintel boxed in metal sheeting below a non-historic pigmented fascia with applied mask-like decorations; window sills in continuous projecting bands; beveled lintels at the second through the fourth stories; checkerboard brick panels below the third-story sills; foliated terra-cotta panels below the fourth- and fifth-story sills; round-arch fenestration at the fifth story with flush brick architraves and brownstone keystone; historic wrought-iron fire escape; non-historic single-pane sash; elaborate

pressed-metal cornice with foliated frieze panels; molded brackets, cartouche, and sunburst. Site: Steel hatch.

History: This five-story, brick store and loft building was designed by architect Alexander I. Finkle in the Queen Anne style and was built in 1888 for John D. Karst, Jr., at a time when large factories, stores, and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's foliated spandrels, beveled lintels, patterned brickwork, and pressed-metal cornice with decorative sunburst are characteristics of the Queen Anne style as found on modest commercial buildings of its time. The windows have been changed to single-pane units, but the building is remarkably intact. Over the years, tenants have included the Suskin Paper Co. (1910); the Crosby Paper Stock Co. (1928); the Cotton Processing Corp. (1961); and a massage parlor that was involved in a police scandal in 1992. No. 43 Crosby Street, which was converted to residential space on its upper floors in the mid-1990s, is evocative of the SoHo area's prominence as one of New York City's prime business district in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of luxury housing.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 19, 1961), 60; (Jun 5, 1992), B3.

45-47 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 3

Date of construction: 1895-96 (NB 1327-1895)

Architect: George H. Anderson; Thomas Graham

Original Owner: Edward Judson

Type: Factory

Style: Renaissance Revival/Romanesque Revival

Stories: 7

Structure/Material: Brick:

Features: Five bays at the first through the sixth stories, some with paired and grouped fenestration; seven bays at the seventh story, with paired fenestration at the center bay; historic paneled cast-iron columns at the first story, supporting a bracketed crown with a wave molding; non-historic paneled wood-and-glass commercial entryways and show windows; louvered bulkhead; non-historic metal doors to the upper stories with transom with louver; historic paneled cast-iron columns with foliated caps at the second story supporting a pressed-metal crown with scrolled brackets and dentils; projecting sills at the upper stories; foliated lintels at the third through the sixth stories; rough-faced stone band and cement-stucco fascia (replacing an original crown that has been removed) above the fifth story; round-arch fenestration at the seventh story with radiating, rough-faced stone voussoirs; historic wrought-iron fire escape; synthetic replacement sash; through-the-wall air conditioner at the sixth story; bracketed,

pressed-metal roof cornice with egg-and-dart molding and modillions. South Elevation. Brick, painted; cement stucco. Site: Non-historic concrete step; steel hatch.

History: This seven-story, Renaissance Revival style loft building with Romanesque Revival style elements was designed by architects George H. Anderson and Thomas Graham and was constructed in 1895-96 for Edward Judson at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. Anderson was listed in the new building application as the architect of record, but during the course of construction, Thomas Graham took over as the architect, possibly due to the many foundation and structural problems that were encountered during construction. The building's two-story base with paneled cast-iron columns and bracketing crown with a decorative wave molding are characteristics of Renaissance Revival style, while its rough-faced bands and round-arch fenestration on the seventh story and rough-faced voussoirs are indicative of the Romanesque Revival style. The building remains largely intact. Over the years, the building was occupied by a variety of tenants, including the Swan Incandescent Electric Light Co. (1897); H. Lieberknecht Co., paper box manufacturer (1919-32); the Aaron Machinery Co., tools (1950-68), and the Guy McIntyre Gallery (1997). In 1974, the City of New York took title to the building, which was occupied at the time by tenant artists, for non-payment of taxes. A few years later, the city turned it over to the artists as a cooperative. No. 45-47 Crosby Street, which remains a residential cooperative, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of artists' quarters and galleries.

Significant Alterations: The original crown above the sixth story was removed and replaced with a cement-stucco fascia in the mid-twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 24, 1897), 8; (May 7, 1919), 20; (Jun. 10, 1932), 37; (Nov. 7, 1950), 29; (Mar. 24, 1968), W60; (Mar. 7, 1976), R1; (Dec. 5, 1997), E34.

49 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 5

Date of construction: 1891-93 (NB 1335-1891)

Architect: Oswald Wirz

Original Owner: Charles Chesebro

Type: Store and lofts

Style: Queen Anne

Stories: 6

Structure/Material: Brick and cast iron

Features: Three bays at the first story; four bays at the upper stories; historic cast-iron columns at the first story with molded bases and capitals, supporting a molded, metal crown; non-historic paneled wood-and-glass show window with transom and doors to the upper stories; metal

security gate; mesh vent; security lamps; cast-iron columns with decorated capitals at the upper stories; sunburst and paneled spandrel above the second story; festoons at the spandrel above the third story; paneled spandrel above the fourth story; gabled spandrel above the fifth story with decorative ribbons and acanthus; egg-and-dart moldings at the spandrels; non-historic single-pane sash at the second story; historic four-over-four wood sash at the third story; historic wrought-iron fire escape; historic three-over-three metal sash at some of the bays of the fourth, fifth, and sixth stories, otherwise synthetic replacement sash; molded roof cornice with frieze panels, foliation, and scrolled modillions. Site: Granite sidewalk; steel hatch.

History: This six-story, Queen Anne style warehouse was designed by architect Oswald Wirz and was constructed in 1891-93 for Dennis P. Chesebro at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's sunburst above the second story, pedimented fifth-story windows, and paneled cornice with decorative flourishes are characteristic of the late Queen Anne style as found on modest commercial buildings in the 1890s. The building remains remarkably intact. Over the years, the building was occupied by a variety of tenants, including the Star Plating Works (1900); the Sunderland Paper Co. (1911); the Exporters' Packing Corp. (1926); the Noma Electric Corp. (1938); and the American Wool Waste Corp. (1970). No. 49 Crosby Street, which has been converted to apartments, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of loft apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 7, 1900), 5; (Jul 17., 1926), 15; (Aug. 27, 1938), 24.

51 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 32 in part

Date of construction: c.2004

Architect: H. Thomas O'Hara

Original Owner: Lafayette-Crosby Development, LLC

Type: Apartment House

Style: None

Stories: 6

Structure/Material: Brick

Features: Three bays; aluminum and glass first-story recessed behind round columns; recessed upper-story fenestration with single-pane sash.

History: This building, which was designed by architect H. Thomas O'Hara, was built in c.2004 for the Lafayette-Crosby Development LLC. The greater part of this L-shaped building faces Lafayette Street and is not included in the historic district.

References:

New York City Department of Buildings

53 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 7

Date of construction: 1889-90 (NB 1834-1889)

Architect: Horgan & Slattery

Original Owner: W.H. Raystone

Type: Store and lofts

Style: Queen Anne

Stories: 6

Structure/Material: Brick

Features: Three bays; rusticated granite columns and round-arch entryways with splayed stone at the outer bays of the first story; recessed doors (paneled wood-and-glass with transom in the north bay; steel door with glass transom in the south bay; recessed central show window with wood-frame, single-pane sash and divided transom; molded crown above the first story; security lamp; decorative brick piers at the upper stories with patterned brickwork, pilasters, and corbels; patterned brick crown above the second story; continuous sills on corbel courses at the fourth and fifth stories; terra-cotta panels below the fourth- and fifth-story sills; molded terra-cotta crown above the fifth story, serving as the sixth-story sill; round-arch fenestration at the sixth story with molded architrave and keystone; historic wrought-iron fire escape; historic two-over-two wood sash at the second, fourth, fifth, and sixth stories; synthetic replacement sash at the third story; elaborate pressed-metal cornice with blind arches, circular panels, concave brackets, center gale, and gablets. Site: Steel-plated hatch and steps.

History: This six-story, Queen Anne style warehouse was designed by architects Horgan & Slattery and was constructed in 1889-90 for W.H. Raystone at a time when factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's use of various materials, its foliated spandrels, patterned brickwork, and elaborate cornice with central pediment are characteristics of the Queen Anne style. The building remains remarkably intact. Over the years, the building was occupied by a variety of tenants, including a glass manufacturer (1890); a milliner and a typewriter manufacturer (1896); T.H. Shakin & Co., clothing manufacturer (1908); a paper warehouse (1915); Milton Deutsch, glass maker (1937); the All Metal Screw Co. (1945); the G. & G. Manufacturing Co., plastic sundries (1955); Retina Lighting (1979); and the Foster Peet Gallery (1993). No. 53 Crosby Street, which was converted to cooperative apartments in 1980, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of galleries and loft apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 26, 1890), 1; (Nov. 5, 1908), 13; (May 26, 1937), 46; (Feb. 19, 1955), 19; (Nov. 8, 1979), C1; (Nov. 28, 1993), H43.

55 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 8

Date of construction: 1905-06 (NB 430-1905)

Architect: New York Edison Co.

Original Owner: New York Edison Co.

Type: Powerhouse

Style: Beaux Arts

Stories: 4

Structure/Material: Brick

Features: Three bays at the first through the fifth stories, with grouped fenestration at the center bay of the second through the fifth stories; concrete stoop and side walls with iron tube railings; projecting water table; recessed central entryway with non-historic metal-and-glass doors with side panels, transom, and lintel; wrought-iron security bars at the first story windows, which have transoms above stone mullions; molded crown above the first story; splayed brick lintel with keystone at the center bay and molded crown at the second story; projecting sills and stone lintels at the third story; projecting sills at the fourth story above a paneled spandrel at the center bay, which is topped by a segmental lintels with splayed brick and keystone; molded crown and corbel course above the fourth story; continuous, projecting window sill at the fifth story, which has round-arch fenestration with radiating bricks and keystone; historic two-over-two wood and metal sash; pressed-metal roof cornice on blocks; brick rooftop addition with metal gate and gutters. North Elevation. Irregular bay arrangement; projecting sills and flush lintels; synthetic sash; through-the-wall air conditioners and vents.

History: This six-story, Beaux Arts style powerhouse was designed and built in 1905 by the New York Edison Co. at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This building, which replaced a brick nineteenth-century building, was constructed in association with another New York Edison plant directly behind it facing Lafayette Street (not located the historic district). The New York Edison Company was one of several power companies founded in the nineteenth century to provide power and light to New York City. Over the decades, many of these companies would merge, forming larger power companies serving greater numbers of people. It culminated in the giant merger in 1936, which created the modern-day Consolidated Edison Company, of which the New York Edison Company was a part. Con Edison continued to own No. 55 Crosby Street until 1971, after which it was converted to loft space. It was then occupied by a variety of galleries and artists, including Frank Gehry, 55 Crosby Street Gallery, the Joni Weyl Gallery, and the Leo Castelli Gallery. The building's paneled spandrels, round and segmental fenestration with splayed keystones, and molded cornice on blocks is indicative of the Beaux Arts style as commonly applied to industrial buildings. The building's main facade is well-maintained and remarkably intact. The building, which was later converted to joint

living/work quarters, is evocative of the continued prominence of the SoHo area as one of New York City's most important industrial districts in the twentieth century, and its later popularity as the location of art galleries, design studios, and luxury apartments.

References:

"Consolidated Edison," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 277; Christopher Gray, "A Tale of Two Designations: Landmarked and Not," *New York Times* (Jul 29, 2001), RE6; William J. Hausman, "Light and Power," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 673-675; "New Big Electric Company," *New York Times* (Jan. 6, 1899), 3; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 8, 1980), D32; (May 17, 1985), C25; (May 22, 1992), C22.

57 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 9

This lot was once part of the New York Edison Company's property, which included the adjacent former powerhouse at 55 Crosby Street.

59 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 10

Date of construction: 1909 (NB 219-1909)

Architect: Charles M. Straub

Original Owner: Michael Briganti

Type: Store and lofts

Style: Renaissance Revival

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic paneled wood-and-glass storefront infill, sign band, and lighting; non-historic wood columns; recessed entryway to the upper stories with non-historic metal door; non-historic cement-stucco fascia (painted) above the first story; projecting window sills (in a continuous band at the second, third, and fifth stories; flat lintels at the upper stories; fifth-story fenestration recessed below corbel course; historic wrought-iron fire escape; synthetic replacement sash; molded pressed-metal cornice. South Elevation: Nine bays; brick at the first through the fourth stories; cement-stucco at the fifth story; second- through fourth-story bays recessed below corbel courses; segmental lintels; most windows sealed with concrete blocks; historic two-over-two wood sash at the other bays. Site: Steel hatch.

History: This five-story, Renaissance Revival style factory was designed by architect Charles M. Straub and built in 1909 for Michael Briganti at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This building replaced a small, brick nineteenth-century building with a rear stable. The building's projecting belt courses (that incorporate the window sills) its simple molded metal cornice are characteristic of modest Renaissance Revival style industrial buildings

of the early twentieth century. The first-story has been altered, but the building's upper facade remains intact. The building was occupied by a variety of tenants over the years, including a machine shop (1926); the Manhattan Paper Box Co. (1933); the Appliance Production Corp. (1947); a rag storage warehouse (1961); and Poggesi Italian Bed Linens (2006). The building, which has been converted to apartments on the upper stories, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses, and later, of high end retailers and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 25, 1926), 40; (Mar. 8, 1933), C26; (Nov. 16, 1947), F9; (Jul. 23, 2006), P7.

61-63 Crosby Street

Borough of Manhattan Tax Map Block 482, Lot 13

Date of construction: 1873-74 (NB 567-1873); 1875-76 (ALT 1046-1875)

Architect: W. Joralemon (1873-74); Theodore A. Tribit (1875)

Original Owner: R.W. Woodworth (1873-74); Est. of John R. Lawrence (1875-76)

Type: Store and lofts

Style: Italianate/neo-Grec

Stories: 4

Structure/Material: Brownstone

Features: Six bays; rusticated first-story piers and historic Corinthian columns (some have been simplified); non-historic paneled wood-and-glass storefront infill and entryways; molded crown with modillions above the first story; bracketed sign; projecting window sills (on brackets at the third and fourth stories); molded window surrounds with incised decoration; synthetic replacement sash at the second and fourth stories; historic multi-pane wood sash at the third story; historic wrought-iron fire escape; historic pressed-metal roof cornice with scrolled brackets, frieze panels, and scrolled modillions. Site: Non-historic concrete steps with metal tube railing.

History: This five-story, stone-fronted, transitional Italianate/neo-Grec style store and loft building with cast-iron columns at the first story was built in two phases from 1873 to 1876 at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The northern half of the building was built by W. Joralemon (no architect listed in the application) for owner R.W. Woodworth, while the southern half of the building was completed under an alteration application that lists Theodore A. Tribit as the architect and the Estate of John R. Lawrence as the owner. The building's facade features Italianate style detailing such as Corinthian first-story columns and a wood cornice with scrolled brackets and neo-Grec style features, such as incised window surrounds and angular frieze panels. The building remains beautifully maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants and uses, including John Crotty, paper (1892); the

Ace Paper Stock Co. (1917); a rag storage and bailing company (1923); D. Catasano Co., waste paper (1942); the Grand Union, dance studio (1971); and the A.I.R. Gallery (1971-94), which was the city's oldest women's art cooperative. The building, which was converted to a residential cooperative in 1981, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of artists' studios, galleries and apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 2, 1892), 5; (Jan. 2, 1942), 67; (Mar. 21, 1971), D24; (Nov. 29, 1981), R1; (Sep. 16, 1994), C27.

65-71 Crosby Street (aka 72-78 Spring Street)

See: 72-78 Spring Street

Crosby Street, Nos. 75 to 105 (East side between Spring Street and Prince Street)

75-77 Crosby Street (aka 75-77 Spring Street)

See 75-77 Spring Street

79-85 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 1

Date of construction: c.2008-09

Architect: Stonehill & Taylor

Original Owner: Firmdale Hotels, LLC.

Type: Hotel

Style: None

Stories: 11

Structure/Material: Brick

Features: Six bays; rusticated, limestone piers at the first and second stories, supporting a molded crown serving as the third story sill; steel-and-glass marquee at the first story; aluminum-and-glass double doors and transom at the entryway; brick piers and soldier course brickwork at the upper stories; segmental lintels at the tenth story; molded roof cornice; steel casements; mechanical penthouse on the roof.

History: This large, brick hotel building, which is set back from the building line, was designed by architects Stonehill & Taylor and built in 2008-09 for Firmdale Hotels, LLC, on the site of a former parking lot that was created in 1962 when three, seven-story brick loft buildings were demolished.

References:

New York City Department of Buildings

87 Crosby Street (aka 248 Lafayette Street)
Borough of Manhattan Tax Map Block 496, Lot 5

Date of construction: 1900 (NB 615-1900)
Architect: C. Abbott French
Original Owner: Igmarr Olsen
Type: Store and loft
Style: Renaissance Revival
Stories: 6
Structure/Material: Brick

Features: **Crosby Street**: Three bays at the basement; two bays at the first story; three bays at the upper story; steel steps to the basement and first-story entryway; non-historic metal doors to the basement and first story; molded, pressed-metal crown at the level of the water table; historic multi-pane wood casements above cast-iron panels at the first story; non-historic lamps at the first story; second-story sills in a continuous projecting band; banded, multi-story brick piers; projecting window sills at the third through the sixth stories; flush stone window lintels (at the level of the bands in the piers); synthetic replacement sash; historic wrought-iron fire escape; pigmented cement stucco at the altered roof parapet. **South Elevation**: Cement stucco. **North Elevation**: Brick. **Roof**: Brick parapet and metal fence. **Site**: Angled, glass vault cover covered with protective wire mesh; concrete areaway wall; non-historic wrought-iron fence and gates. **Lafayette Street**: Three bays; metal cladding at the first story; non-historic aluminum-and-glass storefront and entryways; security gate; security lamp; multi-story brick piers, supporting a molded crown above the fifth story; window sills in a continuous band at the second story; projecting window sills at the third through the fifth stories; paneled lintels in continuous bands at the second through fourth stories; round-arch fenestration flanked by brick columns with molded caps supporting molded architraves with keystones; circular panels at the sixth story; synthetic replacement sash (one-over-one and single pane units); historic wrought-iron fire escape; possibly altered brick roof parapet with corbels, brick panels, and (stone or concrete) panels. **Roof**: Brick elevator and stairwell bulkhead. **South Elevation**: Brick. **North Elevation**: Brick and cement stucco, painted. **Site**: Granite curb; steel hatch.

History: This six-story, through-the-block Renaissance Revival style store and loft building with alterations was designed by architect C. Abbott French and was constructed in 1900 for Inga Olsen at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's multi-story brick piers with stone banding, incorporating paneled window lintels, and its round-arch sixth-story fenestration with splayed keystones are characteristics of the Renaissance Revival style as applied to modest turn-of-the-century commercial buildings. The building's roof cornices have been removed and the storefronts changed, but the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including Greenberg & Co., hat makers (1907); the Magneto Fly Trap Co. (1914); a rowboat manufacturer (1925); Israel Kartiganer, milliner (1933); Lafayette Venetian Blind Co. (1939); Arjay Metal Products Co. (1949); manufacturers of containers, knit fabrics, and hair products

(1952); a bar and grill (1954); a metal stamping shop (1966), and the Art Student Showcase Gallery (1999). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, if art galleries and loft apartments.

Significant Alterations: Cornices removed and replaced with masonry parapet on Crosby Street side and a paneled brick parapet on Lafayette Street.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 21, 1907), 15; (Aug. 9, 1914), S5; (Jul. 12, 1925), S5; (Mar. 21, 1933), 36; (Mar 10, 1939), 30; (Jul. 29, 1949), 24; (Oct. 30, 1966), F40; (Nov. 28, 1999), SM60A.

89 Crosby Street (aka 250 Lafayette Street)

Borough of Manhattan Tax Map Block 496, Lot 27 in part

Date of construction: c.1865-66; 1897-98 (ALT 1072-1897)

Architect: Not determined (c.1865-66); D.N.B. Sturgis (c1897)

Original Owner: Catherine Bradley (c.1865-66); Bradley Estate (c.1897-98)

Type: Lofts

Style: Romanesque Revival (c.1897)

Stories: 4

Structure/Material: Brick

Features: Three bays; simplified cast-iron columns and beveled lintel at the first story; non-historic metal-and-glass storefronts and entryways; security gate; flagpole and banner; projecting sills and flush stone lintels at the upper stories; synthetic replacement sash with transoms; historic wrought-iron fire escape; brick roof parapet with stone coping blocks. Site: Concrete and tile steps and platform; metal railings and gate.

History: This altered factory building appears to have been originally built in c.1827-28 for John McChain, and then completely redesigned in 1880 by architect Alfred B. Ogden for owner Bradley & Co. during a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. As part of the alteration, the building was joined internally with 250 Lafayette Street. In addition, its facade appears to have been further altered and simplified. Over the years, the building was occupied by numerous tenants, including a furniture factory (1880); a wool storage warehouse (1922); D. Michael & Co., woolen rags (1930); the Speyer Animal Hospital (1947); and the Caterers Equipment Corp. (1968-78). No. 89 Crosby Street, which has been converted to offices on its upper stories, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century and a half.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 24, 1930), 31; (Jul. 4, 1947), 15; (Nov. 17, 1968), S30.

91 Crosby Street (aka 252 Lafayette Street)

Borough of Manhattan Tax Map Block 496, Lot 7

Date of construction: 1894-95 (NB 1017-1894); 1897-98 (ALT 877-1897)

Architect: Neville & Bagge (1894-95); Louis Entzer (1897-98)

Original Owner: Keith & Glenn (1894-95); Francis J. Schnagg (1897-98)

Type: Factory

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: **Crosby Street**. Three bays with paired fenestration at the center bays; historic cast-iron Ionic columns with fluting; non-historic metal-and-glass storefront, show windows, and entryway to the upper stories; metal fascia above the first story; flagpole and banner; projecting sills, stone banding and continuous molded lintels at the second story; continuous molded window sills (above a corbel course) at the third story; splayed lintels with projecting keystones at the outer bays of the third and fourth stories; flush stone lintels above the center bay of the third story and segmental lintel with projecting keystone above the center bay of the fourth story; molded window sills and continuous molded lintels at the fifth story; continuous molded sills above terra-cotta panels (decorated with rosettes) at the sixth story, which has inset fenestration, brick piers with molded caps, and molded surrounds; synthetic replacement sash; historic wrought-iron fire escape; bracketed and molded pressed-metal cornice. **Lafayette Street**. Three bays with paired fenestration at the center bays; non-historic metal-and-glass storefront, show windows, and entryway to the upper stories; cement stucco fascia above the first story; box awning; projecting sills, stone banding and continuous molded lintels at the second story; continuous molded window sills (above a corbel course) at the third story; splayed lintels with projecting keystones at the outer bays of the third and fourth stories; flush stone lintels above the center bay of the third story and segmental lintel with projecting keystone above the center bay of the fourth story; molded window sills and continuous molded lintels at the fifth story; continuous molded sills above terra-cotta panels (decorated with rosettes) at the sixth story, which has inset fenestration, brick piers with molded caps, and molded surrounds; synthetic replacement sash; historic wrought-iron fire escape; non-historic cement stucco parapet at the roof. **North Elevation**: Brick, painted; two bays; segmental lintels; synthetic sash; multi-story attached sign. **South Elevation**: Brick and cement stucco. **Site**: Concrete step, metal railing, and steel hatch on Crosby Street; granite curb on Lafayette Street. **Roof**: Wrought-iron railings; water tank.

History: This six-story, through-the-block Renaissance Revival style store and factory building was designed by architects Neville & Bagge and constructed in 1894-95 for owners Keith & Glenn at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile

and dry goods trade that included some of the most important industrial firms in the country. The Lafayette Street facade was rebuilt by architect Louis Entzer and owner Francis J. Schnagg during the widening of Lafayette Street in 1897. It appears that some of the original facade materials were reused, since the new facade on Lafayette Street is similar to the surviving original facade on Crosby Street. The building's stone moldings, splayed lintels with keystones, and bracketed metal cornice are characteristics of the Renaissance Revival style as applied to modest late-nineteenth-century commercial buildings. The ground floor facades have been altered and the Lafayette Street cornice removed, but the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including Max Spitz Bonas, manufacturer of embroidery (1896); Cole & Co., clothes maker (1909); the Mutual Paper Box Co. (1912); a leather products manufacturer (1927); the Novo Plastic Picture Co. and Jacob Stahl & Co., cigar manufacturers (1941); Wilray Metal Fabricators (1955); the Dooley Le Capellaine Gallery (1993); and BoHoCo, home décor (1999). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, of art galleries, high-end retailers, and loft apartments.

Significant Alterations: The Lafayette Street cornice has been removed and replaced with cement-stucco parapet.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 8, 1896), 5; (Nov. 5, 1909), 15; (Sep. 28, 1912), 16; (Jan. 19, 1927), 25; (Jul. 21, 1941), 24; (Oct. 10, 1993), 90; (Dec. 10, 1999), B23.

93 Crosby Street

Borough of Manhattan Tax Map Block 496, Lots 1101-1106

Date of construction: 1894-95 (NB 244-1894)

Architect: George F. Pelham

Original Owner: Louisa Friedland

Type: Factory

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick

Features: Three irregular bays at the first story; four bays at the upper stories; historic, fluted cast-iron columns with floral capitals; steel lintel with decorative rosettes; non-historic metal-and-glass storefront and commercial entryway with louvered bulkhead and security gate; non-historic metal doors to the upper stories; bracketed sign; non-historic lamps; flagpole and banner; projecting first-story sills in a continuous band; multi-story brick piers, with Corinthian capitals, from the second through the fourth stories, supporting a continuous lintel above the fourth story; flush stone lintels at the second, third, and fifth stories (continuous at the three south bays); molded capitals at the fourth-story piers; projecting fifth-story sills in a continuous band above a corbel course; patterned brick spandrels above the second, third, and fifth stories; round-arch fenestration at the sixth story; non-historic single-pane sash; northernmost bays (at the elevator

shaft) sealed with brick; molded pressed-metal cornice with swags; smaller molded pressed-metal cornice above a patterned brick panel at the elevator shaft. Roof: Brick elevator bulkhead, metal fence. North elevation: Brick; irregular bay arrangement; segmental lintels; synthetic sash. Rear Elevation (visible from Lafayette Street): Brick, painted; three bays; projecting sills, segmental lintels, synthetic sash; wrought-iron fire escape. Site: Steel hatch.

History: This six-story, Romanesque Revival style factory building was designed by architect George F. Pelham and was constructed in 1894-95 for Louisa Friedland at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's heavy massing, deeply-inset fenestration, angled brick spandrels, and round-arch fenestration are characteristics of the Romanesque Revival style as applied to modest late-nineteenth-century commercial buildings. Although the north bays have been sealed and the roofline modified to accommodate an elevator and bulkhead, the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including Kaufmann Bros. & Mooney, celluloid cases (1906); Mutual Knitting Mills (1911); the Malina Co., rayon yarns (1926); a machine shop (1935) and an auto repair facility (1935-54); the Eversteel Equipment Co., (1945); and a metal box factory, a clothes buffer, a hair brush manufacturer, and a jeweler in 1954. No 93 Crosby Street, which was converted to residential condominiums in 2007 on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of luxury apartments.

Significant Alterations: Sealed fenestration at the north bay.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 27, 1906), 12; (Feb. 8, 1911), 14; (Jan. 19, 1926), 47; (May 26, 1945), 47.

95 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 9

Date of construction: 1928 (NB 106-1928)

Architect: Salvati & LeQuornick

Original Owner: Theresa Browning

Type: Originally a car wash

Style: None

Stories: 1

Structure/Material: Brick

Features: One bay with paneled wood-and-glass hinged doors with cross-bracing; paneled parapet; sign board; bracketed lighting; flagpole and banner.

History: This one-story brick building was built in 1928 to house a car wash. The architects were Salvati & LeQuornick and the owner was Therese Browning. It was later converted to an auto repair shop and is currently a retail store

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records

97 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 10

Date of construction: 1894-95 (NB 475-1894)

Architect: Edward Judson

Original Owner: Edward Judson

Type: Warehouse

Style: Romanesque Revival/Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Three bays; historic paneled and fluted cast-iron columns (“Johnson Engineering & Foundry Co. New York”) at the first story, flanking non-historic masonry infill with metal-and-glass windows and doors; annunciator panel; scalloped crown above the first story; brick corner quoins at the upper stories; segmental-arch fenestration at the center bays and round-arch fenestration at the outer bays; deep reveals, projecting sills, molded labels, and synthetic replacement sash at the upper-story fenestration; rough-faced stone bands at the third and fifth stories; vent pipe at the second story; through-the-wall air conditioner at the third story; dentil course above the seventh story; bracketed pressed-metal cornice with a paneled and denticulated frieze. South Elevation: Irregular bay arrangement; segmental fenestration with synthetic replacement sash; through-the-wall air conditioners. North Elevation: Brick and cement stucco; irregular bay arrangement; segmental lintels; synthetic sash; sealed bays; security lamps. Rear Elevation (visible from Lafayette Street): Brick; three bays; projecting sills, segmental lintels, synthetic sash; wrought-iron fire escape; metal drainpipe. Roof: Brick elevator bulkhead. Site: Steel hatch; vent pipe.

History: This seven-story, Romanesque Revival style warehouse with Renaissance Revival style elements was designed by architect Edward Judson, who was also listed in the new building application as its owner and builder, in 1894-95 at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city’s entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building’s deeply-inset fenestration, round-arch and segmental window openings with label moldings are characteristics of the Romanesque Revival style, while the corner quoins and bracketed cornice with frieze panels suggest the Renaissance Revival style. Although the storefront has been altered and the facade painted, the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including the Strassburger Wax Figure Co. (1902); the National Delicatessen Co. (1912); the Arrow Card and Paper Co. (1921); the Elgin Silversmith Co. (1929); the L.& R. Handkerchief

Co. (1946); Libby's Glass Works (1950); the Madelyn Jones Studio & Gallery (1977); and Gallery 97 (1987). The 97 Crosby Street Tenants Corporation was incorporated in the State of New York on October 1, 1987 as a cooperative housing corporation and holds title to the property located at 97 Crosby Street, NY, NY 10012. The building, following conversion and its formation as a cooperative, was conferred a certificate of occupancy designating it as an Artist-In-Residence (AIR)) building qualified for live/work occupancy. Of the seven existing lofts, which include the street level unit, none is engaged in commercial retail activity. No 97 Crosby Street is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, art galleries and apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 10, 1912), 19; (Sep. 15, 1921), 36; (Dec. 18, 1929), 50; (Jul. 17, 1946), 40; Mar. 2, 1950), 35; (Apr. 22, 1977), 84; (Nov. 8, 1987), G21.

99 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 19 in part

This lot was formerly occupied by a three-story brick building that was demolished in 1937.

References:

New York City Department of Buildings

101-103 Crosby Street

Borough of Manhattan Tax Map Block 496, Lot 12

Date of construction: 1907 (NB 10-1907)

Architect: Bernstein & Bernstein

Original Owner: Mildred Realty Co.

Type: Lofts

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Four bays; non-original brick first-story façade with metal central commercial door flanked by wood-and-glass show windows with transoms; non-historic, recessed metal doors to the upper stories in the north bay; alarm box; non-historic lamps; metal canopy; smooth cement fascia above the first story; projecting sills, molded copper crown, and stone bands at the second story; multi-story brick piers with recessed stone bands from the second through the fifth stories; projecting sills on corbels at the fourth, fifth, and sixth stories; paneled brick spandrels above the third, fourth, and fifth stories; splayed lintels with projecting keystones at the second through the sixth stories; steel lintels and decorative panels above the sixth story windows; molded crown above the sixth story; stone piers with projecting brick bands at the seventh story; synthetic replacement sash; historic wrought-iron fire escape; molded copper cornice (incorporating the seventh-story lintels) with frieze panels, brackets, and dentils. South Elevation: Irregular

bay arrangement; segmental lintels; synthetic replacement sash. North Elevation: Irregular bay arrangement; segmental lintels; synthetic replacement sash. Rear Elevation: Brick; four bays; paired fenestration, projecting sills; synthetic replacement sash; metal drainpipe. Roof: Brick elevator bulkheads. Site: non-historic concrete step; metal hatch.

History: This seven-story, Renaissance Revival style store and loft building was designed by architects Bernstein & Bernstein and built in 1907 for the Mildred Realty Co. at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two smaller, brick nineteenth-century buildings. The building's multi-story piers with stone banding, its splayed keystones, and molded copper cornices are characteristic of Renaissance Revival style loft buildings of the early twentieth century. The building is well-maintained and remarkably intact above the first story. It was occupied by a variety of tenants over the years, including the Freedman Tailoring Co. (1910); Evans & Rosengarten, clothes (1914); the Shenfield Leather Goods Co. (1922); C.R. Daniels, marine canvasses (1934-40); the Westcott Rubber Co. (1950); Planetary Parts, Inc., manufacturing machine parts (1963); Aquasource Gallery (1995); and the Painting Apartment, gallery (2000). The building, which has been converted to apartments on the upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses and later, of artists' studios, apartment, and galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 24, 1910), 12; (Dec. 16, 1914), 18; (Sep. 13, 1922), 14; (May 13, 1934), S11; (May 12, 1940), 87; (Jan. 3, 1950), 31; (Jul. 20, 1963), 31; (Feb. 5, 1995), H41; (Oct. 1, 2000), AR49.

105 Crosby Street (aka 70 Prince Street)

See: 70 Prince Street

Crosby Street, Nos. 107 to 127 (East side between Prince Street and Jersey Street)

107-113 Crosby Street (aka 270-276 Lafayette Street and 63 to 67 Prince Street)

See: 270-276 Lafayette Street

115-119 Crosby Street

Borough of Manhattan Tax Map Block 510, Lot 6 in part

Date of construction: 1904-05 (NB 92-1904)

Architect: Charles E. Reid

Original Owner: Hawley & Hoops

Type: Store and warehouse

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: Seven bays (with paired fenestration at the upper stories); fluted cast-iron columns with paneled bases and bracketed caps at the first story; iron steps, paneled bulkheads, wood-framed show windows with divided transoms at the first story; molded crown above the first story; security lamps and flagpole; projecting stone sills and flush stone lintels at the second through the fifth stories; corbelled crown above the fifth story, serving as the sixth-story sill; brick piers at the sixth story, with circular decoration at the capitals; segmental sixth-story fenestration with continuous egg-and-dart label; synthetic replacement sash; bracketed pressed-metal cornice with frieze panels and dentils.

History: This six-story, brick Renaissance Revival style store and warehouse was designed by architect Charles E. Reid, and built in 1904-05 for owners Hawley & Hoops at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. It replaced three brick nineteenth-century buildings. The building's paneled cast-iron columns at the first story, projecting sills, brick piers with egg-and-dart caps, and bracketed cornice with frieze panels are characteristics of the modest form of the Renaissance Revival style as often found on early-twentieth-century warehouse buildings. The building appears to have been joined internally at an early date with the adjacent building at 278-290 Lafayette Street and shared a common history of occupancy, including having been used as a paper warehouse for several decades. Later tenants included the Kimcherova Gallery (1990) and Rabun & Claiborne, antiques (1999). No. 115-119 Crosby Street, which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, and its later popularity as the location of galleries, boutiques, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 28, 1966), 43; (Feb. 1, 1990), C6; (Nov. 4, 1999), F11.

