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A STAGE IA CULTURAL RESOURCE SURVEY  
OF THE PROPOSED FOLEY SQUARE PROJECT  
IN THE BOROUGH OF MANHATTAN, NEW YORK, NEW YORK

by

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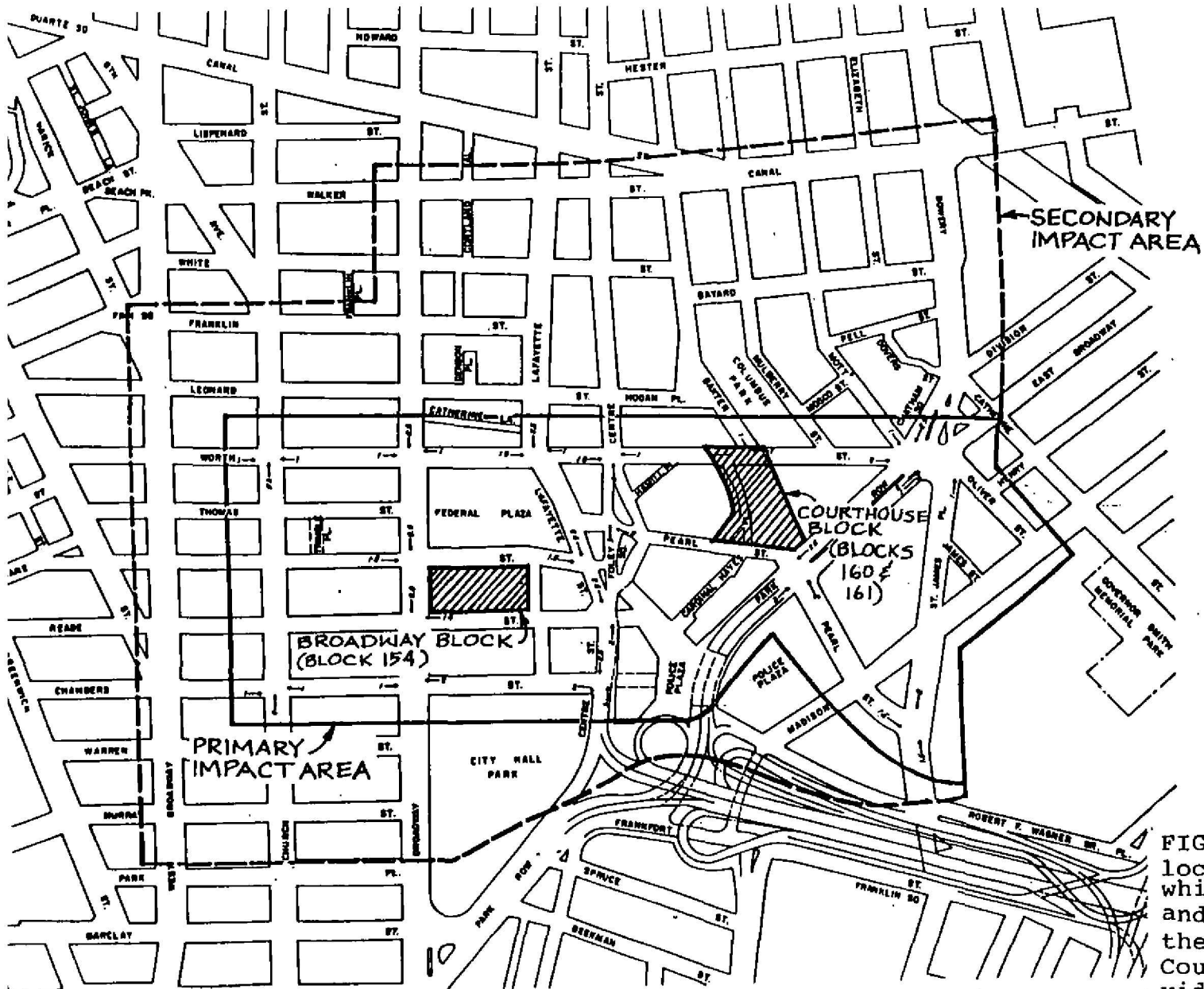
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## I. INTRODUCTION

The following report contains the results of a Stage IA cultural resources survey for the proposed Foley Square project, New York, New York. The project was conducted in the Spring and Summer of 1989 by Historic Conservation and Interpretation, Inc. (hereafter also "HCI") of Newton, New Jersey for Edwards & Kelcey Engineers, (hereafter also "E&K") of New York City.

The proposed Foley Square project consists of the construction of two buildings in lower Manhattan, New York City under the sponsorship of the U.S. General Services Administration (see Figure 1). One building will be a U.S. Courthouse located between Worth and Pearl streets to the east of the existing New York County Courthouse. The second building will be a Federal/Municipal office building located on Broadway between Reade and Duane streets to the immediate south of the existing Jacob Javits Federal Building and Court of International Trade. In addition, 2 tunnels will be constructed for the new courthouse, one providing access between the new courthouse and the existing U.S. Courthouse and the other providing access between the new courthouse and the existing correctional center. The proposed Federal/Municipal office building will be 800,000 square feet in size



**LEGEND**

- Primary Impact Area Boundary
- - - Secondary Impact Area Boundary
- ← 2.5 Number of Effective Lanes



FIGURE 1. Map showing the location of the project area, which includes the primary and secondary impact areas, the Broadway Block, and the Courthouse Block. (Map provided by Edwards & Kelcey Engineers, Inc.)



and the proposed U.S. Courthouse will be 740,000 square feet; each building will require property that is approximately a square block in area.

The two project areas, which are designated the "Broadway Block" and "Courthouse Block" for the purposes of this report, refer to the property to be acquired by the Federal government from the City of New York (see Figure 1). The Broadway Block project area (Block 154) is a 70,500-square-foot parcel bounded by Broadway, Duane Street, Elk Street, the eastern half of Manhattan/Republican Alley, and Reade Street. Not incorporated in the project area is the city-owned office building at 22 Reade Street that will remain in its present ownership and use. Currently, the Broadway Block project area is used as a parking lot and gas station for city vehicles. Three structures at 60 Duane Street, 72 Duane Street, and 74-76 Duane Street stand on the project area. All are proposed for demolition as part of this project. Manhattan/Republican Alley would be de-mapped and the western half of it incorporated into the project area.

The Courthouse Block project area (Blocks 160 and 161) is a 70,000-square-foot parcel that is roughly bounded by Worth Street, Chatham Towers apartments, Park Row, Pearl Street, and the New York County Courthouse (see Figure 1). The project area is irregularly shaped, consisting of a parallelogram and a triangle. Because the western boundary of the project area follows the curved and angled eastern property line of the County Courthouse, the Courthouse Block includes the

triangular-shaped parcel created by Kent Place and the grassy island between Kent Place and Cardinal Hayes Place. All of Cardinal Hayes Place between Worth and Pearl streets is incorporated in the project area. Part or all of 44 city lots constitute the project area. Today, the Courthouse Block is used as a commercial parking lot.

The present configuration of the Courthouse Block project area differs considerably from its historic configuration because of the construction of the County Courthouse and Chatham Towers and the closing of Baxter Street. The project area is composed of most of Block 160, the closed portion of Baxter Street between Worth and Pearl streets, and the northwest corner of Block 161. Block 160 was a triangular-shaped parcel bounded by Park Row, Baxter, Pearl, and Park streets, with Worth Street marking its apex. Block 161, to the east of Block 160, was bounded by Park Row, Worth, Mulberry, and Baxter streets. It is the historic configurations and legal designations of Blocks 160 and 161 that are referred to in this report.

The approach adopted for the research summarized in this report was to provide an overview of the histories of the Broadway Block and Courthouse Block project areas and to use the documentary record to assess the archeological potentials of both areas. Research was focused on gathering a big-picture view of the project areas over time and placing the project areas into the larger context of the historical development of the New York City. Historic maps, compendiums

of historical sources, tax assessment records, city directories, building records, historic photographs and illustrations, and numerous secondary sources were used in this effort. Deed research was carried out only to clarify particular historical points, and no attempt was made to carry out a complete chain of ownership for the project areas.

Simultaneously, research was carried out to ascertain the archeological potentials of the project areas. The concern was whether the use of the parcels or construction of buildings during the late-nineteenth and twentieth centuries might have obliterated potential archeological deposits contained within both project areas. Building records in the Municipal Archives and the Building Department and soil borings data at the Subsurface Section of the City's Department of General Services were used in this effort.

No specific effort was made to examine the potential for cultural resources that would be affected by the construction of the 2 tunnels proposed for the Courthouse Block project area because information about their specific locations was not available. However, the general information contained in this report could be used to extrapolate the potential for cultural resources when specific locations are known.

From these two efforts, the considerable differences in the histories and archeological potentials of the project areas became apparent. These differences guided further historical research reflected in the dissimilar treatment given to each project area in this report. The discussions of

the two project areas in this report differ considerably in detail and focus. For the Broadway Block project area (Block 154), a more detailed history of those areas with archeological potential is offered. For the Courthouse Block project area (Blocks 160 and 161), the historical development of the project area as a whole was traced.

In addition, HCI was asked to identify all designated and proposed National and New York State Register sites and districts as well as New York City landmarks within the primary and secondary impact areas surrounding the proposed Foley Square project areas. The staffs of the New York City Landmarks Preservation Commission and the New York State Historic Preservation Office were consulted to accomplish this task. Their records constitute the primary information used in this portion of the report.

The proposed construction on the Broadway Block will entail the demolition of all existing structures, with the exception of 22 Reade Street. The purpose of HCI's work was to evaluate the project area for the presence of significant cultural resources. ("Significance" is evaluated by compliance with any or all of the Criteria of Significance for inclusion on the National and New York State Registers of Historic Places.) The extant structures on the Broadway Block were therefore evaluated for their potential significance.

Finally, all data collected during the course of this project were analyzed and summarized for presentation in this final report.

## II. PHYSIOGRAPHY

The two blocks of the Foley Square study area lie on Manhattan Island, which is at the southern end of a narrow peninsula (the Manhattan Prong) of the New England Upland Physiographic Province. The landscape of this province is characterized by very old, worn mountains and glacial debris (Hunt 1974: 253-303). Manhattan's higher elevations are formed by a very old, hard underlying bedrock known as the Manhattan Formation, the principal rock of which is mica schist (Schuberth 1968: 66). In some locations, bedrock is exposed on the surface; in other portions of the island it is thickly covered by glacially deposited debris and topsoil. The most distinctive ridge or spine of this bedrock is called the Manhattan Ridge, which runs north-south along the western side of the island (Schuberth 1968: 72). Between Midtown and Lower Manhattan, bedrock lies well beneath the surface of the ground and the terrain is relatively flat. Bedrock again rises above the surface further downtown, although its elevation is much lower than where it is exposed uptown (Schuberth 1968).

The deep bedrock found in the area between Midtown and Lower Manhattan has had a profound effect on the city's growth

since, until recent times, the foundations of skyscrapers were expensive or impossible to build here because their footings had to be anchored to the bedrock. As a result, most large buildings were built north and south of this locale. More recently, modern foundation designs have overcome many of the problems associated with the deep bedrock and it is now feasible to construct larger buildings similar to the complex proposed for the present study area (Cross 1985: 127-40).

The lowest point in the area between Midtown and Lower Manhattan was a sink for freshwater surface streams and numerous springs. The freshwater that aggregated in this lowest point formed Manhattan Island's largest pond, which eventually became known as the Collect Pond. It was located close to the shore of the East River; however its main outlet flowed to the west and emptied into the Hudson River. The pond's main outlet and a number of other brooks created a vast meadow that also drained to the west and emptied into the Hudson. This meadow became known as Lispinard's Meadow, named after Leonard Lispinard who was a Huguenot and one of the first settlers to establish a farm on the Collect Pond's southern bank (Van Rensselaer 1909: 75).

The two blocks of the study area are located in the immediate vicinity of the now-filled Collect Pond. The Broadway Block is situated on the sloping ground west of the former pond. The Courthouse Block is situated on the former pond's eastern bank near a secondary drainage outlet that

flowed eastward, created yet another swampy meadow, and eventually emptied into the East River.

The Collect Pond was a fresh water pond; however, it is unclear what the pond's elevation above the high tide mark was. It is possible that Lispinard's Meadow was a tidal estuary because in times of high tides that were coupled with a strong wind, both the wet meadows and the Collect Pond would flood, making lower Manhattan an island (Harlow 1931: 6).

Another factor supporting the theory that Lispinard's Meadow was a tidal estuary is the fact that strong documentary evidence exists stating that the aborigines worked a shell fishery east of the Collect Pond. These gathered shellfish may have been exclusively marine species; however, they may also represent the gathering of a variety of species that flourish in intertidal bodies of water. Unfortunately, the documentary record has not produced any evidence supporting either case, and it will remain an open question until the remains of the shell midden are located.

### III. DOCUMENTARY RESEARCH

#### A. Prehistoric Era

In recent years, culture historians have excavated a number of proposed construction sites located in Lower Manhattan, south of Canal Street. Indian artifacts were uncovered in all the sites that contained a seventeenth- or eighteenth-century topsoil deposit. Unfortunately, artifacts were not found in intact strata associated only with prehistoric peoples. This is not surprising considering the record of subsequent land use.

Therefore, it would not be surprising if HCI were to recover aboriginal artifacts in the proposed Stage IB archeological testing. It would be a very rare and significant discovery if intact prehistoric cultural material were found. The two study area blocks have very different potentials for containing such a site. The Broadway Block has a low potential. Prehistoric remains might be found only if some portion of Republican Alley has remained undisturbed.

There is a higher potential for such a site to exist on the Courthouse Block, because of a variety of reasons. The block is situated in the immediate locale of an Indian



encampment that was noted by early settlers. It was called "Werpoes" in the Algonkian language and "lime shell" or "Shell Point" by the Europeans because a large heap of marine mullosks had been carried there from fishing grounds in the harbor (Baugher-Perlin et al. 1982: 64). In fact, it may well be that the Collect Pond's name may be an Anglicized way of pronouncing the pond's Dutch name, which was Klatch, Kolck or Kollick. This word has been described as a synonym of the English word "chaulk," which is a common early way of describing limestone (Harlow 1931: 7). Alanson Skinner, who was one of the first students to look at the potential aboriginal sites on Manhattan, reported what he had learned about this site as follows:

... Mrs. Lamb says that the Dutch found a large shell heap on the west shore of Fresh Water Pond, a small pond, mostly swamp, which was bounded by the present Bowery, Elm, Canal, and Pearl Streets, and which they named from this circumstance Kalch-Hook. In course of time, this was abbreviated to Kalch or Collect and was applied to the pond itself. This shell-heap must have been the accumulation of quite a village, for Mrs. Jno. K. VanRensselaer speaks of a castle called Catiemuts overlooking a small pond near Canal Street, and says that the neighborhood was called Shell Point. (Skinner 1961: 51)

Writing at the turn of this century, Reginald Bolton notes that the Indian village of "Werpoes" was located "on the line of Elm Street, between Duane Street and Worth Street," and that "masses of shells were disturbed on grading Pearl Street through this site" (Bolton 1934: 133). Unfortunately, Bolton does not give the sources of his information. An 1856 article that appeared in Valentine's Manual of the Corporation

of New York describes the city "Commons" roughly as being the area from City Hall Park north to the western side of the Collect Pond, and discusses the possible location of the Indian village:

There is no account, we believe, in our historical records, of the precise locality at which the tribe known as the Manhattans resided, but judging from what has been received as undoubted evidence of the establishment of an Indian village, namely the mixture of shells with the upland soil, this spot [the Commons] has been either the site of, or in the immediate vicinity of a large Indian village at some period more or less remote. (Valentine 1856)

The traditional placement of the village on the land known as the Kalckhook; which was later the Calk Hook farm granted to Jan Jansen Damen and located west of the Collect Pond, would locate it in the near vicinity of the Broadway Block study area.

Such shell middens were of value to European settlers. The crushed shells were an excellent and readily accessible source of lime for construction, fertilizer, poultry scratch, fluxing material, as well as much more. Crushed shells also were used to construct and repair roads (HCI 1985: 86). Therefore, it is possible that much or all of the shell midden and Indian village was removed before the area underwent urbanization.

From the sources cited above, it is apparent that the exact location of the prehistoric site is not known. However, these sources do agree that it was located in the same neighborhood, of which both study areas are a part. Although

the probability of intact prehistoric remains still existing on both study areas is low, nevertheless it is possible, and provisions should be made for such during the archeological infield testing stage of this project.

B. Historic Era

1. Blocks 160 and 161 (Courthouse Block)

a. Early Settlement and Establishment of the Street Grid

The history of Blocks 160 and 161 between 1653 and 1755 consists primarily of a chronology of its ownership, with little knowledge of its uses during this period. Presumably, the blocks were used for agricultural purposes. During these years, Blocks 160 and 161 were within the holdings of the Shrick, Webber, Minthorne, and Reade and Kingston families. The two blocks were part of an approximate 5-acre parcel granted by Peter Stuyvesant, Director of New Amsterdam, to Paulus Shrick on October 7, 1653. This parcel was located between the Collect Pond, also known as the Fresh Water, and the Bowery, south of lands granted by Stuyvesant to William Beekman. The Shrick parcel was sold to Johannes Megapolensis and his son-in-law Cornelius van Ruyven on September 1, 1662 and later confirmed by the British Richard Nicholls. On January 26, 1670, van Ruyven sold the parcels formerly owned by Shrick and William Beekman to Wolfort Webber. With the marriages of Webber's daughters Anna and Hillegonde to Jacques Fountain of Bushwick in May 1689 and Philip Minthorne in July

1696, respectively, he conveyed his holdings to son-in-laws Minthorne and Fountain in five transactions dating between July 1699 and October 1713. Fountain's two parcels were then acquired by Minthorne in October 1713. Upon the death of Philip Minthorne sometime between November 1728 and February 1729, Blocks 160 and 161 were inherited by his yeoman son, John. On November 21, 1751, a parcel in excess of 12 acres, including parts of Blocks 160 and 161, was conveyed to blacksmith John Kingston by "Jacob Reade, tailor, and his wife Jannetje, formerly widow of John Minthorne dec'd. executrix, Johannes van Duersen, Cordwainer, Executor of John Minthorne" (Stokes 1915: VI, 110-11).