121-127 Crosby Street (aka 278-290 Lafayette Street and 2-6 Jersey Street)

See: 278-290 Lafayette Street

Crosby Street, Nos. 129 to 139 (East side between Jersey Street and East Houston Street)

129-131 Crosby Street (aka 292-296 Lafayette Street and 1-5 Jersey Street)

See: 292-296 Lafayette Street

133 Crosby Street (aka 298 Lafayette Street)

See: 298 Lafayette Street

135 Crosby Street (aka 300 Lafayette Street)

See: 300 Lafayette Street

137-139 Crosby Street (aka 302-308 Lafayette Street and 21-29 East Houston Street)
See: 302-308 Lafayette Street

East Houston Street, Nos. 21 to 29 (South side between Crosby Street and Lafayette Street)

21-29 East Houston Street (aka 302-308 Lafayette Street and 137-139 Crosby Street)
See: 302-308 Lafayette Street

Grand Street, Nos. 133 to 151 (South side between Crosby Street and Lafayette Street)

133 Grand Street (aka 19 -21 Crosby Street)
Borough of Manhattan Tax Map Block 233, Lot 8

Date of construction: c.1822-22
Architect: Not determined
Original Owner: W.B. Davis or John H. McIntosh
Type: Dwelling with later alterations
Style: Federal
Stories: 4
Structure/Material: Brick

Features: **Grand Street.** Four bays; non-historic, aluminum and glass ground-floor storefront with a large box awning/sign partially suspended on rods, wrapping around to Crosby Street; projecting window sills and paneled lintels; synthetic replacement sash; historic wrought-iron fire escape; aluminum ventilation leader; wood roof cornice with dentils and modillion. **Crosby Street.** Irregular bay arrangement at the first story; nine bays at the second and fourth stories; ten bays at the third story; similar to the Grand Street façade; concrete steps and non-historic, recessed metal door at the secondary entryway; cast-iron tie plates; sign board attached to the first story. **Roof:** Tube fencing; attached satellite dish. **Site:** Bluestone curb on Grand Street.

History: This four-story, Federal style brick dwelling with later alterations was built c.1822 for either W.B. Davis or John H. Mc Intosh during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. The building's Flemish bond brick and paneled stone window lintels are characteristic of the Federal style. The fourth story, rear addition, and bracketed cornice, which display transitional elements of the Greek Revival and Italianate styles, were probably added by around 1850, when the area was becoming more commercial in character. By 1854, a carpentry shop was located on the premises, and the arrest in 1856 of several men and women for "dancing and carousing in a noisy and disorderly manner" attest to the neighborhood's decline as a prime residential area and its establishment as the city's "red light" district. The building's first story was converted to a storefront in the mid-to-late nineteenth century, and was occupied by a military clothing store in 1874. A pawn shop was located there in 1888, a leather goods store in 1902, and a brewery in 1907. At some point, the building's upper stories were converted to small manufacturing lofts. The building, which currently has an Asian retail food market on the ground floor and loft space above, embodies nearly two-hundred years of SoHo's history, from its

residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 4, 1854), 3; (Jan. 5, 1856), 1; (Apr. 1, 1874), 8; (Sep. 26, 1888), 9; (Mar. 10, 1903), 10.

135 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 9

Date of construction: 1893-94 (NB 64-1893)

Architect: Neville & Bagge

Original Owner: Alexnader A. Jordan

Type: store and loft

Style: Renaissance Revival

Stories: 7

Structure/Material: Brick

Features: Four bays at the first story; four bays at the second and seventh stories; three bays (with paired fenestration at the third through the sixth stories); aluminum-and-glass replacement storefront between historic, paneled cast-iron columns with synthetic box awnings; first and second stories framed by two-story, banded brick and stone columns with capitals decorated with scrolls and egg-and-dart moldings; attenuated cast-iron columns capitals with rosettes at the second story; bracketed crown above the second story with egg-and-dart moldings; third-and fourth story fenestration and fifth and sixth story fenestration grouped within two-story, molded surrounds, and feature brick columns on molded bases, Ionic capitals, and projecting sills; continuous stone lintels at the third and the fifth stories; molded and denticulated crown above the sixth story; round-arch fenestration (with radiating brick architraves and stone labels) between brick columns with molded caps at the seventh story; synthetic replacement sash; historic wrought-iron fire escape; bracketed, pressed-metal roof cornice with a decorated frieze (modified for the fire escape ladder). West Elevation: Cement stucco. Site: Bluestone curb.

History: This seven-story, Renaissance Revival style loft building was designed by the architectural firm Neville & Bagge and built in 1893-94 for Alexander A. Jordan at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important textile firms in the country. The building's molded lintels, brick piers topped by Ionic capitals, and pressed-metal cornice decorated with swags and scrolled brackets are characteristic of Renaissance Revival style commercial buildings in the late nineteenth century. Although the building's first story has been unsympathetically altered, the building is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including the East Side Bank (1894); Rebecca Herzenstein, shirtwaists (1903); Marrus Brothers, clothing (1912); Bee Dee Leather Goods (1923); the Summit Products Co., automotive products (1930); American Business Machines, Inc. (1945); John A Landan Co., pipe tools (1955); and S. Hecht, rolling mills and wire strippers (1966). No. 135 Grand Street,

which remains in commercial use, is evocative of the expansion of the SoHo area as one of New York City's prime manufacturing districts in the late-nineteenth century and its continuing importance during the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 1, 1894), 11; (Oct. 10, 1903), 14; (Mar. 14, 1912), 12; (May 31, 1923), 31; (Jul. 6, 1930), 109; (May 14, 1945), 79; (Mar 20, 1955), W21; (Nov. 13, 1966), 434.

137-139 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 10

Date of construction: 1911 (NB 147-1911)

Architect: George F. Pelham

Original Owner: 133 West 19th Street Company, Inc.

Type: store and loft

Style: neo-Classical

Stories: 7

Structure/Material: Terra cotta

Features: Two asymmetrical bays at the first and second stories with paired and grouped fenestration, flanked by paneled columns supporting a molded crown decorated with disks; non-historic aluminum-and-glass storefronts and entryways; box awnings and signs; three bays at the upper stories with paired and grouped fenestration; multi-story piers at the third through the sixth stories, decorated with frets and topped by decorative caps and brackets, supporting a molded crown (serving as the seventh-story sills); projecting sills, splayed lintels and paneled spandrels with cartouches from the third to the fifth stories; molded lintels decorated with boxes above the sixth story; synthetic replacement sash; seventh-story fenestration flanked by paired, attached columns supporting the roof cornice, which has glyphs in the frieze; gabled roof parapet with pedestals and decorative terra-cotta plaques. East Elevation: Irregular bay arrangement; cement stucco; projecting sills; segmental lintels; synthetic replacement sash; quoins; iron coping on the roof. Site: Bluestone curb.

History: This seven-story, neo-Classical style loft building with commercial storefronts was designed by architect George F. Pelham and built in 1911 for the 133 West 19th St. Company, Inc., at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two brick, early nineteenth-century buildings. The façade, which consists of terra cotta, displays oversized Greek frets and other exaggerated classical forms that are characteristic of the neo-Classical style. Although the building's first story has been unsympathetically altered, the building is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including the New York Gas and Electric Fixture Co. (1917); the Lehman Pross Nickel Plating Co. (1929); the Manhattan Modeling and Chasing Co. (1936); Krasilovsky Industrial Contractors, Inc. (1939); and the Tung Yick Sportswear Co. (1979). The building, which remains in commercial use, is evocative of the continued importance of the SoHo area as

one of New York City's prime business districts in the early-twentieth century and its continuing importance through the years as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 25, 1917), 16; (Aug. 27, 1929), 40; (Sep. 14, 1936), 38; (Nov. 16, 1939), 42; (Oct. 19, 1979), B1; *Real Estate Record and Builders' Guide* (Jan.-Jun. 1911), 311.

141 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 12

Date of construction: c.1821-22 with alterations

Architect: Not determined

Original Owner: John McIntosh

Type: Dwelling with alterations

Style: Federal with alterations

Stories: 4

Structure/Material: Brick

Features: Two irregular bays at the first story; three bays at the upper stories; non-historic tile and paneled wood-and-glass at the storefront and commercial entryway; synthetic box awning; recessed entryway to the upper stories with non-historic aluminum-and-glass door and transom; non-historic bracketed and angled sign; bracketed sills and flat stone lintels (painted) at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; non-historic cement roof parapet with stone coping; pipe on the roof. Site: Bluestone curb.

History: This four-story, altered Federal style brick dwelling was built c.1821-22 for John McIntosh during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 141 Grand Street displays Flemish bond brick at the second and third stories. This building's fourth story had been added by 1853, at which time its window lintels may have been replaced, a storefront constructed, and a wood cornice (now removed) installed. At that time, the neighborhood was becoming increasingly commercial in character, and the building was at least partially occupied by a retail druggist. Other businesses that were located at 141 Grand Street over the years include Roth's Neckwear Co. (1906); Flohr & Harris, paints and oils (1914); Manhattan Rhinestone Products Corp. (1926); the Wurth Electric Motor Co. (1947); and the Acme Safe Co. (1990). The building, which currently has an Asian restaurant on the ground floor and loft space above, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 6, 1852), 4; (Dec. 13, 1906), 12; (Jan. 14, 1914), 1; (Sep. 28, 1926), 52; (Nov. 1, 1947), 8.

143 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 13

Date of construction: c.1821-22 with later alterations

Architect: Not determined

Original Owner: Augustus Lawrence

Type: Dwelling with alterations

Style: Federal with Italianate-style additions

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic metal-and-glass storefront and commercial entryway; recessed entryway to the upper stories with non-historic aluminum-and-glass door and transom; retractable awning below a large metal signboard; bracketed sills and flat lintels (painted) at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; historic wood roof cornice with foliated brackets, frieze panels, and modillions; pipe on the roof. Site: Bluestone curb.

History: This four-story, Italianate-style brick, former Federal-style dwelling was built c.1821-22 for Augustus Lawrence during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 143 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story and bracketed cornice were added in 1876 by owner Henry O. Gratacap, at which time its window lintels may have been replaced and a storefront constructed. At that time, the neighborhood was becoming increasingly commercial in character and the building was already occupied by a factory. Other businesses that were located at 141 Grand Street over the years include the Co-operative Display Fixture Co. (1915) and the offices of the Plaza Management Co., real estate (1955). The building, which currently has an Asian restaurant on the ground floor and loft space above, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 10, 1915), 20; (Jan. 23, 1955), R5.

145 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 14

Date of construction: c.1821-22 with later alterations

Architect: Not determined

Original Owner: Gerard Rutgers

Type: Dwelling with alterations

Style: Federal with Italianate style alterations

Stories: 4

Structure/Material: Brick

Features: Three bays; concrete-and-tile steps to the basement; non-historic storefront covered with metal security gate and topped by a synthetic box awning; entryway to the upper stories with non-historic aluminum-and-glass door and transom; hanging signs on a long pole; projecting sills and flat lintels (painted); synthetic replacement sash; historic wrought-iron fire escape; historic wood roof cornice with foliated brackets, frieze panels, and modillions. Site: Bluestone curb.

History: This four-story, Italianate style brick building, originally a Federal-era dwelling, was built c.1821-22 for Gerard Rutgers during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 145 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story had been added by 1866, at which time its window lintels may have been replaced, a storefront constructed, and a wood cornice installed. At that time, the neighborhood was becoming increasingly commercial in character; the building was occupied by a pawn shop. Other businesses that were located at No. 145 Grand Street over the years include Boericke & Tafel, pharmacists (1887) and Safes & Cabinets Co. (1923). The building, which currently has an Asian clothing retailer on the ground floor and has loft space above, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s to its present position on the fringe of New York City's Chinatown.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 9, 1860), 8; (Feb. 8, 1887), 8; (Dec. 12, 1923), 8.

147 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 15 in part

Date of construction: c.1820-21; 1888 (ALT1476-1888)

Architect: Not determined (c.1820-21); George Budlong (1888)

Original Owner: Gerard Rutgers (c.1820-21); W. & G. Deutermann (1888 ALT)

Type: Dwelling with alterations

Style: Italianate/neo-Grec

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic metal and glass storefront with metal sign board; non-historic aluminum-and-glass entryway to the upper stories (which is shared with No. 149); molded hoods on brackets with glyphs at the two east bays of the second story; steel lintel at the west bay of the second story (may possibly have been converted from the original main entryway door); projecting sills at the third and fourth stories; curved pediment flanked by triangular pediments at the third-story window hoods; a triangular pediment flanked by molded flat hoods at the fourth-story windows; synthetic replacement sash; historic wrought-iron fire escape; bracketed pressed-metal roof cornice with a raised central section containing the letters "E. Termann" and the letter "O." Site: Steel-plated vault cover; bluestone curb.

History: This four-story brick, Italianate/neo-Grec style, originally Federal-era dwelling, was built c.1821-22 for Gerard Rutgers during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 147 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story and bracketed cornice, designed by architect George Budlong, were added in 1888 by owners W. & G. Deutermann, at which time the building was converted from a dwelling to a store. At that time, the neighborhood was becoming increasingly commercial in character and its surrounding buildings were already occupied by factories and warehouses. The building continued to be occupied by small businesses until 2009, when it was joined internally with the adjacent building at 149 Grand Street and its upper floors converted to residential space. The building embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s through its industrial development for the next century and a half to its present position as an up-and-coming residential neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

149 Grand Street

Borough of Manhattan Tax Map Block 233, Lot 15 in part

Date of construction: c.1821-22; 1890 (ALT 7-1890)

Architect: Not determined (c.1821-22); Richard Berger (1890)

Original Owner: Gerard Rutgers (1820-21); Philip Feuring (1890)

Type: Dwelling with store

Style: neo-Grec

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic aluminum-and-glass storefront covered with a steel roll-down gate; synthetic box awning; non-historic aluminum-and-glass entryway to the upper stories (which is shared with No. 147); projecting window sills; gabled, stone window hoods (painted), bracketed and incised; synthetic replacement sash; historic wrought-iron fire escape; heavily-bracketed pressed-metal roof cornice with frieze panels, surmounting urns, and raised central section with an open gable and numbering "149." Site: Bluestone curb and sidewalk; steel-plated vault cover.

History: This four-story brick, neo-Grec style, originally Federal-era, dwelling was built c.1821-22 for Gerard Rutgers during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by 1825. It was built as part of a row of several similar dwellings at 133 to 151 Grand Street, four of which have been replaced by later buildings. No. 149 Grand Street has Flemish bond brick at the second and third stories. This building's fourth story and bracketed cornice with gable and urns, designed by architect Richard Berger, were added in 1890 by owner Philip Feuring, by which time the building had already been converted from a dwelling to a factory. Over the years, the building was occupied by numerous small businesses, including Pasquale's Headquarters Restaurant (1935); the New York Solder Co. (1942); and Advertel Radio (1952). In 2009, it was joined internally with the adjacent building at 147 Grand Street and its upper floors were converted back to residential space. The building embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century-and-a-half to its present position as a desirable residential neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul 31, 1935), 36; (Feb. 7, 1942), 26; (Nov. 13, 1952), 54.

151 Grand Street (aka 158-164 Lafayette Street)

See: 158-164 Lafayette Street

Grand Street, Nos. 134 to 142 (North side between Crosby Street and Lafayette Street)

134-140 Grand Street (aka 23-29 Crosby Street)

Borough of Manhattan Tax Map Block 473, Lot 51

Date of construction: 1869

Architect: William Field & Son

Original Owner: Charles C. Hastings

Type: Warehouse

Style: Second Empire

Stories: 6

Structure/Material: Cast Iron

Features: **Grand Street**. Twelve bays, arranged in a grid consisting of six slightly-recessed center bays flanked on both side by three bays in the outer plane; rusticated piers and decorated

columns at the first story; diamond-plated steps (some with prism lenses) leading to historic paneled wood-and-glass doors and transoms; non-original recessed metal security gates; some transoms converted to louvered vents; non-historic metal-and-glass show windows and steel security gates at the west bays; molded crown with modillions above the first story; Ionic pilasters at the center bays of the second, third, and fourth stories; Corinthian columns at the end bays of the second, third, and fourth stories; Tuscan columns (possibly modified from the originals) at the fifth story, which has curved lintels; molded crowns above the second, third and fourth stories, with modillions at the end bays of the second and third stories; columns at the southwest corner of the façade at the second, third, and fourth stories (possibly modified at the second and third stories, and Corinthian at the fourth story); paneled column at the southwest corner of the façade at the fifth story; historic two-over-two wood sash; historic wrought-iron fire escape; bracketed cornice. **Crosby Street.** Fifteen bays, arranged in a grid consisting of nine slightly-recessed center bays flanked on both side by three bays in the outer plane; similar to the Grand Street façade; historic wrought-iron fire escape; non-historic storefront infill (with high concrete bulkheads, painted), concrete panels and non-historic metal sash covered with metal gates; louvered vents; freight entryway with steel roll-down gate; non-historic metal doors to the upper stories and elevator. **Roof:** Altered, asphalt-shingle-covered mansard roof with non-original skylights, copper gutters and flashing, and gabled corner tower with brackets and metal crestwork; non-historic metal fence; elevator bulkhead; water tower. **East Elevation:** Brick, partially covered with stucco; irregular bay arrangement; mixed historic multi-pane sash and synthetic replacement sash. **Site:** Steel-plated vault cover and steps; granite sidewalks.

History: This six-story, Second Empire style warehouse with cast-iron facades was designed by architects William Field & Son and built in 1869 for Charles C. Hastings at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. It replaced the Grand Street Presbyterian Church. The building's large, inset window openings flanked by Corinthian columns, its rusticated first-story piers, bracketed cornices, and large mansard roof are indicative of the Second Empire style as it was typically applied to large, cast-iron commercial buildings of its day. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including Benedict Hall & Co., boot makers (1874); Hinck & Co., dry goods (1879); St. John-Kirham Shoe Co, (1890); Metropolitan Tobacco Co. (1900); Demerer Bros., ladies hand bags (1921); Daniel Jones, Inc., furniture manufacturing and repair (1942-62); and the Hercules Drop Cloth Co. (1970). The building was converted to a residential cooperative on it's upper floors in 1977 and houses a number of well-known artists including Dorothea Rockburne and Dina Recanati; the musician Kristian Roebing (Brigade Records); as well as documentary filmmaker, Catherine Gund; and the photographers Arthur Elgort, David Lawrence and Greg Kadel. In 1937, the architect Ely Jacques Kahn designed a major remodeling of the building, including new facades, but the plan was not carried out. The mansard roof, which was stripped in 1962, was partially restored in 2004. No. 134-140 Grand Street (aka 23-29 Crosby Street) is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century, its continuing importance in the first half of the twentieth century as the location of small factories and warehouses, and its prominence as the home of artists and musicians in the late twentieth and early twenty-first centuries.

Significant Alterations: 1874: (ALT 45-1874) The mansard roof was enlarged. Owner: C.C. Hastings; architect: M.J. Fryer, Jr.; 1962: (BN 2589-1962) The cornice was partially removed and the roof was altered; 2004: The mansard roof was partially restored.

References:

Christopher Gray, "A Large Cast-Iron Remnant of SoHo's Artist Days," *New York Times* (Jan. 4, 2004), RE5; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 14, 1921), 40; (Jul. 8, 1942), 37; (Jan. 5, 1937), 43.

142 Grand Street (aka 166-174 Lafayette Street)
Borough of Manhattan Tax Map Block 473, Lot 47

This lot, now a right-of-way to the City of New York's water supply system was formerly a parking lot that was created when several nineteenth-century buildings were demolished between 1958 and 1966.

Grand Street, Nos. 154 to 162 (North side between Lafayette Street and Centre Street)-

154-156 Grand Street (aka 167-177 Lafayette Street)
See: 167-177 Lafayette Street)

158-162 Grand Street (aka 227-235 Centre Street)
Borough of Manhattan Tax Map Block 472, Lot 25

Date of construction: 1923-24
Architect: David S. Lang
Original Owner: Cengrand Realty Co.
Type: Store and lofts
Style: Art Deco
Stories: 2
Structure/Material: Brick

Features: **Grand Street**. Irregular bay arrangement at the first story with non-historic aluminum-and-glass storefronts and commercial entryway, fixed plastic box awning, non-historic sign band, and metal doors to the upper story; three bays with grouped fenestration at the second story; brick window surround with soldier course lintels; synthetic replacement sash; HVAC vent; non-historic angled sign; stepped roof parapet with decorative brick panels, carved stone panels with foliage, wheels, and urns, and stone coping blocks. **Centre Street**. Five bays; similar to the Grand Street façade.

This two-story, Art Deco style brick commercial building was designed by architect David S. Lang and built in 1923-24 for the Cengrand Realty Co. at a time when the SoHo area was declining as a prime commercial district and experiencing many abandonments and tear-downs. It replaced a number of earlier brick buildings. The building's variegated brickwork and angular decoration are indicative of the Art Deco style as it was applied to modest commercial buildings

and taxpayers of that period. The ground floor has experienced many unsympathetic alterations, but the second-story facade remains largely intact.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

Howard Street, Nos. 19 to 41 (South side between Lafayette Street and Broadway)

19 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 15

Dates: c.1809-14 with later alterations

Architect: Not determined

Owners/Developers: Margaret Rutgers or Isaac Lawrence

Type: Altered dwelling

Style: Greek Revival

Stories: 3

Materials: Brick

Features: Three bays; painted at the upper stories; non-original storefront with metal elevator shaft doors and roll-down gate; concrete steps and metal railings to the entryway; recessed entryway with paneled wood-and-glass door and transom with fanlight below smooth fascia; multi-pane wood-and-glass show window (with metal tracks for an internal security gate) below a smooth fascia; projecting stone window sills and lintels at the upper stories; historic two-over-two wood sash; non-historic bracketed sign; alarm bell; historic wrought-iron fire escape; molded cornice with metal gutter and drainpipe; brick elevator bulkhead on the roof (painted).

History: This three-story brick, Greek Revival-style former house with alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present style. In 1809, the property of the deceased William Houston was partitioned by deed by his survivors, and this lot was given to Margaret Rutgers. By 1814, the property, according to tax assessment records, was occupied by a house owned by Isaac Lawrence, who sold to William N. Gilbert in 1844. The house may have been altered or built at that time. By 1883, the house had been at least partly converted to commercial usage and was occupied by a manufacturer of show cases. Other businesses that occupied the building over the years included a wire maker (1887); the R & S Machinery Co, (1941); and E. Vogel, boot maker, since at least 1970 and still in occupancy. Although the ground floor has been altered, the building's upper stories remain largely intact to the Greek Revival period. No. 19 Howard Street, which is still in commercial use, is evocative of the evolution of the SoHo area from a prime residential neighborhood to an important business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses.

Significant Alterations: 1944: (ALT 845-1944) Remove first story front wall and install new steps, doorway, and show window. Architect: Ferdinand Savignano. Owner: William H. Roberts.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 4, 1941), 46; (May 11, 1989), C2.

21-23 Howard Street

See 261-267 Canal Street

25 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 12

Dates: c.1802-10 with alterations

Architect: Not determined

Owners/Developers: Joseph Sands or Elizabeth Davidson

Type: Altered dwelling

Style: Greek Revival

Stories: 3

Materials: Brick

Features: Four bays; historic paneled cast-iron columns at the first story; non-historic glass doors at the entryway to the upper floors; non-historic metal-and-glass storefront with metal security gate; non-historic bracketed sign; pressed-metal crown and egg-and-dart molding above the first story; alarm bell; fire plug in the bulkhead; projecting sills and molded lintels (some deteriorated or shaved); synthetic replacement sash with non-historic metal security grilles; historic wrought-iron fire escape; non-historic flagpole and banner; brick roof parapet incorporating the remaining window sills of the now-removed fourth story; elevator bulkhead on the roof. Site Features: Diamond-plated vault cover, raised in sections with steps and railings.

History: This three-story brick, Greek Revival-style former house with unsympathetic alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present Greek –Revival style. In 1802, the property of the deceased Joseph Sands was partitioned by deed by his survivors, and this lot was given to Elizabeth Davidson. By 1810, the property, according to tax assessment records, was occupied by a house owned by Davidson. The house changed hands many times during the 1830s and may have been altered to its Greek Revival style at that time. By 1860, a publishing company was occupying the building. Other businesses that occupied the building over the years include a paper box manufacturer (1878); a wholesale dealer in hosiery, notions, and suspenders (1887); a tailor (1892-1901); the Star Sample Card Co. (1906); a bond paper manufacturer (1913); the Marks Woodworking Machinery Co. (1943-56); safe and office machinery repair shop (1961); and by art galleries and performance spaces beginning around 1990. The ground floor has been altered and the buildings two upper stories were removed, but some Greek Revival-style details remain.

Significant Alterations: 1961 (ALT 1336-1961): Fourth and fifth stories removed; third-story fenestration converted into doors to the fire escape. Owner: Frank Pasquale; no architect listed.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* Jan. 12, 1860), 5; (Mar. 1, 1878), 2; (Oct. 11, 1887), 9; (Oct. 19, 1892), 5; (Nov. 13, 1901), 10; (Oct. 22, 1906), 1; (Sep. 19, 1913), 15; (Feb. 3, 1956), 46; (Sep. 1, 1991), H27.

27 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 11

Dates: 1888-89 (NB 1570-1888)

Architect: Samuel A. Warner

Owners/Developer: Estate of Samuel Inslee

Type: Lofts

Style: neo-Grec/Queen Anne

Stories: 5

Materials: Cast Iron

Features: Three bays at the first through the fourth stories; five bays at the fifth story; historic, paneled cast-iron columns at the first story supporting a molded lintel; historic wood-framed show window above a paneled bulkhead; non-historic metal-and-glass doors; security lamps; paneled piers at the second and third stories; fluted piers with Corinthian capitals at the fourth story; paneled and fluted piers at the fifth story; cast-iron columns at the second, third, and fourth stories with Ionic capitals; paneled columns at the fifth story; molded lintels and paneled spandrels; round-arch fenestration at the fifth story with wide architraves; deeply-inset fenestration with historic multi-pane metal sash at the second, third, and fourth stories (the center bays at the second and fourth stories converted to doorways) and possibly original two-over-two wood sash at the fifth story; historic wrought-iron fire escape. East Elevation: Brick, partially covered with cement stucco. Site Features: Diamond-plated vault cover, raised in sections with steps, ramps, and railings; granite sidewalk.

History: This five-story loft building with a commercial storefront was designed by architect Samuel A. Warner in the neo-Grec style with Queen Anne style elements. It was built in 1888-89 for the Estate of Samuel Inslee at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important textile firms in the country. The building's cast-iron façade features fluted pilasters and angular ornamentation typical of the neo-Grec style, combined with Queen Anne style elements, such as round arches and floral panels. Over the years, the building was occupied by a variety of commercial and institutional interests, including Mahaffy & Philips, importers and manufacturers of buttons and trimmings (1896); the Vanity Leather Goods Co., makers of hand bags and pocket books (1922); the John Ericsson Society, a patriotic civic group (1937); the Marks Woodworking Machinery Co. (1941); the New York Center of Visual History (1979); and Ted Muehling, jewelry designer (2002). No. 27 Howard Street, which has been converted to residential space on its upper floors, is evocative of the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, loft residences.

Significant Alterations: Cornice modified with metal panels and moldings; rooftop addition.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 4, 1896), 6; (Aug. 19, 1922), 14; (Aug. 1, 1937), 12; (Oct. 8, 1979), C17; (Aug. 11, 2002), E48.

29 Howard Street

Borough of Manhattan Tax Map Block 209, Lots 1101-1105

Date of construction: 1868 (NB 452-1868)

Architect: Renwick & Sands

Original Owner: Edward Mathews

Type: Store and lofts

Style: neo-Grec

Stories: 5

Structure/Material: Marble and cast iron

Features: Three bays; segmental lintels with decorative moldings and keystones; non-original paneled wood-and-glass doors and show windows at the first story; historic cast-iron columns and lintels at the first story; non-historic bracketed flagpole and banner; molded window sills; paneled columns with beaded moldings at the third and fourth stories, and Ionic capitals and rope moldings at the fifth story; synthetic sash; historic wrought-iron fire escape; bracketed roof cornice. Site Features: Granite sidewalk.

History: This five-story, neo-Grec-style loft building with commercial storefront was designed by architects Renwick & Sands and built in 1868 for Edward Mathews at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country. The design of the building's marble façade (above a cast-iron base) features elements of the early neo-Grec period, such as incised floral patterns and fluting, as well as bead moldings and bracketing. Although sections of the façade have been unsympathetically painted, the building remains remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including George Gourley, shirt maker (1878); Wilken & Black, tailors' trimmings (1887); C. Ockmann Trunk Co. (1915); John Reiner & Co., industrial and construction equipment (1933), Anca Printing Co., envelopes (1950), and the Empire Belt & Novelty Co. (1955). No. 29 Howard Street, which was converted to residential condominiums in 2003, is evocative of the establishment of the SoHo area as New York City's prime dry goods business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses, as well as the area's rising popularity as a residential neighborhood in the early twenty-first century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 2, 1878), 5; (Mar. 24, 1887), 8; (Sep. 3, 1915), 15; (Jul 26, 1950), 52; (Apr. 10, 1955), 89.

31 Howard Street

See: 273 Canal Street

33 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 8

Date of construction: possibly 1824-25 with later alterations

Architect: Not determined

Original Owner: Andronicus Chesebrough

Type: Dwelling with alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick

Features: Three bays; paneled cast-iron columns with Corinthian capitals at the first story; historic paneled wood-and-glass doors in the west bay (covered by a steel roll-down gate); non-historic aluminum-and-glass storefront doors and transoms in the center and east bays; non-historic signage and flagpole; security lamps; fixed plastic awnings/signs; projecting stone window sills (painted); flat stone lintels (painted) synthetic replacement sash; historic wrought-iron fire escape; molded wood cornice with dentils. Site Features: Steel vault cover with steps, ramps, and metal railings.

History: This three-story brick, Greek Revival-style house with alterations may have been originally built as a Federal-era dwelling that was later remodeled to its present style. According to tax assessment records, Andronicus Chesebrough constructed a house on the lot in 1824-25, which remained in the Chesebrough family until 1953. The building's molded cornice with dentils identify it as a modest Greek Revival-style building of the period. By 1865, the house had been at least partly converted to commercial usage and was being marketed as commercial loft space. Some of the businesses that occupied the building over the years included E.C. Houghton, seal fur sacks (1879), Eli M. Goodman, tailor's trimmings (1895); offices of the Chesebrough estate (1916); Whiteside Hill, real estate and law (1919); Dan Frost, Indian beads (1943); and the Primitive Theater (1973).

Although the ground floor has been altered, the buildings upper stories and cornice remain largely intact to the Greek Revival period. No. 33 Howard Street, which is still in commercial use, is evocative of the evolution of the SoHo area from a prime residential neighborhood to an prominent business district in the mid-nineteenth century and its continuing importance in the twentieth century as the location of small factories and warehouses, as well as the area's rise in popularity among artists and performers in the mid-to-late twentieth century.

Significant Alterations: Replacement storefront infill in the two east bays.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 25, 1865), 7; Aug 24, 1879), 8; (Nov. 19, 1895), 11; (Feb. 24, 1916), 13; (Dec. 28, 1919), W11; (May 29, 1943), 13; (Mar. 23, 1973), 24.

35 Howard Street

Borough of Manhattan Tax Map Block 209, Lot 7

Date of construction: 1868 (NB 263-1868)

Architect: Edward Wall

Original Owner: William Watson

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Stone

Features: Three bays; fluted cast-iron columns with Corinthian capitals at the first story; historic paneled wood-and-glass doors at the center and east bays; center-bay transom modified for air conditioners and covered with metal roll-down gate; historic wood-framed display window above a metal grille in the west bay; smooth fascia above the first story; projecting window sills in continuous molded bands; deeply-inset fenestration with chamfered lintels and molded architraves springing from moldings; historic six-over-six metal sash; historic wrought-iron fire escape; non-historic masonry roof parapet (covered with cement stucco and painted) with a blind arch and molding at the center. East Elevation: Covered with cement stucco.

History: This five-story, Italianate-style loft building with commercial storefront was designed by architect Edward Wall and built in 1868 for William Watson at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district while New York City was establishing itself as the commercial and financial center of the country. The design of the building's stone (possibly marble) façade took its cue from leading commercial palaces of the mid-nineteenth century, especially Trench and Snook's A.T. Stewart Store (1845-1853, a designated New York City Landmark), which was the city's first Italianate-style commercial building. Although the upper façade has been unsympathetically painted and the cornice removed, the building remains largely intact, including its cast-iron ground story that features fluted, Corinthian columns. Over the years, the building was occupied by a variety of commercial interests, including M.R. Levy & Co., signs and banners (1880); W.B. Gray, notions and furnishings (1904); R.Z.A. Upholsterer (1940); a cabinet maker (1956); the Addee Woodworking Machinery Co. (1963); and the Roberto Menichetti boutique (2005). No. 35 Howard Street, which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the mid-nineteenth century, its continuing importance in the twentieth century as the location of small factories and warehouses, and its rising popularity for upscale boutiques in the early twenty-first century.

Significant Alterations: Cornice removed and replaced by masonry parapet.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 10, 1880), 5; (Apr. 23, 1904), 11; (Jul. 18, 1940), 39; (Oct. 14, 1956), W13; (Oct. 14, 1962), 384; (Jun. 9, 1963), 95; (May 26, 2005), G4.

37-41 Howard Street (aka 428-432 Broadway)

See: 428-432 Broadway

Howard Street, Nos. 22-28 (North side between Lafayette Street and Crosby Street)

22-26 Howard Street (aka 5-7 Crosby Street)

Borough of Manhattan Tax Map Block 233, Lot 30

Date of construction: c.1865-65

Architect: Detlef Lienau

Original Owner: Noel & Saurel

Type: Warehouse

Style: neo-Grec

Stories: 6

Structure/Material: Brick and stone

Features: **Howard Street**. Six bays at the first story; ten bays at the second through the fifth stories; fourteen bays at the sixth story; segmental arches at the show windows, entryways, and upper-story windows (with radiating brickwork); non-historic aluminum-and-glass storefronts, commercial entryways, and entryways to the upper stories; metal security gates below non-historic slotted grilles; brick infill and metal doors at the freight entryways; flagpoles and banners; alarm box; non-historic security lamps; non-historic metal-and-glass basement entryways; incised capitals with foliation and paneled voussoirs at the first story; molded crown above the first story; deeply-inset fenestration within beveled openings; incised impost stone and columns at the second, third, and sixth stories; molded window sills at the third, fourth, and sixth stories; molded crown above the fourth story, serving at the fifth-story sill; stone colonettes with foliated capitals with rosettes at the sixth story; synthetic replacement sash; historic wrought-iron fire escape; elaborate roof cornice with corbels, geometric decoration, and dentils; brick elevator bulkhead. **Crosby Street**. Three bays at the first through the fourth stories; four bays at the fifth and sixth stories; similar to the Howard Street façade but without the incised stone elements at the upper stories; non-historic metal-and-glass storefronts and entryways; synthetic replacement sash. **North Elevation**: Brick; irregular bay arrangement; synthetic replacement sash. **Site**: Steel-plated loading dock with metal railings and non-historic concrete-and-tile steps with metal handrails on Howard Street; steel-plated steps on Crosby Street.

History: This six-story, neo-Grec style warehouse building with commercial storefront was designed by architect Detlef Lienau and built in 1864-65 for Noel & Saurel, manufacturers of French and Belgian plate glass, at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The design of the

building's brick and stone façade features elements of the early neo-Grec period, such as incised floral patterns and crisp angles, while its segmental arches and simple brick piers express elements of French rationalism and is pioneering for its early date. A few years later, Noel & Saurel again engaged Lienau to design a narrower, similar if slightly more restrained, addition facing Crosby Street. Although the base has been unsympathetically painted, the building remains remarkably intact. Noel & Saurel occupied the building until 1888, after which it was occupied by the Continental Art Glass and Brass Co. until that company went bankrupt in 1912. Afterward, occupants of the building included Frederick Price, perfumer (1917); Charles E. Weyand & Co., wholesale stationers (1919); the American Machinery Co. (1932); the Spriesch Tool & Manufacturing Co. (1943); and BDDW, an upscale furniture store (2006). No. 22-26 Howard Street (aka 5-7 Crosby Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the mid-nineteenth century, its continuing importance in the twentieth century as the location of small factories and warehouses, and of the area's rising popularity as the location of upscale retailers in the early twenty-first century.

References:

Talbot Hamlin, "The Rise of Eclecticism in New York," *Society of Architectural Historians Journal* XI, no. 2 (May 1952), 3-8; Detlef Lienau, *Noel & Saurel Loft Building (New York, N.Y.)*, published c. 1865-70; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 19, 1912), 17; (Jun. 30, 1917), 13; (Aug. 16, 1919), 10; (Oct. 29, 1932), 30; (Oct. 3, 1943), E10; (Jan 12, 2006), F7.