Blocks 160 and 161 were among the earliest to have been established in the area. Between the 1730's and 1750's, the street grid of the area east of the Collect Pond developed concomitantly with its shift from undeveloped or agricultural lands to industrial uses. The Bradford Map of 1730 and Manuscript Plan of 1732-5 show the project area as being an undeveloped quarter situated between the Collect Pond and its East River outlet, the "High Road to Boston," and the swampy meadow in the area of present-day Cherry Street. Grim's General Plan of 1742-4 presents a more agricultural image of the area, with what are presumed to be John Minthorne's holdings depicted as a mature orchard. Figure 2 depicts the intersection of Pearl Street and the "High Road to Boston" during this agricultural period. Note the outlet of the Collect directly adjacent to Pearl Street (Bradford 1730;

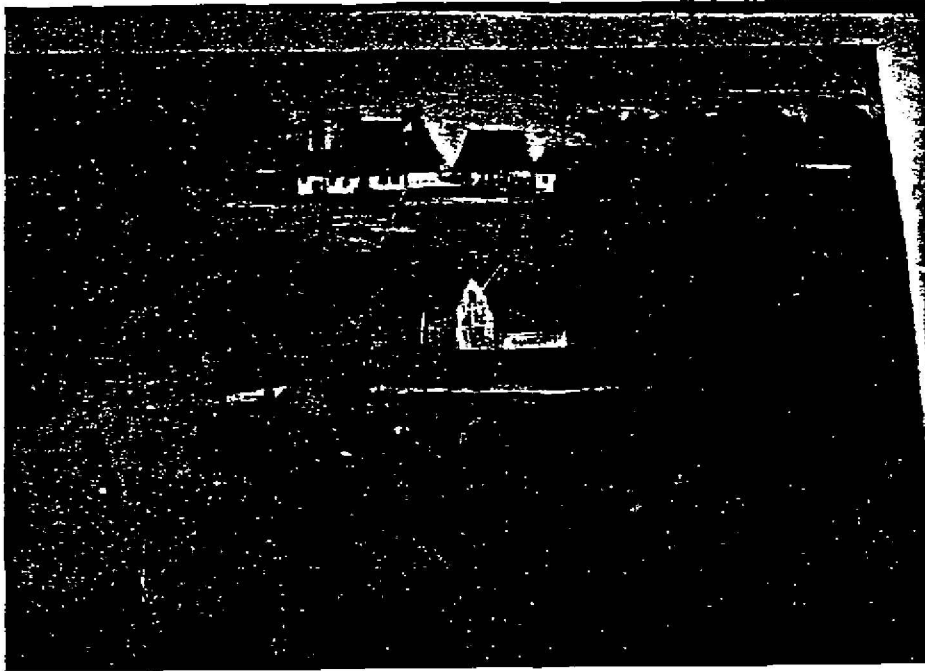


FIGURE 2. Illustration depicting the intersection of Pearl Street and the "High Road to Boston" during the mid-eighteenth century. Note the outlet of the Collect Pond directly adjacent to Pearl Street (Moss 1897: frontispiece).

Manuscript Plan of 1732-5; Valentine 1858: 426; Moss 1897: frontispiece).

Mid-eighteenth-century maps show that changes had occurred in the vicinity of the project area by the 1750's. The street grid of the area appears to have been established during the preceding decade. The slaughterhouse, which was located along the eastern edge of the Collect at present-day Bayard Street had been connected to the "High Road to Boston" by Orange (currently Baxter) Street, and some development had occurred on Blocks 160 and 161. Depicted on these maps are buildings fronting Chatham Street (now Park Row) on Blocks 160 and 161, tanyards along the Magazine (now Pearl) Street frontage of Block 160 adjacent to the outlet of the Collect, in addition to several structures on the northern portion of Block 160 near the intersection of Orange (now Baxter) and Cross (now Park) Streets.

Because the particularly detailed maps of the 1750's hint at the establishment of the street grid that set the configurations of Blocks 160 and 161, considerable description of the Maerschallck Plan of 1754 and the Holland Map of 1757 follows (see Figures 3 and 4). The Maerschallck Plan shows the Collect Pond, its outlet, and the slaughterhouse on the eastern edge of the Collect near present-day Bayard Street. Leading from "High Road to Boston" (now Chatham Street and the Bowery) to the slaughterhouse was Orange (now Baxter) Street, and from Orange Street to the Collect was Cross (now Park) Street. Although the public magazine and a much-restricted,

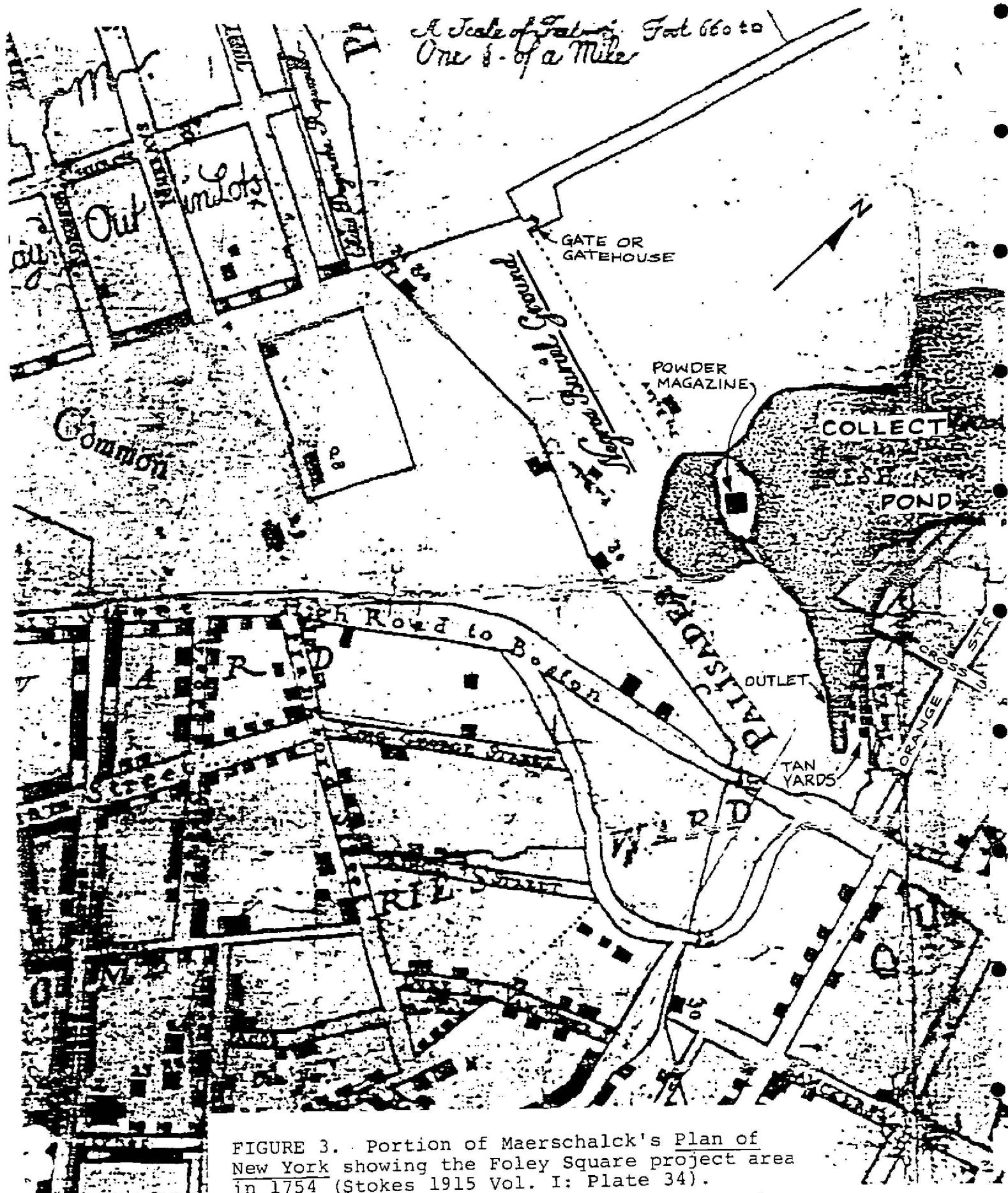


FIGURE 3. Portion of Maerschallck's Plan of New York showing the Foley Square project area in 1754 (Stokes 1915 Vol. I: Plate 34).