28 Howard Street (aka 1-3 Crosby Street)

Borough of Manhattan Tax Map Block 233, Lot 33

Date of construction: 1872 (NB 182-1872)

Architect: D. & J. Jardine

Original Owner: F.G. Frazer

Type: Store

Style: Renaissance Revival

Stories: 5

Structure/Material: Cast iron

Features: **Howard Street**. Three bays; square corner columns with grooved panels and Corinthian caps; round central columns with Corinthian capitals; bracketed crown above the first story; non-historic metal-and-glass show windows and commercial entryway; historic, paneled wood-and-wire glass double doors and transom at the entryway to the upper stories; flagpole and banner; security lamps; recessed fenestration at the upper stories with deep reveals and curved lintels; slotted corner columns and round central columns with Corinthian capitals at the upper stories; molded crowns above the second, third, and fourth stories; two-over-two wood sash at the second and fourth stories; synthetic replacement sash and transoms at the other stories; sealed windows at the elevator shaft; bracketed roof cornice. **Crosby Street**. Eleven bays, including two three-bay-wide end sections and a five-bay-wide center section with articulation similar to that on the Howard Street façade; historic wrought-iron fire escape; elevator entryway with metal

and wire glass door; section of roof cornice removed for fire escape. Roof. Elevator bulkhead.
Site: Steel-plated steps and vault cover.

History: This five-story, Italianate style loft building with two cast-iron facades was designed by architects D. & J Jardine and built in 1872 for F.G. Frazer at a time when the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City was establishing itself as the commercial and financial center of the country. The building's Corinthian columns and molded crowns above each story are earmarks of the Italianate style. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including Keenan & Collins, wholesale wool (1895); L.N. Gutman, cloaks (1901); Arnold Rosenbaum, infant wear (1909); the Universal Stick Shellack Co. (1931); Defender Textile Co., nylon parachutes (1947); Ames Promotional Press, Inc. (1953); DD Art Studio (1979); Bronwyn Keenan Gallery (1997), and the deVera Salon (2005). No. 28 Howard Street (aka 1-3 Crosby Street), which remains in commercial use, is evocative of the establishment of the SoHo area as New York City's prime business district in the late nineteenth century, its continuing importance in the first half of the twentieth century as the location of small factories and warehouses, and of its increasing popularity as the location for galleries and boutiques in the late twentieth and early twenty-first centuries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 12, 1895), 8; (Feb. 27, 1901), 2; (Apr. 23, 1909), 10; (Jun. 11, 1931), 48; (Jun. 22, 1947), 162; (June. 14, 1953), F7; (Aug. 24, 1979), C20; (Sept. 5, 1997), C26.

Jersey Street, Nos. 1 to 5 (North side between Crosby Street and Lafayette Street)

1-5 Jersey Street (aka 292-296 Lafayette Street and 129-131 Crosby Street)

See: 292-296 Lafayette Street

Jersey Street, Nos. 2 to 6 (South side between Crosby Street and Lafayette Street)

2-6 Jersey Street (aka 278-290 Lafayette Street and 121-127 Crosby Street)

See: 278-290 Lafayette Street

Kenmare Street, Nos. 106-118 (South side between Lafayette Street and Cleveland Place)

106-118 Kenmare Street (aka 203-205 Lafayette Street and 4-8 Cleveland Place)

See: 203-205 Lafayette Street

Lafayette Street, Nos. 158 to 164 (West side between Howard Street and Grand Street)

158-164 Lafayette Street (aka 151 Grand Street)

Borough of Manhattan Tax Map Block 233, Lot 17

Dates: 1889-90 (NB 786-1889 and NB 809-1889)

Architects: F. & W.E. Bloodgood and John B. Snook & Sons

Owners/Developers: Herman Heidgard

Type: Store and lofts

Style: Queen Anne

Stories: 6

Materials: Brick and cast iron

Features: **Lafayette Street**. Eleven bays; non-historic ground-story storefronts and show windows between historic cast-iron columns with foliated capitals; steel roll-down gates and non-historic retractable awnings; non-historic metal-and-concrete freight entryway; non-historic sign band and lighting; fixed box awning at the south bays; molded crowns with dentils above the first story; cast-iron columns with foliated capitals supporting a denticulated and molded crown at the three southernmost and northernmost bays of the second story; flat stone lintels resting on stone bands at the five central bays of the second story; projecting sills, stone bands, and flat lintels at the third, fourth, and fifth stories; historic two-over-two wood sash at the fourth story and some of the fifth story bays; synthetic replacement sash at the second, third and part of the fifth story; sealed windows at the elevator shaft; bracketed, pressed-metal roof cornice with frieze panels. **Grand Street**. Three bays; similar to the Lafayette Street façade; non-historic aluminum-and-glass entryway to the upper stories; westernmost bay masonry-sealed at the elevator shaft. **West Elevation**: Brick, painted. **South Elevation**: Brick. **Roof**: Brick elevator bulkheads, metal fence. **Site**: Bluestone curb on Lafayette Street; granite sidewalk on Grand Street.

History: This six-story, Queen Anne style loft building with commercial storefronts was designed by architects F. & W.E. Bloodgood and John B. Snook & Sons, and was built in two sections in 1889-90 for Herman Heidgard at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important textile firms in the country. The upper façade is constructed of brick, cast-iron, and sandstone, the combination of which creates a polychromatic composition that is typically found on Queen Anne style commercial buildings in the late 1880s. Although the building's first story has had some unsympathetic alterations, the building is remarkably intact, including most of the intricately-decorated cast-iron columns that are found on the first two stories. The building was occupied by a variety of commercial interests during the early-and mid twentieth century, including George I. Wilson & Sons, printers (1918) and the SID Tool Co. (1955). Later, occupancy of the building, which included the Robert Freidus gallery (1980), reflected the trend toward art galleries locating in the area. No.158-164 Lafayette Street (aka 151 Grand Street), which remains commercially occupied, evokes the expansion of the SoHo area as New York City's prime business district in the late-nineteenth century and its continuing importance in the twentieth century as the location of small factories, warehouses, and later, art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 2, 1918), 18; (May 11, 1980), D41.

Lafayette Street, Nos. 166 to 192 (West side between Grand Street and Broome Street)

166-174 Lafayette Street (aka 142 Grand Street)

Borough of Manhattan Tax Map Block 473, Lot 47

This lot, now a right-of-way to the City of New York's water supply system was formerly a parking lot that was created when several nineteenth-century buildings were demolished between 1958 and 1966.

176 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 45

Date of construction: 1879 (NB 377-1879)

Architect: Detlef Lienau

Original Owner: William Chrystie

Type: Stores and tenement

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; non-historic aluminum-and-glass storefront and commercial entryway with steel roll-down gate and non-historic signboard; paneled wood-and-glass door and transom at the entryway to the upper stories; security lamps; projecting sills and flat stone window lintels; synthetic replacement sash and historic two-over-two wood sash at some of the bays at each floor; historic wrought-iron fire escape; pressed-metal roof cornice with brackets, rosettes, and moldings. South Elevation: Irregular bay arrangement; painted brick; light well; synthetic replacement sash. Roof: Stairwell bulkhead; chimneys; satellite dishes. Site: Steel-plated hatches; granite curb.

History: This five-story, Italianate style tenement building with ground floor storefront was designed by architect Detlef Lienau and built in 1879 for William Chrystie at a time when the areas on the fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes an Italianate-style wood cornice with scrolled brackets. The ground-floor façade has been unsympathetically altered, but the building's upper facade remains intact. In 1935, the building was finally provided with indoor bathroom facilities. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of the SoHo area, when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

178 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 44

Date of construction: 1905-06 (NB 1334-1905)

Architect: Horenburger & Straub

Original Owner: M. Briganti

Type: Stores and tenement

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: Four bays at the first story; five bays at the upper stories with paired fenestration at the center bay; non-historic aluminum-and-glass storefront and recessed commercial entryway with air conditioner in the transom and box awning; metal security gate; steel door and transom at the entryway to the upper stories, flanked by historic paneled, wrought-iron columns decorated with garlands and dentils; brick quoins and continuous window sills at the upper stories; flat stone window lintels at the second through the fifth stories; round-arch fenestration with header brick architraves at the sixth story; historic one-over-one wood sash and synthetic replacement sash at some of the windows; brick-sealed windows; historic wrought-iron fire escape; cement-stucco parapet topped by iron coping. Site: Granite curb; steel-plated vault cover and hatch; historic bluestone steps with non-historic metal railings.

History: This six-story, Renaissance Revival style tenement building with ground floor storefront was designed by architects Horenberger & Straub and built in 1905-06 for Michele Briganti at a time when the area on the fringes of SoHo and Little Italy was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes Renaissance Revival style details, such as brick quoins, band courses, and arched fenestration. The ground-floor façade has been unsympathetically altered and the cornice has been removed, but the building's upper facade remains largely intact. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of construction in the SoHo area, when both loft buildings and multiple dwellings were being constructed.

Significant Alterations: Cornice removed; brick-sealed fenestration.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

180 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 43

Date of construction: 1891-93 (NB 1212-1891)

Architect: Buchman & Deisler

Original Owner: Frederick Woehr

Type: Store

Style: Queen Anne

Stories: 7

Structure/Material: Brick and cast-iron

Features: Three bays at the first to the sixth stories; four bays at the seventh story; historic, paneled cast-iron columns and non-historic wood-and-glass and aluminum-and-glass show windows and entryways at the first story; painted fascia above the first story; paneled cast-iron columns and molded steel lintels at the second through the sixth stories; round-arch fenestration at the seventh stories with banded brick piers; foliated panels at the second and the fifth stories; stone banding; historic three-over-three metal sash at the second through the fourth stories; synthetic replacement sash at the fifth through the seventh stories; historic wrought-iron fire escape; historic brick and pressed-metal cornice with dentils, panels, scrolled brackets, and modillions. South Elevation: Cement stucco, attached pipe; stepped parapet with iron coping. Roof: Metal stair structure and platform; elevator bulkhead. Site: Granite curb.

History: This seven-story, Queen Anne style store and loft building was designed by the architectural firm Buchman & Deisler and built in 1891-93 for Frederick Woehr at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's paneled, cast-iron columns, foliated terra-cotta panels, round arch fenestration, and bracketed pressed-metal cornice with dentils are characteristic of Queen Anne style commercial buildings of the late nineteenth century. Although the first-story facade has been somewhat altered, the building is remarkably intact. Over the years, the building was occupied by a variety of commercial interests, including the Vitak Co., moving pictures (1908); the Haseltine Motor Corp. (1919); H.T. Hoffman, furs (1923); New Italy Book Co. (1936-39); United States Grinding Wheel Co. (1946); and by an abrasives wholesaler and retailer, a hardware and mill supplier, an upholsterer, and an offset printer in 1962. No. 180 Lafayette Street, which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continuing importance during the twentieth century as the location of small factories and warehouses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 31, 1908), 4; (Dec. 10, 1919), 31; (Dec. 23, 1923), 18; (Jun. 14, 1936), BR22; (Apr. 30, 1939), 123; (Jan 22, 1946), 45.

182 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 42

Date of construction: 1890-91 (NB 1568-1890)

Architect: Thom & Wilson

Original Owner: John R. Anderson

Type: Store

Style: Queen Anne

Stories: 6

Structure/Material: Brick

Features: Four bays at the first and second stories; three bays at the third through the sixth stories; non-historic concrete (painted) piers, fasciae, and bulkheads with vents; non-historic metal-and-glass show windows and commercial entryways with transoms; non-historic metal-and-glass double doors and transom at the entryway to the upper stories; molded crown above the first story; round-arch fenestration at the second story with patterned, header brick and molded terra-cotta architrave springing from a wide brownstone molding; molded crown above the second story, serving as the third-story sill; center bay of third and fourth stories recessed beneath two-story arch with header brick architrave and brownstone keystone; paneled spandrels and wrought-iron tie plates between the third and fourth stories; molded crown on foliated brackets above the fourth story, also serving as the fifth-story sill; fifth-story fenestration flanked by brick pilasters on brownstone bases and with altered capitals; steel lintel above the center bay of the fifth story; non-historic smooth fascia above the fifth story; sixth story flanked by brownstone pilasters; stepped gable surrounding the center bay of the sixth story with a triangular gable directly above the lintel; smooth surrounds at the outside bays of the sixth story; molded surround at the center bay of the sixth story; non-historic sash and casements of various types and materials; historic wrought-iron fire escape; altered parapet. North Elevation: Brick and cement stucco.

History: This six-story, Queen Anne style store and loft building was designed by the architectural firm Thom & Wilson and built in 1890-91 for John R. Anderson at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's round arch fenestration, paneled spandrels, molded labels, and stepped gable at the central bay are characteristics of Queen Anne style commercial buildings of the late nineteenth century. Although the building's first story has been unsympathetically altered and its roofline has been changed, the building remains largely intact. Over the years, the building was occupied by a variety of tenants, including the A. & B. Ornament Co. and the Broadway Necktie Co. (1911); the Colonial Cigar Co. (1923); and the SoHo Children's Museum of the Arts since 1998. No. 182 Lafayette Street, which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century, its continuing importance during the twentieth century as the location of small factories and warehouses, and its popularity in the late twentieth and early twenty-first centuries for museums and galleries.

Significant Alterations: Altered roofline and upper story bays; elevator bulkhead.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 3, 1911), 2; (Jan. 29, 1923), 18; (Jul. 3, 1998), E35; (Aug. 15, 2005), B6.

184 Lafayette Street

Borough of Manhattan Tax Map Block 473, Lot 41

Date of construction: 1871-72 (NB 1095-1871)

Architect: William Jose

Original Owner: George Kuhn

Type: Store and tenement

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays at the first story; four bays at the upper stories; historic paneled and fluted cast-iron columns, non-historic aluminum-and-glass storefronts, (commercial and residential) entryways, steel roll-down gates, and fixed awnings to at the first story; molded crown above the first story; bracketed windows sills at the third through the fifth stories; molded, segmental lintels and non-original steel lintels at the upper-story windows; synthetic replacement sash; historic wrought-iron fire escape; prominent pressed-metal cornice with brackets, guttae, frieze panels, scrolls, and rosettes. Site: Granite curb; steel hatches and non-historic metal railings.

History: This five-story, Italianate style tenement building with ground floor storefronts was designed by architect William Jose and built in 1871-72 for George Kuhn at a time when the areas on the fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes Italianate style detailing, such as molded segmental lintels, bracketed sills, and a wood cornice with scrolled brackets and frieze panels. The current ground-floor façade has been unsympathetically altered and some window openings have been enlarged, but the building's upper facade remains largely intact. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of the SoHo area when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

186-192 Lafayette Street (aka 413 Broome Street)

See: 413 Broome Street

Lafayette Street, Nos. 167 to 193 (East side between Grand Street and Broome Street)

167-177 Lafayette Street (aka 154-156 Grand Street)

Borough of Manhattan Tax Map Block 472, Lot 28

Date of construction: 1890-91 (NB 288-1890); c.1899 (ALT 258-1899)

Architect: O.G. Bennet

Original Owner: William F. Chrystie

Type: Factory and lofts
Style: neo-Grec
Stories: 6
Structure/Material: Brick

Features: **Lafayette Street**. Twenty-three bays in alternating recessed and projecting planes; non-historic aluminum-and-glass storefronts and entryways between historic masonry piers (clad in non-historic glazed tiles) with historic rough-faced stone bases and molded capitals and lintels (painted); non-historic glazed-tile fascia above the first story; bracketed crowns above the first story; non-historic entryway to the upper stories below an historic wood-framed transom (covered with an historic wrought-iron grille above a molded lintel); projecting window sills at the second, fourth, fifth, and sixth stories; molded and paneled crown above the second story (serving as the third-story sill); molded window hoods on incised brackets at the second through the fifth stories; round-arch sixth-story fenestration with brick architrave on corbelled brackets; synthetic replacement sash; historic wrought-iron fire escapes; corbelled roof cornice. **Grand Street**. Four bays; similar to the Lafayette Street façade; non-historic entryway to the upper stories below an historic wood-framed transom (covered with an historic wrought-iron grille above a molded lintel). **Roof**: Telecommunications equipment; brick chimneys. **East Elevation**: Brick with faded painted sign and, section of cement stucco, paint and tar; light well; synthetic replacement sash. **Site**: Granite sidewalks and non-historic concrete vault coverings.

History: The original section of this six-story, neo-Grec style brick factory building at the northeast corner of Grand Street and Lafayette (formerly Elm) Street was designed by architect O.G. Bennet, and was built in 1890-91 for owner William F. Chrystie at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade that included some of the most important industrial firms in the country. During the widening of Elm Street in 1897-98, the building was reduced in width and the west facade was rebuilt in a similar manner as the existing facade on Grand Street. The building was extended to the north in 1899, the new facade replicating the existing west and south facades. Although records at the Department of Buildings do not list an architect for either the 1897-98 alteration or the 1899 addition, it is possible that Chrystie, the building's developer, engaged the architect of the original section, O.G. Bennet, to carry out these changes. The building's incised window lintels and corbelled brick cornice are indicative of the neo-Grec style as found on many industrial buildings in the late-nineteenth century. Over the years, the building was occupied by a variety of commercial interests, including Meyer Jonasson & Co., cloak maker (1894); Tiedemann & Co., wholesale woolens (1900); Jacob Caplan, cloak maker (1908); Rabinowitz Bros., underwear (1914); Sunshine Cafeteria (1930); Arc Tool Co. (1945); Alda Plastics (1957); and the Jewel Leather Goods Co. (1985). No 167-177 Lafayette Street (aka 154-156 Grand Street), which has been converted to offices on its upper floors, is evocative of the evolution of the SoHo area into one of New York City's prime industrial districts in the late-nineteenth century and early twentieth centuries, and its continuing importance in the twenty-first as the location of offices and high-end retailers.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 8, 1894), 1; (Sep. 21, 1900), 8; (Nov. 6, 1906), 11; (Mar. 13, 1914), 11; (Sep. 30, 1930), 54; (Jan. 24, 1945); 33; (Jun. 16, 1957), F18; (Apr. 14, 1895), W47.

179-183 Lafayette Street (aka 241-249 Centre Street)

See: 241-249 Centre Street

185 Lafayette Street

Borough of Manhattan Tax Map Block 472, Lot 7

Date of construction: 1886-87 (NB 1047-1886)

Architect: Napoleon LeBrun & Son

Original Owner: City of New York

Type: Firehouse

Style: Queen Anne

Stories: 3

Structure/Material: Brick, cast iron and terra cotta

Features: Four bays at the first story; three bays at the second and third stories; historic paneled columns with molded bases and capitals decorated with acanthus at the first story; non-historic infill at the first-story, consisting of metal doors, columns, and louvers, as well as glass transoms below divided metal plates with exposed bolts; scored, pigmented stucco fascia below the second-story windows; molded lintels and brownstone bands at the upper stories; diaper patterned brick at the end spandrels of the second story and above the third-story lintels; brownstone plaque with incised lettering, flanked by paired pilasters and guttae, at the center spandrel; third-story window sills in a continuous brownstone band; non-historic fixed-pane sash; brick, terra cotta, and pressed-metal roof cornice, featuring corbelled brackets with blind arches, rosettes, modillions, and gablets.

History: This brick, Queen Anne style former fire house for Engine Co. 55 was designed by architects Napoleon LeBrun & Son and was built in 1886-87 for the City of New York at a time when the rapid industrialization of the SoHo area with large loft buildings, factories, and warehouses demanded increased fire protection and the opening of new fire houses in the area. The building's polychromatic facade, which features foliated capitals at the cast-iron first story columns, diaper pattern brickwork, terra-cotta rosettes, and corbelled brackets topped by small gables, is typical of Queen Anne style civic architecture of its day. The facade was rebuilt in a manner similar to the original during the widening of Lafayette Street in 1897-98. Engine Company 55 relocated to a new firehouse at 363 Broome Street (a designated New York City Landmark) in 1898-99, but this building appears to have continued to serve in some unknown municipal capacity for the next several years. It was sold by the City and converted to a store-and-loft building in 1917, and by 1923 housed an automotive repair shop on the first story. The building, which was later converted to residential use on its upper floors, is an excellent example of late-nineteenth-century civic architecture and is evocative of the changes that took place in the SoHo area from its establishment as one of New York City's prime industrial areas in the late-

nineteenth century through most of the twentieth century, and its later popularity as a modern residential neighborhood.

References:

LPC, *Fire Engine Company 55* (LP-1987), prepared by Matthew A. Postal (New York, 1998); New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

187-193 Lafayette Street (aka 409 Broome Street)
Borough of Manhattan Tax Map Block 472, Lot 10

Date of construction: 1903-05 (NB 466-1903)

Architect: Buchman & Fox

Original Owner: August Trenkmann

Type: Warehouse

Style: Renaissance Revival

Stories: 8

Structure/Material: Brick

Features: **Lafayette Street**. Nine irregular bays at the first story; nine bays at the second through the sixth stories with paired fenestration at the five central bays; fourteen bays at the seventh story and sixteen bays at the eighth story; deeply-recessed fenestration; projecting and receding façade planes; granite first-story piers with polished bases; paneled cast-iron columns with molded capitals; non-historic metal-and-glass doors at the elevator shaft below an historic double transom covered with historic wrought-iron grilles; non-historic paneled wood-and-glass double doors to the upper stories with historic double transoms and non-historic security lamps; non-historic metal-and-glass storefronts and commercial entryways; non-historic bracketed signs, fixed awnings, and applied lettering at the first story; molded crowns above the first and second stories serving as the sills for the windows above; banded brick at the second through the sixth stories; brick dentils above the paired second-story bays; projecting sills at the fourth through the sixth stories (bracketed at the single end bays); bracketed and paneled crown above the sixth story (serving as the seventh-story sill); segmental-arch fenestration at the two bays at either end of the seventh story; brick panels and continuous stone lintels at the seventh story; eighth-story window sills and molded lintels in continuous stone bands; paired pilasters topped by stylized capitals with circular decorations at the end bays of the eighth story; synthetic replacement sash; southernmost windows sealed with brick; paneled roof parapet with a gable at the south end (possibly removed from north end). **Broome Street**. One bay at the first story; three bays at the upper stories; similar to the Lafayette Street façade; non-historic show windows at the first story; historic wrought-iron fire escape. **South Elevation**: Brick; one bay with synthetic replacement sash. **Roof**: Brick elevator bulkhead and rooftop addition; water tank. **Site**: Bluestone curbs.

History: This brick, eight-story Renaissance Revival style warehouse was designed by architects Buchman & Fox in built in 1903-05 for August Trenkmann, whose estate still owns the building, at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two nineteenth-century buildings. Its rusticated brickwork, stone belt courses,

multi-story banded piers, and paneled parapet (which has been simplified) are indicative of the Renaissance Revival style. Although the upper two stories have been poorly re-pointed (and appears to be an addition), the building's façades are largely intact. The building was occupied by a variety of business through the decades, including Brenner & Co., shirtwaists (1906); Publishers' Plate Co. (1912); H.B. Dods, manufacturer of fountain pen parts (1928); Acme Hardware & Supply Co. (1941); Marshall & Meier, Inc., maker of fountain pen clips (1951); and George Taylor Specialties Co., antique plumbing parts (1987). The building, which has been converted to offices on the upper floors, is evocative of the continuing importance of the SoHo area as one of New York City's prime business district in the early-twentieth century and its continuing prominence through the years as the location of small factories, warehouses, and later, professional offices.

References:

Bromley (1891), pl.4; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 4, 1906), 12; (Apr. 20, 1912), 20; (Aug. 25, 1928), 7; (Mar. 4, 1941), 23; (Feb. 13, 1951), 33; (Aug. 6, 1987), C2.

Lafayette Street, Nos. 194 to 202 (West side between Broome Street and Spring Street)

194-202 Lafayette Street (aka 416-422 Broome Street)

See: 416-422 Broome Street

Lafayette Street, Nos. 195 to 205 (East side between Broome Street and Kenmare Street)

195-199 Lafayette Street (aka 406-412 Broome Street and 2 Cleveland Place)

See: 406-412 Broome Street

203-205 Lafayette Street (aka 4-8 Cleveland Place and 106-118 Kenmare Street)

Borough of Manhattan Tax Map Block 482, Lots 1001-1025

Date of construction: 1911-12 (NB 654-1911)

Architect: Max Epstein

Original Owner: American Express Co.

Type: Store and loft

Style: neo-Classical

Stories: 7

Structure/Material: Brick and cast iron

Features: **Lafayette Street**. Two bays with grouped and recessed fenestration separated by cast-iron columns decorated with rosettes and rondels; two-story, rusticated columns supporting a molded crown at the first and second stories; non-historic metal-and-glass storefronts and commercial entryways and transoms; electrical conduits and security lamps; molded crowns at the first story; two-story, banded piers, paneled spandrels, and molded crowns at the third through the sixth stories; synthetic replacement sash; molded cornice with dentils and brick parapet at the roofline. **Cleveland Place**. Six bays; historic bracketed cast-iron columns with steel lintels; non-historic brick bulkheads; non-historic metal-and-glass storefronts, entryways,

and transoms; electrical conduits; angled sign; metal doors, louvered vents; projecting sills and segmental lintels at the upper story fenestration; synthetic replacement sash; historic wrought-iron fire escape; molded brick roof parapet. **Kenmare Street**. Irregular bay arrangement; non-historic projecting first story with attached aluminum diner structure; metal sign band and neon letters; bracketed metal awning; suspended lamps; roof sign; multi-story sign attached to the upper stories; projecting sills and flat lintels; synthetic replacement sash; brick roof parapet. Roof. Brick stairway and elevator bulkheads; water tower. Site: Granite curb on Lafayette Street.

History: This seven-story, neo-Classical style store and loft building was designed by architect Max Epstein and built in 1911-12 for the American Express Co. at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by larger new loft buildings. This building replaced several brick, early nineteenth-century buildings. The American Express Co. had purchased the adjacent building at 406-412 Broome Street in 1901 for use as a shipping facility. The main façade of 203-205 Lafayette Street displays restrained classical forms such as limestone bands, paneled spandrels, and dentils, which were characteristics of the neo-Classical style. The building's exposed, minor elevations facing Kenmare Street and Cleveland Place have been somewhat altered and there is a one-story diner appended to the northern part of the lot, but the building's main facade is remarkably intact. Beside American Express, which occupied a portion of the building and leased space in the remainder, the building was occupied by a variety of tenants, including United Brush Manufactories (1912-16); Bertold Holtenhof Electrical Equipment Co. (1923); the Acme Printing Ink Co. (1941); Dunn & Flynn, brass products (1956); and the Hirsh Gallery (1999). The building, which has been converted to condominiums on the upper stories, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses, and later, of galleries and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jun. 21, 1912), 13; (Apr. 12, 1923), 31; (Feb. 27, 1941), 37; (May 21, 1956), 25; (Apr. 25, 1999), 90.

Lafayette Street, Nos. 232 to 264 (West side between Spring Street and Prince Street)

232-236 Lafayette Street (aka 63 Spring Street)

See: 63 Spring Street

238 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 33

Date of construction: 1907 (ALT 545-1907)

Architect: J.W. Clark

Original Owner: John W. Aitkens

Type: Taxpayer

Style: None

Stories: 1

Structure/Material: Brick and steel

Features: Aluminum-, wood-and-glass storefront and box awning/sign; security gate. South Elevation: Brick. Roof: Vent pipe. Site: Granite curb.

History: This one-story brick, metal, and glass taxpayer was constructed in 1907 on a small lot that was the rear yards of 65 and 67 Spring Street, prior to the widening of Lafayette Street in 1897. Its architect was J.W. Clark and the owner was John W. Aitkin.

References: New York City Department of Buildings.

240 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 32

Date of construction: 1873 (ALT 658-1873)

Architect: John B. McIntyre; Julius Boeckell & Son

Original Owner: Joseph Craig

Type: Multiple dwelling

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Four bays at the first story; three bays at the upper stories; historic wood-and-glass show windows on brackets and wood bulkheads flanking recessed non-historic metal-and-glass entryway; historic paneled cast-iron columns and non-historic metal door in an historic wood surround with a rope molding at the entryway to the upper stories; molded crown with brackets and frieze panels above the first story; bracketed sills at the third, fourth, and fifth-story windows; molded, segmental lintels at the upper stories; non-historic metal window grilles at the second story; through-the-wall air conditioners; non-historic flagpole; historic wrought-iron fire escape; synthetic replacement sash; wood cornice on scrolled brackets and with frieze panels. South Elevation: Brick and cement stucco. Roof: Stairwell bulkhead. Site: Granite curb; steel hatch.

History: This five-story brick, Italianate style apartment house with a ground-story storefront was originally built as 2 ½-story dwelling in c.1809-16 for George Hopson during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by the 1820s. It was remodeled into its present style in 1873 by architect John McIntyre for then-owner Joseph Craig. The alterations included raising the first-story, installing a storefront, enlarging its existing peak roof into a full story, erecting a fifth story, and installing a new brick front wall and cornice. In 1897, the facade was moved several feet to the west due to the widening of Lafayette Street. It appears that McIntyre's Italianate style facade, which remains largely intact, was re-assembled instead of being replaced. The building, which retains apartments on its upper floors, demonstrates the residential continuity found in the fringe areas of SoHo.

Significant Alterations: 1897: (ALT 854-1897) Decrease building depth and rebuild front.
Architect: Julius Boekell & Son. Owner: Joseph Applegate.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

242-244 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 30

Date of construction: 1881-82 (NB 178-1881); 1897-98 (ALT 837-1897)

Architect: John Sexton

Original Owner: Thomas W. Weatherbed

Type: Factory

Style: Queen Anne

Stories: 5

Structure/Material: Brick

Features: Six bays, with paired and grouped fenestration at the outer bays of the upper stories; historic wood-and-glass storefronts (on brackets above paneled bulkheads); non-historic metal-and-glass commercial door at the north storefront; historic, paneled wood-and-glass doors at the south storefront); non-historic metal-and-glass doors and surround at the entryway to the upper stories; security lamps; security gates; applied plastic letters; gabled portico with fluted and banded columns and sunburst to the upper story entryway; molded crown on brackets above the first story; projecting stone sills and steel lintels with rosettes at the two outer bays of the upper stories; projecting stone sills and splayed lintels at the center bays of the second, third, and fourth stories; foliated tympani with molded architrave on brackets above the center bays of the fifth story; historic wrought-iron fire escapes; synthetic replacement sash (possibly original one-over-one wood sash with transoms at the south bays of the second story and the north bays of the fourth story); bracketed cornice with a central gable and foliated frieze. Roof: Wood deck and fence. North Elevation: Brick; two bays; segmental lintels; synthetic sash. Site: Granite curb; steel hatches.

History: This five-story, Queen Anne style brick factory building was built in two phases; the first section at the northern half of that lot was put up in 1881-82, while the southern section was constructed in 1897-98. The late nineteenth century was a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. For both building campaigns, the architect was John Sexton and the owner was Thomas Wetherbed. As part of the 1897-98 campaign, the facade was moved several feet to the west due to the widening of Elm Street. Stylistic evidence suggests that Sexton re-assembled parts of the Queen Anne style facade of 1881-82 and designed the new south section in the same vein. The building's columnar portico topped by a pediment featuring a sunburst, and steel, upper story lintels decorated with rosettes are suggestive of the Queen Anne style. Over the years, the building was occupied by a variety of tenants, including the United Art Glass and Lamp Manufacturing Co. (1915); the Zalon Glove

Co. (1920); the Manhattan Bookbinder Co. (1933); the Beacon Chemical Corp. (1946-58); Architectural Sculpture, reinforced plaster products (1982); and Bicycle Habitat (1984-2010). No. 242-244 Lafayette Street, which remains in commercial use on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, and its continued importance in the twenty-first as the location of small businesses and design studios.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 5, 1915), 14; (Aug. 24, 1920), 18; (Jul. 15, 1982), C8; (Jul. 12, 1984), C3.

246 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 29

Features: Forged-iron fence and gate; one bay; multi-pane steel sash and doors; soldier-course brick lintels; concrete and brick steps. Site: granite curb.

History: A brick nineteenth century was demolished in 2008 for this below-grade entry plaza and dining pavilion to a new hotel building at 79-85 Crosby Street.

248 Lafayette Street (aka 87 Crosby Street)

See: 87 Crosby Street

250 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 27 in part

Date of construction: c.1865-66; 1897-98 (ALT 1072-1897)

Architect: Not determined (c.1865-66); D.N.B. Sturgis (c1897)

Original Owner: Catherine Bradley (c.1865-66); Bradley Estate (c.1897-98)

Type: Lofts

Style: Romanesque Revival (c.1897)

Stories: 4

Structure/Material: Brick

Features: Three bays; non-historic metal-and-glass storefront and show windows at the first and second stories; non-historic metal entryway (with transom) to the upper stories; attached sign; projecting brownstone window sills in a continuous band at the third and fourth stories; second-story fenestration (with stepped reveals and flat brownstone lintels) recessed behind segmental arches; flush brownstone lintels in a continuous band at the fourth story; synthetic replacement sash (with transoms at the fourth story); corbelled brick roof parapet (above recessed brick panels) with stone coping blocks. Site: Concrete step; granite curb.

History: This four-story, Romanesque Revival style store and loft building was originally built as a private dwelling in c.1865-66 for Catherine Bradley at a time when the areas on the fringe of SoHo were still in favor as a residential area in the midst of spreading commercialization from

the south. A rental advertisement from 1872 listed this property as a comfortable three-story-and-basement brick house with a large front garden. By the time of the widening of Lafayette Street in 1897, resulting in a major alteration to the building, it had already been converted to lofts, as well as having had been joined internally in 1880 to the adjacent building at 89 Crosby Street. The new Romanesque Revival facade that was installed in 1897 was designed by architect D.N.B Sturgis; the owner was the Bradley Estate. The building's inset fenestration, segmental lintels with header bricks, and its corbelled cornice are characteristics of the Romanesque Revival style. The first two stories of the façade have been unsympathetically altered but the building's upper half remains largely intact. Over the years, the building was occupied by a number of tenants, including D. Michael & Co., woolen rags (1930); the Speyer Animal Hospital (1947); the Caterers Equipment Corp. (1968-78); the New World Art Center (1997); and the T.F. Chen Cultural Center (2004-2010). No. 250 Lafayette Street, which now has offices on the upper floors, is evocative of the transitional period of the SoHo area when both loft buildings and dwellings were being constructed in the SoHo neighborhood, as well as the changes that took place along the eastern edge of SoHo in the late-nineteenth and throughout the twentieth century as the area was transformed to industrial uses and, later, cultural and professional activities.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Record; *New York Times* (Jun. 5, 1872), 7; (Dec. 24, 1930), 31; (Jul. 4, 1947), 15; (Nov. 17, 1968), S30; (May 28, 1971), W21; (Nov. 30, 1997), CY4; (Oct. 29, 2004), E39.

252 Lafayette Street (aka 91 Crosby Street)

See: 91 Crosby Street

254 -262 Lafayette Street

Borough of Manhattan Tax Map Block 496, Lot 19 in part

History: Parking lot with car racks, booth, and large sign. Earlier buildings on the site were demolished in the 1930s.

264 Lafayette Street (aka 62-66 Prince Street)

Borough of Manhattan Tax Map Block 496, Lot 18

Date of construction: c.2004

Architect: Garrett Singer

Original Owner: Anna Regina

Type: Restaurant

Style: None

Stories: 1

Structure/Material: Brick

Features: **Lafayette Street**. Irregular bay arrangement; two-story wing to the south with projecting window sills at the second story; aluminum-and-glass windows and entryways; bracketed lamps; raised signage. **Prince Street**. Irregular bay arrangement; similar to the Lafayette Street façade; flagpoles and banners; electrical conduits; enclosed cafe. **Roof**: Gable

with standing seam metal roofing; mechanical equipment on the south wing. South Elevation: Brick.

History: The altered automobile service station was built in 1948 at a time when gas stations, auto repair shops, parking lots, and one-story garages and car washes took the place of many loft buildings. It replaced two, three-story brick loft building that were demolished that year. In 2004, the building was altered into a restaurant by architect Garrett Singer for owner Anna Regina.