- A High Ground commanding the Ground marked B
- C High Ground commanding A.
- D Ground about as high as C.
- E Bayards Hill commanding over all the high Grounds.
- F High Ground commanding all the Hills except Bayards

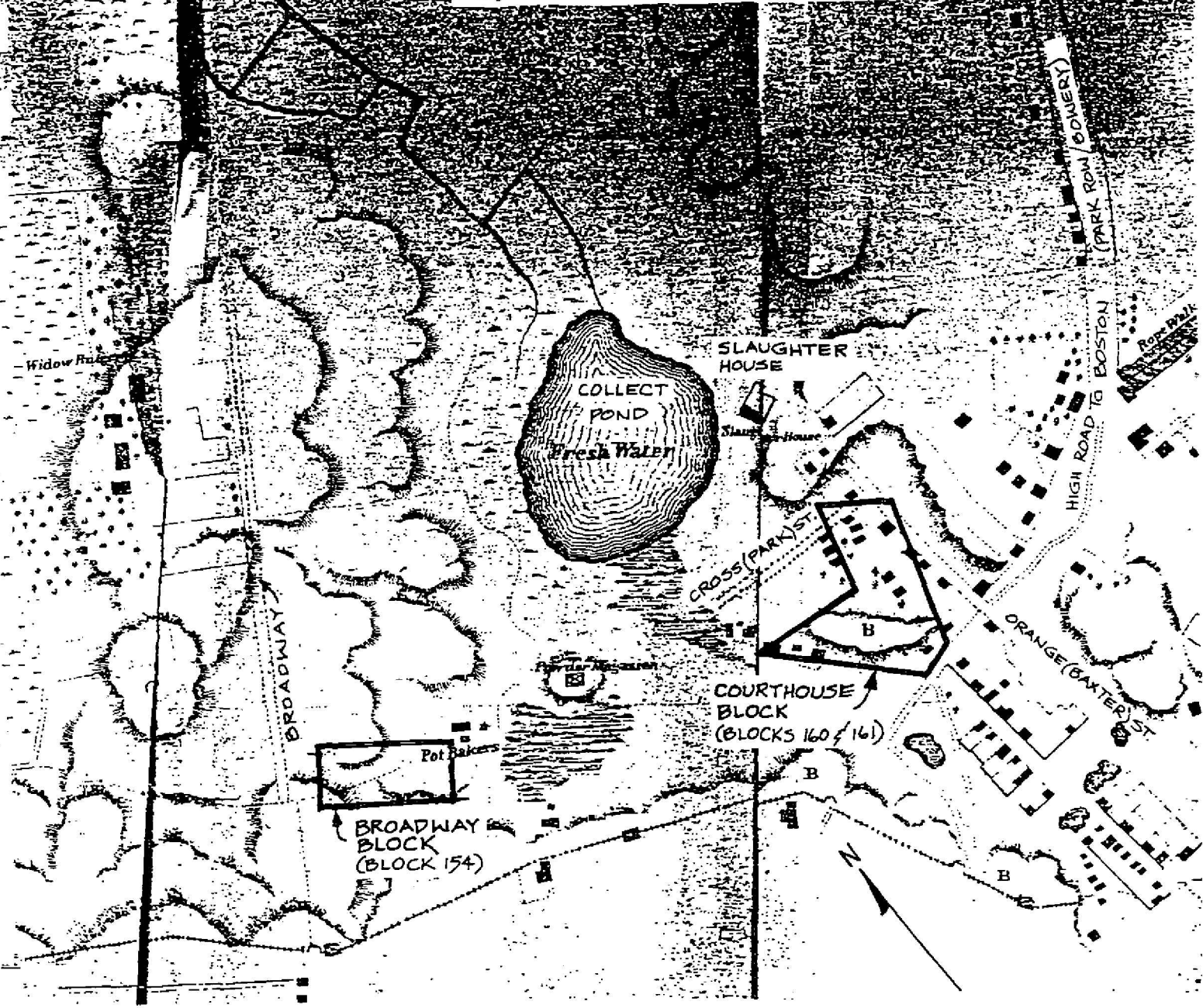


FIGURE 4. A portion of Holland's 1757 Plan of the Northeast Environs of the City of New York showing the development of Block 160 that occurred between 1754 and 1757 (Valentine 1859; Scale: 1 inch = 66 feet).



stub-shaped outlet of the Collect are shown, Magazine (now Pearl) Street is absent. Two rows of tanneries are shown aligned along a curious line, which perhaps could be the edge of a marshy area, a foot path, or some sort of sluiceway from the Collect. It is thought that these tanneries and the curious line were within the boundaries of Block 160 (Maerschalck 1754).

The Maerschalck Plan of 1754 also shows the Tea Water Pump, which at that time was the most important source of the city's drinking water, outside the project area on Block 161. The pump's water was carried from buckets back to individuals' households. More commonly, its water was conveyed throughout the city in carts and sold door-to-door for household use. The pump was an important gathering place for the city's slaves whose household tasks included pumping and carrying water for their white masters. After the so-called "Negro Conspiracy" of 1741, blacks were prohibited by the Common Council from using the pump.

The Holland Map of 1757 shows Chatham, Orange, and Cross streets very distinctly, but Magazine (now Pearl), Mulberry, Mott, and Bayard streets as single dashed lines suggesting that they were less than formal streets. Also depicted is a hill or raised area on the southeast portion of Block 160 that may have fronted Magazine (now Pearl) Street. Both the 1754 and the 1757 maps show Cross (now Park) Street only between the Collect and Orange (now Baxter) Street. On the Holland Map of 1757, twelve structures are shown as having fronted

Orange (now Baxter) and Cross (now Park) streets in the northern part of Block 160. Two buildings also fronted Park Street, each with two structures aligned behind them, as if maximizing the limited space of a narrow, rectangular city lot. Four buildings fronted Orange (now Baxter) Street, two of which seem to have had a building at the rear of the lots. Also, two buildings are shown as having fronted Chatham Street (Holland 1757).

Property records suggest that the initial subdivision of the northern portion of Block 160 and both blocks' Baxter Street frontages of John Kingston's farm occurred in 1763, which was approximately a decade after the street grid had been established and numerous structures had been constructed. In February 1763, streets through the farm were released by Kingston and Jacob Reade and their wives to the City of New York (Minutes of the Common Council of the City of New York (MCC)\* 1763: 321; Stokes 1915: VI, 111). During November and December of that year, several individual lots on Blocks 160 and 161 were conveyed to house carpenter Obadiah Wells and Albert Baker (New York County Index to Deeds, Block 160; Stokes 1915: VI, 111).

b. Industrial Development of Block 160 -  
Tanyards

Historical sources give evidence that tanyards occupied the southern portion of the project area by the 1750's and were

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\*NOTE: Minutes of the Common Council of the City of New York will hereafter be cited in the text as MCC.

located along Pearl Street adjacent to the East River outlet of the Collect Pond. These tanyards were part of a larger concentration of tanneries established in the Collect Pond area. The Collect Pond was one of four areas in Manhattan where the tanning industry was located historically. While it is known that tanning occurred on the Collect in the vicinity of Centre Street beginning c. 1694, it is less clear, however, exactly when the tanneries that were located on the southeastern side of the Collect and along its East River outlet first began operation. The tanneries on Block 160 were certainly in operation by the 1750's, but there are suggestions that they may have existed during the 1730's and possibly prior to the 1728 construction of the public magazine, which was located on an island between the Collect and Little Collect ponds.

Around 1653, the city's first known tanner, Conrent Ten Eycke, had his tanning operations at a site near Beaver and Broad streets. About ten years later, Adrian and Christopher Van Laer had a tan mill at the northwest corner of Exchange Place and Broad Street, about a block to the north. After c. 1664 when the tanners were ordered to move outside the city proper, tanning firms established the "Shoemaker's Pasture," which was bounded by Maiden Lane, Broadway, Ann Street, and Gold Street. Between c. 1700 and 1800, a ten-block area that surrounded Beekman's Swamp had become devoted to tanning. This area was bordered by Beekman, Cliff, Gold, Spruce, Ferry,

and Jacob streets (Norcross 1901: 1-8; Baugher-Perlin, et al. 1982: 116).

By the 1750's, the area east of the Collect Pond and near the previously mentioned slaughterhouse located at Orange and Bayard streets served butchers, tanners and curriers, renderers and other processors of non-food animal remains. Cattle from upstate New York or Long Island were bought by butchers either at specially designated wharves or at the stockyards of the Bull's Head Market. Slaughtering took place at the abattoir of the Bull's Head Market. The availability of non-food wastes and the plentiful supply of water from the Collect supported many processing operations and facilities. Aside from the Collect's many tanneries, numerous rendering plants, glue factories, and bone mills characterized the area, as did breweries, ropewalks, and other industries.

Although little is known about the pre-1750's history of the project area's tanneries, historic tax assessment information, a summary of the history of Magazine Street by the Common Council, and hydrological and locational advantages all provide evidence for the very early tannery use of Block 160. The possibility that the project area may have supported industries, (e.g., tanneries) even prior to the 1728 construction of the public magazine in the Collect is suggested in a history of Magazine Street by the Common Council:

Queen (Pearl) Street was extended west of Chatham Street to the Fresh Water at an early period, and several tanneries were erected on its northerly side, a block or more west of the present Chatham Street. When the public magazine was erected on the island in the pond this was the way of access, and hence that portion became known as Magazine Street, the same name was applied after the pond was filled up, the magazine removed, and the old landmarks obliterated. (MCC 1866: 610-11)

In 1731, only three years after the construction of the magazine, at least ten tanyards (which included those of Joseph Waldron, Johrannis Lyminisch, Peter Myre, Cornelius Clappor, Andres Myre, Victor Myre, Cornelius and John Stevens, John Gradenberg, William Book, and Jacob Quick), were located near the Collect within the Montgomery Ward. Several houses were also built by this time (New York City Record of Assessment 1731). Interestingly, some fifty years later, an individual named Jacobus Quick owned a tanyard on Block 160 and one William Bock also was associated with property on Block 160. Probably the most persuasive argument for early-eighteenth century development of Blocks 160 and 161 is the blocks' proximity to important hydrological resources and transportation corridors. Given that tanyards were in the immediate area by 1731, it would seem that Block 160's location along the outlet of the Collect and close to the "High Road to Boston" would have been too advantageous not to have been part of this early industrial history of the area. Furthermore, the use of the subterrean springs beneath adjacent Block 161 as the Tea Water Pump, the city's main source of water, is established in 1740's accounts. It is

very likely that initial use of the Tea Water Pump substantially predated the 1740's.

Based on the Maerschhalck Plan of 1754 and Holland Plan of 1757, tanyards occupied the southern portion of Block 160 by the 1750's (see Figures 3 and 4). The Maerschhalck Plan portrays a much-restricted, stub-shaped outlet of the Collect and Magazine Street apparently is absent. Two rows of structures are identified as tanyards on the map; the first row being located immediately adjacent to the outlet of the Collect and the second row of structures being aligned along a curious, irregular line between the Collect and Chatham Street that more or less parallels the outlet. This line may mark the edge of a marshy area, a foot path that is nascent to Magazine Street, or some sort of sluiceway from the Collect to the tanneries. On the Holland map, six structures along the north side of the outlet are identified as tanyards, arranged less formally than the two rows shown in the earlier Maerschhalck Plan. Also, Magazine Street is present (Maerschhalck 1754; Holland 1757).

Property ownership records provide some information about the pre-1785 tanyards located within the project area on Block 160. It appears that at least between the years of 1773 and 1785, John Robins, Jacobus Quick, George and John Shaw, and Captain Abel Hardenbrook were involved in a partnership called the Nine Partners. As individuals, they apparently controlled Lots 1 through 17 and Lots 23-25, (466-492 Magazine (now Pearl) Street and 51-61 Cross (now Park) Street (see Figure

5). Nearly two thirds of these lots are within the project area. They include Lots 1-11 and the southern portions of lots 12-16 (following the oblique angle of the New York County Courthouse's southeastern facade and stairway). These parcels were surveyed in 1773, 1785, and 1806; the latter two were made by city surveyor Edward Bancker (see Figure 6). On the Bancker surveys, the parcels are referred to as the "tan yard lots near the Fresh Water" (New York County Deeds 42: 363).

Details regarding the Nine Partners are elusive. A deed dated 1785 mentions that the Nine Partners owned two tanyards on this property. Fortunately, some relative information was revealed in this deed that states Quick, Hardenbrook, and the executors of John Robin's estate, newspaperman Hugh Gaines and Abraham Mesier conveyed an approximate 219-foot wide parcel that fronted Pearl Street to George and John Shaw's, eldest son Jacob (New York County Deeds 42: 363). This parcel corresponds to 472 to 486 Pearl Street today. It is known that John and George Shaw were tanners and curriers, and Abel Hardenbrook may have been a member of the same Hardenbrook family who purchased New York City land for a tannery in the seventeenth century and owned the Tea Water Pump during the eighteenth century (New York County Deeds 42: 468; 43: 200). Based on tax assessment records, Quick may be the same individual who owned or operated a tanyard in the vicinity as early as 1731.

The conveyance of the Pearl Street parcel to George and Jacob Shaw seems to have settled the two elder Shaws'

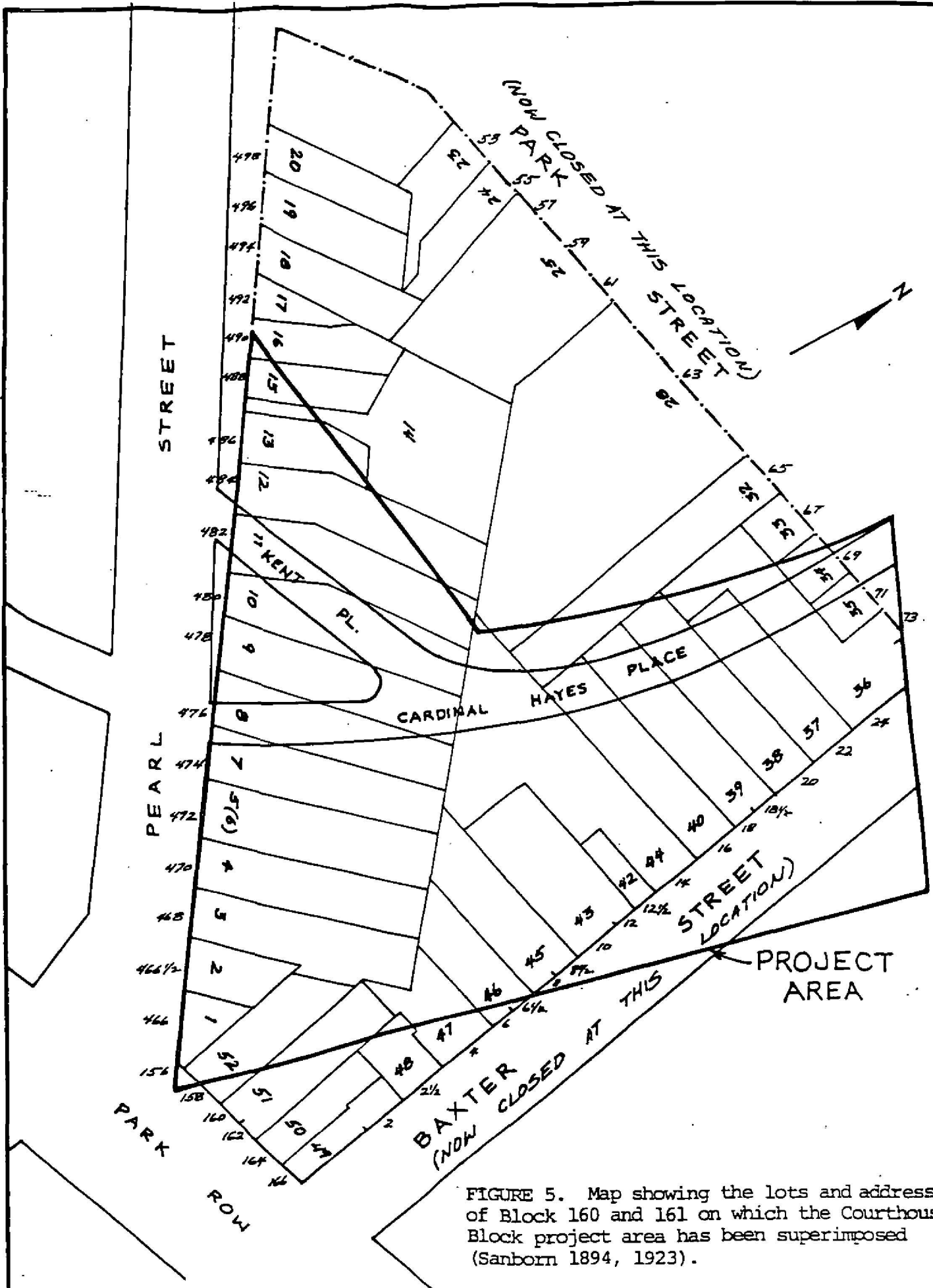


FIGURE 5. Map showing the lots and addresses of Block 160 and 161 on which the Courthouse Block project area has been superimposed (Sanborn 1894, 1923).