References:

New York City Department of Buildings

Lafayette Street, Nos. 268 to 290 (West side between Prince Street and Jersey Street)

270-276 Lafayette Street (aka 63-67 Prince Street and 107-113 Crosby Street)

Borough of Manhattan Tax Map Block 510, Lot 6 in part

Date of construction: 1925-27 (NB 415-1925)

Architect: Sugarman & Berger

Original Owner: 63 Prince Street Corp.

Type: Store and factory

Style: Art Deco

Stories: 15

Structure/Material: Brick

Features: **Lafayette Street**. Seven bays at the first story; eight bays at the second story; 16 bays at the upper stories; two-story stone base with limestone piers topped by Ionic capitals and a molded crown; non-historic flagpoles and banners; non-historic lamps; non-historic metal-and-glass storefronts and commercial entryways with metal and brick bulkheads; glass and louvered transoms; segmental entryway to the upper stories, topped by carved panels with decorative shield and rosettes; non-historic multi-pane doors, transoms, and sidelights at the main entryway to the lobby); projecting stone sills and flush stone lintels at the upper stories; molded terra-cotta crowns above the third and the eleventh stories; historic three-over-three metal sash and synthetic replacement sash; molded terra-cotta cornice above the thirteenth story; molded crown above the fifteenth story; brick roof parapet with stone coping blocks. **Prince Street**. Four bays at the first story; six bays with grouped fenestration at the second story; ten bays at third through the twelfth story; nine bays at the thirteenth and fourteenth stories; seven bays at the fifteenth story; similar to the Lafayette Street façade; flagpoles and banners; non-historic bracketed lamps; synthetic replacement sash. **Crosby Street**. Six bays at the first and second stories; 18 bays at the third through the ninth story; irregular bay arrangement at the tenth through the 15th story (due to setbacks); similar to the Lafayette Street façade; south bays at the first story sealed with brick; freight entry with steel door; non-historic brick, aluminum-and-glass storefronts and commercial entryways with transoms; security gates; flagpoles and banners; vents; metal doors at the service entry; security lamps and cameras; grouped fenestration above metal panels with embossed urns and egg and dart moldings; synthetic replacement sash; open stairwell bays. North Elevation: Irregular bay arrangement with setbacks; brick; synthetic replacement sash. Roof: Water tower. Site: Granite curb on Lafayette Street.

History: This Art Deco-style factory building was designed by architects Sugarman & Berger and built in 1925-27 for the 63 Prince Street Corp., a few years after the area around Broadway Houston Street was established as a major transportation hub by the opening of a station of the Brooklyn-Manhattan Transit line at Prince Street and Broadway, and in anticipation of the construction of the IND subway a few years later, with a stop at Houston and Lafayette Streets. The building's upper-story setbacks and its spare terra-cotta ornament are characteristics of the classicized form of the Art Deco style as found on many large industrial buildings. It is well-maintained and remarkably intact. Space in the building was leased by a variety of businesses and organizations, including the Allied Printing and Stationery Co. (1929); the Fink, Dumont & White Co., makers of metal containers (1935); the Jacobs Label Co., woven and printed cloth labels (1940); R.O. H. Hill, Inc., engravers (1950); the Harian Press (1966); the Beacon Press (1973); the Josh Baer Gallery (1985); Appraisal Services Associates, art appraisers (1995); and Bark Frameworks, art framer for the Metropolitan Museum of Art (2006). The building, which has been converted to offices on its upper floors, is evocative of the changes that were taking place in the SoHo area as a result of transportation improvements in the early decades of the twentieth century, as well as the area's growing popularity in the late-20th century as a location for galleries, boutiques, and offices.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jul. 14, 1929), 15; (Oct. 15, 1935), 25; (Apr. 9, 1940), 29; (Jun. 23, 1950), 25; (Nov. 22, 1966), 45; (Feb. 17, 1973), 34; (Nov. 5, 1985), C14; (Jan. 19, 1995), C2; (Nov. 16, 2006), F2.

278-290 Lafayette Street (aka 121-127 Crosby Street and 2-6 Jersey Street)

Borough of Manhattan Tax Map Block 510, Lot 6 in part

Date of construction: 1891-92 (NB 1198-1891); 1898-99 (NB 756-1898)

Architect: John R. Thomas

Original Owner: Hawley & Hoops

Type: Factory

Style: neo-Grec

Stories: 6

Structure/Material: Brick & limestone

Features: **Lafayette Street**. Seven bays at the first story with segmental arches and splayed lintels; 21 bays at the upper stories; non-historic, recessed metal-and-glass storefronts with glass and louvered transoms; non-historic metal service entry doors with historic glass transom and non-historic glass-block sidelights; flagpoles and banners; molded crown above the first story; wide stone bands, deep reveals, and brick columns with geometrical decoration at the second-story capitals; molded crown above the second story; multi-story brick piers with molded caps from the third through the fifth stories; projecting sills and continuous molded lintels from the third through the fifth stories; molded crown above the fifth story; brick piers with molded capitals and continuous molded lintels with center gables at the sixth story; synthetic replacement sash; bracketed metal roof cornice with triglyphs and guttae. **Crosby Street**. Four

bays; radiating brick lintels, stone quoins, flagpoles, banner, security lamps, and historic metal-and-glass storefronts and commercial entryways with paneled bulkheads and wave moldings at the first story; 12 bays at the upper stories; similar to the Lafayette Street façade. **Jersey Street.** Five bays; segmental fenestration with radiating brick lintels, stone sills, and iron security gates at the first story; stone quoins at the first and second stories; louvered vent at the first story; non-historic metal doors at the freight entryway; molded crowns above the first, second, and fifth stories; projecting sills, flush stone lintels and iron shutters at the upper stories; brick sealed fenestration; bracketed roof cornice with triglyphs and guttae. Roof: Brick elevator bulkhead.

History: The original section (284-290 Lafayette Street/121-129 Crosby Street) of this through-block, six-story, neo-Grec-style brick factory building at the southwest corner of Jersey Street and Lafayette (formerly Elm) Street was designed by architect John R. Thomas, and was built in 1891-92 for owners Hawley & Hoops at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. In 1898-99, during the widening of Elm Street, the building was reduced in width and the Lafayette Street facade was rebuilt and the building was extended to the south (278-282 Lafayette Street), by the same architect and owners. In 1918, much of the building was destroyed by fire and the Jersey Street facade collapsed. The building was restored close to its original condition by the architect Lorenz F.J. Weiner. The building's incised window lintels, segmental arches, and angular ornamentation are suggestive of the late form of the neo-Grec style as found on many industrial buildings in the late-19th century. The building was occupied from the completion of its original section in 1892 until the late 1960s as a paper warehouse; later tenants included the Kimcherova Gallery (1990) and 280 Modern, home furnishings (1999). No. 278-290 Lafayette Street (aka 121-127 Crosby Street and 2-6 Jersey Street), which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, and its later popularity as the location of galleries, boutiques, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 28, 1966), 43; (Feb. 1, 1990), C6; (Oct. 3, 1999), HD106.

Lafayette Street, Nos. 292 to 308 (West side between Jersey Street and East Houston Street)

292-296 Lafayette Street (aka 129-131 Crosby Street and 1-5 Jersey Street)

Borough of Manhattan Tax Map Block 510, Lot 37

Date of construction: 1883-84 (NB 1025-1883); 1897-98 (ALT 933-1897)

Architect: H.J. Schwartzmann & Co.; Buchman & Deisler

Original Owner: Leo Schlesinger

Type: Store

Style: Queen Anne/Renaissance Revival

Stories: 5

Structure/Material: Brick

Features: **Lafayette Street**: Chamfered corner (at Jersey Street); four bays; fluted, cast-iron columns with molded bases and capitals with rosettes and egg-and-dart moldings, supporting molded steel lintels; non-historic aluminum-and-glass show windows, commercial entryways, and entryway to the upper stories; security gates; security lamps; molded crown above the first story; two-story brick piers (with molded bases and stone bands) at the second and third stories, supporting a molded crown that serves as the fourth-story sill; molded second-story window lintels, resting on stone bands; paneled spandrels above the second and fourth stories; projecting sills and segmental lintels with molded architraves, splayed stones, and scrolled keystones at the third story; three-story brick piers (with molded bases, stone bands, and Ionic capitals) at the fourth through the sixth stories, supporting a pressed-metal crown with scrolled brackets, guttae, and a band molding; molded lintels (in line with the stone bands) at the fourth story; projecting sills and segmental lintels with scrolled keystones at the fifth story; projecting sills with brick aprons at the sixth story; paired pilasters on brick bases at the seventh story; historic two-over-two wood sash at the second through the sixth stories; historic, wood-framed Palladian-type sash at the seventh story; molded crown above the seventh story; brick roof parapet with stone coping blocks. **Crosby Street**. Two bays at the first story; four bays at the upper stories; rusticated columns, brick bulkheads, synthetic sash with metal gates, and a molded crown (serving as the second-story sill) at the first story; two-story brick piers (with molded bases and stone bands) at the second and the third stories, supporting a molded crown that serves as the fourth-story sill; paired pilasters and segmental lintels with molded architraves and projecting keystones at the second and third stories; three-story brick piers (with molded bases, stone bands, and incised capitals) at the fourth through the sixth stories; paired pilasters on brick bases at the fourth through the seventh stories; cement-stucco fascia above the sixth story; foliated spandrels above the fourth story; round-arch fenestration with molded architraves at the seventh story; historic two-over-two wood sash; corbelled brick parapet. **Jersey Street**. Eight bays; similar to the Crosby Street façade; secondary entryways with non-historic metal doors; louvered vents at the first story; wrought-iron window grilles at the first story; rusticated piers; fluted cast-iron columns; brick bulkheads; synthetic replacement sash; security lamps; historic wrought-iron fire escape. **North Elevation**: Mostly-obscured by a large attached sign); segmental fenestration with projecting sills and synthetic replacement sash. **Roof**: Water towers; metal and concrete elevator and stair bulkheads. **Site**: Granite curb and steel hatch on Lafayette Street.

History: This five-story, Queen Anne/Renaissance Revival style brick factory building was originally a much larger building that was put up in 1883-84 by architects H.J. Schwartzmann & Co. and owner Leo Schlesinger at a time when large factories and stores were built along the streets around Broadway and Elm Street, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. In 1883-84, this part of Lafayette Street, then known as Marion Street, terminated at Jersey Street and at the original south facade of this building. The southern end of Lafayette Place, which was located few blocks to the north, occurred at Great Jones Street. In 1897, the city condemned and demolished properties on the blocks between Jersey Street and Great Jones Street to create modern-day Lafayette Street that would link up with Fourth Avenue to the north. The new street was to be much wider than the

existing streets that it would incorporate, resulting in the partial demolition and rebuilding of many properties along Marion Street and Elm Street in the eastern SoHo area. The names Elm Street, Marion Street, and Lafayette Place were dropped, and Lafayette Street was established. As a result, Schlesinger, who still owned the building, engaged the architectural firm Buchman & Deisler to oversee the alterations and to design a new, Renaissance Revival style facade on Lafayette Street. The Crosby Street facade features Queen Anne style detailing such as variegated use of brick, terra cotta, and brownstone, as well as segmental brick arches, patterned brick spandrels, and a corbelled parapet, while the Lafayette Street facade displays Renaissance Revival style ornament, such as limestone band courses at the level of the window lintels, multi-story brick piers topped by Ionic capitals, splayed lintels, scrolled keystones, and a bracketed cornice. Schwartzmann appears to have designed a much simpler facade on narrow Jersey Street, which retains many Queen Anne style elements, although Buchman & Deisler carried the limestone banding and bracketed cornice part way along Jersey Street. The building now remains largely intact to its turn-of-the-century condition. Over the years, the building was occupied by a variety of business, including the toy manufacturing business of its original owner, Leo Schlesinger. In the 1880s, a portion of the building was occupied by the Hebrew Technical Institute, which was founded in 1884 as a training school for underprivileged boys, where they were taught industrial drawing, clay model making, and the principles of mechanics. Other tenants of the building included the Non-polarizing Dry Battery Co. (1903); Ignatius Buckman, clothing manufacturer (1915); the Bristol Hat Co. (1920); the Dixon Hardware Corp. (1926); the Zenith Electric Co. (1945); the General Chain and Belt Co. (1951); and the artist Keith Haring (1985). No. 292-296 Lafayette Street (aka 129-131 Crosby Street and 1-5 Jersey Street), which was converted to a residential cooperative in 1983, is evocative of the evolution of the SoHo area as one of New York City's prime industrial districts from the late-nineteenth century through the twentieth century, as well as the physical changes that occurred as the result of street widening and extensions, and the area's later popularity among people in the arts.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 25, 1885), 8; (May 29, 1885), 8; (May 14, 1895), 1; (Jan. 15, 1903), 13; (Jun. 13, 1915), 12; (Oct. 14, 1920), 30; (Aug. 11, 1926), 36; (May 13, 1945), R7; (Jun. 19, 1951), 41; (Feb. 5, 1985), A22.

298 Lafayette Street (aka 133 Crosby Street)

Borough of Manhattan Tax Map Block 510, Lot 38

Date of construction: c.1929 ALT

Architect: Not determined

Original Owner: Not determined

Type: Store

Style: None

Stories: 2

Structure/Material: Cement stucco

Features: **Lafayette Street**. Three bays; multi-pane wood-and-glass storefront and commercial entryway; sign band, bracketed signs, and lamps; flagpole. **Crosby Street**. Two bays, batten

wood doors; multi-pane wood sash; sign board and plaque; bracketed signs; alarm and fire conduits; slate-tile-covered pent roof. Site: Granite curb and steel hatch on Lafayette Street.

History: This one-story commercial building was originally a five-story brick factory which had its four upper stories removed in 1929. Further alterations were made later in the century.

References:

New York City Department of Buildings; 1899 Robinson map.

300 Lafayette Street (aka 135 Crosby Street)
Borough of Manhattan Tax Map Block 510, Lot 39

Date of construction: c.1930s-40s ALT

Architect: Not determined

Original Owner: Not determined

Type: garage

Style: None

Stories: 1

Structure/Material: Brick

Features: **Lafayette Street**. One bay; metal-and-glass roll-up garage door; signboards; security lamps. **Crosby Street**. Two bays; metal-and-glass roll-up garage door; signboards; security lamps; bracketed sign. Site: Granite curb and steel hatch on Lafayette Street.

History: This one-story commercial building, now an auto repair shop, was originally a six-story brick factory which had its five upper stories removed between 1934 and 1948. Further alterations were made later in the century.

References:

Bromley Maps (1934; 1967); New York City Department of Buildings.

302-308 Lafayette Street (aka 21-29 East Houston Street and 137-139 Crosby Street)
Borough of Manhattan Tax Map Block 510, Lot 40

Borough of Manhattan Tax Block 510, Lot 40

Date of construction: c.2000

Architect: Not determined

Original Owner: Not determined

Type: Gas station

Style: None

Stories: 1

Structure/Material: Metal

Features: Gas station with cement stucco booth, pumps, and structural sign; metal-and-glass storefront and entryways; security cameras; attached, illuminated sign. Site: Granite curb on Lafayette Street.

History: A seven-story, brick commercial building occupied this lot until it was demolished c.1929-36 during the construction of the IND beneath Houston Street. A gas station was first constructed on the site in 1938. The lot was reduced in size during the widening of Houston Street in 1957-63, and the site and gas station building have been reworked several times over the years.

References:

Bromley Maps (1934; 1967); New York City Department of Buildings, Robinson Map (1899).

Prince Street, Nos. 62 to 70 (South side between Lafayette Street and Crosby Street)

62-66 Prince Street (aka 264 Lafayette Street)

See: 264 Lafayette Street

68 Prince Street

Borough of Manhattan Tax Map Block 496, Lot 15

Date of construction: c.1827

Architect: Not determined

Original Owner: Patrick Sherryd

Type: Dwelling with alterations

Style: Federal

Stories: 4

Structure/Material: Brick

Features: Irregular bay arrangement at the first story with non-historic aluminum-and-glass show window/commercial entryway, metal roll-down gate, metal entryway to the upper stories, and bracketed lamps with electrical conduit; three bays at the upper stories; projecting sills and flush stone lintels at the upper floors; suspended pole and sign banner; historic wrought-iron fire escape; synthetic replacement sash. Roof: Hip roof with small dormers, HVAC equipment, and metal gutter. East Elevation: Cement stucco, painted. Site: Steel hatch.

History: This three-story and attic, Federal style brick dwelling with later alterations was built c.1827 for Patrick Sherryd during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by the late 1820s. In 1883, the building's original first story was removed and replaced by a storefront with cast-iron columns. The building, which displays Federal style elements, such as Flemish bond brick and a low gabled roof with dormer, remains largely intact on its upper part. The building's upper floors have been in continual residential use since it was built, making it a rare example of a Federal row house in SoHo that has never been converted to industrial use.

References: New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

70 Prince Street (aka 105 Crosby Street)

Borough of Manhattan Tax Map Block 496, Lots 1001-1003

Date of construction: c.1827

Architect: Not determined

Original Owner: Patrick Sherryd

Type: Dwelling with alterations

Style: Federal

Stories: 4

Structure/Material: Brick

Features: **Prince Street**. Four bays at the first story; three bays at the upper stories; non-historic wood-and-glass show windows at the first story; molded crown with applied lettering and suspended lighting above the first story; historic, fluted and banded corner cast-iron column; projecting sills and flush stone lintels at the upper stories; historic six-over-six wood sash at the second story; synthetic replacement sash at the third story; flagpoles and banner; molded wood cornice; aluminum leader from the roof gutter. **Crosby Street**. Irregular bay arrangement at the first story; six bays at the second story; similar to the Prince Street façade; non-historic commercial entryways; brick steps and metal door with transom to the upper stories; iron tie plates at the on the south side; stepped brick parapet at the south side. **Roof**. Shallow, hip roof with small dormers, HVAC equipment, metal and wood fences on the south section. **Site**: Non-historic concrete ramp and steel hatch on Crosby Street.

History: This three-story and attic, Federal style brick dwelling with later alterations was built c.1827 for Patrick Sherryd during a time when the Fourteenth Ward was experiencing enormous residential growth that would transform it into the city's most populous ward by the late 1820s. In 1887, the building's original first story was removed and replaced by a storefront with cast-iron columns. The two-story rear extension was in place by that time. The building, which displays Federal style elements, such as Flemish bond brick and a low gabled roof with dormer, remains largely intact on its upper part. The building's upper floors have been in continual residential use since it was built, making it a rare example of a Federal row house in SoHo that has never been converted to industrial use.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

Prince Street, Nos. 63-67 (North side between Lafayette Street and Crosby Street)

63-67 Prince Street (aka 270-276 Lafayette Street and 107-113 Crosby Street)

See: 270-276 Lafayette Street

Prince Street, Nos. 150 to 154 (South side between West Broadway and Thompson Street)

150-154 Prince Street (aka 436-442 West Broadway)

See: 436-442 West Broadway

Prince Street, Nos. 151-157 (North side between West Broadway and Thompson Street)

151 Prince Street (aka 448 West Broadway)

See: 448 West Broadway

153 Prince Street

Borough of Manhattan Tax Block 516, Lot 39

Date of construction: c.1844-45

Architect: Not determined

Original Owner: Henry V. Shaddle

Type: Dwelling with alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick

Features: Three bays; non-historic, wood-and-glass commercial entryway and window at the basement; brownstone stoop with non-historic wrought-iron railings and gates; recessed main entryway (within a simplified masonry surround) with a non-historic metal-and-glass door, transom, and overhead lamp; projecting stone sills (painted) and flush stone lintels (painted) at the second story, and molded brownstone lintels at the third story; synthetic replacement sash; box awnings and light band at the first story, obscuring the lintels; historic wrought-iron fire escape; brick roof parapet with stone coping. Site: Steel-plated steps; metal tube railings; concrete areaway floor with steel hatch; non-historic wrought-iron fence at the areaway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1844-45 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's projecting window sills and molded lintels (some have been shaved) are characteristics of the Greek Revival residential style. The building, which has suffered many unsympathetic alterations over time, remains in residential use on its top two floors. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as its later transition to commercial uses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

155 Prince Street

Borough of Manhattan Tax Block 516, Lot 40

Date of construction: c.1841

Architect: Not determined

Original Owner: Henry V. Shaddle

Type: Dwelling with alterations

Style: Greek Revival
Stories: 3
Structure/Material: Brick

Features: Three bays; non-historic, wood-and-glass commercial entryway and window, metal gate, and box awning/sign at the basement; brownstone stoop (painted) with non-historic wrought-iron railings and gates; recessed main entryway (within a simplified masonry field) flanked by stone pilasters and a molded hood (painted); non-historic metal-and-glass door, security lamps, and annunciator panels; single pane sash with non-historic wood surrounds at the first-story fenestration; projecting stone sills (painted) and flush stone lintels (painted) at the second stories, and molded brownstone lintels (deteriorated and painted) at the third story; synthetic replacement sash at the upper stories; historic wrought-iron fire escape; tie-plates at the third story; brick roof parapet with stone coping. Site: Concrete steps and floor in the areaway; steel hatch; non-historic wrought-iron fence and railings at the areaway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1841 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's stone portico with pilasters and projecting lintel and its molded window lintels (some have been shaved) are characteristics of the Greek Revival residential style. The building, which has suffered many unsympathetic alterations over time, remains in residential use on its top two floors. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as its later transition to commercial uses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

157 Prince Street

Borough of Manhattan Tax Block 516, Lot 41

Date of construction: c.1841
Architect: Not determined
Original Owner: Henry V. Shaddle
Type: Dwelling with alterations
Style: Greek Revival
Stories: 3
Structure/Material: Brick

Features: Three bays at the basement; two bays at the first story; three bays at the second and third stories; non-historic wood-and-glass storefront at the basements with brick bulkhead, metal roll-down gate, and box awning; brownstone stoop with non-historic wrought-iron railings and gates; recessed main entryway (within a simplified masonry surround) with a non-historic metal-and-glass door and box awning; non-historic picture window and box awning at the first story; projecting stone sills (painted) and molded brownstone lintels (painted) at the second and third stories; synthetic replacement sash; historic wrought-iron fire escape; tie plates at the third story;

brick roof parapet with stone coping. Site: Concrete steps and floor with wrought-iron railings, steel hatch, and non-historic wrought-iron fence at the areaway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1841 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's projecting window sills and molded window lintels are characteristics of the Greek Revival residential style. The building, which has suffered many unsympathetic alterations over time, remains in residential use on its top two floors. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as its later transition to commercial uses.

Significant Alterations: Basement storefront; first-story picture window.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

Spring Street, Nos. 63 to 77 (North side between Lafayette Street and Spring Street)

63 Spring Street (aka 232-236 Lafayette Street)

Borough of Manhattan Tax Map Block 496, Lot 34

Date of construction: 1897 (ALT 711-1897)

Architect: Julius Kastner

Original Owner: Henry Thau

Type: Store and tenement

Style: Renaissance Revival

Stories: 5

Structure/Material: Brick

Features: **Spring Street**. Three bays; non-historic aluminum-and-glass storefront with fixed plastic awning and non-historic lighting; molded crown above the first story; second-story window sills above a projecting stone band; projecting sills at the upper stories (above a dentil course at the fifth story); rough-faced lintels in a continuous band at the second and fourth stories; third-and fourth-story fenestration in a recessed plane containing a foliated, terra-cotta panel at the spandrel; flat stone lintel at the third and fifth stories (continuous at the fifth story); synthetic replacement sash; three-story attached sign; heavily molded roof cornice on scrolled brackets. **Lafayette Street**. Ten bays; similar to the Spring Street façade; signboard; non-historic metal door to the upper stories; window with bracketed sill, flush stone lintel, and security grille; interior stairwell fenestration at the north side with projecting sills and splayed lintels; historic wrought-iron fire escape; HVAC pipe; electrical conduits. North Elevation: Brick; metal conduits. Roof: Brick chimneys; cell towers, stair bulkhead. Site: Granite curbs and steel hatch on Lafayette Street; bluestone curb on Spring Street.

History: This five-story brick, Renaissance Revival style store and factory building was built in the earlier part nineteenth century as dwelling, and then completely redesigned in 1897 during

the widening of Lafayette Street, at which time its use was changed to manufacturing. The alterations were designed by architect Julius Kastner for owner Henry Thole during a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. This building's stone banding that incorporates the windows sills, its terra-cotta spandrel panels, and bracketed metal cornice are characteristics of the Renaissance Revival style as it was applied to modest commercial buildings. Over the years, the building was occupied by numerous tenants, including the United Cigar Co. (1920-30); the Dallek Office Equipment Co. (1930); and the Lafayette Smoke Shop (1967-1999). The building's upper floors were converted to artists' live/work space in the 1960s, and the designer and illustrator Ken Brown was one its later occupants. The building's ground floor has been altered and there is a large multi-story sign on the Spring Street side, but its upper facades remain intact. No. 63 Spring Street (aka 232-236 Lafayette Street), which is still in residential use above ground floor, embodies nearly two-hundred years of SoHo's history, from its residential beginnings in the early 1800s, through its commercial development for the next century and a half, and its position as part of SoHo's rise to the forefront of the art scene in the second half of the twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 15, 1930), 50; (May 31, 1967), 60; (Feb. 20, 1992), C3; (Nov. 28, 1999), CY17.

65 Spring Street

Borough of Manhattan Tax Map Block 496, Lot 35

Date of construction: 1878 (NB 105-1878)

Architect: William E. Waring

Original Owner: Henry Thole

Type: Stores and tenements

Style: altered Italianate

Stories: 5

Structure/Material: Cement stucco

Features: Three bays at the first story; four bays at the upper stories; historic fluted and paneled cast-iron columns (manufactured by Geo. H. Toop 88th St. & 4th Ave.) at the first story, flanking non-historic aluminum-and-glass storefronts with attached signs; non-historic lamps; historic granite steps; replacement door at the entryway to the upper stories; segmental lintels (altered) at the upper stories; bracketed sills (altered) at the third, fourth, and fifth stories; synthetic replacement sash; bracketed, pressed-metal roof cornice with frieze panels, modillions, and central gable.

History: This five-story, altered Italianate style tenement building with ground floor storefronts was designed by architect William E. Waring and built in 1878 for Henry Thole at a time when the areas on the fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's façade, now stripped and covered in cement stucco,

includes an Italianate style wood cornice with brackets, frieze panels and a central pediment. The ground-floor storefronts have been unsympathetically altered, but the original paneled and fluted cast-iron columns are intact. This apartment house, which remains in residential use on the upper floors, is evocative of the transitional period of the SoHo area when both loft buildings and multiple dwellings were being constructed in the area.

Significant Alterations: The window lintels have been stripped and the facade covered with cement stucco.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

67-73 Spring Street

Borough of Manhattan Tax Map Block 496, Lot 36

Date of construction: 1889-90 NB 1785- 1889; NB 1786-1889)

Architect: Schneider & Herter

Original Owner: Philip Goerlitz

Type: Store

Style: Queen Anne

Stories: 6

Structure/Material: Brick, terra cotta and cast-iron

Features: Sixteen bays, grouped in alternating sets of two and three; historic paneled and fluted cast-iron columns at the first story with non-historic aluminum-and-glass storefront infill and a plastic awning and vestibule; non-historic metal doors at the entryways to the elevator; non-historic aluminum-and-glass door, transom, and louver at the entryway to the upper stories; bracketed crown (possibly altered from the original) above the first story; multi-story brick piers decorated with foliated, incised, and carved panels containing masks; paneled, fluted and turned cast-iron columns separating the upper-story bays, which have molded crowns and foliated spandrels; segmental lintels with keystone mask at some of the sixth-story bays; historic wrought-iron fire escape; synthetic replacement sash; non-historic bracketed flagpoles and banners; pressed-metal roof cornice with scrolled brackets and foliated frieze panels. Roof: Brick elevator bulkhead. Site: Sidewalk partially paved with granite slabs.

History: This six-story, Queen Anne style store and loft building was designed by architects Schneider & Herter, and was built in two sections in 1889-90 for Philip Goerlitz, who was also listed in the new building application as the builder, at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The upper façade is constructed of brick, cast-iron, and terra cotta, the combination of which creates a polychromatic composition that is typically found on Queen Anne style commercial buildings in the late 1880s. Although the building's first story has had some unsympathetic alterations, the building is remarkably intact, including the paneled and fluted cast-iron columns at the first story. Over the years, the building

was occupied by a variety of tenants, including J.W. Carroll & Co., brass (1892); the Wade Button Co. (1903); the Superior Manufacturing Co., women's underwear (1913); Glass & Lindner, hats (1920); the Perroni Candy Co. and Stainless Electroplating Co. (1931); the Dallek Desk Co. (1940); the Standard Plating Co. (1969); the Washington Computer Service (1983); and the Sragow Gallery (1990). No. 67-73 Spring Street, which has been converted to office space on the upper floors, is evocative of the SoHo area's prominence as New York City's prime business district in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of offices and art galleries.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 16, 1892), 9; (Jan. 10, 1903), 2; (Mar. 28, 1913), 18; (Sep. 3, 1920), 22; (Jun. 7, 1931), N17; (Jun. 7, 1983), C5; (Apr. 15, 1990), H41.

75-77 Spring Street (aka 75-77 Crosby Street)

Borough of Manhattan Tax Map Block 496, Lot 40

Date of construction: 1898 (NB 103-1898)

Architect: Robert Lyons

Original Owner: Ferdinand Mela

Type: Store

Style: Romanesque Revival

Stories: 9

Structure/Material: Brick and terra cotta

Features: **Spring Street**. Three bays at the first through the seventh stories (with paired fenestration at the second through the seventh stories); six bays, recessed behind two-story Ionic columns, at the eighth and ninth stories; non-historic aluminum-and-glass storefronts; projecting portico at the entryway to the upper stories with historic cast-iron columns and surround with Ionic capitals; paneled reveals; paneled wood-and-glass door; paneled bulkheads; molded lintels; recessed transoms behind twisted Ionic columns; non-historic flagpole and banner at the first story; brick first-story piers on granite bases supporting flush limestone lintels; recessed second-story fenestration with projecting sills and brick columns with masks at the capitals, on limestone bases, supporting flush limestone lintels; non-historic bracketed flagpoles and banners at the second story; molded crown above the second story, serving as the third-story sill; third- through seventh-story fenestration in recessed plane below blocky brackets and with molded terra-cotta sills and lintels; bracketed terra-cotta crown above the seventh story with dentils; splayed lintels with scrolled keystones at the eighth story; molded-terra-cotta sills and round-arch lintels with molded and denticulated architraves at the ninth story; historic one-over-one wood sash; bracketed metal cornice with egg-and-dart moldings, paneled frieze and soffits, and reeds. **Crosby Street**. Seven bays at the first through the seventh stories (with paired fenestration at the second through the seventh stories); fourteen bays, recessed behind two-story Ionic columns, at the eighth and ninth stories; similar to the Spring Street façade; non-historic metal doors in an historic paneled cast-iron surround with sealed transoms at the freight entryway; historic wrought-iron fire escapes. East and North Elevations: Brick.

History: This nine-story, Romanesque Revival style store and loft building was designed by architect Robert Lyons and constructed in 1898 for Ferdinand Mela, who was also listed in the new building application as the builder, at a time when large factories and stores were built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's heavy massing, deeply-inset fenestration, brick corbels, and round-arch fenestration are characteristics of the Romanesque Revival style as applied to many late-nineteenth-century commercial buildings. The building is well-maintained and remarkably intact. Over the years, the building was occupied by a variety of tenants, including S. Lefkowitz & Bro., belts, bags and novelties (1907); the American Specialty Tailor Co. (1914); the Perfect Finishing Co., lithographic house specializing in labels (1927-33); U.S. Transmitter Corp. (1936); Lafayette Metal Spinning Co. (1944); the Hardware News Publishing Office (1954); Matthews Photo Engraving (1962); Chrono Graphics (1969); Triple A Film Co., pornographic film distributor (1973); MP Company, playing cards (1982); the American Youth Hostels (1989); George Smith, fine furniture (1997); and Sur La Table (2005-2010). No 75-77 Spring Street (aka 75-77 Crosby Street), which has been converted to office space on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance during the twentieth century as the location of small factories and warehouses, and later, of design studios, offices, and high-end retailers.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Jan. 30, 1907), 11; (Nov. 29, 1914), 15; (Sep. 14, 1927), 52; (Sep. 3, 1936), 39; (Sep. 16, 1962), 191; (Mar. 6, 1969), 47; (Jul 6, 1973), 27; (May 16, 1982), S6; (Jan. 2, 1989), 43; (Sep. 19, 1997), A10; (Dec. 14, 2005), F1.

Spring Street, Nos. 72 to 78 (South side between Lafayette Street and Crosby Street)

72 to 78 Spring Street (aka 65-73 Crosby Street)

Borough of Manhattan Tax Map Block 482, Lot 16

Date of construction: 1907-08 (NB 336-1907)

Architect: Charles I. Berg

Original Owner: John E. Olsen

Type: Lofts

Style: Renaissance Revival

Stories: 12

Structure/Material: Brick and terra cotta

Features: **Spring Street**. Six bays with grouped fenestration; two-story rusticated base with non-historic metal-and-glass storefronts and entryways with transoms and stone bulkheads; non-historic metal awnings and signs; bracketed sills at the end bays at the second story; molded crown above the second story, serving as the third-story sill; paneled piers, molded window surrounds, and molded crown (serving as the fourth-story sill) at the third story; projecting sills at the fifth through the ninth stories, which is topped by a denticulated crown that serves as the

tenth-story sill; paneled tenth-story piers, decorated with swags and ribbons; bracketed crown above the tenth story with scrolled modillions; flat pilasters at the eleventh and twelfth stories; splay lintels with keystones at the twelfth story; synthetic replacement sash and some louvered bays; molded roof cornice on brackets. **Crosby Street.** Six bays; similar to the Spring Street façade; louvered vents in some of the storefronts, entryways, and transoms; security cameras. **South Elevation:** Brick; irregular bay arrangements; projecting sills and segmental lintels; synthetic replacement sash. **East Elevation:** Three bays; brick, cement stucco, and corrugated metal panels; flush stone sills and segmental brick lintels; synthetic sash. **Roof:** Brick elevator and stair bulkheads; water tower.

History: This twelve-story, Renaissance Revival style loft building was designed by architect Charles Berg and built in 1907-08 for John E. Olsen at a time when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced several brick nineteenth-century buildings. The building's two-story rusticated stone base, paneled third-story piers, horizontal divisions formed by molded and bracketed cornices are characteristics of tall Renaissance Revival style industrial buildings of the early twentieth century. The building is well-maintained and remarkably intact. The building was occupied by a variety of tenants over the years, including the Fair Waist & Dress Co. (1914); several manufacturers of toilet articles, gloves, and hosiery (1925); the Chapman Valve Manufacturing Co. (1936); Petit Frocks (1941-66); Gruber Bros., fluorescent light fixtures (1948); Mark Printing (1973); Magnum Photos. Inc. (1990); Portico Home, furniture (1998); and Poets' House (2006). The building, which has been converted to an office building, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the early-twentieth century and its continued importance through the years as the location of small factories and warehouses and later, of artists' studios, high end retailers, professional offices, and performance spaces.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 1, 1914), 16; (Feb. 2, 1936), RE1; (Jan. 18, 1941), 26; (Jul 22, 1948), 39; (Aug. 26, 1966), 51; (Dec. 6, 1973), 68; (Apr. 22, 1990), F46; (Jul. 16, 1998), F3; (May 1, 2006), C8.

Spring Street, Nos. 165 to 169 (North side between West Broadway and Thompson Street)

165-167 Spring Street (aka 408-410 West Broadway)

See: 408-410 West Broadway

169 Spring Street

Borough of Manhattan Tax Block 502, Lot 38 in part

Date of construction: c.1882 (NB 915-1882)

Architect: Increase M. Grenell

Original Owner: Lewis Livingston

Type: Store and lofts

Style: neo-Grec

Stories: 5

Structure/Material: Brick

Features: Three bays; fluted and paneled cast-iron columns at the first story, produced by “Geo. Toop 88th St. & 4th Ave;” non-historic wood-and-glass storefront and commercial entryway with paneled bulkhead, projecting air conditioners in the transoms, security gates, and box awning; molded, pressed-metal crown above the first story; projecting window sills in a continuous band; flush, gabled lintels sitting upon stone bands; synthetic replacement sash at the second and the third stories; historic two-over-two wood sash at the fourth story; historic one-over-one wood sash at the fifth story; historic wrought-iron fire escape; bracketed pressed-metal cornice with gablets. Site: Steel-plated hatch.