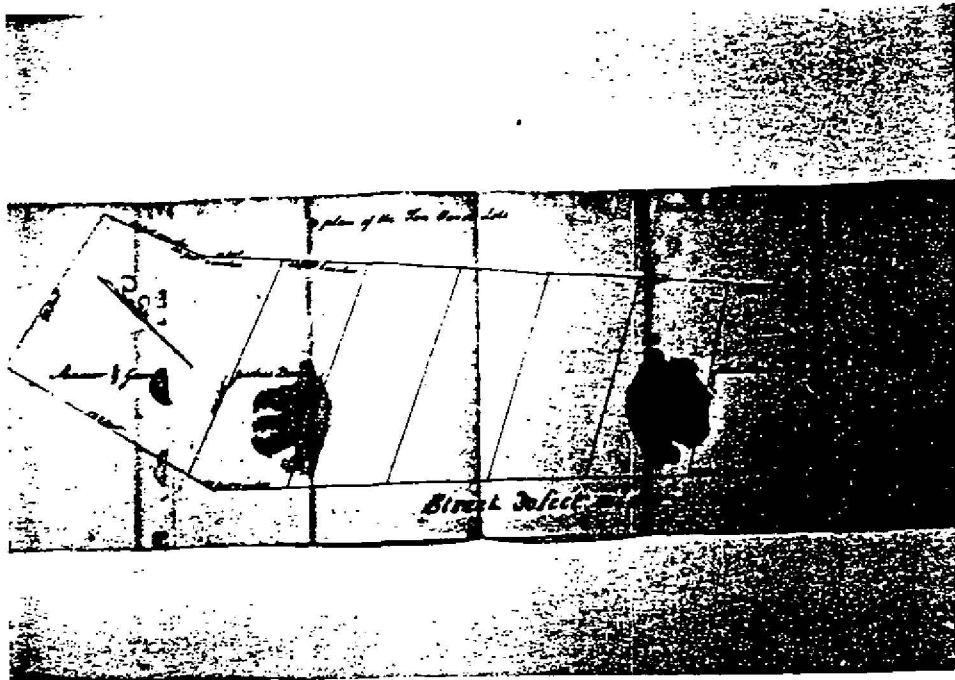


FIGURE 6A. A plan of the Tan Yard Lots (1785) shows the existence of tan yards on Block 160 (the Courthouse Block) in the eighteenth century. "Street 30 feet wide" located at the bottom of the map is current Pearl Street (Bancker 1785).

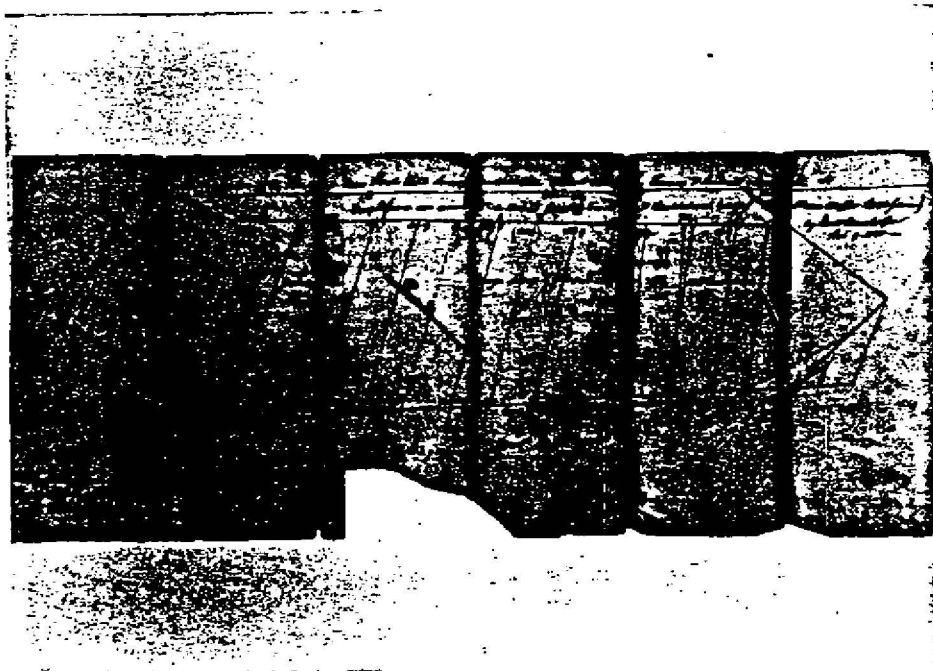


FIGURE 6B. A Plan of the Tan Yards Near Fresh Water June 2, 1806 depicts the subdivision of the tan yard lots on Block 160 (the Courthouse Block) that were possibly subdivided when some of the tan yards ceased operating. At bottom of map is "Magazine Street 50 feet wide" (Bancker 1806).

interests in the Nine Partners. With this transaction, it also appears that the Shaw family concluded its history of tanning in New York City. Tanner and currier George Shaw moved with his wife, Mary to St. John, New Brunswick, Nova Scotia, and physician and surgeon Jacob Shaw, son of deceased John Shaw, relocated to Westchester County (New York County Deeds 42: 468; 43: 200).

The use of Block 160 as a tannery declined after 1785. Tanyards did, however, continue on a limited basis until shortly after 1818 and had become situated within an incongruous mix of residential, commercial, industrial, and even public uses. After 1785, the tanyard parcels of the Nine Partners, most notably those of the Shaws, that were located on the eastern half of the Pearl Street frontage were subdivided into 50-foot-wide, and subsequently 25-foot-wide, lots and appear to have been developed for residential and commercial uses by their subsequent owners (Bancker 1785, 1805).

The western half of the Pearl Street frontage seems to have retained its historic tannery uses until the opening years of the nineteenth century. Based on tax assessment records of 1799, this western portion of Pearl Street contained tanyards and houses of John Lorillard, located at the corner of Pearl and Cross Street, those of Blaze Lorillard, and also those of Philip Arcularius and Jacob Grim located at 480-486 Pearl Street (Lots 10-13). Of these three tanyards, only the latter is within the project area. William

Bryden's tannery, formerly the tanyard of Arcularius and Grim, seems to have been in operation until sometime between 1802 and 1812, the last such operation in the project area (New York City Record of Assessment 1802; 1812 Directory). Outside the project area, a tanyard at approximately 63 Cross (Park) Street owned by Jacob Lorillard was the last to operate on Block 160, having existed until shortly after 1818 (Jarvis 1818; MCC 8 September 1817: 277).

Complaints to the Common Council and resolutions and ordinances regarding tanyards near the Collect that the Council subsequently passed may suggest the general conditions of the tanyards within the project area, including those of the Nine Partners or Arcularius and Grim. In response to petitions by a neighbor complaining of the "exposed situation" of John R. Livingston's tanyard, which was located on the north side of Cross Street across from Block 160, the City Council passed an ordinance that required Livingston to "enclose the tan yard with a good fence and the tan vats to be filled up with good wholesome earth by the first day of August or penalty of \$100" (MCC 1797: 356). Similarly, Andrew Stockholm, who owned a tanyard to the west of Livingston's, was ordered to "fill his lot to the proper height with good wholesome earth by September 1 or \$100 penalty" (MCC 1797: 356). Complaints against the unfilled condition of Stockholm's property at 50 Cross Street continued at least until August 1817, when a city inspector suggested that the City fill the parcel and put a lien against the then-current

owner, Mr. Walton of New Orleans. During the following month, William Coulthard, who operated a brewery on Cross Street on Block 160 but outside the project area, complained that Mr. Lorillard's tan vats on Cross Street were highly offensive (MCC 1817 IX: 277). No doubt, Coulthard referred to the adjacent tannery of Jacob Lorillard, located on the parcel controlled by Mesier and Gaines for the estate of John Robins and originally part of the Nine Partners' holdings during the eighteenth century. Certainly these complaints suggest that the tanyards in the area had odorous vats and were unfenced.

In the absence of documentary information about the eighteenth-century tanyards and their operations located within the project area, a portrait of a typical tanyard can be drawn from documentary sources. Webster's defines tanning as the art or process by which a "hide is converted into leather by treating it with an infusion of tannin-rich bark or other agent" (Webster's 1983: 1205). Through the related process of currying, tanned leather is prepared for manufacture through various activities to soften and even the thickness of the tanned hides. The several sub-processes of tanning may be summarized as follows: 1) splitting the hides and removing their ragged head parts, tail, and legs; 2) washing, soaking, and giving the hides a superficial scrape to remove their blood and dirt; 3) "liming" the hides and "handling" them to soften their hair; 4) "beaming" the hides to remove their hair; 5) "bating" the hides in manure and water mixture to remove the lime from the "liming" process; 6)

"tanning" the hides through soaking them in tannic acid, generally from oak or hemlock bark; and 7) smoothing and beating the hides, scouring out their tannin, and drying them (Weiss and Weiss 1959: 16-22).