History: This five-story, neo-Grec style store and loft building was designed by architect Increase M. Grenell and was built in 1882-83 for Lewis Livingston at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city’s entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building’s projecting window sills, angular lintels, and bracketed cornice are characteristic of the neo-Grec style as applied to modest industrial buildings. The building was occupied by a variety of commercial and institutional interests over the years, including McClain Bros., wholesale hardware (1896); a basket manufacturer, a tailor, and an embroiderer (1899); Van Dasin, centrifuges (1940); Isrin-Oliver, health and dietetic foods (1956); Spring Street Books (1989-97). The building, which has been connected internally to the adjacent building at 165 Spring Street (aka 408-410 West Broadway) and converted to apartments on its upper floors, is evocative of the SoHo area’s prominence as one of New York City’s prime business district in the late-nineteenth century, its continued importance in the twentieth century as the location of small factories and warehouses, and of its later popularity as a shopping destination.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 7, 1896), 11; (Apr. 14, 1940), 68; (Nov. 1, 1956), 51; (Feb. 19, 1989), 18; (May 30, 1997), C16.

Spring Street, No. 166 to 168 (South side between West Broadway and Thompson Street)

166-168 Spring Street (aka 402-404 West Broadway)

See: 402-404 West Broadway

Thompson Street, Nos. 94 to 104 (East side between Spring Street and Prince Street)

94-96 Thompson Street (aka 418-420 West Broadway)

See: 418-420 West Broadway

102-104 Thompson Street (aka 426-428 West Broadway)

See: 426-428 West Broadway

Thompson Street, Nos. 136 to 150 (East side between Prince Street and West Houston Street)

136-144 Thompson Street (aka 468-472 West Broadway)

See: 468-472 West Broadway

146-150 Thompson Street (aka 474-478 West Broadway)

See: 474-478 West Broadway

Watts Street, Nos. 1 to 3/Broome Street Nos. 503 and 505 (South side between West Broadway and Thompson Street)

1 Watts Street (aka 503 Broome Street and 366-368 West Broadway)

See: 366-368 West Broadway

3 Watts Street (aka 505 Broome Street)

See: 505 Broome Street

West Broadway, Nos. 362 to 368 (West side between Grand Street and Broome Street/Watts Street)

362-364 West Broadway

Borough of Manhattan Tax Map Block 476, Lot 71

Date of construction: 1892 (NB 852-1892)

Architect: William H. Hume

Original Owner: Michael J. Mahoney

Type: Factory

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick

Features: Six bays; historic cast-iron columns (with molded bases and capitals adorned with stalks and eggs and darts) supporting a denticulated crown; historic paneled wood-and-glass door and show windows with transoms above wood bulkheads with wrought-iron grilles; non-historic metal-and-glass entryway to the upper stories below an historic wood-and-glass transom; annunciator panel; security camera; multi-story brick piers (with Corinthian capitals) at the upper stories, supporting broad arches that span three bays; header brick architrave; continuous molded window sills at the third, fourth, and fifth stories (at the level of stone bands at the third story); continuous, flush lintels at the second, third, and fourth stories (wrapping onto the piers at the second story); molded, cast –iron columns at the fifth-story bays; molded crown above the fifth story (serving as the sixth-story sills); brick piers (paneled at the center and outermost piers) with molded caps and continuous lintel at the sixth story; synthetic replacement sash; historic wrought-iron fire escape; bracketed roof cornice. South Elevation: Brick, painted; three bays; synthetic sash. Roof: Elevator tower with metal brackets; metal fence; one-story masonry rooftop addition with cantilever. Site: Steel-plated and raised vault cover.

History: This six-story, Romanesque Revival style factory building was designed by architect William H. Hume and built in 1892 for Michael J. Mahoney at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's multi-story brick piers topped by foliated capitals and its broad arches with header brick architraves and label moldings are characteristics of the Romanesque Revival style. The building is well-maintained and remarkably intact. It has been occupied by a variety of commercial interests, including a manufacturer of steam heaters (1894-96); a paper box factory, a galvanized iron workshop, a maker of surgical instruments, and an art embroiderer (1896); the United States Bread Co. (1902); the Forbes paper Co. (1929-35), and the Margaret Roeder Gallery (1998). No. 362-364 West Broadway, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories and warehouses, and later, as the location of art galleries and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 21, 1902), 8; (Mar. 6, 1998), E42.

366-368 West Broadway (aka 503 Broome Street and 1 Watts Street)

Borough of Manhattan Tax Block 476, Lot 70 in part

Date of construction: c.1823-25; c.1869; 1903 (ALT 1633-1903)

Architect: Necarsulmer & West (1903)

Original Owner: Robert Livingston or Thomas Woodruff (1823-25); W. Thaule (1869); Estate of S. Stirn (1903)

Type: Store and lofts

Style: Italianate with alterations

Stories: 5

Structure/Material: Brownstone and brick

Features: **West Broadway**. Three irregular bays at the first story; four bays at the upper stories; paneled cast-iron piers (on bases) with attached Corinthian columns and a central Corinthian column at two south bays of the first story, supporting curved and molded lintels above the show window and entryway to the upper stories; non-historic stone-and-glass storefront infill (with stripped cast-iron columns) at the north bay; electrical conduits; molded crowns above the first through the fourth stories (serving as the sills of the stories above at the second, third and fourth stories); segmental hoods and molded architraves at the two south bays of the upper stories; projecting segmental lintels (altered from the originals) at the two north bays of the upper stories; synthetic replacement sash; rustication on the north side of the façade; molded roof cornice. **Angled Corner Bay**. One bay; glass commercial entryway and transom, flanked by stripped cast-iron columns; molded crown above the first story; rustication and paneled spandrels at the upper stories; synthetic replacement sash; large suspended sign attached at the fourth and fifth stories; molded roof cornice with a curved gable containing a clock. **Broome Street (Watts)**

Street). One bay with grouped fenestration; similar to the angled corner bay; non-historic glass show window (similar to the north bay on West Broadway); historic wrought-iron fire escape.
Site: Steel-plated hatch doors. **Roof:** Metal fence.

History: This five-story, altered Italianate style building has a complicated construction history that may have began circa 1823-25 when a house was constructed on the site by either Robert Livingston or Thomas Woodruff during a period of great residential growth in the Eighth Ward. In 1869, about the time Laurens Street (now West Broadway) was being widened either an entirely new Italianate style loft building was constructed on the lot or the existing federal-era building was raised in height and given a new Italianate style facade and three additional stories. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically, and many buildings were converted from residential to industrial uses. In 1903, the footprint of the building was reduced when Watts Street was extended through from Sullivan Street to Broome Street and West Broadway, resulting in the condemnation and demolition of many properties in its path. The building's new, angled facade, overlooking the Watts Street/Broome Street junction, was designed by architects Necarsulmer & West for then-owner the Estate of S. Stirn. Portions of the West Broadway facade were simplified during the alteration. In 1899, the building was occupied by Julius Rashke, manufacturer of silk waists. Later occupants included Poster Originals, Ltd., presentation posters (1975); Head Dress, hat salon (1989); and Oliver Peoples, eyeglass boutique (1999). No. 366-368 West Broadway (aka 503 Broome Street and 1 Watts Street), which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area from a prime residential neighborhood in the early nineteenth century to an important business district at mid-century, its continued importance in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of high-end retailers, businesses involved in the graphic arts, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Aug. 9, 1899), 12; (Dec. 20, 1975), 23; (Jun. 18, 1989), 44; (Mar. 21, 1999), 313.

West Broadway, Nos. 372 to 404 (West side between Broome Street and Spring Street)

372-374 West Broadway (aka 504-506 Broome Street)

Borough of Manhattan Tax Block 488, Lot 34 in part

Date of construction: c.2001

Architect: Bridges & Lavin

Original Owner: 376 Broadway Associates

Type: Store

Style: None

Stories: 3

Structure/Material: Plastic stucco

Features: **West Broadway**. Nine bays; fluted pilasters with paneled capitals (multi-story at the first and second stories); channeled attached and freestanding columns (on bases and with circular decorations on the capitals), supporting curved lintels at the fenestration; metal-and-glass doors at the entryways; paneled spandrels above the first story (with attached letting at the center spandrel); molded crowns above the second and third stories, serving as the sill at the third-story; single-pane sash; flagpoles and banners; lamps attached to the pilasters. **Broome Street**. Six bays; similar to the West Broadway façade. **Roof**. Sign board; sign cube; stairwell bulkhead.

History: This three-story store building was constructed in c.2001 on the site of a gas station and parking lot that was created when several nineteenth century brick buildings were demolished in the 1940s. The architects of the present building were Bridges & Lavin and the owner was 376 Broadway Associates.

References:

New York City Department of Buildings.

376 West Broadway

Borough of Manhattan Tax Block 488, Lot 34 in part

Date of construction: c.1993-94 alt.

Architect: M/G Architects

Original Owner: 376 Broadway Associates

Type: store

Style: none

Stories: 3

Structure/Material: Stucco

Features: Five recessed bays at the first story; three bays at the upper stories; wood-and-glass storefronts and entryways; metal stairs; retractable awning; security lamps; metal security gate; bracketed lamps; recessed terrace with metal railings at the second story; partially-enclosed roof deck with metal railings and framing below steel lintel.

History: This three-story store building was the result of alterations and additions to a one-story garage structure in c. 1993-94. The architects were M/G Architects and the owner was 376 Broadway Associates.

References:

New York City Department of Buildings.

378-380 West Broadway

Borough of Manhattan Tax Block 488, Lot 32

Date of construction: 1873-74 (NB 370-1873)

Architect: Edward H. Kendall

Original Owner: Jarvis Meade

Type: Store and storehouse

Style: Italianate

Stories: 5

Structure/Material: Cast iron

Features: Six bays; rusticated end piers with attached plastic signs, bracketed capitals, and cast-iron columns with egg-and-dart decorations; non-historic metal-and-glass storefronts and commercial entryway with transom; non-historic metal entryway to the upper stories with a louvered transom; north bay sealed with cement and painted; bracketed security lamps; electrical conduits; flagpole and banner; molded crowns above the first through the fourth stories, serving as the sills for the stories above; paneled columns with possibly simplified capitals at the second through the fifth stories; synthetic replacement sash at the second, fourth, and fifth stories; historic multi-pane wood sash (with varying light configurations) at the third story; historic wrought-iron fire escape; northernmost bay at each story sealed with masonry and painted; bracketed, pressed-metal roof cornice. Roof: Elevator bulkhead; HVAC. South Elevation: cement stucco, painted. North Elevation: Irregular bay arrangement; brick covered with cement stucco; painted sign. Roof: Brick elevator bulkhead. Site: Steel-plated steps and platforms with metal tube railings.

History: This five-story, cast-iron Italianate style store and loft building with alterations was designed by architect Edward H. Kendall and built in 1873-74 for owner Jarvis Meade shortly after Laurens Street was widened by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron elements were manufactured by the J.L. Jackson Brothers foundry. The building's bracketed piers and molded cornice are characteristics of the Italianate style as found on cast-iron commercial buildings. The facade has been somewhat simplified over the years by the removed of the rustication from the piers and bracketing from the crowns and cornice. Between 1929 and 1933, the building contained the offices of the City Record; later, it was occupied by a paper warehouse. In 1970, the building was converted to art galleries and fine arts studios, and was later occupied by Linda Rodin Boutique (1979); the Nahan Gallery (1987); and the Adolph and Esther Gottlieb Foundation (1997). No. 378-380 West Broadway is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century, its continuation prominence in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of art studios, high-end retailers, galleries, and offices.

Significant Alterations: The northernmost bay has been sealed and the piers have been stripped of the rusticated blocks.

References:

Gayle, 67; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 22, 1929), 25; (Nov. 23, 1933), 30; (Dec. 15, 1979), 20; (Oct. 23, 1987), C33; (Sep. 21, 1997), AR28.

382-384 West Broadway

Borough of Manhattan Tax Block 488, Lot 30

Date of construction: 1984 (NB 85-1984)
Architect: Shapiro Lawn Associates
Original Owner: 382 West Broadway Associates
Type: Store
Style: None
Stories: 1
Structure/Material: Cement stucco

Features: Three bays; wide commercial entryway with glass doors and one metal door below a large glazed window; fixed pane windows (lower and upper levels).

History: This one-story store building was constructed in 1984 on the site of parking lot that was created when two nineteenth century brick buildings were demolished in 1940. The architects of the present building were Shapiro Lawn Associates and the owner was 382 West Broadway Associates. As of 2010, there is an active building permit to perform a vertical enlargement of the building, which has not been carried out.

References: New York City Department of Buildings.

386-388 West Broadway

Borough of Manhattan Tax Block 488, Lots 1101-1109

Date of construction: 1870-71 (NB 75-1871)
Architect: Robert Mook
Original Owner: Amos R. Eno
Type: Lofts
Style: Italianate
Stories: 5
Structure/Material: Cast iron

Features: Eight bays; non-historic glass show windows and entryways; attached banner; paneled pilasters with bracketed caps at the edges and the center of the façade; banded columns with egg-and-dart capitals; molded crowns above the first through the fourth stories (with brackets above the first story); deeply-inset fenestration with chamfered reveals; non-historic single-pane sash; bracketed roof cornice with frieze panels. Roof: HVAC equipment. South Elevation: Cement stucco with possibly rebuilt brick parapet. Site: Granite curb; steel-plated steps over the vault with metal-and-glass railings.

History: This five-story, cast-iron Italianate style store and loft building was designed by architect Robert Mook and built in 1870-71 for owner Amos R. Eno shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a

commercial district as New York City was establishing itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron elements were manufactured by Brooklyn's Novelty Iron Works. The building's paneled and bracketed piers, banded columns, and bracketed cornice with frieze panels are characteristics of the Italianate style as found on cast-iron commercial buildings. The facade is well-maintained and remarkably intact (although the sash have been changed to single-pane units). Over the years, the building has had a variety of occupants, including A. Schwartz & Brother, cloth caps (1883); Alfred Kramer & Co., wine importer (1914); a trunk manufacturer (1917); Newspaper Industries, Inc., offset printers (1970); Turpan Sanders, home furnishings (1981); the Gallery of the American Indian (1983); D.F. Sanders & Co., home furnishings (1990); and H. Heather Edelman Gallery (1997). No. 386-388 West Broadway, which has been converted to condominiums, is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century, its continued prominence in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of galleries, high-end retailers, and luxury apartments.

References:

Gayle, 67; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Oct. 14, 1883), 14; (Nov. 18, 1914), 14; (Feb. 22, 1970), W56; (May 28, 1981), C3; (Jan. 21, 1983), C24; (Apr. 15, 1990), 30; (Nov. 7, 1997), E36.

390 West Broadway

Borough of Manhattan Tax Block 488, Lot 27

Date of construction: c.1839 with later alterations

Architect: Not determined; Murray Klein

Original Owner: James Kearney

Type: Dwelling with alterations

Style: altered Greek Revival

Stories: 5

Structure/Material: Brick

Features: Three bays; paneled cast-iron columns and non-historic metal-and-glass storefronts with box awnings, non-historic lamp, and annunciator panel at the first story, which is topped by a molded crown; bracketed flagpoles with banners; projecting brick sills and flush stone lintels at the second, third, and fourth stories; continuous, projecting brick window sill and steel lintels at the fifth story; synthetic replacement sash; historic wrought-iron fire escape; through-the wall air conditioners at the second, third, and fourth stories; stepped and paneled brick parapet with "1895" configured in the center panel. Roof: Elevator/stair bulkhead. Site: Steel-plated hatch.

History: This five-story, altered Federal style building has a complicated construction history that began with its initial construction circa 1839 when a house was constructed on the site by James Kearney during a period of great residential growth in the Eighth Ward. In 1870, Laurens Street, which was West Broadway's original name, was widened and renamed South Fifth Avenue. The street widening project, which was carried out to accommodate the construction of

a new elevated train line, necessitated the partial or complete demolition of buildings on the west side of the street. Sections of this facade display Flemish bond brick, which suggests that either this building was set far enough back on the lot to have retained its original facade, or that the building itself was moved back in whole, or that portions of the original facade were rebuilt at the new facade line several feet to the west of the original front. The additional stories may have been added at that time. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. By 1873, the building had been converted to a factory. A further alteration to the facade took place in 1934, when the fifth floor and parapet were rebuilt after a serious fire. The building remains largely intact to its mid-century appearance. Over the years, the building has had a number of occupants, including the Goldman Bros., cloak manufacturers (1883); B. Oshrin and Bros., photographic mounts (1914), who owned the building until 1979; Luke Boyle, paper board (1920); the Central Store Fixture Co. (1920-34); the Universal Press (1946); Ericson & Co. premium housewares (1980); Think Big, children's sporting goods (1989); and Liquid Image, digital imaging (1997). No. 390 West Broadway, which has been converted to apartments on its upper floors, is evocative of the evolution of the SoHo area from a prime residential neighborhood in the early nineteenth century to an important business district at mid-century, its continued importance in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of high-end retailers, graphic artists, and luxury apartments.

Significant Alterations: 1934: (ALT 96-1934) Remove and replace front wall at top floor to repair fire damage (Architect: Murray Klein; owner: B. Oshrin).

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 26, 1914), 8; (Dec. 16, 1946), 44; (Nov. 30, 1963), 17; (Mar. 21, 1980), C3; (Aug. 13, 1989), SM8; (Oct. 26, 1997), CY4.

392-394 West Broadway

Borough of Manhattan Tax Block 488, Lot 25

Date of construction: 1872-73 (NB 692-1872)

Architect: John H. Whitenack

Original Owner: Jeremiah W. Dimick

Type: store and lofts

Style: Italianate

Stories: 5

Structure/Material: Cast-iron

Features: Six bays (with paired fenestration at the fire escape bays); paneled corner columns at the first story with bracketed capitals topped by urns; fluted and banded columns with rosettes capitals located between the first story bays; paneled wood-and-glass doors below transoms at the first-story entryways (to the stores and upper stories); metal-framed show windows with molded enframements (above paneled bulkheads) and transoms; molded and denticulated crown

above the first story with bracketed lamps; rusticated corner columns with bracketed capitals at the upper stories; cast-iron columns (banded at the second story) with capitals dividing the upper-story bays and supporting curved lintels above the windows; molded crowns with dentils above the second, third, and fourth stories; recessed upper-story fenestration with historic two-over-two wood sash; historic wrought-iron fire escape; bracketed roof cornice with modillions, frieze panels, curved gable with center panel displaying “1872” flanked by scrolls. Roof: Brick elevator bulkhead. North Elevation: Brick, painted with painted sign. Site: Iron steps (with metal railings) over sidewalk vault; glass-block risers; granite curb.

History: This five-story, cast-iron Italianate style store and loft building was designed by architect John H. Whitenack and built in 1872-73 for owner Jeremiah W. Dimick shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron facade elements are attributed to the Boyce & McIntire foundry. The building’s rusticated end piers, banded columns, and bracketed cornice with frieze panels and central pediment are characteristics of the Italianate style as found on cast-iron commercial buildings. The facade is well-maintained and remarkably intact. Over the years, the building’s list of occupants has included M. Stachelberg & Co., cigar factory (1885); the Ackerlind Steel Co. (1961); the John T. Gibson Gallery (1973-83); Chris Lehrecke, furniture studio (1993); Holly Solomon, art dealer and Andy Warhol model (1975-83); and Smith & Hawken, premium outdoor furniture (2005-2009). No. 392-394 West Broadway, which remains in commercial use, is evocative of the importance of the SoHo’s development as a prime business district in the late nineteenth century, its continued prominence in the twentieth century as the location of small factories and warehouses, and of its late twentieth century popularity as the location of art studios and galleries, and later, high-end retailers, and professional offices.

References:

Gayle, 66-67; New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 12, 1885), 8; (Aug. 31, 1961), 43; (Feb. 18, 1973), 190; (Oct. 14, 1993), C4; (Jun. 10, 2002), B8; (Jun. 9, 2005), F4.

396 West Broadway

Borough of Manhattan Tax Block 488, Lot 23 in part

Date of construction: c.1819-20 with later alterations

Architect: Not determined

Original Owner: Thomas Starr (c.1819-20)

Type: Dwellings with alterations

Style: None

Stories: 3

Structure/Material: Cement stucco

Features: Three bays at the first story; four bays at the second story; three bays at the third story; non-historic paneled metal-and-glass storefront and entryway below sign band extending to 398 West Broadway; projecting sills; synthetic replacement sash; suspended lamps; iron tie plates; flagpole and banner (shared with 398 West Broadway).

History: This altered, three-story building began as a Federal-era house built in c.1819-20 for Thomas Starr, at a time when the Eighth Ward was experiencing tremendous growth as a desirable residential neighborhood. The building suffered many unsympathetic alterations over time, including the reconstruction of its front wall when Laurens Street (now West Broadway) was widened in 1870, its conversion to a factory and stable later in the nineteenth century, the reconstruction of its first two stories in the mid-twentieth century, and the application of cement stucco over the masonry in late century. By 1878, the building was occupied by a piano factory; in 1892, it was a box factory. From 1902 through 1941, it was a warehouse for the storage of rags and paper. Later, its upper floors were converted to apartments, and it was joined internally with the adjacent building at 398 West Broadway. Its first story is now occupied by a restaurant. As of 2010, there is an active building permit to perform a vertical enlargement of the building, which has not been carried out.

Significant Alterations: Complete redesign of the first two stories in the mid-to-late twentieth century; pigmented stucco applied to the façade.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 1, 1878), 8; (Dec. 17, 1892), 6.

398 West Broadway:

Borough of Manhattan Tax Block 488, Lot 23 in part

Date of construction: c.1829 with later alterations

Architect: not determined

Original Owner: John Chaplain or Ann Shepherd

Type: altered house

Style: None

Stories: 3

Structure/Material: Stucco

Features: Two bays at the first story; three bays at the second and third stories; non-historic paneled metal-and-glass storefront and entryway below sign band extending to 396 West Broadway; projecting sills; synthetic replacement sash; suspended lamps; iron tie plates; flagpole and banner (shared with 396 West Broadway). North Elevation: Cement stucco; aluminum leader; metal alley entrance with gable. Site: Steel-plated hatch.

History: This altered, three-story building began as a Federal-era house built in c.1829 for either John Chaplain or Ann Shepherd, at a time when the Eighth Ward was experiencing tremendous growth as a desirable residential neighborhood. The building experienced many alterations over time, including the installation of a new Italianate style facade and storefront, possibly when

Laurens Street (now West Broadway) was widened in 1870, the conversion of its upper floors from residential to commercial in 1917, the removal of its fourth story sometime between 1940 and the 1960s, and the application of cement stucco over the masonry in late century. In 1877, the storefront was occupied by Walter D. Nowill, druggist; between 1917 and at least 1941, the building was occupied by B. Tocci & Sons, rags and paper. Later, its upper floors were converted to apartments, and it was joined internally with the adjacent building at 398 West Broadway. Its first story, which was occupied by a series of galleries and boutiques in the 1970s and 80s, is now occupied by a restaurant. As of 2010, there is an active building permit to perform a vertical enlargement of the building, which has not been carried out.

Significant Alterations: Fourth story removed in the mid-to-late twentieth century; pigmented stucco applied to the façade.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 16, 1877), 3; (Jul. 18, 1976), 50; (Sept. 26, 1986), C29.

400 West Broadway

Borough of Manhattan Tax Block 488, Lot 22

Date of construction: 1870-71 (NB 720-1870) with later alterations

Architect: William Jose

Original Owner: J. Bon Dore

Type: Store and apartments

Style: Italianate

Stories: 5

Structure/Material: Brick

Features: Three bays; non-historic concrete and tile pilasters, storefront, entryways, awnings, sign band, and suspended lighting at the first story; molded window sills on brackets at the upper stories; segmental lintels and hoods at the upper-story fenestration; multi-pane synthetic replacement sash; bracketed roof cornice with modillions and frieze panels. Roof: Large rooftop addition with skylights, railings, concrete block elevator shaft, and HVAC. South Elevation: Brick and concrete block; irregular bay arrangement; projecting window sills; synthetic sash; louvered vent.

History: This five-story (now with rooftop addition), Italianate style former flats building with ground floor storefront was designed by architect William Jose and built in 1870-71 for J. Bon Dore shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. At the time, areas on the western fringe of SoHo was developing as a mixed use district consisting of factories, warehouses, and tenements. The building's brick façade includes segmental cast-iron lintels and an Italianate style bracketed cornice with frieze panels. The current ground-floor façade has been unsympathetically altered and a rooftop addition was added in the late 1980s, but the building's original brick facade remains largely intact. The building's

upper floors were converted to loft space in 1945 and to office space in the late 1980s. The storefront has been occupied by the Robert Lee Morris jewelry boutique since the 1990s. No. 400 West Broadway is evocative of the transitional period of the SoHo's fringe areas, when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood, as well as its later popularity as the location of professional offices and high-end retailers.

Significant Alterations: A large rooftop addition was built in the late 1980s.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

402-404 West Broadway (aka 166-168 Spring Street)

Borough of Manhattan Tax Block 488, Lot 21

Date of construction: 1880 (NB 142-1880)

Architect: John B. Snook

Original Owner: Catherine Lorillard Wolfe

Type: Store and lofts

Style: neo-Grec with alterations

Stories: 5

Structure/Material: Brick

Features: **West Broadway**. Nine bays; cast-iron columns on bases at the first story with molded capitals; non-historic single-pane show windows above brick and glass-block bulkheads; non-historic metal-and-glass commercial entryways with faux stone steps; non-historic entryway to the upper stories with brick steps, slatted wood surround, louvered transom, security lamp, and annunciator panel; first story topped by a molded crown; projecting window sills at the upper stories (in a continuous band at the second story); flush stone window lintels (possibly altered) sitting upon stone bands; shutter hinges at the upper stories; historic four-over-four wood sash at the second story; synthetic replacement sash at the third through the fifth stories; bracketed cornice with frieze panels. **Spring Street**. Four bays; similar to the West Broadway façade; westernmost first-story bays sealed with brick and with louvered vents; historic wrought-iron fire escape. **Roof**: metal fence. **Site**: Tile-covered vault area and partial granite curb on West Broadway; masonry ramp with metal tube railing and wrought-iron fence and gate on Spring Street.

History: This five-story, neo-Grec style, store and loft building was designed by architect John B. Snook and was built in 1880 for Catherine Lorillard Wolfe at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, angular lintels, and bracketed cornice are characteristic of the neo-Grec style as applied to modest industrial buildings. The building was occupied by a variety of commercial and institutional interests over the years, including William Brunner, embroidery (1894); Philip Morris & Co., tobacco (1911); the Hollywood Whisky Co. (1919); the Manomatic Novelty Co.,

plastic moldings (1945); Paris Pharmacy (1957); Bagutta, clothing boutique (1989-1999); and Links of London, jewelry (2006). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's importance as one of New York City's prime business district in the late-nineteenth century and its continued prominence in the twentieth century as the location of small factories, warehouses, and later, of loft residences and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 1, 1894), 1; (Jul. 9, 1911), C6; (Oct. 8, 1919), 21; (Oct. 8, 1945), 20; (Sep. 14, 1957), 29; (Apr. 2, 1989), 46; (Sep. 12, 1999), 443; (Aug. 29, 2006), A4.

West Broadway, Nos. 408 to 442 (West side between Spring Street and Prince Street)

408-410 West Broadway (aka 165-167 Spring Street)

Borough of Manhattan Tax Block 502, Lot 38 in part

Date of construction: 1898-99 (NB 204-1898)

Architect: Franklin Baylies

Original Owner: John Walker

Type: Warehouse

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick, cast-iron, and stone

Features: **West Broadway**. Nine divided bays between multi-story brick piers (banded at the first two stories); banded cast-iron columns with foliated capitals, paneled bulkheads, paneled wood-and-glass entryways and show windows with moldings and transoms at the outer first-story bay groups; banded brick piers between the fenestration (with show windows with moldings and transoms above paneled bulkheads) at the center first-story bay group; fixed awning at the north bay; louvered transoms at the first story; security lamps; paneled fasciae above the first-story bays; continuous molded window sills at the second, fourth, and fifth stories; paneled cast-iron columns with bracketed capitals and continuous molded lintels at the outer bay groups of the second through the fifth stories; brick piers at the center bay group; molded crowns above the second and the fifth stories (foliated above the fifth story), serving as the sill for the stories above; upper story piers decorated near the fifth story with Corinthian pilasters with molded bases on foliated and fluted brackets; round-arch fenestration at the sixth story between banded piers and topped by radiating brick surrounds and intersecting, egg-and-dart decorated labels at the outer bay groups; synthetic replacement sash; non-historic security bars at the second story; historic wrought-iron fire escape; denticulated roof cornice with rosettes and a foliated frieze. **Spring Street**. Six bays; similar to the West Broadway façade, but without the center bay group; metal steps to the entryway to the upper stories. **North Elevation**: Two angled bays; brick; stone sills at lintels; HVAC. **Roof**: Metal elevator bulkhead; metal fence. **Site**: Steel-plated hatch.

History: This six-story, Romanesque Revival style warehouse was designed by the architect Franklin Baylies and built in 1898-99 for John Walker at a time when large factories and stores were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade that included some of the most important industrial firms in the country. The building's buttressed piers on foliated brackets, round-arch fenestration with molded labels, metal cornice with dentils and foliation are characteristics of Romanesque Revival style commercial buildings in the late nineteenth century. Although some of the windows have been changed to single pane units, the building is well-maintained and remarkably intact. It was converted to offices and joined internally with 169 Spring Street in 1962. Over the years, the building was occupied by a variety of tenants, including Rein & Green, umbrella stand manufacturers (1910); the Crescent Leather Goods Co. (1914); the Landau-Geldfand Dental Laboratory (1931); Trevor F. Jones & Co., bronze tablets (1938); Skyway Shipping Supplies, corrugated cartons (1945); Allied Industries (1956); McNab & Co., marine electrical instruments (1966); the Arnulf Rainer Gallery (1974); Hilton Fine Arts, Ltd. (1980); Ad Hoc Softwares, designer linens (1982-2000); and the Emporio Armani (2006-2010). No. 408-410 West Broadway (aka 165-167 Spring Street) is evocative of the SoHo area's prominence as one of New York City's prime manufacturing districts in the late-nineteenth century, its continuation during the twentieth century as the location of small factories and warehouses, and of its later popularity for professional offices and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 22, 1910), 13; (Feb. 5, 1914), 11; (Jun. 6, 1931), 31; (Jun. 30, 1938), 31; (Sep. 6, 1945), 28; (Feb. 19, 1956), F24; (Aug. 2, 1966), 44; (Apr. 21, 1974), 147; (Sep. 28, 1980), S5. (May 18, 2000), F10; (May 24, 2006), A3.

412 West Broadway

Borough of Manhattan Tax Block 502, Lot 37

Date of construction: 1870-71 (NB 73-1870); 2005 alteration

Architect: J.H. Miller (1870-71); Lifecare Design (2005)

Original Owner: William H. Fordham (1871-71); Remko DeJong (2005)

Type: altered dwelling

Style: None

Stories: 2

Structure/Material: Brick and metal

Features: Three bays, offset at the first story; steel-plated steps to the entryway; non-historic first-story storefront with non-historic wood columns with applied decoration flanking large show windows and transom; molded lintel above the first story with applied lettering and suspended lamps; projecting sills and lintels at the second story; molded wood roof cornice with dentils. Site: Granite curb; steel-plated hatch.

History: This altered building was built in 1870-71, but was been unsympathetically modified over the years. The present facade was installed in 2005.

Significant Alterations: Façade rebuilt, including removal of the first- and second-story façade and the installation of an oversized storefront.

References:

New York City Department of Buildings; New York City Department of Finance, tax photo c.1929.

414-416 West Broadway

Borough of Manhattan Tax Block 502, Lot 35

Date of construction: 1909-10 (NB 496-1909); 1913 (NB 308-1913)

Architect: Frederick Jacobson

Original Owner: Elaine H. Fuller

Type: Store and lofts

Style: Renaissance Revival

Stories: 4

Structure/Material: Brick

Features: Irregular bay arrangement at the first story; eight bays at the upper stories; non-historic aluminum-and-glass storefronts with steel security gate at the south storefront; non-historic stucco bulkhead, columns and fascia at the north storefront; flagpoles and banners; recessed, non-original paneled wood-and-glass double doors with steel-plated steps, sign band and fixed awning; recessed lights and annunciator panel at the entryway to the upper stories; molded crown above the first story, serving as the second-story sill; projecting sills and flush stone lintels at the upper stories; historic wrought-iron fire escape; synthetic replacement sash; metal window grilles at the second story; bracketed, pressed-metal roof cornice with dentils. South Elevation; Brick, painted; stepped roof parapet with iron coping. Site: Steel-plated hatches.

History: This four-story, Renaissance Revival style store and loft building was built in two phases between 1909 and 1913 (the northern four bays in 1909-10; the southern four bays in 1913) when many of SoHo's remaining small houses, most of which had been converted to industrial use years earlier, were being replaced by new, larger loft buildings. This building replaced two brick, nineteenth-century buildings. The architect and owner for both campaigns were Frederick Jacobson and Elaine H. Fuller, respectively. The façade features projecting sills, flush lintels, and a bracketed cornice, which were characteristic of modest, Renaissance Revival style loft buildings in the early twentieth century. Although the building's first story has been unsympathetically altered, its upper stories are remarkably intact. Over the years, the building was occupied by a variety of tenants, including the U.S. Cloth Cutting Machine Co. (1919); A. Schimmel, paints (1926); the Analce Co., drugs (1939); wood flooring and sanding machine storage (1959); Miso, clothing salon (1978); Corhan-Pagliari, bridal gowns (1993); and Diesel, children's clothing boutique (2005). The building, which was converted to artists' studios and apartments on its upper floors in 1967-70, is evocative of the continued importance of the SoHo area as the location of small factories and warehouses, as well as its later popularity among artists and high-end retailers.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 27, 1919), 8; (Apr. 20, 1926), 4; (Feb. 20, 1939), 15; (Jan. 16, 1978), A26; (Jan. 31, 1993), SM60; (Apr. 14, 2005), G4.

418-420 West Broadway (aka 94-96 Thompson Street)

Borough of Manhattan Tax Block 502, Lot 4

Date of construction: 1870-71 (NB 793-1870); c.1882 (ALT 1081-1882)

Architect: Robert Mook

Original Owner: Amos R. Eno

Type: Store and lofts

Style: Italianate

Stories: 5

Structure/Material: Marble (West Broadway); Brick (Thompson Street)

Features: **West Broadway**. Six bays; historic cast-iron columns at the first story, recessed, non-historic metal-and-glass show windows, entryways, and stucco-covered piers; concrete steps and platform; stucco-covered fascia with applied letters; fixed awning; molded crown on scrolled brackets, serving as the second-story sill; multi-story pilasters with pointed panels; projecting window surrounds; metal attachments under some of the sills at the third, fourth, and fifth stories; non-historic single pane sash; stone fascia above the fifth story; molded roof cornice on scrolled brackets. **Thompson Street**. Five irregular bays at the first story; six bays at the upper story; historic, paneled cast-iron columns with bracketed capitals at the first story; interspersed by non-historic metal-and-glass show windows, entryways, and cement-stucco surfaces; non-historic fixed awning; molded crown above the first story with paired brackets beneath gablets decorated with rosettes; continuous stone sill at the second story; projecting sills, flush lintels, and iron shutter hinges at the upper stories; non-historic single-pane sash; corbelled cornice. **Roof**: Non-historic, cement-stucco-covered rooftop addition; brick and stucco-covered elevator and stairway bulkheads on the Thompson Street side. **South Elevation**: Irregular bay arrangement; cement-stucco; attached flue. **Site**: Granite curb on West Broadway; steel-plated steps on Thompson Street.