A typical pre-1794 tanyard required a nearby water source such as stream or river and consisted of a number of facilities that included vats, both below and above ground; a beam house; a mill--e.g., large circular trough with wooden and stone wheels for crushing bark and possibly a structure for bark storage; and possibly structures for liming, currying, drying, or storing hides. Vats were generally topless and bottomless oblong wooden boxes that measured approximately 10 feet long by six feet deep by six feet wide. A primitive version of the vat was a six-foot rectangular pit, four to five feet deep, lined first with clay and then with hemlock or spruce planing. Later, as vat construction improved, wooden troughs, tiered leaches, and hand-operated pumps were used to remove the spent tanning "liquor" from the vats. Plates from Diderot's Encyclopedia in Weiss and Weiss show a tanyard with shed-like structures immediately adjacent to a river (Weiss and Weiss 1959: 18). The initial washing operations are shown as taking place directly in the river, with access via simple "catwalks," and the initial soaking and scraping operations are shown as occurring in above-ground, circular, wooden vats in the riverside structures. In contrast, liming vats are shown as being circular, stone, and located below the floor of the "liming" structure. Eighteenth-century tanyards varied in

size and complexity from mere open yards with river or stream-side wooden vats to large and complex, fenced yards with many formal structures that housed soaking, liming, tanning, beaming, and drying operations and bark storage and milling. This variation in size and complexity of tanyards is demonstrated also by the different number of vats at early New Jersey tanyards, which ranged from 6 to 100 (Weiss and Weiss (1959: 19)).

c. Commercial/Residential Development,  
c. 1785 to 1820

The port of New York grew tremendously after the post-Revolution reconstruction of the city, and the city's business sector expanded. Attracted by these opportunities in conjunction with a labor shortage and problems in their native situations, relatively poor immigrants came to New York City from Ireland, England, and Scotland. Many came as indentured servants. New York City grew rapidly to provide its newly-arrived inhabitants with housing, food, employment, and other services. By 1800, the city extended to present-day Houston Street. The few vacant or less densely settled parcels in the southern, older parts of the city and swampy or low-lying areas became subject of intense pressure to intensify development on them and to change from industrial to residential and commercial uses. The declining water quality of the Collect Pond and the conflict between the close proximity of settlement to the unsavory industries that lined the Collect accentuated this developmental pressure on Blocks 160 and 161.

The area's transition to a lower class, residential district was noted by a visitor from France in 1797. He commented that dwellings in the area around the Collect were "mean, small and low, built of wood" (Pomerantz 1965: 230). In 1810, the Sixth Ward--of which Blocks 160 and 161 were a part--constituted 31 percent of the city's alien population and 12 percent of its blacks. Aliens and blacks accounted for more than 25 percent of the ward's population. Certainly the residents of the Sixth Ward were among the city's poorest. Their per capita annual income of \$178 was the least of all the wards and shockingly low compared to the city average of \$320. These statistics were most exaggerated for the area near Blocks 160 and 161 in particular (Pernicone 1973: 23).

Lots on Blocks 160 and 161 that were previously used for industrial functions were subdivided, and vacant lots were initially developed. It is apparent that after 1780 numerous transactions of Block 160 property involved tanners and curriers as grantors, which included George and Jacob Shaw, John Garrett, and John Leake. In contrast, nearly all of the grantees of these transactions appear to have been in professions other than curriers and tanners, which included house carpenters Henry Lott, Obediah Wells, and William Hawkins.

In 1785, the Pearl and Baxter Street frontages of Block 160 took different paths in their continued development. On Pearl Street, new small-scale commercial and residential development was rapid and augmented its continued tannery

uses. In contrast, the development of Baxter Street was slower and smaller in scale. Even as late as 1799, development of a few lots at the two corners of Baxter Street and in the middle of the Baxter Street frontage set off the expanses of vacant land owned by James Beekman (New York City Record of Assessments 1799). However, it is the history of the subdivision of the George and Jacob Shaw's 209-foot parcel along Pearl Street--formerly among the holdings of the Nine Partners--that is most instructive of how the transition occurred from industrial to residential and commercial uses. It is clear that the sale of the parcel served as a foothole for the block's transition to residential and commercial uses. Initially, the Shaws subdivided the parcel into two approximately 100-foot wide parcels that front Pearl Street. They must have conveyed the western parcel (Lots 10-13, 480-486 Pearl Street) to John Leake, although no deed has been found (see Figure 5). Leake conveyed the parcel, which included the "tan yard and buildings" and a "garden at the back of said tan yard," to Phillip Arcularius in September 1785 (New York County Deeds 43: 65).

The Shaws conveyed the eastern parcel (Lots 6-9, 472-478 Pearl Street) with "three dwellinghouses or tenements" to house carpenter Henry Lott in 1785 (New York County Deeds 42: 363). It is possible that Lott erected these three structures under a pre-purchase arrangement with the Shaws. Lott subdivided his parcel into four approximately 25-foot lots, perhaps constructing additional structures on them. Two years



later, he conveyed Lots 8 and 9 to yeoman George Orff (New York County Deeds 42: 119). In August and September 1793, baker Tobias Hoffman bought two adjacent lots along Pearl Street, Lot 7 from Lott and Lot 8 from Orff (New York County Deeds 49: 201, 203). The latter lot included a "dwelling house, bake house, and oven, and the foundation of the oven in the said bake house on stands" (New York County Deeds 49: 203). The Shaws also conveyed two, 25-foot wide parcels of Block 160 located on Chatham Street to tobacconist Blaze Moore in 1786 and 1787 (see Figure 5; New York County Deeds 43: 285; 44: 228).

Tanyards remained on the lots in the western portion of Pearl Street (west of Lot 9) until sometime between 1802 and 1812. However, a few other uses--including dwellinghouses and a church--were sandwiched between the tanneries. Proceeding eastward along Pearl Street from the corner of Cross (now Park) Street in 1802 was the tanyard of John Lorillard, followed by the house and tanyard of Blaze Lorillard, the Universalist Church, and then the tanyard and house of William Bryden at 480-486 Pearl Street, which was on land owned by tanners Philip Arcularius and Jacob Grim. Bryden's tannery, which closed sometime between 1802 and 1812, is thought to have been the last to operate on the project area. In 1816, Arcularius sold Lots 10, 11, and 12 to Peter Lorillard and Lot 13 to Felix Pascale (see Figure 5; New York County Deeds 112: 586; 117: 220).

The incongruity of a church sandwiched between industries and commercial establishments reflects the mixed nature of land use during this period of rapid demographic growth and economic change. A newspaper account from 1797 hints at the location of a Lutheran church (outside the project area) that was sandwiched between the tanneries and breweries of Block 160 (Stokes 1915: V,1343). It describes a fire that began at the back of the church and spread to Phillip Arcularius's adjacent tannery, the dwelling of Mr. Lorillard, and the nearby brewery of Isaac Coulthard on Cross (now Park) Street. Arcularius may have leased the property to the church. It was not until January 1802 that Arcularius conveyed to the Trustees of the Society of United Christian Friends a 50-foot wide parcel on Pearl Street consisting of Lots 14-17 (see Figure 5; New York County Deeds 61: 311). Part or all of these lots seem to conform to the location of the earlier Lutheran church that was the source of the 1797 fire. Churches continued to occupy this location well into the nineteenth century. In 1821, the congregation of the New Jerusalem Church took over the church from the Universalists, although the conveyance did not take place until sometime later (New York County Deeds 153: 170; 300: 365). In 1846, the Zion Baptist Church purchased Lot 14 (New York County Deeds 469: 622).

The 1812 city directory provides a quick glimpse of the intensification of settlement within the project area during the early-nineteenth century. Pearl Street had lost its

industrial character and had overwhelmingly become commercial and residential. A granary, bake and grocery shops, a fruit store, a fish shop and book shop, and a stable seem to have lined Pearl Street. Proceeding westerly on Pearl Street from the corner of Chatham Street were Matthew Bolmer's granery and grain chandlery at the corner of Pearl and Chatham streets; S. & W.'s Dry Goods store at 466 Pearl Street; at 466½ a fruit store, Martha LaGrave's boardinghouse, and other residential tenants; a tallow chandler at 468 Pearl Street; widow Mary Linn at 470 Pearl Street; a grocer at 472 Pearl Street; livery stabler Lewis Storms at 474 Pearl Street; at 476 Pearl Street, two bakers and a carpenter; a grocer, baker, and two other occupants at 478 Pearl Street; grocer John Mansfield and an accountant and another occupant at 480 and 482 Pearl Street, respectively; bookseller William Durrell at 484 Pearl Street; and the Preserved Fish Co. at 486 Pearl Street (see Figure 5). Presumably, 488 Pearl Street was occupied by the Universalist Church (Elliott 1812).