History: This five-story, marble-fronted Italianate style store and loft building was built in two phases by architect Robert Mook and owner Amos R. Eno. The first section, which faces West Broadway was built c.1870, around the time when Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. In 1883-89, the building was extended at the rear to Thompson Street. Mook employed very restrained Italianate style vocabularies for both facades with projecting window surrounds and a molded cornice on the marble facade on West Broadway, while the brick Thompson Street faced displays projecting stone sills and flush stone lintels with a corbelled brick parapet. The first story has been unsympathetically altered and the upper story sash has been changed to single-pane units, but the facades remain largely intact. Over the years, the

building has had a variety of occupants, including David H. Roberts, window glass (1895); the Union Paper Box Co. (1899); H. Rosenthal & Bro., brush manufacturers (1908); the Crown Cordial & Extract Co (1916-1919); and the A.G. Nelson Paper Co (1937-1970). The building became an artists' colony in 1970 and was considered the "weightiest building of all, artwise," according to the historian Richard Kostelanetz. It held the galleries of Leo Castelli, Ileana Sonnabend, John Weber, Andre Emmerich, Charles Cowles and Mary Boone. In 1973, Trisha Brown's classic dance performance "Roof Piece" was performed on the roof of this building, while the audience watched it from nearby rooftops. In 2001, the galleries were displaced by luxury condominiums and a rooftop addition was built. The ground floor is now occupied by DKNY. The building is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century and its continued prominence in the twentieth century as the location of small factories and warehouses, as well as its late twentieth century popularity as the location of art galleries, retail stores, and luxury apartments.

Significant Alterations: Rooftop addition built in 2001.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Nov. 27, 1985), 14; (Oct. 26, 1899), 9; (Feb. 1, 1908), 11; (Sep. 27, 1971), 40; (Apr. 13, 2001), B7; (Jun 23, 2004), C6.

422 West Broadway

Borough of Manhattan Tax Block 502, Lot 33

Date of construction: 1873-74 (NB 654-1873)

Architect: John H. Whitenack

Original Owner: Jeremiah W. Dimick

Type: Store

Style: Italianate

Stories: 5

Structure/Material: Cast-iron

Features: Three bays; historic paneled and fluted cast-iron columns with rosettes at the first story supporting a molded crown on brackets topped by urns; non-historic show windows, commercial entryways, and flagpole; paired, paneled wood doors at the entryway to the upper stories; paneled piers, banded columns (with capitals decorated with rosettes), and curved lintels at the upper stories; molded crowns serving as the sills for the stories above at the second, third, and fourth stories; deeply inset fenestration with historic metal six-over-six and two-over-two wood sash at the second, third, and fourth stories; southernmost bays modified as doorways to the fire escape; replacement wood sash at the fifth story; historic wrought-iron fire escape; molded roof cornice on paneled brackets. Roof: Tar-covered stair and elevator bulkheads. North Elevation: Brick and cement stucco. Site: Granite curb.

History: This five-story, cast-iron Italianate style store-and-loft building was designed by architect John H. Whitenack and built in 1873-74 for owner Jeremiah W. Dimick shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings

on the west side of the street, which was then renamed South Fifth Avenue. In the post-Civil War period, the SoHo area was experiencing a rapid transformation from a residential neighborhood to a commercial district as New York City established itself as the commercial and financial center of the country and land values increased dramatically. The cast-iron facade elements were provided by the Boyce & McIntire foundry. The building's rusticated end piers, banded columns, and bracketed cornice is characteristics of the Italianate style as found on cast-iron commercial buildings. The facade is well-maintained and remarkably intact. Over the years, the building's list of occupants has included Hillensbeck & Adler, cloth caps (1874); L.A. Behr, cloaks (1899); Emmerman & Baumoehl, paints and chemicals (1912-1937); the Wine Bar (1979); Vuccieria, Italian cuisine (1989); TAG Heuer SoHo Boutique (2002); and Salviati, jewelry (2006). No. 422 West Broadway, which has been converted to loft apartments on its upper floors, is evocative of the importance of the SoHo's development as a prime business district in the late nineteenth century, its continued prominence in the twentieth century as the location of small factories and warehouses, and of its later popularity for gourmet dining, high-end retailers, and luxury apartments.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (May 31, 1874), 7; (Aug. 24, 1899), 2; (Nov. 8, 1937), 34; (Jun 20, 1979), C15; (May 12, 1989), C18; (Oct. 3, 2002), B9; (Dec. 14, 2006), G12.

424 West Broadway

Borough of Manhattan Tax Block 502, Lot 31

Date of construction: c.1851-52 with c.1980s alterations

Architect: Not determined

Original Owner: Robert Rogers or John Glover

Type: Dwelling with alterations

Style: None

Stories: 3

Structure/Material: Brick

Features: Three irregular bays at the first story; three irregular bays at the second story; five bays at the third story; non-historic paneled wood columns and fascia at the first story; non-historic metal-and-glass storefronts, show windows, and entryways; sign bands with applied neon letters and bracketed lamps; projecting brick sills and soldier-course brick above steel lintels at the upper stories; non-historic display windows at the center and south bays of the second story; synthetic replacement sash; historic wrought-iron fire escape (probably relocated from the center bays); denticulated brick cornice below metal leader. Roof: HVAC. Site: granite curb; steel-plated hatch doors.

History: This altered store building was originally constructed in c.1851-52 for either Robert Rogers or John Glover, but was unsympathetically altered many times over the years. The current brick facade was installed in the 1990s.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

426-428 West Broadway (aka 102-104 Thompson Street)
Borough of Manhattan Tax Block 502, Lots 1101-1036

Date of construction: 1883-84 (NB 1137-1883)

Architect: Robert Mook

Original Owner: Amos R. Eno

Type: Store and lofts

Style: neo-Grec

Stories: 6

Structure/Material: Brick

Features: **West Broadway**. Irregular bay arrangement at the first story; six bays at the upper stories; historic paneled cast-iron columns with floral and foliated decorations; non-historic metal-and-glass storefront infill and entryways; non-historic, recessed metal-and-glass double doors and transom at the entryway to the upper stories; annunciator panel; suspended, non-historic synthetic marquee; flagpoles and banner; paneled crown above the first story; continuous first-story window sills; paneled brick and limestone piers at the second story; splayed limestone lintels at the second through the fifth stories with keystones incorporated into a molded band; banded piers and two-story pilasters (banded at the center pier) on paneled bases at the third through the sixth stories; projecting window sills at the third through the sixth stories; decorative iron anchor plates at the pilasters; decorative limestone panels at the upper pilasters; continuous limestone lintels below limestone panels at the sixth story; synthetic replacement sash; prominent roof cornice with corbelled brackets, frieze panels, and dentils. **Thompson Street**. Irregular bay arrangement at the first story; eight bays at the first-story mezzanine and at the upper stories; historic paneled cast-iron columns with decorative fan castings, foliation, and egg-and-dart moldings; non-historic recessed entryway covered with a metal gate; non-historic cement-stucco-covered wall surfaces surrounding non-historic metal-and-glass storefronts, entryways covered with roll-down gates, and single-pane mezzanine fenestration; electrical conduits; bracketed crown, with steel plates above the columns, at the first story; projecting stone window sills and flush stone lintels at the upper stories; iron shutter hinges; synthetic replacement sash; corbelled brick cornice. **North and South Elevations**: Brick, painted; irregular bay arrangement; projecting sills; synthetic replacement sash. **Roof**: Flag poles. **Site**: Faux-stone steps with metal railings on West Broadway; concrete steps and iron vent pipe on Thompson Street.

History: This six-story, brick neo-Grec style store and loft building, which extends through to Thompson Street, was designed by architect Robert Mook and built in 1883 for owner Amos R. Eno at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, angular decoration, and corbelled cornice are characteristic of the neo-Grec style as applied to industrial buildings. The building is well-maintained and remarkably intact. It was occupied by a variety of tenants over the years,

including Heroy & Marreuer, plate glass importers (1889); a printer and bookbinder (1904); McNamee Bookbinding Co. (1918-28); a paper warehouse (1938-48); the Empire Office Furniture Co. (1969); Diane B, women's fashions (1982); Martin Lawrence Modern Gallery (1995); and Max Studio and M Missoni, boutiques (2006). The building, which has been converted to condominium apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century, and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of loft residences and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 20, 1889), 9; (Oct. 30, 1918), 20; (Mar. 30, 1982), C7; (Sep. 8, 1995), C23; (Aug. 16, 2006), C6.

430-434 West Broadway

Borough of Manhattan Tax Block 502, Lot 25

Date of construction: 1986 (NB 27-1986)

Architect: Arpad Baksa & Associates

Original Owner: 430 West Broadway Associates

Type: Stores and offices

Style: None

Stories: 2

Structure/Material: Brick

Features: Four bays at the first and second stories; five bays at the set back third story; first- and second-story bays incorporated within two-story round-arches with keystones that are flanked by banded pilasters on paneled bases and with molded capitals; recessed metal and glass entryways and show windows at the first story, which has paneled metal fasciae within the bays; curved, fixed-pane sash within the arches; flagpoles and banners; paneled parapets with stone coping blocks above the second and third stories; aluminum-and-glass fenestration, fixed awnings, and brick pilasters with molded caps at the third story. Roof: Concrete-block stair bulkhead. Site: Granite curb.

History: This two-story store building was constructed in 1986 on the site of parking lot that was created when several nineteenth century brick buildings were demolished in the 1940s. The architects of the present building were Arpad Baksa & Associates and the owner was the 430-432-434 Broadway CRP.

References:

New York City Department of Buildings.

436-442 West Broadway (aka 150-154 Prince Street)
Borough of Manhattan Tax Block 502, Lot 23

Date of construction: 1906-07 (NB 746-1906)

Architect: Charles M. Straub

Original Owner: Pasquale Sauria

Type: Store and tenement

Style: Renaissance Revival

Stories: 6

Structure/Material: Brick

Features: **West Broadway.** Nine irregular bays at the first story; 12 bays at the upper stories, including brick-sealed fenestration at the southernmost bay and possibly at the northernmost bay, which is covered by a multi-story sign; paired fenestration in some of the bays; non-historic metal-and-glass storefronts and commercial entryways, signage, lighting, fixed awnings, flagpoles, and banners at the first story; segmental arch in a scored stucco field at the corner storefront; non-historic metal-and-glass door, transom, and sidelights at the entryway to the upper stories, flanked by historic paneled and bracketed cast-iron columns below a non-historic metal fascia; annunciator panel; continuous projecting window sills at the upper stories; flush stone lintels (resting on a flush band course) with projecting keystones at the second story; molded lintels (resting on flush band courses) at the third, fourth-, and fifth stories; round-arch lintels with molded architraves and scrolled keystones at the sixth story; historic wrought-iron fire escape; synthetic replacement sash; non-historic brick parapet (possibly replacing the original cornice) above corbel courses. **Prince Street.** Four irregular bays at the first story; seven bays with some paired fenestration, at the upper stories; similar to the West Broadway façade. **South Elevation:** Brick; seven bays with alternating paired sash; projecting stone sills and lintels; steel lintels at paired sash; historic wrought-iron fire escape; stucco-covered parapet with attached metal smoke stack. **Roof:** Cellular towers. **Site:** Granite curb (broken in places) on West Broadway; non-historic concrete steps and sidewalls on West Broadway; steel-plated hatch on West Broadway.

History: This six-story, brick Renaissance Revival style tenement apartment house with storefronts, constructed under new-law tenement legislation that was advanced in 1901, was designed by architect Charles M. Straub and built in 1906 for Pasquale Lauria at a time when multiple dwellings were being constructed alongside loft buildings on the fringe areas of SoHo that abutted established residential areas on its east and west sides. Its brick quoins, splayed lintels, and scrolled keystones are characteristic of the Renaissance Revival style as found on modest apartment houses in the early twentieth century. The building's ground story has been unsympathetically altered and its cornice has been removed, but the building remains largely intact. No. 436-442 West Broadway (aka 150-154 Prince Street), which remains in residential use on its upper floors, is evocative of the transitional period of construction in the SoHo area when both loft buildings and multiple dwellings were being constructed.

References:

New York City Department of Buildings.

West Broadway, Nos. 448 to 482 (West side between Prince Street and West Houston Street)

448 West Broadway (aka 151 Prince Street)

Borough of Manhattan Tax Block 516, Lot 38

Date of construction: c.1844-45

Architect: Not determined

Original Owner: Henry V. Shaddle

Type: Dwelling with alterations

Style: Greek Revival

Stories: 3

Structure/Material: Brick:

Features: **West Broadway.** Five bays; historic paneled cast-iron columns (with possibly altered capitals), molded crown, and non-historic show windows and commercial entryway at the storefront; non-historic aluminum-and-glass door at the entryway to the upper stories, apparently reduced in size from the original/historic condition; first-story fenestration with flat stone lintel (painted) and non-historic fixed-pane sash in an non-historic elongated opening; projecting window sills, molded lintels, and synthetic replacement sash (one multi-paned unit at the third story) at the upper stories; brick parapet with stone coping. **Prince Street.** Two bays; similar to the West Broadway façade. **Roof:** Metal fence; large standing sign. **North Elevation:** Cement stucco; metal gutter and drainpipe. **Site:** Steel-plated hatch and areaway grill on West Broadway.

History: This three-story and basement, Greek Revival style dwelling with alterations was built in c.1844-45 for Henry V. Shaddle at a time when the SoHo area continued to develop as a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables. The building's projecting window sills and molded window lintels are characteristics of the Greek Revival residential style. The building has suffered many alterations over time, including the loss of one bay on Prince Street and its stoop around 1870 when Laurens Street (now West Broadway) was widened, the construction of a new West Broadway facade with matching fenestration at the same time, and the insertion of a cast-iron storefront, possibly later in the nineteenth century. The building is evocative of SoHo's early history as a desirable residential neighborhood, as well as the physical changes to the area's street grid that took place later in the century, and the neighborhood's trend toward commercial uses.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

450 West Broadway

Borough of Manhattan Tax Block 516, Lot 37

Date of construction: 2000--02

Architect: Frederic Zonsius

Original Owner: Max Mara

Type: Store
Style: None
Stories: 1
Structure/Material: Wood and glass

History: The building at 450 West Broadway, a one-story commercial building with an angled wood-and-glass façade, was built in 1999-2000 for the high-end retailer, Max Mara. It was designed by the architectural firm FZAD Architecture and Design (Frederic Zonzius). It replaced a parking lot that was created when a three-story, brick nineteenth-century building was demolished in 1951.

Features: Angled façade with two angled bays; brick pier on the south side; glass display windows and commercial entryway; wood planks at upper façade; standing letters above the lower façade; wood bulkhead on the roof. Site: Granite curb.

References:
New York City Department of Buildings;

452 West Broadway
Borough of Manhattan Tax Block 516, Lot 36

Date of construction: 1990-91
Architect: Michael Barclay
Original Owner: Michael Barclay
Type: Store
Style: None
Stories: 3
Structure/Material: Brick and glass

Features: One multi-story bay with triple grid containing central commercial entryway and multi-story show windows; brick piers and upper façade; flagpoles and banners. South Elevation: Cement stucco. Site: Granite curb.

History: The building at 452 West Broadway, a three-story commercial building with a brick and glass façade, was built in 1990-91. It replaced a parking lot that was created when a three-story, brick nineteenth-century building was demolished in 1951.

References:
New York City Department of Buildings.

454 West Broadway
Borough of Manhattan Tax Map Block 516, Lot 35

Dates: 1990, 2009-10
Architects: Not determined
Owners/Developers: Not determined

Type: Store
Style: None
Stories: 2
Materials: Metal and glass

Features: Two bays; metal columns and lintels; structural glass windows and doors. Site: Granite curb.

History: This two story commercial building was built in 1990, and had a new facade installed in 2009-10.

References:
New York City Department of Buildings.

456 West Broadway
Borough of Manhattan Tax Map Block 516, Lot 34

Dates: 1993-94
Architects: Not determined
Owners/Developers: Not determined
Type: Store
Style: None
Stories: 2
Materials: Stucco and glass

Features: Two bays; rusticated stucco piers and weave molding above the show windows, which have rope moldings; non-historic metal-and-glass entryways and two-story show windows, flagpoles and banners, lighting suspend from roof. Site: Granite curb; steel hatch.

History: This two-story commercial building was constructed in 1993-94 and has had later alterations.

References:
New York City Department of Buildings.

458 West Broadway
Borough of Manhattan Tax Block 516, Lot 33

Date of construction: 1887 (NB 194-1887)
Architect: Thom & Wilson
Original Owner: William Oppenheim
Type: Store
Style: neo-Grec
Stories: 5
Structure/Material: Brick

Features: Three bays; non-historic metal-clad columns and fascia with applied letters; non-historic metal-and-glass show windows and commercial entryway and entryway to the upper stories; molded crown above the first story; projecting window sills in continuous bands; segmental brick lintels with keystones; synthetic replacement sash at the second, third, and the south bay of the fifth story; historic two-over-two wood sash at the fourth story, and central and north bays of the fifth story; historic wrought-iron fire escape; flagpoles and banners; bracketed cornice with corbels and dentils. South Elevation: Brick. Site: Steel-plated hatch.

History: This brick, five-story neo-Grec style store and loft building was designed by architects Thom & Wilson and built in 1887 for owner William Oppenheim at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, angular decoration, and corbelled cornice are characteristic of the neo-Grec style as applied to modest commercial buildings. The facade has been painted and the ground story altered, but the upper facade is remarkably intact. The building was occupied by a variety of tenants over the years, including the Solo Manufacturing Co., candle and candy box manufacturer (1920); Conron & Co., flavor extracts (1929); Standard Refrigerators, Inc. (1957-68); the Ballroom in SoHo (1973-83); Assets of London, designer boutique (1995). The building, which remains in commercial use, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of night clubs and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Feb. 10, 1920), 26; (Jan. 24, 1929), 26; (Apr. 23, 1957), 42; (Aug. 22, 1968), 34; (Sep. 28, 1973), 26; (Feb. 10, 1983), C21; (Nov. 12, 1995), CY13.

460 West Broadway

Borough of Manhattan Tax Block 516, Lots 1001-1010

Date of construction: 1894 (NB 222-1894)

Architect: Walter G. Jones

Original Owner: Alfred Higny

Type: Store and lofts

Style: Queen Anne

Stories: 5

Structure/Material: Brick and cast iron

Features: Four bays at the first and second stories; three bays with paired fenestration at the center bays (divided by paneled cast-iron columns) at the third, fourth, and fifth stories; paneled cast-iron columns at the first and second stories; non-historic show windows and metal-and-glass entryways at the first story; bracketed crowns with dentils at the first and second stories; projecting sills at the upper stories; flush lintels at the outer bays of the upper stories; molded

lintels on brackets at the center bays of the upper stories; synthetic replacement sash; historic wrought-iron fire escape; flagpole; gabled cornice with scrolled brackets and modillions, frieze panels, rosettes, and dentils. Site: Granite curb; steel-plated hatch doors.

History: This brick, five-story Queen Anne style store and loft building was designed by architect Walter G. Jones and built in 1894 for owner Alfred Rigby at a time when large factories, stores, and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, pedimented bays, and bracketed cornice with central pediment are characteristics of the Queen Anne style as applied to modest commercial buildings. The facade has been painted, but the building remains largely intact. The building was occupied by a variety of tenants over the years, including Crerand's Cloak Journal, trade paper (1897); Elite Artificial Flower & Novelty Co. (1926); Brunner & Co., hardware manufacturers (1943); Don Reitz Gallery (1981); Ingber Gallery (1982); Oak-Smith & Jones, home furnishings (1990); and H2O+Take5ive Home Spa (2000). The building, which has been converted to condominiums and joined internally with No. 462, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of galleries, luxury apartments, and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar. 16, 1897), 16; (Jul 12, 1926), 39;(Jun. 27, 1943), 32; (Feb. 27, 1891), C17; (Nov. 14, 1892), H32; (Feb. 15, 1990), C5; (Nov. 19, 2000), ST10.

462 West Broadway

Borough of Manhattan Tax Block 516, Lots 1001-1010

Date of construction: 1870 (NB 666-1870); c.1990 (ALT 5629-1990)

Architect: Gustav Busch (1870)

Original Owner: George Hackhalter(1870)

Type: Flats

Style: Italianate with alterations

Stories: 5

Structure/Material: Brick

Features: Four bays at the first story; three bays at the upper stories; historic paneled cast-iron columns, non-historic metal-and-glass show windows, entryways, and transoms at the first story; non-historic fixed awnings; bracketed crown with modillions above the first story; molded hoods with frieze panels and scrolled brackets above the second and the third stories; paneled spandrels and molded sills on brackets at the third story; synthetic sash at the second and third stories; bracketed flagpoles and banners; projecting sills and non-historic synthetic casements and picture windows at the fourth and fifth stories; through-the-wall HVAC at the south bays of the fourth and the fifth stories; patterned brickwork in the central spandrel between the fourth and

fifth stories and at the end bays of the parapet; gabled roof parapet with corbels, dentils and a central rondel. Site: Granite curb.

History: This five-story, altered Italianate style former flats building with ground floor storefront was designed by architect Gustav Busch and built in 1870 for George Hackhalter shortly after Laurens Street was widened (to accommodate the elevated train) by demolishing many buildings on the west side of the street, which was then renamed South Fifth Avenue. At the time, areas on the western fringe of SoHo were developing as a mixed use district consisting of factories, warehouses, and tenements. In 1890, the building was connected to an existing rear building on the lot and was converted to commercial use. Occupants included a wine wholesaler (1923), a paint outfit (1936), and a glass manufacturer (1942). After a major fire in 1942, the original two upper stories were removed. In 1997, a post-Modern style rooftop addition, designed by architect Mark Scott, restored the building to five stories. The upper floors were converted to condominium apartments at that time. Later commercial occupants included Semaphore Gallery (1981); Diego Della Valle, shoe salon (1989); Dyansen Gallery (1998); and Bodyhints Lingerie/Swimwear boutique (2005). No. 462 West Broadway, which has been joined internally with No. 460, is evocative of the transitional period of the SoHo's fringe areas, when both loft buildings and multiple dwellings were being constructed in the SoHo neighborhood, as well as its later popularity as the location of art galleries, boutiques, and luxury apartments. Significant Alterations: New fourth and fifth stories added in 1997.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Apr. 19, 1923), 2; (Nov. 23, 1936), 30; (Jan. 9, 1981), C33; (Aug. 13, 1989), 52; (Mar. 5, 1998), F10; (Apr. 24, 2005), A21.

464 West Broadway

Borough of Manhattan Tax Block 516, Lot 30

Date of construction: 1885-86 (NB 1411-1885)

Architect: Charles E. Hadden

Original Owner: Robert A. Kinkel

Type: Store

Style: neo-Grec

Stories: 5

Structure/Material: Brick

Features: Three bays; paneled and fluted cast-iron columns decorated with rosettes and egg-and-dart moldings; non-historic metal-and-glass show windows and commercial entryways and entryway (with transom) to the upper stories; non-historic hanging lamps and annunciator panel; molded crown above the first story; projecting sills and beveled lintels at the upper stories; synthetic replacement sash; historic wrought-iron fire escape; corbelled brick cornice with paneled brackets and diaper-patterned frieze panels. Roof Stucco-covered chimney. Site: Granite curb and steel-plated hatch.

History: This five-story, brick neo-Grec style store and loft building was designed by architect Charles E. Hadden and built in 1885 for owner Robert A. Kinkel at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry good trade, including some of the most important industrial firms in the country. The building's projecting window sills, beveled lintels, and corbelled cornice are characteristic of the neo-Grec style as applied to modest industrial buildings. The facade has been painted and the storefront altered, but the building remains largely intact. It was occupied by a variety of tenants over the years, including P.L. Favale, importer of Italian oils (1909); an illegal winery (1922); the New York Mirror Works (1937); Marmax Trading Co., chain hoists and pliers (1951); the Everlast Metal Products Corp. (1955); the Metropolitan Travel Display Co. 1958); Spectrum Gallery (1971); the Art et Industrie Gallery (1982); and French Corner, clothing boutique (1994-2010). The building, which has been converted to apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of art galleries, loft residences, and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Sep. 17, 1909), 12; (Nov. 14, 1922), 16; (May 15, 1937), 38; (May 6, 1951), F12; (Jan. 30, 1971), 22; (Feb. 7, 1982), D30; (Dec. 4, 1994), CY2; (Feb. 9, 2003), NJ3.

468-472 West Broadway (aka 136-144 Thompson Street)

Borough of Manhattan Tax Block 516, Lot 7

Date of construction: 1885-86 (NB 911-1885)

Architect: Oscar S. Teale

Original Owner: W.B. Marvin

Type: Store and lofts

Style: Romanesque Revival

Stories: 6

Structure/Material: Brick and cast iron

Features: **West Broadway**. Three recessed, multi-story bays at the lower facade (with grouped fenestration at the second and third stories) below round arches springing from brick piers with rusticated brownstone bands; six bays with paired fenestration (below two-story round arches) at the fourth and the fifth stories; 12 round-arched bays at the sixth story; non-historic glass storefronts and show windows at the first story; non-historic metal-and-glass door and transom with cantilevered awning at the entryway to the upper stories; metal spandrel panels decorated with festoons at the first three stories and at the fourth/fifth stories; molded labels with dentils and scrolled keystones at the lower arcade; wrought-iron scrolls attached to the brickwork at the third story and at alternate locations at the level of the fourth to fifth story spandrel; molded and denticulated crown above the third story (serving as the fourth story sill); metal lintels with decorative rondels at the fourth story; continuous, molded labels (springing alternately from moldings and corbels) above the fifth story; molded crown above the fifth story (serving as the

sixth-story sill); continuous molded labels with keystones at the sixth story; historic pivoted wood casements at the second story; synthetic replacement sash at the fourth, fifth, and sixth stories; corbelled brick cornice with blind arches. **Thompson Street**. Six recessed, multi-story bays at the first three stories (with grouped fenestration) below round arches springing from brick piers; 15 segmental bays (with projecting stone sills and radiating brick lintels) at the upper stories; metal spandrel panels decorated with festoons at the first three stories; metal lintels with decorative rondels at the first story; non-historic metal-and-glass doors and transom at the secondary entryway; security lamps and electrical conduits; synthetic replacement sash; non-historic metal security bars at the first-story fenestration; corbelled brick cornice. Site: Steel-plated vault cover on a bluestone base with metal tube railing on West Broadway

History: This brick, six-story Romanesque Revival style store and loft building, which extends through to Thompson Street, was designed by architect Oscar S. Teale and built in 1885-86 for owner W.B. Marvin at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's broad, multi-story arched bays, solid massing, and corbelled cornice are characteristic of the Romanesque Revival style as applied to large industrial buildings. The building is well-maintained and remarkably intact. Among the building's occupants over the years were the Marvin Safe Co. (1885-99); M. Friendman & Co., manufacturers of canes and umbrellas (1913); Mouquin's Vermouth, importers (1927); Livingston & Co., paper boxes (1934); the Plymouth Corrugated Paper Box Co. (1943); the Bell Box Co. (1949); the Mill Pond Development Corp. (1957); the Quality Mounting & Finishing Co. (1967); Mama Siltka's, cabaret (1979); the Circle Gallery (1989); Saba Australia, clothing boutique (1997); and Rue St. Honore, shoe salon (2005). The building, which has been converted to loft apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of night clubs, loft residences, and boutiques.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Mar, 8, 1899), 10; (Jan. 28, 1913), 13; (Dec. 21, 1927), 30; (Jun. 22, 1934), 30; (Jan. 3, 1949), 78; (Apr. 28, 1957), F24; (Jun 18, 1967), 354; (Feb. 28, 1979), C19; (Nov. 12, 1989), H41; (May 27, 1997), B7; (Apr. 10, 2005), H3.

474-478 West Broadway (aka 146-150 Thompson Street)

Borough of Manhattan Tax Block 516, Lot 26

Date of construction: 1880-81 (NB 600-1880)

Architect: D. & J. Jardine

Original Owner: Amos R. Eno

Type: Store

Style: neo-Grec

Stories: 5

Structure/Material: Brick

Features: **West Broadway.** Seven bays; historic, paneled cast-iron columns at the first story (supporting a bracketed crown) decorated with urns, foliation, beads, and rosettes; non-historic metal-and-glass show windows and commercial entryways at the first story with fixed and box awnings/signs; center bays sealed with masonry (stucco at the first story and brick at the upper stories); non-historic metal-and-glass door and sidelights in an historic beaded wood field at the entryway to the upper stories; non-historic security lamps and cameras; annunciator panel; projecting sills in continuous bands; projecting brick piers (with vertical grooves at the fifth story) at the upper stories; beveled lintels on rough-faced bands at the upper stories; historic wrought-iron fire escape; synthetic replacements sash (some windows converted to fire escape doors); corbelled brick cornice with central gable (with diaper pattern brick in a segmental arch), saw-tooth brickwork, and dentils. **Thompson Street.** Seven bays; historic paneled and fluted cast-iron columns at the first story supporting a molded crown; non-historic paneled wood-and-glass storefronts and doors with historic wood transom; overhead lamp; annunciator panel; northernmost bays at the elevator shaft sealed with brick; fixed awning; projecting stone sills and flush stone lintels at the upper stories; synthetic replacement sash at the second story; historic six-over-six wood sash at the upper stories; historic wrought-iron fire escape (some windows converted to doors); corbelled brick cornice. **North Elevation.** Brick. **Roof:** Brick elevator and stair bulkheads. **Site:** Concrete vault cover (with iron grates) on a bluestone base and one remaining bluestone sidewalk slab on West Broadway; steel-plated steps with glass-block risers and metal tube railings on Thompson Street.

History: This brick, five-story neo-Grec style store and loft building, which extends through to Thompson Street, was designed by architects D. & J. Jardine and built in 1880 for owner Amos R. Eno at a time when large factories, stores and lofts were being built along the streets around Broadway, transforming the SoHo area from the city's entertainment district to a center for the mercantile and dry goods trade, including some of the most important industrial firms in the country. The building's projecting window sills, beveled lintels, and corbelled cornice with central pediment are characteristic of the neo-Grec style as applied to industrial buildings. The building has experienced some minor alterations but remain largely intact. The building was occupied by a variety of tenants over the years, including Shuttleworth, Keiller & Co., paper bags and boxes (1915-62); the Ireland & Taub Paper Co. (1923); an illegal wine storage warehouse (1930); Central Falls Restaurant (1980); the Alex Edmund Galleries (1991); and the Claudia Carr Gallery (2000). The building, which has been converted to loft apartments on its upper floors, is evocative of the SoHo area's prominence as one of New York City's prime business districts in the late-nineteenth century and its continued importance in the twentieth century as the location of small factories, warehouses, and later, of galleries, restaurants and loft residences.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records; *New York Times* (Dec. 21, 1930), 3; (May 5, 1962), 40; (Jul 17, 1980), C18; (Jun. 16, 1991), H26; (May 28, 2000), AR4.

480 West Broadway

Borough of Manhattan Tax Block 516, Lot 25

Date of construction: 1870 (NB 627-1870) with later alterations

Architect: E.W. Voorhees

Original Owner: E.W. Voorhees

Type: converted stable

Style: Stripped

Stories: 4

Structure/Material: Cement stucco

Features: Three bays; projecting sills and paneled lintels; synthetic replacement sash; historic wrought-iron fire escape; stepped parapet with stone coping. Roof: Metal fence. Site: Street hatch.

History: This four-story, stucco covered building was originally constructed as a one-story stable in 1870, shortly after Laurens Street (now West Broadway) was widened to accommodate the elevated train by demolishing many buildings on the west side of the street; the building was enlarged to its present size in 1882, the additional stories of which contained apartments. In the late twentieth century, the cornice was removed and the facade stuccoed over. Some of the paneled window lintels remain and the building is still in residential use on its upper stories. Significant Alterations: Simplified and stuccoed façade; cornice removed and replaced with masonry parapet.

References:

New York City Department of Buildings.

482 West Broadway (aka 89-91 West Houston Street)

Borough of Manhattan Tax Block 516, Lot 24

Date of construction: c.1829-30 with later alterations

Architect: Not determined

Original Owner: Arnaut Brown

Type: Apartments

Style: Stripped

Stories: 5

Structure/Material: Cement stucco

Features: **West Broadway** One wide bay at the first story with recessed, non-historic wood windows and commercial entryways; attached letters and angled illuminated signs; electrical conduits and lamps; projecting window sills; synthetic replacement sash; historic wrought-iron fire escape; metal drainpipe; stepped parapet with stone coping. **West Houston Street**. Façade mostly obscured by multi-story attached signage below cantilevered lights, but appears similar to West Broadway facade; non-historic recessed metal doors and show windows; non-historic attached lettering, electrical conduits; metal vent pipe. West Elevation: Four bays; stucco-

covered masonry; projecting sills; segmental lintels; synthetic replacement sash; attached HVAC. Roof: HVAC. Site: Granite curbs.

History: The five-story, stripped and stucco-covered tenement building may have originally been built as a dwelling by Arnaut Brown in 1829-30, but suffered many unsympathetic alterations over the next century-and-a-half, including the removal of the original facade in 1870 when Laurens Street was widened (to accommodate the elevated train) by demolishing all or part of buildings on the west side of the street. The building experienced many damaging alterations over the next century-and-a-half, including removal of the roof cornice, building a new parapet in the mid-twentieth century, the exposure of its north facade, the insertion of fenestration and storefronts when the neighboring building was demolished for the widening of Houston Street (1957-63), and the stripping of the window lintels and application of cement stucco in the late twentieth century.

References:

New York City Department of Buildings; New York City Office of the Register; New York City Tax Assessment Records.

West Houston Street, Nos. 89 to 91 (South side between West Broadway and Thompson Street)

89-91 West Houston Street (aka 482 West Broadway)

See: 482 West Broadway

ARCHITECTS' AND BUILDERS' APPENDIX

Anderson, George H.

45-47 Crosby Street (1895-96)

Little is known of the life and career of George H. Anderson (dates undetermined). His architectural practice was established in New York City by 1882 and continued through the early twentieth century. In 1890, he held a brief partnership with Adolph F. Leicht. Anderson designed row houses in the Upper West Side/Central Park West Historic District and the Expanded Carnegie Hill Historic District, as well as store and loft buildings in the Ladies Mile Historic District.

Landmarks Preservation Commission (LPC), *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Arpad Baksa & Associates

430-434 West Broadway (1986)

Architect Arpad Baksa was born in Hungary, and immigrated to the United States in 1964. He studied at Pratt Institute's School of Architecture and established a design office in 1984. His firm's commissions include residential and commercial design, as well as restoration and adaptive re-use projects, many of which are located within historic districts in New York City.

www.arpad-baksa-architect.com

Baylies, Franklin

165 Spring Street/408-410 West Broadway (1898-99)

Franklin Baylies (dates undetermined) began his architectural career in 1881 in New York City in partnership with Bruno W. Berger. The firm of Berger & Baylies designed commercial and residential structures in the city, including warehouses and store and loft buildings in the Tribeca West Historic District in the 1890s and the Sohmer & Company Piano Factory Building (1886), a designated New York City Landmark in Queens. The partnership lasted until 1890, at which time both architects established independent practices. Baylies' office remained active through 1929, designing mostly commercial structures, including an addition to the Sohmer factory in 1906-07.

LPC, *Sohmer & Company Piano Factory Building* (LP-2172), prepared by Donald G. Presa (New York, 2007).

Bennet, O.G.

167-171 Lafayette Street/154-156 Grand Street (1890; 1897 alteration)

173-177 Lafayette Street (1899)

O.G. Bennet was listed as the architect of record of 167-171 Lafayette Street, built in 1890. City directories list an Orville G. Bennet from 1885 to 1909 as being involved in real estate; his office

was located on lower Broadway in the financial district. Between 1910 and 1915, directories list Orville G. Bennet as a mechanical engineer located at 601 West 137th Street. It has not been established that these are the same men.

City Directories 1885-1915.

Berg, Charles I.

72-76 Spring Street/65-71 Crosby Street (1907-08)

Charles I. Berg (1856-1926) is best known as a partner in the important New York architectural firm of Cady, Berg & See, which designed monumental Romanesque Revival style structures, such as the American Museum of Natural History (a designated New York City Landmark) and many buildings for the Presbyterian Hospital at its original 70th Street and Madison Avenue site. Berg was born in Philadelphia and trained in architecture at the Ecole des Beaux-Arts. His partnership with J. Cleveland Cady was formed upon his return to New York in 1880. Soon after the firm received the commission for the Metropolitan Opera House, which stood at Broadway and 39th Street until its demolition in the 1960s. The firm also designed a number of churches in Manhattan and Brooklyn, as well as many chapels and additions to older churches, such as the 1901-02 enlargement of Grace Episcopal Church (a designated New York City Landmark) in Jamaica, Queens.

Berg also designed a number of buildings independently, both while he was with the firm and after Cady's death in 1919. Most important among these was the Gillender Building, an important early skyscraper which stood at the Wall and Nassau Streets. Cady, Berg & See also designed houses in the Upper East Side and Carnegie Hill Historic Districts. In 1918, Berg was appointed as consulting architect for the design of the Presidential Palace in Havana, Cuba. This was his last major commission before illness led to his retirement from architectural practice and death in 1926.

LPC, *Upper East Side Historic District Designation Report* (LP-1051), prepared by the Research Staff (New York, 1979).

Berger, Richard

149 Grand Street (1890 alteration)

Little is known about the life and work of Richard Berger (dates undetermined), who was established as an architect in New York by 1883 and continued in independent practice until 1916. Some of his designs were published in *American Architect and Building News*, including the Graphic Arts Building (1915) and the First Congregational Church in Old Lyme, Connecticut (1911). Berger designed several buildings in the SoHo-Cast Iron Historic District, the Ladies Mile Historic District, and in the Tribeca Historic Districts. In 1916, Berger established a partnership with his son Richard Berger & Son, which remained active through at least 1940.

LPC, *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

Bernstein & Bernstein

101-103 Crosby Street (1907)

The firm of Bernstein & Bernstein (Mitchell Bernstein, Michael Bernstein) designed residential, industrial, and religious buildings through out the city between 1903 and 1911, including in the Greenwich Village Historic District and the Hamilton Heights/Sugar Hill Historic District. Directory listings indicate that the Bernsteins had independent practices from 1912 through 1937 and 40, respectively.

LPC, *Hamilton Heights/Sugar Hill Historic District Designation Report* (LP-2064), prepared by Matthew A. Postal and Donald G. Presa (New York, 2000).

Bloodgood, Edward E.

257-259 Canal Street (1925 alteration)

Little is known about architect Edward E. Bloodgood, who had an office in Manhattan in 1945, and whose only other known work was an interior alteration to an office building at 728-734 Fifth Avenue.

NYT (Feb. 19, 1945), 28.

Boekell, Julius & Son

240 Lafayette Street (1897 alt)

Julius Boekell (dates undetermined) was established as an architect in New York City by 1859 and in 1886 his firm became Julius Boekell & Son. The younger Boekell practiced into the 1920s. Boekell's work is also found in the Tribeca East and Hamilton Heights/Sugar Hill Northwest Historic District.

LPC, *Hamilton Heights/Sugar Hill Historic District Designation Report* (LP-2064), prepared by Matthew A. Postal and Donald G. Presa (New York, 2000).

Bridges & Lavin

504-506 Broome Street/372-376 West Broadway (2001)

The firm of Bridges & Lavin (Robert J. Bridges, Don Lavin), established in 1976, designs mainly commercial space for major retailers, such as Armani, Calvin Klein, JC Penney, Lord & Taylor, Salvatore Ferragamo, and Tiffany.

www.bridgeslavin.com

Brite & Bacon

406-412 Broome Street/199 Lafayette Street (1897 alteration)

Architect Henry Bacon (1866-1924) is chiefly associated with his monumental public work, especially the design of the Lincoln Memorial in Washington, D.C., which was finished a year

before his death. A native of Boston, he was raised both there and in North Carolina, before attending the University of Illinois. He later returned to Boston, where he entered the architectural office of Chamberlain & Whidden. Soon afterwards, he came to New York and the firm of McKim, Mead & White. In 1897, he left McKim, Mead & White to form the firm of Brite & Bacon with James Brite (1864-1942), who also worked in the McKim, Mead & White firm. Brite & Bacon designed houses and institutional buildings throughout the east coast of the United States, including Laurel Hill, a mansion in South Carolina; the American University in Washington D.C.; and the Jersey City Public Library. In New York City, the firm designed many private houses, some of which are located in the Upper East Side Historic District. This is the firm's only-known industrial work.

LPC, *Union Square Savings Bank Designation Report* (LPC-1945), prepared by Donald G. Presa (New York, 1996).

Buchman & Deisler

180 Lafayette Street (1891-93)

292-296 Lafayette Street/1-5 Jersey Street & 129-131 Crosby Street (1897 alteration)

The partnership of Buchman & Deisler was formed in 1887. Albert Buchman (1859-1936) trained at Cornell and Columbia Universities; Gustav Deisler (dates undetermined) trained at schools in Stuttgart and Munich. Both men worked in the Philadelphia office of A.J. Schwarzmann, architect of the Centennial buildings. Buchman & Deisler became very successful during the 1890s with commissions for commercial buildings, and lower Broadway is dotted with their works including several in the previously- designated SoHo-Cast Iron Historic District. The firm also did residential work, including several town houses in the Upper East Side Historic District.

LPC, *Upper East Side Historic District Designation Report* (LP-1051), prepared by the Research Staff (New York, 1979).

Buchman & Fox

187-193 Lafayette Street/409 Broome Street (1903-05)

Following his partnership with Gustav Deisler, Albert Buchman formed a new firm with Mortimer J. Fox (1875?-1948) in 1899. A native New York, Fox had studied at the College of the City of New York and, later, at the Columbia University School of Mines, the predecessor to the Architecture School, and joined Buchman shortly after his graduation (1895). The seventeen year long partnership produced many designs for commercial and residential buildings, including the Union Carbide Building at Madison Avenue and 42nd Street, the old Bonwit Teller, Saks and Hollander department stores, an French Beaux Arts style apartment house at 1261 Madison Avenue (1900-01, a designated New York City Landmark), and the New York Times Annex at 217-243 West 43rd Street (1913). The firm also designed many store and loft and department store buildings in the Ladies Mile Historic District, and in the Upper West Side/Central Park West Historic District, the firm designed apartment hotels and row houses.

Fox had other careers in addition to that of architect. In 1917, he gave up architecture to become a director and vice-president of the Columbia Bank. After ten years in banking, he turned to landscape painting. His art work has been exhibited in New York.

LPC, *Ladies Mile Historic District Designation Report* (LP-1609), (New York, 1989).

Budlong, George

147 Grand Street (1888 alteration)

Little is known of George Budlong (dates undetermined). His practice was established in New York City by 1883, and he seems to have worked independently throughout his career. He designed a number of row houses in the Upper West Side/Central Park West Historic District in 1889-1891.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Busch, Gustav

462 West Broadway (1870)

Little is known about Gustav Busch, who was listed in city directories as either a builder or a cabinetmaker, located in Manhattan, from 1870 to 1880.

City directories

DeLemos & Cordes

241-245 Centre Street (1888-89)

247-249 Centre Street (1890-91)

403-405 Broome Street/255-257 Centre Street (1895-96)

241-249 Centre Street, alteration to Lafayette Street facade (1897)

Both Theodore William Emile DeLemos (1850-1909) and August William Cordes (1850-?) were born in Germany. DeLemos was educated at the Royal Academy of Buildings in Berlin and moved to the United States in 1881. In 1884 he was associated with Henry Fernbach in the design for the Eden Musee on East 23rd Street. Cordes was educated in Europe where he was a pupil of Martin Gropius in Berlin and Theophile von Hansen in Vienna. Cordes moved to the United States in the 1880s and worked as a draftsman from 1882 to 1886 when he joined with DeLemos in partnership. DeLemos & Cordes soon excelled in the design of large department stores and commercial buildings in New York. In addition, they produced many designs for country residences. The partnership remained active in New York through 1906. Both partners were members of the New York Chapter of the American Institute of Architects and were nominated as Fellows. Cordes was a member of the Architectural League of New York while DeLemos was a member of the U. S. Public Architectural League.

DeLemos & Cordes designed the Keuffel & Esser Company Building at 127 Fulton Street (1892-93) and, with Rudolph L. Daus, the New York County National Bank at 77-79 Eighth Avenue

(1906-07), both of which are designated New York City Landmarks. In the Ladies' Mile Historic District, the most notable designs of DeLemos & Cordes are the Siegel-Cooper Department Store and its annex (1896-98), and the store for Adams Dry Goods (1902). In the NoHo Historic District, the firm designed two store and loft commercial structures in the Renaissance Revival and Classical Revival styles while Cordes also worked with Elisha H. Janes on a four-story Colonial Revival style building for an animal shelter.

“August William Cordes,” *American Art Annual*, vol. 3, 104; “Theodore W. E. DeLemos,” *American Art Annual*, vol. 3, 105; Theodore W. E. DeLemos obituary, *AIA Quarterly Bulletin*, 1909, 40; “Theodore W. E. DeLemos,” *American Art Annual*, vol. 7, 75; Francis, 23, 25-26; *A History of Real Estate, Building and Architecture in New York*, 677; LPC, “Architects Appendix,” *NoHo Historic District Designation Report* (LP-2039); Withey and Withey, 67-68.

Duckworth, Isaac F.

428 Broome Street/41 Crosby Street (1868-69)

New York State Census records indicate that Isaac F. Duckworth (1840-?) was born in Pennsylvania. According to directories, he was established as a carpenter in New York City in 1858-59 and in the following year was practicing as an architect. He designed many store and loft buildings, many of them with cast-iron fronts, in the SoHo-Cast Iron and the Tribeca East Historic Districts. From 1882 to 1884, he practiced with Alfred A. Dunham, who earlier had an office in Brooklyn.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Engelbert, Henry

271 Canal Street (1867)

424-426 Broadway (1868)

Henry Engelbert (dates undetermined) emigrated from his native Germany in 1848 and first appears in city directories in 1852 as a partner in an architectural firm with John Edson. Toward the end of their partnership, Engelbert & Edson were responsible for the First Baptist Church (1856, demolished) on the southeast corner of Fifth Avenue and East 35th Street in Manhattan and St. Mary's Abbey Church (1856) in Newark, both of which were modeled on buildings erected in southern Germany during the preceding two decades.

From 1857 to 1879 Engelbert worked independently designing many types of structures for sites throughout Manhattan and the Bronx. Among his important commissions were Roman Catholic churches and institutions, including the College of Mount Saint Vincent Administration Building (1857-59) in Riverdale (a designated New York City Landmark) and Holy Cross Church (1868) on West 42nd Street. Other prominent buildings are the Grand Hotel in the Second Empire style (1868, a designated New York City Landmark) at Broadway and West 31st Street, 408-410 Broadway and 80-82 White Street located within the Tribeca East Historic District. He also designed 330 Bowery, which was originally built as the Bond Street Savings Bank and until recently was the home of the Bouwerie Lane Theatre, a designated New York City Landmark.

Ancestry.com; Francis, 28-29; Francis W. Kervick, *Architects in America of Catholic Tradition* (Rutland, VT, 1962); LPC, *Bouwerie Lane Theatre (originally Bond Street Savings Bank) Designation Report* (LP-0192) (New York: City of New York, 1967); “Architects Appendix,” *Tribeca East Historic District Designation Report* (LP-1711) (New York: City of New York, 1992).

Entzer, Louis Jr.

91 Crosby Street (1897 alteration to the Lafayette Street facade)

Little is known about Louis Entzer, Jr. (dates undetermined) who was first listed as a practicing architect in New York City directories in 1892. His only other known designs are houses in the Carnegie Hill and expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Epstein, Max

203-205 Lafayette Street (1911)

Little is known about architect Max Epstein, who was listed in city directories as a designer from 1900 to 1911, and as an architect with offices at 17 Battery Place from 1912 to 1915.

City Directories 1900-1915.

Field, William & Son

134-140 Grand Street (1869)

William Field (1816-1891) was born in Charlestown, Massachusetts, and was educated in Roxbury. He worked as a builder in Boston until he moved to New York City in 1837. Field is first listed in city directories in 1844 with offices located on Rivington Street. In 1850, he was associated with John Correja, Jr., a partnership that he terminated to begin work with his son, William Field, Jr., in 1856. That partnership lasted until 1890, after which time the younger Field (dates undetermined) continued in independent practice in Brooklyn where the partnership had been located during the firm’s last year in business. The name William Field & Son was retained through 1892. Field is probably best known for the Home and Tower (1877, 1879) and Riverside (1890) apartments in the Cobble Hill and Brooklyn Heights Historic Districts. These limited-profit buildings are notable for pioneering the development of affordable housing in the United States. William Field & Son also designed the 11th Street Methodist Episcopal Church (1867-68, 545-547 East 11th Street, Manhattan), the New York and Long Island Coignet Stone Company Building (1872-73, 360 Third Avenue, Brooklyn, a designated New York City Landmark), and store and loft buildings in the Tribeca East and West Historic Districts.

LPC, *New York and Long Island Coignet Stone Company Building Designation Report* (LP-2202), report by Matthew A. Postal (New York, 2006); *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Finkle, Alexander I.

43 Crosby Street (1888)

Alexander I. Finkle (1855-?) was born in New Orleans, Louisiana, on April 10, 1855. He was established as an architect in New York City by 1886 and continued in practice until 1916. At the turn of the century, his representative work was listed as a synagogue at Lexington Avenue and 72nd Street, but much of his work was residential in nature. In the Upper West Side/Central Park West Historic District, Finkle designed a row of Queen Anne style houses, only one of which survives. He also designed the two German Renaissance Revival style tenements with stores in 1888-89 in the NoHo Historic District Extension.

Ancestry.com, *United States Passport Applications, 1795-1925*; Francis, 30; LPC, "Architects Appendix," *Upper West Side/Central Park Historic District* (LP-1647); Ward, 25.

French, Charles Abbott

87 Crosby Street/248 Lafayette Street (1900)

13-17 Crosby Street (1901)

Charles Abbott French (dates undetermined) began his architectural career in New York in 1887 under the firm name of C. Abbott French & Co. The firm designed many houses and apartment buildings in the city, including flats and row houses in the Upper West Side/Central Park West Historic District. In 1890, the firm became French, Dixon & DeSaldern, as the firm of Richard C. Dixon, Jr., and Arthur DeSaldern merged with French's business. In 1894, DeSaldern entered private practice and Dixon followed in 1896. French continued practicing alone until at least 1907.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Graham, Thomas

45-47 Crosby Street (1895-96)

Thomas Graham (1866-1938) trained as an architect in the offices of Jardine & Thompson and initially joined his father's firm, C. Graham & Sons, one of the principal residential builders/developers in Manhattan in the late nineteenth century. Thomas Graham established his own business in 1890, and in spite of experiencing financial difficulties in 1891, continued practicing into the early twentieth century. He designed several buildings in the expanded Carnegie Hill Historic District, including the Hotel Graham (1891-93), one of first apartment hotels on the Upper East Side, at 22 East 89th Street, within the expanded Carnegie Hill Historic District. His office was located in this building.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Grenell, Increase M.

169 Spring Street (1882-83)

Increase M. Grenell (dates undetermined) was established as a New York City architect by 1859 and practiced independently, designing mainly residential buildings, many of which are located in the Upper West Side/Central Park West Historic District. He practiced through at least 1890. No. 169 Spring Street is his only-known industrial building.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Hadden, Charles E.

464 West Broadway (1885)

Charles E. Hadden was listed as a carpenter located in Manhattan from 1861 to 1885, and later, as a builder until 1899.

City Directories 1861-1899.

Haight, Charles C.

275 Canal Street (1878)

Charles Coolidge Haight (1841-1917) was born in New York City and graduated from Columbia College (now part of Columbia University) in 1861. After serving in the Civil War, Haight studied architecture and worked with New York architect Emlen T. Littell, then opened his own office in New York in 1867. His career was advanced through his family and religious connections. His father was the Rev. Benjamin I. Haight, assistant rector of Trinity Church. In the 1870s, he was appointed architect of the Trinity Church Corporation, subsequently designing for the Corporation a number of warehouses and apartment buildings, as well as the Trinity Vestry offices (now demolished). Haight's early buildings were churches and residences, but he later gained recognition for public and educational buildings, including the Union Theological Seminary (1883-1901, in the Chelsea Historic District), buildings at Yale University (1894-1914), and Trinity School (1893-94, 139-147 West 91st Street, a designated New York City Landmark). Haight also designed buildings for Columbia University's midtown campus (1874-84) and the New York Cancer Hospital (1884-86, later the Towers Nursing Home, a designated New York City Landmark). He also designed several warehouses located in the Tribeca Historic Districts.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Hamel, James

237 Centre Street (1869 alteration)

Little is known about New York native James Hamel (b. 1822) who was listed in city directories as a builder beginning in 1861. By the late 1880s, his business was called James Hamel & Son,

and by the 1890s as James Hamel's Son. Hamel last appears in the 1900 directory, which lists him as retired and living on West 55th Street.

City Directories; "James Hamel," U.S. Census, New York (1870).

Hoffmann, Jobst

406-412 Broome Street/199 Lafayette Street (1881)

Jobst Hoffmann (dates undetermined) maintained an architectural office in Manhattan from 1871 into the early 1910s. He designed many store and loft buildings, a number of which are located in the Tribeca East and the Greenwich Village Historic Districts.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Horgan & Slattery

53 Crosby Street (1889)

Arthur J. Horgan (1868-1911) came from a family active in the building business in New York; he apprenticed for five years in the architectural office of his godfather, Colonel Arthur Crooks, a prolific and well-regarded designer of churches who himself had apprenticed with Richard Upjohn. Less is known about Vincent J. Slattery (1867-1939), who was also a native of New York; he was in the coal business prior to establishing the partnership with Horgan. After the death of Crooks in 1889, Horgan established a partnership with Slattery. Horgan & Slattery provided both architectural and building services until the firm was dissolved in 1910. It appears that Slattery's role in the firm was business development, while Horgan handled technical and architectural matters. After Horgan's death, Slattery became active in real estate and insurance, and was involved with the development of the Beaux Arts Apartments on East 44th Street (designated New York City Landmarks).

Through its relationship with the Tammany administration of Mayor Robert Van Wyck, the firm gained notoriety as the "City Architects," because of its many commissions from the Board of Health, the Department of Corrections, the Charities Department, and the Tax Department. The firm designed many station houses for the fire and police departments, the First Battery Armory (1900-03, 55 West 66th Street, a designated New York City Landmark), and the former 50th Precinct Police Station house (1901-02, the Bronx, a designated New York City Landmark), and the completion of the Surrogates Court (Hall of Records, 1899-1907, 31 Chambers Street, a designated New York City Landmark). The firm's private commission included houses in the Upper West Side/Central Park West Historic District and in the Tribeca North Historic District.

LPC, *Tribeca North Historic District Designation Report* (LP-1714), prepared by the Research Department Staff (New York, 1992).

Horenberger & Straub

178 Lafayette Street (1905-06)

Herman Horenberger (1858-1941) was born in Hamburg, Germany, and was a member of the Academy of Dresden, Saxony. He moved to New York City in 1884 and worked as an engineer in the construction department of the Board of Education. He established an independent architectural practice in the City by 1889. In 1893, he was listed in partnership with Julius Pfund. Charles M. Straub (c. 1860-?) was born in Bavaria and immigrated to the United States in 1882. He was listed in New York directories as being in partnership with Herman Horenberger between 1891 and 1906. After this, Straub maintained his own offices through 1929. Horenberger practiced under the name Horenberger & Son between 1916 and 1925.

LPC, "Architects Appendix," *NoHo Historic District Designation Report (LP-2039)* (New York, 1999); *NoHo Historic District Designation Report (LP-2287)* (New York, 2008).

Hume, William H.

362-364 West Broadway (1892)

William H. Hume (1834-1899) first practiced as an architect/builder in the southern United States where he was associated with Jacob Rief of Nashville for a short time. He began his New York City practice in 1855 and was a member of the New York Chapter, AIA. He designed two store and loft buildings in the Tribeca East Historic District. In 1894, he was joined by his son Frederick T. Hume in the firm of W.H. Hume & Son, which went on to design many offices, hotels, banks, stores, and churches.

LPC, *Tribeca East Historic District Designation Report (LP-1711)*, prepared by the Research Department Staff (New York, 1992).

Jacobson, Frederick

414-416 West Broadway (1909-13)

Frederick Jacobson (dates undetermined) was established as an architect in New York by 1891. In 1897, he moved his practice to Brooklyn, but returned to Manhattan one year later, practicing through 1921. (In some directories, his name is listed as "Jacobsen.") Jacobson designed residential and commercial buildings, some of which are located in the Ladies Mile and expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report (LP-1834)*, prepared by the Research Department (New York, 1991).

Jardine, D. & J.

28 Howard Street/1 Crosby Street (1872)
474-478 West Broadway/146-150 Thompson Street (1880)
423 Broome Street (1883-84)

Born in Scotland, David Jardine (1830-1892) was trained under his father before immigrating to America at the age of twenty. In New York, he first practiced alone and then with Edward Thompson from 1858 to 1860. After the Civil War, his brother John Jardine (1838-1920) moved to New York, and in 1865 the Jardines formed a partnership that was especially active in residential development in New York City during the 1870s; examples of the firm's residential work is found in the Upper West Side/Central Park West Historic District. The Jardines were also prolific designers of warehouses and office buildings in the 1870s and 80s, many of which are found in the SoHo-Cast Iron, Ladies Mile, and NoHo Historic Districts. David Jardine also independently designed a number of churches and charity buildings. After the death of David, his brothers John and George joined with William W. Kent to form the firm of Jardine, Kent & Jardine. Later firms were Jardine, Kent & Hill, and Jardine, Hill & Murdock.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Jones, Walter G.

460 West Broadway (1894)

Little is known about Walter G. Jones, who is first listed in city directories in 1870 as a builder in Manhattan, but between 1895 and 1899 is described as an architect with offices on East 14th Street.

City Directories 1870-1899.

Joralemon, Walter

61-63 Crosby Street (1873-74)

Between 1866 and 1909, Walter Joralemon was listed by city directories as a local builder in the SoHo area with his business being located either on Elm Street (now Lafayette Street), Howard Street, or Grand Street. He was a resident of Newark, N.J.

City Directories 1866-1909; U.S. IRS Tax Assessment List 1866.

Jose, William

400 West Broadway (1870-71)
184 Lafayette Street (1871-72)

William Jose (c.1843-1885), born in Prussia, was listed as an architect in New York City directories between about 1869 and 1884. With an office at 185 Bowery, and later in Bible House on Astor Place, he was active as a designer of multiple dwellings primarily in the vicinity of today's Tribeca, SoHo, and Greenwich Village neighborhoods, and many of his designs are located within designated historic districts in those areas. In 1873, Jose was named as the

architect involved in the expansion and conversion of a vinegar factory at 321 West 11th Street into a tenement building; the structure collapsed and seven workmen were killed.

Francis; LPC, architects files; "William Jose," U.S. Census, New York (1880); "An Appalling Calamity," *NYT* (Aug. 23, 1873), 1.

Judson, Edward

97 Crosby Street (1894)

Little is known about Edward Judson, who was listed by city directories as a contractor in Manhattan from 1895 to 1900.

City Directories.

Kastner, Julius

430 Broome Street (1894 alt)

63 Spring Street/232-236 Lafayette Street (1897 alteration)

Julius Kastner (d.1921) established his architectural practice in New York City in 1871. During 1874 and 1875, he was in partnership with Alfred Beach, Jr. and George Kastner. In 1898, his son Julius C. Kastner entered the firm, and one year later another son, Arthur J. Kastner, became a partner, having practiced with his father since 1894. The firm, Julius Kastner & Sons, dissolved in 1907 and the elder Kastner practiced with Louis E. Dell until 1912. During his career, Kastner designed both residential and commercial buildings in the city. Examples of his commercial work are found in the SoHo-Cast-Iron, Greenwich Village, Tribeca West, Tribeca North, and NoHo Historic Districts.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Kendall, Edward H.

378-380 West Broadway (1873)

425-427 Broome Street (1874)

Edward Hale Kendall (1842-1901), born in Boston and educated at the Latin School there, studied art and architecture at the Ecole des Beaux-Arts in Paris from 1858 to 1859. In 1860, he joined the Boston firm of Gridley Bryant and Arthur Gilman, both prominent New England architects of the mid-nineteenth century, remaining with the firm until 1865. Kendall then moved to New York, where he collaborated with Gilman on a design for the New York State Capitol at Albany, which was rejected. In 1868, Kendall and Gilman formed a short-lived partnership, during which they designed the Equitable Life Assurance Company Building (1868-70), the first New York office building to have passenger elevators and one of the largest buildings of its time (now demolished), with George B. Post as the engineer. From 1871, Kendall had his own practice. He designs included stores, warehouses, residences, and stations for the West Side elevated train. Many of his designs are represented in the Ladies Mile, Tribeca West, and NoHo Historic Districts. Kendall was also a consulting architect for the Washington Bridge (1886-89, a designated New York City Landmark) and for the Department of Docks. He joined the AIA in

1868, was elected its vice president in 1885, and president in 1892-93. He was also the president of the New York Chapter from 1884 to 1888, and a member of the Architectural League. He was vice president of the American Fine Arts Society (1891-92), and in 1893 presided over the World's Convention of Architects in Chicago. Kendall continued in practice until 1900.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Klein, Murray

390 West Broadway (1934 alterations)

Little is known about architect Murray Klein (1891-1950). He maintained an office in Brooklyn from about 1924 through 1947, but also did work, mainly designing houses, hotels, and commercial structures in Brooklyn and Long Island.

LPC, architects' files; Ward, 43.

Korn, Louis

424 Broome Street (1896-97)

Louis Korn (dates undetermined) was born in New York City and graduated from Columbia university in 1891, He worked for the firm John B. Snook & Sons and in the office of George A. Griebel. By 1892, Korn had established his own office at 281 Broadway. He practiced architecture though 1910, designing apartment, factory, and commercial buildings. Other examples of his work are found in the Ladies Mile, expanded Carnegie Hill, and the NoHo Historic Districts.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Lang, David S.

158-162 Grand Street/227-235 Centre Street (1923-24)

David S. Lang (1885-1940) graduated from Cooper Union in 1910 and established his own firm in 1920. Among his works were the Radcliffe Apartment Building (1925) at 4520-4528 Broadway in Washington Heights, movie theaters near Times Square, and Jack Dempsey's Restaurant in the Brill Building at 1613-1627 Broadway. He continued to practice until 1940, designing mainly small commercial buildings, gas stations and garages, some of which are located in the NoHo Historic District. A building he designed in 1940-41 for Schrafft's restaurants at the northeast corner of Broadway and 43rd Street (demolished) included an innovative use of trussed floors hung from the roof of the building, which enabled the elimination of interior columns.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

LeBrun, Napoleon & Son

185 Lafayette Street (1886-87)

Napoleon E.H.C. LeBrun (1821-1901), architect and engineer, was born in Philadelphia to French parents. He was apprenticed to Thomas U. Walter (the designer of the dome and wings of the United States Capitol) for six years beginning in 1836. LeBrun opened his own office in Philadelphia in 1841 and proceeded to work on many ecclesiastical projects, as well as residential and commercial buildings. In 1864, LeBrun moved his already successful practice to New York where his early commissions were again ecclesiastical, but expanded to include residential and commercial work as well. LeBrun's office expanded in the 1880s as his sons, Pierre and Michel, joined the practice. Pierre LeBrun (1846-1924) joined his father in 1880 and the firm of N. LeBrun & Son was active through 1888. That year, the firm became known as N. LeBrun & Sons as Michel LeBrun (1857-1913) joined his father and brother. The firm designed two early skyscrapers: the Home Like Insurance Building (1893-94) and the Metropolitan Life Insurance Company Tower (1907-09), both designated New York City Landmarks. As official architects of the New York City Fire Department from 1879 and 1895, the firm completed several fire houses in a variety of styles, many of which are found within designated historic districts. The firm's Fire Engine Company 47 (1889-90, 500 West 113th Street) is an individual New York City Landmark.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Lienau, Detlef

22-26 Howard Street/5-7 Crosby Street (1864-65)

269 Canal Street (1871)

176 Lafayette Street (1879)

Detlef Lienau (1818-1887) was born in Schleswig-Holstein, which is now part of Germany, and was trained as a carpenter and cabinetmaker in Berlin and Hamburg. He studied architecture and engineering at the Royal Architectural School in Munich in 1841-42, and under Henri Labrousse in Paris until 1847. Lienau then traveled extensively in Europe, producing hundreds of drawings, and worked for a short time (in 1847) as a draftsman with the Paris and Lyon Railway Company. He came to America in 1848, and by 1850 was listed in the New York City Directory as an architect working with Leon Marcotte. The partnership did not last long as Marcotte turned to interior decorating and Lienau opened his own architectural practice. As one of New York City's early professional architects, Lienau designed virtually every type of building: mansions, row houses, apartments, tenements, stores, offices, warehouses, lofts, factories and schools. He was one of the early proponents of the Second Empire and neo-Grec styles and helped to popularize the use of mansard roofs. In 1873, Lienau's son, J. August Lienau (1854-1906), joined the practice. The elder Lienau remained active in architecture until his death. His works are also found in the Upper West Side/Central Park West and the Tribeca West Historic Districts.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Lyons, Robert T.

75-77 Spring Street/75-77 Crosby St (1898)

Robert T. Lyons (dates undetermined) was established as an architect in New York by 1897. He specialized in apartment and hotel designs, but also produced plans for town houses and commercial buildings. His works are also found in the Upper West Side/ Central Park West, the Carnegie Hill, and the expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

McIntyre, John B.

240 Lafayette Street (1873 alteration)

John B. McIntyre (dates undetermined) maintained an architectural office in Manhattan from 1872 until 1895, after which he moved his office to Astoria (1898) and Long Island City (1899). His only other known designs include two store and loft buildings in the Tribeca East Historic District and the Boys' Building (1899) of the New York Catholic Protectory (demolished), which is now the Parkchester neighborhood in the Bronx.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Mook, Robert

386-388 West Broadway (1871)

426-428 West Broadway /102-104 Thompson Street (1883)

418-420 West Broadway (c.1870)/94-96 Thompson Street (1883-89)

Born in New York State, Robert Mook (born c.1832) was established as an architect in New York City by 1856, and his career lasted until around 1890. He designed row houses, tenements, and commercial buildings, many of which are found within the Greenwich Village Historic District, SoHo-Cast Iron Historic District, Tribeca West Historic District, and the Greenwich Village Historic District Extension. Mook was also the architect of two very notable commissions: "Marble Row" (1867-69), a group of seven large French Renaissance style town houses for Mary Mason Jones (Edith Wharton's aunt) on Fifth Avenue (now demolished); and tool manufacturer William E. Ward's early reinforced concrete house (1875), locally known as "Ward's Castle," in Port Chester, New York.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Necarsulmer & West

366-368 West Broadway (1904 alteration)

Active in New York from 1903 until his retirement in 1942, Edward Necarsulmer (1874?-1959) trained at Columbia University, and spent six years at the Ecole des Beaux-Arts and travelling in

Europe on a McKim Travelling Fellowship before establishing a practice in 1903. He also worked in the Upper East Side Historic District. Nothing is known about the firm Necarsulmer & West.

New York Times (Dec. 8, 1959), 45.

Neville & Bagge

135 Grand Street (1893-94)

91 Crosby Street/252 Lafayette Street (1894)

Despite their remarkable productivity throughout New York City, little is known about the individual training and lives of Thomas P. Neville (dates undetermined) and George A. Bagge (dates undetermined). Bagge established his firm during the late 1880s, and in 1892, Neville joined him in partnership. That same year they opened an office on West 125th Street, and over the next three decades they became known as residential specialists working in various popular historical revival styles. Neville & Bagge designed hundreds of speculative residential buildings for the middle class along the route of the I.R.T. subway from the West 70s into Morningside Heights and Harlem. The firm also designed the occasional hotel and loft buildings. Neville & Bagge's works include numerous apartment buildings in the Upper West Side/Central Park West, Riverside Drive-West End, Chelsea, Mott Haven East, Mount Morris Park, Hamilton Heights/Sugar Hill and Clay Avenue Historic Districts. The firm also designed the Regina Angelorum (1907), a convent and home for working girls connected to Saint Cecilia's Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Bronx (1857 Anthony Avenue, a designated New York City Landmark). In 1924, Bagge's son joined the firm, which continued until 1936 as George Bagge & Sons [Son].

LPC, *Audubon Park Historic District Designation Report* (LP-2335), prepared by Jennifer L. Most (New York, 2009).

New York Edison Co.

55 Crosby Street (1905)

The New York Edison Company, which was listed as the architect of this building, but is not known to have been active in design, was one of several power companies founded in the nineteenth century to provide power and light to New York City. Over the decades, many of these companies would merge, forming larger power companies serving greater numbers of people. It culminated in the giant merger in 1936, which created the modern-day Consolidated Edison Company, of which the New York Edison Company was a part. Con Edison continued to own No. 55 Crosby Street until 1971, after which it was converted to loft space.

Consolidated Edison," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 277; Christopher Gray, "A Tale of Two Designations: Landmarked and Not," *New York Times* (Jul 29, 2001), RE6; William J. Hausman, "Light and Power," *Encyclopedia of New York* ed. Kenneth T. Jackson (1995), 673-675; "New Big Electric Company," *New York Times* (Jan. 6, 1899), 3.

Ogden, Alfred B.

89 Crosby Street (1880)

Born in New York State, Alfred B. Ogden (c.1833-1897) established an architectural practice in New York City by 1874. In 1885, he was joined by his son, Samuel B. Ogden (born c.1860), in the firm of A.B. Ogden & Son, which specialized in the design of row houses and multiple dwellings, many of which are found in the Carnegie Hill, Mount Morris Park, Upper West Side/Central Park West, Hamilton Heights/Sugar Hill, and the Greenwich Village Historic Districts, as well as in the Greenwich Village Historic District Extension. A.B. Ogden & Son also designed industrial buildings, such as the Estey Piano Company Factory (1885, a designated New York City Landmark) in the Mott Haven area of the Bronx.

LPC. *Estey Piano Company Factory* (LP-2195), prepared by Michael Caratzas (New York, 2006).

Oltarsh, David M.

418-422 Broadway/277-289 Canal Street (1927-28)

Born in New York City, David M. Oltarsh (1883?-1940) graduated from City College (1902) and worked in his father's Oltarsh Iron Works until 1912. He was then employed by the Brady Oltarsh Construction Co., which specialized in highway, sewer, and work supply construction. During World War I, he served as Captain of Engineers, and later received the rank of Lieutenant Colonel. In 1928, he established David M. Oltarsh, Inc., architects, engineers, and builders. He was involved in the design and/or construction of the Ruppert Building, Fifth Avenue and 44th Street; 50 Broadway; the Taft Hotel, and a number of theaters.

"David M. Oltarsh" *NYT*, July 22, 1940, 17.

Pelham, George F.

93 Crosby Street (1894-99)

137-139 Grand Street (1911)

George Frederick Pelham (1866-1937) was born in Ottawa, Canada and came to New York as a child. His father, George Brown Pelham (1831-1889), opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, Pelham specialized in apartment houses designed in the neo-Renaissance, neo-Gothic, and neo-Federal styles during the 43 years that he practiced. He also designed a number of row houses. Pelham's work is well-represented in the Upper West Side/Central Park West Historic District, where he was one of the area's most prolific architects. Other residential structures designed by Pelham can be found in the Expanded Carnegie Hill, Treadwell Farm, Hamilton Heights/Sugar Hill, West End Collegiate, Mott Haven, and Audubon Park Historic Districts. Examples of Pelham's commercial work are located in the Ladies Mile, Tribeca West, and Tribeca North Historic Districts. In 1910, Pelham's son, George F. Pelham, Jr., joined his father's firm.

LPC, *Audubon Park Historic District Designation Report* (LP-2335), prepared by Jennifer L. Most (New York, 2009).

Porter, Albert V.

251 Centre Street/407 Broome Street (1902-02)

Albert V. Porter (1856-1909) began his practice in Brooklyn in 1886 with an office on Court Street, moving to Montague Street the following year. In 1894 he also opened an office in Manhattan and became consulting architect for the Manhattan Street Railway Company. In addition to his work for the Railway Company, Porter was also the architect of St. Catherine's School on East 69th Street between First and York Avenues as well as the neo-Georgian style building at 51 East 76th Street now located within the Upper East Side Historic District. He also designed two warehouses in the NoHo Historic District Extension.

LPC, *NoHo Historic District Extension Designation Report* (LP-2287), prepared by Marianne S. Percival and Kathryn Horak (New York, 2008)

Reid, Charles E.

115-119 Crosby Street (1904)

Charles E. Reid (1854-1914) maintained an architecture office in Manhattan from 1899 until 1914. A native of England, he became a naturalized citizen of the United States in 1888 and began his career here as a stone mason and builder. In 1900, he and his family were residing in the Bronx. His only other known works were alterations to small commercial and industrial buildings; No. 115-119 Crosby Street is his largest-known commission and his only new building design.

New York Times (Apr. 16, 1898), 10; (Apr. 20, 1899), 12; (Apr. 21, 1901), 12; Petition for Naturalization (R300) Aug. 20, 1888; United States Census (1900), Borough of the Bronx, district 1029, sheet 5.

Renwick & Sands

29 Howard Street (1868)

One of New York's most prominent nineteenth-century architects, James Renwick, Jr. (1818-1895) was born in New York City, the son of James Renwick, an engineering professor at Columbia College. The younger Renwick studied engineering, graduated from Columbia in 1836, and joined the engineering staff of the Erie Railroad. Soon after, he worked as superintendent for the construction of the distributing reservoir (later the site of the New York Public Library at 42nd Street) of the Croton Aqueduct. His first architectural commission was in 1843 for Grace Church (a designated New York City Landmark) at 800 Broadway. Its studied Gothic Revival design helped to establish the use of that style for church architecture in New York City. In 1853, Renwick was chosen to be the architect for the new St. Patrick's Cathedral (a designated New York City Landmark) on Fifth Avenue, a project which occupied him for 25

years and gained him an international reputation. He designed many other churches in the city, many of which are designated landmarks.

In 1846, Renwick was appointed architect for the Smithsonian Institution in Washington, D.C. His early Romanesque Revival design for that building (1846-55) is generally credited with introducing the style to the United States. Similarly, his Corcoran Gallery (1859-61, now the Renwick Gallery) in Washington is credited with introducing the Second Empire style to this country. During the 1860s, Renwick served as supervising architect for the Commission of Charities and Correction, designing buildings on Blackwell's (now Roosevelt), Randall's, and Ward Islands. Renwick was also active in residential and commercial architecture.

In 1858, Renwick invited Richard T. Auchmuty to join his practice. In the following year, Joseph Sands (d.1879) began to practice with the firm. Sands had begun his New York City architectural practice with Alfred Janson Bloor (1828-1917) in 1854. In 1860, the firm name was changed to Renwick, Auchmuty & Sands. In 1862, Auchmuty resigned his position, leaving the firm of Renwick & Sands which practiced through 1871. Renwick later practiced under the firm name of Renwick, Aspinwall & Russell with James Lawrence Aspinwall and William H. Russell (later of Clinton & Russell) from 1883-1891; then with Renwick, Aspinwall & Renwick with William W. Renwick, a nephew, from 1892 until 1895.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Roberts, P. & Co.

505 Broome Street (1903-04)

Peter Roberts (dates undetermined) advertised himself as a carpenter and a builder in New York City beginning in 1875. Later on, he was listed in building applications as an architect. Beginning in 1903, his firm became known as P. Roberts & Co. and became active in real estate development. In 1915, the presidency of the firm was turned over to Percy L. Klock and later to Edward P. Roberts. The firm was active through the early 1920s.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Schneider & Herter

67-73 Spring Street (1889-90)

Ernest W. Schneider (dates undetermined) & Henry Herter (dates undetermined) began an architectural partnership in New York City around 1887; within a very short time they had a thriving business designing tenements, flats, temples, and industrial buildings, primarily on the Lower East Side. Schneider & Herter worked repeatedly for a group of German-Jewish clients with ethnic backgrounds similar to theirs, the most prominent of whom were the real estate developers Jonas Weil and Bernard Mayer for whom the architects designed a number of multiple dwellings. A number of the firm's designs are individually designated or included within designated historic districts.

LPC, *854 West End Avenue House* (LP-1619), prepared by Betsy Bradley (New York, 1990)

Schwartzmann, H.J. & Co.

292-296 Lafayette Street/1-5 Jersey Street & 129-131 Crosby Street (1883)

Herman J. Schwartzmann (1843-1891), born in Germany and trained as an architect and engineer, arrived in the United States when he was twenty-one and subsequently settled in Philadelphia. First employed as an assistant engineer of the Waterworks in Fairmont Park, Schwartzmann achieved renown as the Architect-in-Chief of the Centennial Exposition held in Philadelphia in 1876. After the close of the exposition, he moved to New York where he began practicing architecture in 1880. In 1881, he formed the firm of H.J. Schwartzmann & Co., when Albert Buchman joined him. From 1885 until 1888, the partnership practiced under the name Schwartzmann & Buchman.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Sexton, John

242-244 Lafayette Street (1881-82; 1897 addition and alteration)

Little is known about John Sexton (d.1904); he began the practice of architecture in 1850, continuing into at least the late 1890s. In 1854, he had a short-lived partnership with O.C. Dodge (Sexton & Dodge). In the 1870s and 80s, he designed many long rows of Italianate style brownstone houses, many of which are found in the Upper East Side Historic District. His works are also found in the Upper West Side/Central Park West Historic District.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Snook, John B.

166-168 Spring Street/402-404 West Broadway (1880)

239 Centre Street (1882)

John B. Snook & Sons

158-164 Lafayette Street/151 Grand Street (1889-90)

John Butler Snook (1815-1901), born in England the son of a carpenter/builder, received a background in construction working in his father's office. Snook immigrated to the United States, and by 1835, was established in New York City as a carpenter/builder, then as an architect in partnership with William Beer in 1837-40. By 1842, Snook found work with Joseph Trench, and they later formed the firm of Trench & Snook, which helped to introduce the Anglo-Italianate style to New York with such buildings as the A.T. Stewart Store (1845-46, 280 Broadway, the country's first department store and a designated New York City Landmark). With Trench's departure in the 1850s for California, Snook rose to head the firm. He became an extremely prolific architect-builder who designed structures of all types, in virtually every revival style, and expanded his practice into one of the largest in New York. Among his works was the well-known first Grand Central Terminal (1869-71, demolished). In 1887, Snook took

his three sons, James Henry, Samuel Booth, and Thomas Edward, and a son-in-law, John W. Boyleston, into his office, and the firm's name was changed to John B. Snook & Sons. Snook's works are well-represented within many designated historic districts.

LPC, *Gansevoort Historic District* (LP-2132), prepared by Jay Shockley and others (New York, 2003).

Straub, Charles M.

150-154 Prince Street/436-442 West Broadway (1906)
59 Crosby Street (1909)

Charles M. Straub (c. 1860-?) was born in Bavaria and immigrated to the United States in 1882. He was listed in New York directories as being in partnership with Herman Horenburger between 1891 and 1906. After this, Straub maintained his own offices through 1929. He also designed an eight-story Classical Revival style store and loft building in 1908-09 in the NoHo Historic District Extension.

LPC, "Architects Appendix," *NoHo Historic District Designation Report* (LP-2039) (New York, 1999); *NoHo Historic District Designation Report* (LP-2287) (New York, 2008).

Sturgis, D.N.B.

250 Lafayette Street (1897 alteration)

Danforth Nathaniel Barney Sturgis (? – 1911), son of the prominent architect and critic, Russell Sturgis, graduated from Yale University in 1889, and worked as head draughtsman in the office of G.M. McGabe, and established an architectural office in Manhattan in 1893, remaining in practice until 1911, including two years under the firm Sturgis & Faxon (1909-11). During his career, he designed mainly country and suburban houses in Connecticut and in New Jersey. He also wrote articles in the *Architectural Record*. This building in the SoHo Historic District Extension was one of his only-known industrial works.

Architectural Record (Dec. 1903), 444-452; (Oct. 1904), 383-406; Avery Architectural Obituary Index; Francis, 73; Ward, 75-76.

Sugarman & Berger

270-276 Lafayette Street/63-67 Prince Street & 111-113 Crosby Street (1925-27)

M. Henry Sugarman (1888-1946) was born in New York and studied at Columbia University, the National Academy of Design, and in England and France. He first practiced with the New York architect J.E.R. Carpenter for eight years, and worked in Alabama and South Carolina from 1915 to 1917. He then formed the firm of Sugarman & Bloodgood, which lasted until the early 1920s. In 1923, he joined with Arthur P. Hess and Albert G. Berger in a short-lived partnership under the name Sugarman, Hess & Berger. When Hess left the partnership, the firm was renamed Sugarman & Berger. Albert G. Berger (1879-1940) was born in Hungary and studied architecture and engineering at the University of Budapest. He traveled to the United States in

1904 and began his architectural career with the New York firm of Schwartz & Gross where he assumed the position of chief draftsman. He later practiced with the firm of Starrett & Van Vleck, also of New York, before his association with Berger. The work of Sugarman & Berger is represented in the Greenwich Village, Riverside-West End, Upper West Side/Central Park West, and the expanded Carnegie Hill Historic Districts.

LPC, *Expanded Carnegie Hill Historic District Designation Report* (LP-1834), prepared by the Research Department (New York, 1991).

Oscar S. Teale

468-472 West Broadway/138-144 Thompson Street (1885)

A specialist in church design, Oscar S. Teale (1848-1927) was a Brooklyn-born architect who had graduated from Cooper Union in 1866 and apprenticed in the office of Charles Duggin from 1865 to 1868. He then worked for the Architectural Board of the Brooklyn Board of Education from 1869 through 1870. In 1871, he entered the offices of the prominent church architect J. C. Cady, where he rose to the position of foreman. In 1879, Teale left Cady's office to work for James E. Ware's firm where he was the chief assistant and foreman. In 1881 he worked briefly for Lamb & Rich, and then established an independent practice in New York City. In 1892 he entered into a short-lived partnership with Arthur Curtis Longyear. He began working independently again in 1893 and continued in practice until 1925. During much of his career he resided in Plainfield, New Jersey. Teale designed dozens of Protestant churches for various denominations in Manhattan, Brooklyn, and the communities surrounding New York City, and worked as far afield as Duluth, Minnesota, and Knoxville, Tennessee. He also was responsible for the Centenary Collegiate Institute for Girls in Hackettstown, New Jersey (1901); public schools in Plainfield and Westfield, New Jersey; a hotel in Paducah, Kentucky; the Officers Quarters at David's Island (demolished); warehouses in Lower Manhattan; and residences in Plainfield, Seabright, Cranford, and Flemington, New Jersey, and in Oswego, New Rochelle, and Glen Cove, New York. He worked in most of the popular styles of the day, including the Second Empire, Queen Anne, Romanesque Revival, Tudor Gothic, Beaux Arts, and Colonial Revival. Teale also was an amateur magician, who served as the president of the American Society of Magicians, and with his friend Harry Houdini, was involved in exposing "fraudulent mediums." Teale published books on both architectural drawing and magic. His last work, and his most famous, was the Houdini memorial in the Cypress Hills Cemetery, which was unveiled in October, 1927.

LPC, *Reformed Church on Staten Island, Sunday School Building, and Cemetery Designation Report* (LP-2384), prepared by Gale Harris (New York, 2010).

Thom & Wilson

458 West Broadway (1887)

182 Lafayette Street (1890-91)

Little is known of the backgrounds of the partners in Thom & Wilson, despite the prolific output of the firm between about 1874 and 1910. Arthur M. Thom (b.1850) was born in Prussia. They primarily designed rowhouses, French flats, and small apartment buildings in Manhattan, many

of which are found in several of the designated historic districts in that borough. One of the firm's most important works was the design for the Harlem Courthouse (1891-93) at 170 East 121st Street, a designated New York City Landmark.

Francis; Ward; LPC, architects files.

Thomas, Griffith

426 Broome Street (1869)

419-421 Broome Street (1873)

Griffith Thomas (1820-1879) was born on the Isle of Wight and educated in England. He came to New York in 1838 and joined his father, Thomas Thomas, in the practice of architecture. The elder Thomas had been in practice since 1833 and, upon the arrival of his son, changed the firm name to Thomas & Son. The Thomases' work included many Fifth Avenue residences, hotels, and numerous commercial buildings, including stores for Lord & Taylor and Arnold Constable. In 1871, Griffith formed a new firm called Thomas & Sons with himself, Griffith B. , and Charles F. Thomas. At his death, the *American Architect and Building News* praised Thomas for having "done more to build up this city during the past forty years than any two men in the same line of effort." Thomas's work is found in many of the city other designated historic districts, including the SoHo-Cast Iron, Ladies Mile, Tribeca West, and the NoHo Historic Districts.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Thomas, John R.

278-290 Lafayette Street/2-6 Jersey Street & 121-129 Crosby Street (1891-92; 1898-99)

John Rochester Thomas (1848-1901) was born in Rochester, New York, and studied at the University of Rochester and in Europe. In 1874, after returning to New York, Thomas was appointed Architect and Commissioner of the State Reformatory in Elmira. In 1877, he established an independent practice in Rochester where he designed buildings for the Theological Seminary at the University. Thomas moved to New York City and established an office by 1882. It was a very successful move; Thomas was said to have designed more buildings in New York City than many of his contemporaries. Among his notable works in the city are armory buildings, such as the Squadron "A" Armory at Madison Avenue and 94th Street (surviving Madison Avenue facade is a designated New York City Landmark), the Second Reformed Church in the Mount Morris Park Historic District, and the Surrogate's Court (Hall of Records) on Chambers Street, also a designated New York City Landmark. His work is also found in the Upper West Side/Central Park West Historic District.

LPC, *Upper West Side/Central Park West Historic District Designation Report* (LP-1647), prepared by the Research Department Staff (New York, 1990).

Tribit, Theodore A.

61-63 Crosby Street (1875-76)

Theodore A. Tribit (dates undetermined) was established in architectural practice in New York by 1875, the year he designed the completion of this building in the SoHo-Cast Iron Historic District Extension and another store and loft building in the Tribeca West Historic District. He designed another commercial building in the Ladies Mile Historic District a few years later in association with the architect Bruno W. Berger.

LPC, *Tribeca West Historic District Designation Report* (LP-1713), prepared by the Research Department Staff (New York, 1991).

Wall, Edward

35 Howard Street (1868)

Long Island resident Edward Wall (dates undetermined) established an architectural practice in lower Manhattan in 1868, the year he designed the building at 35 Howard Street. Wall, whose work is also found in the Tribeca East Historic District, practiced until 1888.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).

Waring, William E.

65 Spring Street (1878)

William E. Waring (d. 1882) began his career in his father's architectural firm, E[dmond] Waring & Son, from about 1859 to 1867. He left the firm in 1868 and entered into what was a lucrative independent practice which lasted until his death in 1882 (he left his widow Frederica \$500,000). Waring's other works are found in the SoHo-Cast Iron, Tribeca North, and the Weehawken Street Historic Districts, as well as in the NoHo Historic District Extension.

Francis, 80; LPC, "Architects Appendix," *Weehawken Street Historic District Designation Report* (LP-2183) (New York: City of New York, 2006), prepared by Jay Shockley; LPC, Research files; "The Money Value of a Husband," *New York Times* (Aug. 4, 1884), 8.

Warner, Samuel A.

428-432 Broadway/37-41 Howard Street (1888-89)

27 Howard Street (1888)

Samuel A. Warner (1822-1897) received his architectural training in the office of his father, Cyrus L. Warner, beginning at the age of sixteen. He was in partnership with his younger brother Benjamin from 1862 to 1868. He achieved prominence with his designs for many large stores for dry goods merchants, including H.B. Claflin Co., S.B. Chittendon & Co., Charles St. John, and H.D. Aldrich. He was also the architect of the Marble Collegiate Church. His work is well-represented in the SoHo-Cast- Iron Historic District, where he designed sixteen buildings between 1879 and 1895, many of them with cast-iron fronts.

LPC, *SoHo-Cast Iron Historic District Designation Report* (LP-0768), prepared by the staff (New York, 1973), p. 184.

Whitenack, John H.

392-394 West Broadway (1872)

422 West Broadway (1873-74)

Architect and builder John H. Whitenack was born in New Jersey in 1840, and was active in real estate and construction prior to opening an architectural office in Manhattan in 1887. In 1897, he moved the office to Brooklyn, where he also resided, but moved the business back to Manhattan in 1909, where it remained in operation until 1913. These two buildings are his only-known works.

City Directories; Francis, 82, 98; "John H. Whitenack," U.S. Census, New York (1880, 1900); Ward, 77.

Williams, John T.

416-422 Broome Street/202 Lafayette Street (1893-94)

John Townsend Williams (1852-1915) was born on Long Island and received his degree from the School of Mines of Columbia University in 1873. He was listed in various New York directories as a civil engineer, an architect, or a capitalist. He was involved, as engineer and owner, with a number of manufacturing enterprises, opening a New York office in the 1890s. He served as the president of the Virginia Consolidated Chemical Corporation and of the firm he founded with his son, John T. Williams & Son. His work is also found in the NoHo Historic District.

LPC, *NoHo Historic District* (LP-2039), prepared by Donald G. Presa (New York, 1999).

Wirz, Oswald

49 Crosby Street (1891-93)

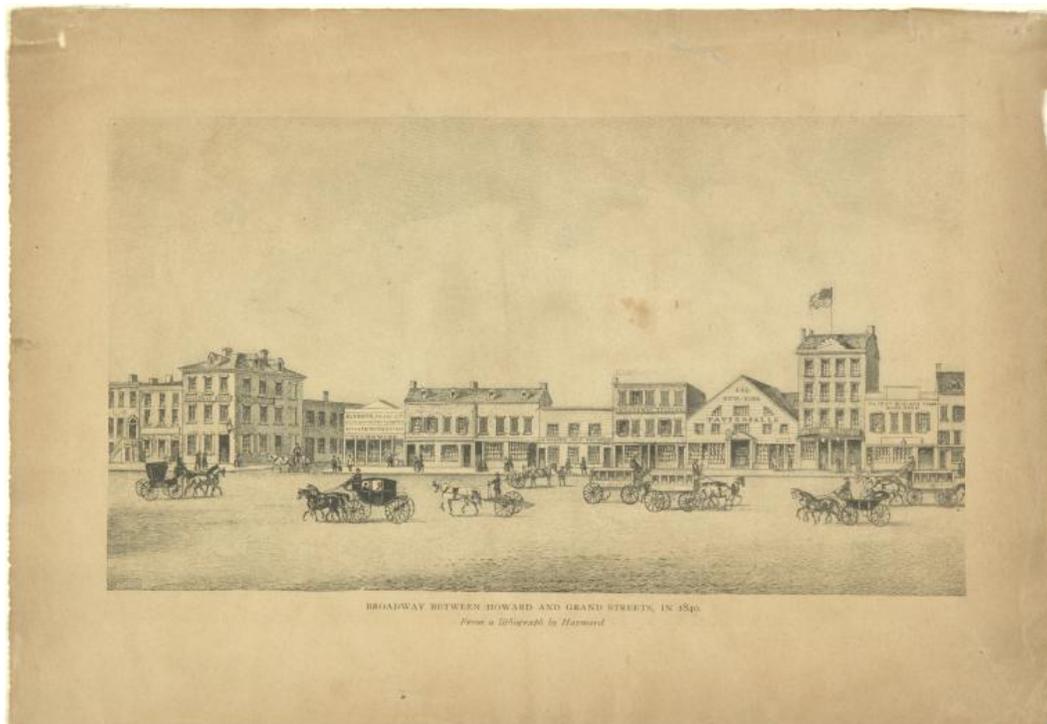
Oswald Wirz (dates undetermined) emigrated from Switzerland to the United States in 1880. He was practicing architecture in New York by 1886 in the firm of Wirz & Nickel; a year later he opened his own practice, and then worked in the firm of Wallace Brothers until 1895. He apparently also maintained his own practice during that time. In 1899, he became the head draftsman for George W. Spitzer. His work is also found in the expanded Carnegie Hill and the Tribeca East Historic Districts.

LPC, *Tribeca East Historic District Designation Report* (LP-1711), prepared by the Research Department Staff (New York, 1992).



Broadway and Canal Street in 1836

Source: The New York Public Library Digital Collections (<http://digitalgallery.nypl.org/nypldigital/id?717256F>)
Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



Broadway at Howard Street in 1840

Source: The New York Public Library Digital Collections (<http://digitalgallery.nypl.org/nypldigital/id?1650798>)
Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



68 and 70 Prince Street, Manhattan
Photo by Christopher D. Braze, 2010



137, 135, and 133 Grand Street in 1911

Source: *The New York Public Library Digital Collections*
 (<http://digitalgallery.nypl.org/nypldigital/id?720075F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



133 Grand Street (built c.1821-22), Manhattan

Photo by Christopher D. Brazee, 2010



147 and 149 Grand Street (built c.1821-22 with late 19th century alterations), Manhattan
Photo by Christopher D. Braze, 2010



151 to 157 Prince Street (built c.1841-45 with later alterations), Manhattan
Photo by Christopher Brazee, 2010



35 and 37 Crosby Street (built c.1849-61 with later alterations), Manhattan
Photo by Christopher D. Brazee, 2010



261-267 Canal Street (built c.1853-57 with later alterations), Manhattan
Photo by Christopher D. Brazee, 2010



426 Broome Street (1869, Griffith Thomas), Manhattan
Photo by Christopher D. Brazee, 2010



**424-426 Broadway (1868, Henry Engelbert),
Manhattan**
Photo by Christopher D. Braze, 2010



418 to 432 Broadway around 1910

Source: *The New York Public Library Digital Collections* (<http://digitalgallery.nypl.org/nypldigital/id?718018F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations, The New York Public Library, Astor, Lenox, and Tilden Foundations



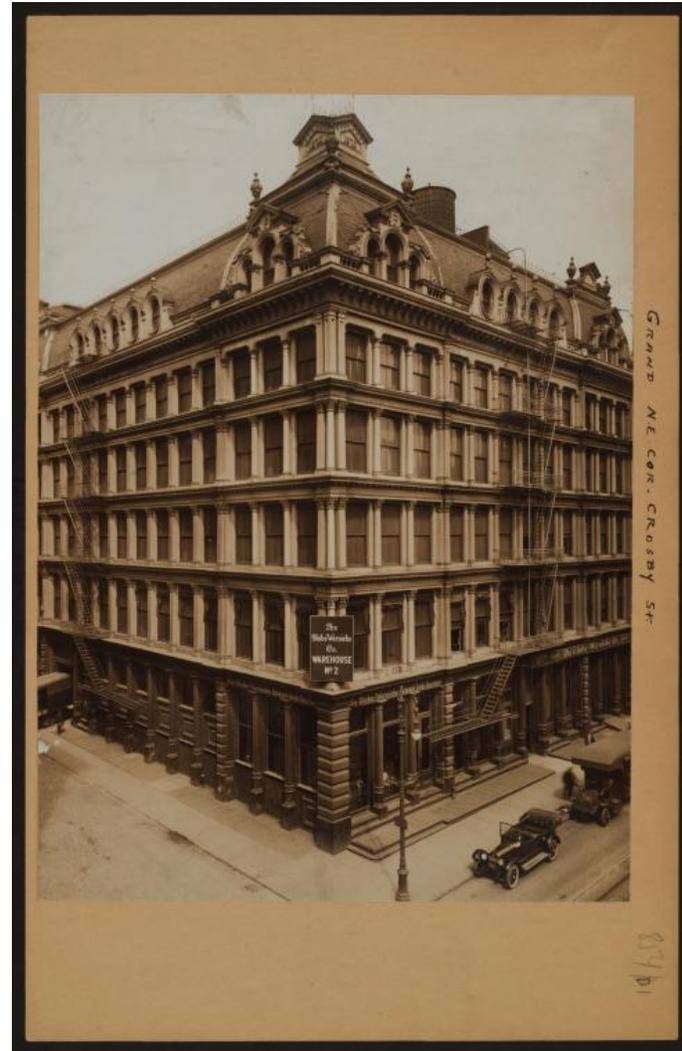
22-26 Howard Street (1864-65, Detlef Lienau), Manhattan
Photo by Christopher D. Brazee, 2010



33 Howard Street (c.1823-24 with Greek Revival style alterations)
Photo by Christopher D. Brazee, 2010



134-140 Grand Street (1869, William Field & Son), Manhattan
Photo by Christopher D. Brazee, 2010



134-140 Grand Street around 1915
Source: The New York Public Library Digital Collections
(<http://digitalgallery.nypl.org/nypldigital/id?720076F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



419-421 Broome Street (1873-74, Griffith Thomas), Manhattan
Photo by Christopher D. Brazee, 2008



425-427 Broome Street (1872, Edward H. Kendall), Manhattan
Photo by Christopher D. Brazee, 2010



474-478 West Broadway (1880, D. & J. Jardine), Manhattan
Photo by Christopher D. Brazee, 2010



468-472 West Broadway (1885-86, Oscar S. Teale), Manhattan
Photo by Christopher D. Brazee, 2010



426-428 West Broadway (1883, Robert Mook), Manhattan
Photo by Christopher D. Brazee, 2010



Fire Engine Co. 55
185 Lafayette Street (1886-87 Napoleon LeBrun & Son)
Photo by Christopher D. Brazee, 2010



428-432 Broadway (1888, Samuel A. Warner), Manhattan
Photo by Christopher D. Brazeo, 2010



241-249 Centre Street (1888-89, DeLemos & Cordes)
Photo by Christopher D. Brazeo, 2010



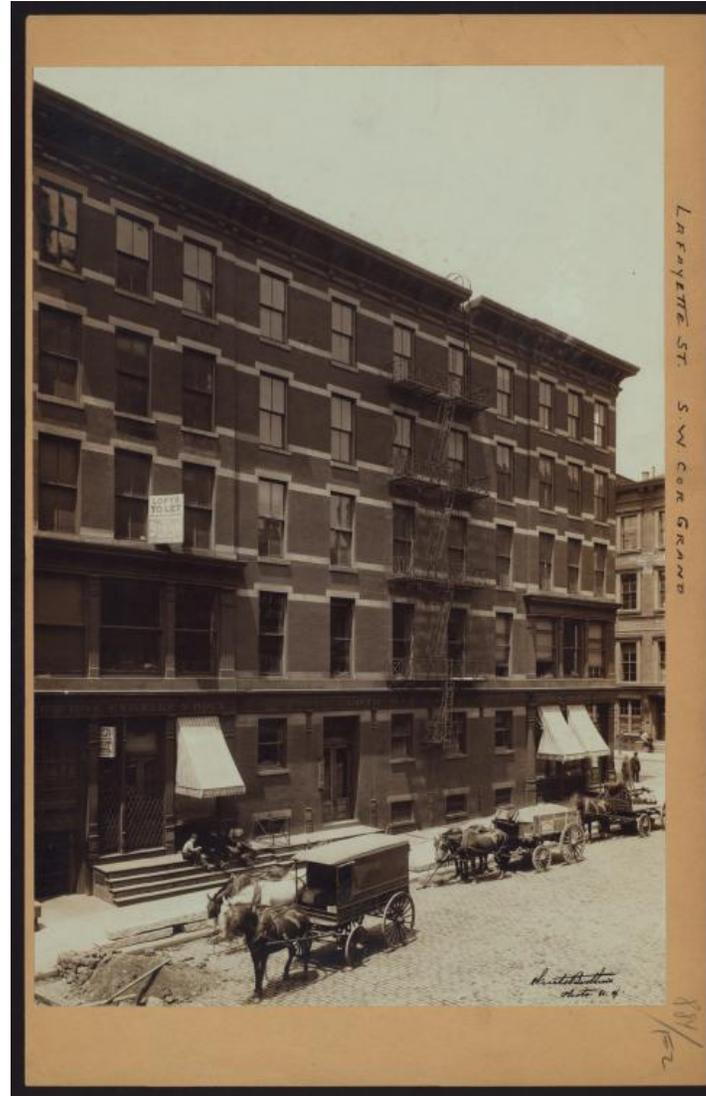
403-405 Broome Street (1895-96, DeLemos & Cordes)
Photo by Christopher D. Brazee, 2010



424 Broome Street (1896-97, Louis Korn), Manhattan
Photo by Christopher D. Brazee, 2010



158-164 Lafayette Street (1889-90, John B. Snook & Sons)
Photo by Christopher D. Brazeel, 2010



158-164 Lafayette Street in 1913
Source: The New York Public Library Digital Collections
(<http://digitalgallery.nypl.org/nypldigital/id?720759F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



137-139 Grand Street (1911, George F. Pelham), Manhattan
Photo by Christopher D. Brazeo, 2010



Lafayette Street widening c.1900

Source: The New York Public Library Digital Collections (<http://digitalgallery.nypl.org/nypldigital/id?720764F>)
Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



270-276 Lafayette Street (1925-27, Sugarman & Berger)
Photo by Christopher D. Braze, 2010



418-422 Broadway (1927-28, David M. Oltarsh), Manhattan
Photo by Christopher D. Braze, 2010

HAZARDOUS MATERIALS APPENDIX

March 29, 2016

Mr. Evan Lemonides
New York City Department of City Planning
22 Reade Street
New York, New York 10007

Emily Lloyd
Commissioner

**Re: 55-57 Spring Street Zoning Text Amendment
Block 495, Lots 44 and 45
77DCP312M
New York, New York**

Angela Licata
*Deputy Commissioner of
Sustainability*

Dear Mr. Lemonides:

59-17 Junction Blvd.
Flushing, NY 11373

Tel. (718) 595-4398
Fax (718) 595-4479
alicata@dep.nyc.gov

The New York City Department of Environmental Protection, Bureau of Sustainability (DEP) has reviewed the February 2016 Environmental Assessment Statement and the February 2016 Phase I Environmental Site Assessment Report (Phase I) prepared by Compliance Solutions, Services LLC and Cardno ATC respectively on behalf of JBAM TRG Spring LLC (applicant) for the above referenced project. It is our understanding that the applicant is seeking a Zoning Text Amendment to modify Appendix A of Article X, Chapter 9 of the Zoning Resolution (Special Little Italy District Map) to change the area in which the project site (55-57 Spring Street, Block 495 Lots 44 and 45) is located from Area A (Preservation Area) to Area A1 (Mulberry Street Regional Spine) of the Special Little Italy District. The proposed Text Amendment would enable the Applicant to enlarge the ground floor retail uses by 1,747 gross square feet (gsf), increasing the commercial floor area to 4,871 gsf and the lot coverage from 68% to 100%. The subject property consists of two buildings located along the northern portion of Spring Street between Lafayette Street and Mulberry Street in the Nolita neighborhood, just north of the Little Italy neighborhood and east of the SoHo neighborhood in Manhattan Community District 2. It should be noted that the proposed project involve construction resulting in ground disturbance to an area not previously excavated.

The February 2015 Phase I revealed that historical on-site and surrounding area land uses consisting of mixed residential and commercial uses including multi story residential buildings with ground floor retail/stores with residential units above, bars, restaurants, HOPT'T Creative salad company, Brownhaus strip, steam laundry facility, auto repair shop, bakery and Ceci-Cela and Eight Turn crepe shop, etc. It should be noted that evidence of underground storage tank (UST) was observed in the basement kitchen at 55 Spring Street. However, the tank was found to be aboveground storage tank (AST) encased in concrete, but labelled as a UST. Municipal debris and cooking equipment was located on the top and along the sides of the enclosure. The enclosure indicated that the tank was 1,500 gallons in capacity and containing No. 2 fuel oil. A transformer was also observed in the basement kitchen of 55 Spring Street which could potentially

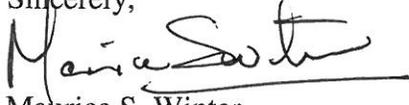
contain polychlorinated biphenyls (PCBs). In addition, floor drains and a sump pump was observed in the basement and boiler room of 55 Spring Street building. Based on the age of the on-site building (construction of the onsite buildings is estimated to be prior to 1900), asbestos containing material (ACM) and lead based paint (LBP) may be present in the on-site buildings. The New York State Department of Environmental Conservation (NYSDEC) database revealed one Chemical Bulk Storage (NY CBS AST), one Chemical Bulk Storage (NY CBS UST), 109 Petroleum Bulk Storage (NY AST) and 14 Petroleum Bulk Storage (NY UST) within a quarter mile and one registered dry cleaner within 1/8th mile from the subject property. The NYSDEC database also revealed 23 historic dry cleaners and 43 historic gas stations within 1/4 radius of the project site.

Based on our review of the submitted documents, we have the following comments/recommendations to DCP:

- DCP should inform the applicant that based on the historical on-site and/or surrounding area land uses, a Phase II Environmental Site Assessment (Phase II) is necessary to adequately identify/characterize the surface and subsurface soil/groundwater of the subject parcel. A Phase II Investigative Protocol/Work Plan summarizing the proposed drilling, soil, groundwater, and soil vapor sampling activities should be submitted to DEP for review and approval. The Work Plan should include blueprints and/or site plans displaying the current surface grade and sub-grade elevations and a site map depicting the proposed soil/groundwater boring locations and soil vapor sampling locations. Soil and groundwater samples should be collected and analyzed by a New York State Department of Health (NYSDOH) Environmental Laboratory Approval Program (ELAP) certified laboratory for the presence of volatile organic compounds (VOCs) by United States Environmental Protection Agency (EPA) Method 8260, semi-volatile organic compounds (SVOCs) by EPA Method 8270, pesticides by EPA Method 8081, polychlorinated biphenyls (PCBs) by EPA Method 8082, Target Analyte List metals (TAL) (filtered and unfiltered for groundwater samples) and soil vapor samples by EPA Method TO-15. The soil vapor sampling should be conducted in accordance with NYSDOH's October 2006 Guidance for Evaluating Soil Vapor Intrusion in the State of New York. An Investigative Health and Safety Plan (HASP) should also be submitted to DEP for review and approval.
- DCP should also inform the applicant that Asbestos Containing Material (ACM) and Lead Based Paint (LBP) may be present in the on-site buildings. These materials must be properly removed and disposed of in accordance with the applicable NYSDEC Regulations, prior to any demolition and renovation activities of the onsite buildings.

Future correspondence and submittal related to this project should include the following CEQR number **77DCP312M**. If you have any questions, you may contact Mohammad Khajamoinuddin at (718) 595-4445.

Sincerely,

A handwritten signature in black ink, appearing to read "Maurice S. Winter". The signature is written in a cursive style with a horizontal line underneath.

Maurice S. Winter
Deputy Director, Site Assessment

c: E. Mahoney
M. Winter
W. Yu
T. Estes
M. Wimbish
R. Dobruskin-DCP
O. Abinader- DCP

AIR QUALITY APPENDIX

LICENSES

California:	CA
Connecticut:	CT
Delaware:	DE
District of Columbia:	DC
Florida:	FL
Georgia:	GA
Illinois:	IL
Kentucky:	KY
Louisiana:	LA
Maine:	ME
Maryland:	MD
Massachusetts:	MA
New Hampshire:	NH
New Jersey:	NJ
New York:	NY
Oklahoma:	OK
Pennsylvania:	PA
Puerto Rico:	PR
Vermont:	VT
Virginia:	VA

D. R. Wall, P.E., LEED® AP, BD+C
Managing Director/Director Research + Development

July 18, 2016

Kevin Leahey - Principal
THE RENATUS GROUP
271 Madison Avenue, 18th Floor
New York, New York 10016

Tel: (646) 930-1085
Fax: (203) 286-1122

Via E-mail: Kevin Leahey <kleahey@renatusgroup.com>

Re: 55 Spring Street
New York, NY 10012

TWIG#: T16-07-0189

Dear **Kevin**:

Please note, we have reviewed the proposed addition and take no exception to the existing mechanical equipment, i.e., boiler being sufficient to handle the additional floor area.

We trust the above meets with your approval. If you have any questions, or need additional information, please do not hesitate to call us.

From The Office of:

TWIG Consulting Engineers, PC



D. R. Wall, P.E., LEED® AP, BD+C
Managing Director/ Director Research and Development

TWIG: Admin/GEO
C:\Users\Finance\Desktop\55 Spring Street_Letter_7.18.16.doc

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