Orange (now Baxter) Street seems to have supported less commercial uses than Pearl Street. Many of the parcels had front and rear buildings even by this early date, both of which were used residentially. From the occupations of the occupants listed, it also is clear that persons with common trades lived in the same house. Unfortunately, it is less clear the degree to which storefront or small businesses were housed in the Baxter Street properties. For those addresses that information is provided, the 1812 directory lists an

average of 3 heads of household per address. More than a third are women, nearly all widows. At 2 Baxter Street were a shipwright and shipmaster; at 6 Baxter Street were a tobacconist and coachman; a grocer, carpenter, and two female heads of household occupied 8 Orange Street. At 16 Baxter Street were two shoemakers, two signpainters, and a female head of household. Two cartmen occupied 20 Baxter Street. Finally, a tavern run by widow Mary Knapp was located at 26 Baxter Street at the corner of Cross (now Park) Street (see Figure 5). More grocers occupied the east side of Baxter Street within the project area, as well as shoemakers, shoeblacks, a mason, a carpenter, a tailor, and several laborers. The presence of front and rear buildings seems less evident than on the west side of Baxter Street (Elliott 1812).

Because the 1812 directory does not provide information about individual addresses for Cross Street, an analysis of its occupants is not possible on a lot-by-lot basis. However, among them were the familiar names of certain individuals associated with earlier industries on the block. These include Jacob Lorillard, who owned a tannery on Cross Street, and William and Isaac Coulthard, who owned and operated a brewery at 63 Cross Street (Lot 28) on an adjacent parcel. Located just outside the project area, this brewery was in operation until sometime after the 1830's. Sometime prior to 1849, the brewery, which was dilapidated and abandoned, became a flophouse of the intemperate and criminal element.

d. Remaking the Physical Landscape: Natural to Urban Environment

The demise of the water quality of the Collect Pond throughout the eighteenth century coupled with the demographic pressures to intensify development of already-settled areas of the city spelled the end of the local natural landscape. The Collect seems to have had a Janus-like identity; its picturesque setting and rich wildlife provided unique recreational opportunities, whereas it also supported such unsavory industries as a slaughterhouse, tanneries, and glue factories. During the seventeenth and eighteenth centuries, the surrounding hilly terrain, mature trees, and deep pure water of the Collect Pond were a picturesque setting for skating, fishing, leisurely promenading, picnicking, and boating. The stock of fish was so rich that net fishing was permitted until 1734. The Tea Water Pump located on Block 161, but outside the project area, also became part of the social and recreational life of New Yorkers. Gardens were planted around it and mild beverages made with its pure water were sold there.

Undeniably present, however, was the Collect Pond's less picturesque nature. Certainly the tanneries, slaughterhouse, and other unsavory industries that lined the Collect Pond contributed to the demise of its water quality by the mid-1780's. Likely the prohibition of net fishing at the Pond was more a reaction to its diminishing supply of fish than to a nascent environmental ethic. In the Mangin Report of 1796, the Collect Pond was described as a "stagnant and methitical".

pond and a menace to the city's health (Stokes 1915: III, 540). It was pronounced "a shocking hole, where all impure things center together and engender the most wholesale productions; from this pond, foul with excrement, frog spawn and reptiles...the Water has grown worse manifest within a few years" (Harlow 1931: 123).

Various proposals were advanced to drain the Collect and nearby low-lying areas, beginning with Anthony Rutgers' idea to build a canal. In keeping with the then-popular miasmatic or atmospheric explanation of disease, vapors from stagnating waters, such as those of the Collect, were thought to contribute to the presence of disease and epidemics. Epidemics of yellow fever, malaria, and other diseases fueled long-standing interest in developing new sources of drinking water and municipal sanitation services.

The first successful attempt to drain the Collect was Anthony Rutgers' construction of a canal in 1733, located at present-day Canal and Greenwich streets leading to the Hudson River. Rutgers, whose family long had ownership of lands to the west of the Collect, earlier that year had received a grant of about 70 acres that included the Collect Pond and the swamp to its west on the condition that he drain them. He was so successful that the tanners around the Collect were left without water. In August 1734, they petitioned the Common Council to remove the canal (Stokes 1915: IV, 536). Rutgers continued to drain the Collect, although he did modify the plan to accommodate the tanners. Other aborted proposals to drain

the Collect included a plan of 1789 to create a park on its filled land and a scheme to construct a canal and boat dock that would connect the Collect Pond with the Hudson and East rivers (Baugher-Perlin, et al. 1982: 66).

At about the same time, the swampy meadow east of the Bowery that was drained by the outlet to the Collect was filled. The 1785 Common Council's efforts to drain and fill the swampy meadow in the vicinity of Cherry Street met with the resistance of local property owners who balked at shouldering the expense of the project. In 1792, the city directly undertook the effort (Pomerantz 1965: 255). The low-lying nature and high groundtable in the vicinity of Blocks 160 and 161 seem to have been a problem for some time.

The filling of the Collect Pond began in 1802 and was concluded by 1811. This task was first accomplished by leveling several hills, including the steep and pyramidal-shaped Buncker Hill (present-day junction of Grand, Baxter, and Elm streets), a hill at the present-day intersection of Broadway, Worth and Canal streets, and several others. Also, the City's Street Commissioner paid individuals five cents per cartload of dirt to fill the Collect (Stokes 1915: V, 1434). Efforts to make fuel from turf of the Collect in 1808 likely contributed to the de-vegetation of its borders. Briefly that same year, the organic sediments were dredged and also sold for fuel (Valentine 1860: 564). Work preliminary to developing the already reclaimed area was progressing. The fill consisted of "a very offensive and irregular mound of several

acres...from 12 to 15 feet in height above the level of the tide and of the remaining water in the Pond" (Valentine 1864: 849). Administratively, more progress was made than the filling may have warranted. Collect Street, located between Pearl and Hester streets was "opened" administratively in 1808; Brooks Street became incorporated in 1809; and street assessments were published in 1810. In 1809, the first plots from the reclaimed land of the Collect were developed (Pernicone 1973: 22). Even by 1810, substantial filling work apparently still remained to be done. An 1810 report to the Common Council states that an estimated 26,400 cartloads of earth would be required to raise the Collect a single foot (MCC 1810, VI: 66).

Once the Collect Pond was filled, flooding problems existed for the surrounding area. The underground springs continued to flow, despite the filling and flooded the surrounding area and buildings. A Grand Jury looking into the condition of the Collect in 1812 reportedly found "... much to complain of; cellars in the neighborhood and particularly in the lower end of Orange Street are filled with water which from its appearance has been in them some time" (Stokes 1915: V, 1546). An attempt to rectify this flooding was made with the construction of a ditch along Collect (present-day Centre) Street. The water problem apparently continued because Collect Street was re-graded in 1838 so that the water would flow into a trough or gutter, located in the middle of the street; planks had to be laid across the stream for



pedestrians (Harlow 1931: 126). In 1819, the western outlet of the Collect was channeled through a culvert under Canal Street (Baugher-Perlin, et al. 1973: 69).

The 1818 Jarvis Map of the Sixth Ward provides a rare glimpse of the street grid during the transition from a natural to urban landscape (see Figure 7). It shows Centre Street north of Pearl Street, and Worth Street is shown only a half block east of Centre Street, abruptly ending before it meets Little Water Street. This image records the difficulties of rectifying a neutral, abstracted urban landscape with one that was created in keeping with the peculiarities of nature. Orange (now Baxter) Street and Cross (now Park) Street (products of the eighteenth-century street grid) had been laid out with oblique angles south of Bayard Street to accommodate the curve of Collect Pond. Pearl Street was located along the convergence of the outlet of the Collect and the line to the island on which the Magazine was located between the Collect and Little Collect Ponds. The Jarvis map suggests that there were difficulties in rectifying the two street grids. It shows that two lots, which were historically located adjacent to the eastern shore of the Collect Pond and fronted Little Water (later Mission) Street (relics from the eighteenth-century street grid) were obstacles to the eastward extension of Worth Street. Shortly after 1818, Worth Street was extended further east through these two lots. An irregularly shaped, five-pointed intersection with a triangular parcel resulted from the juncture of these two



FIGURE 7. A portion of Jarvis's 1818 Map of the Sixth Ward showing the street grid in the vicinity of the Courthouse Block project area during the transition from a natural to urban landscape (Jarvis 1818).

historically and conceptually different street grids. This intersection is the namesake for the nineteenth-century neighborhood of Five Points, of which Blocks 160 and 161 are a part (see Figure 8).

e. Nineteenth-Century History: The Five Points Neighborhood

1. General Overview and Early Development

The area east of the Collect Pond became home to the city's working poor during the Federal Period, the character of which became accentuated by continued population pressures of the mid-nineteenth century. Throughout the nineteenth century, the area offered crowded, dilapidated living conditions to the city's poorest, largely foreign-born inhabitants. In 1855, the Sixth Ward, of which Blocks 160 and 161 were a part, contained nearly three-quarters of the foreign-born inhabitants of the city, which included German and Polish Jews, Irish, English and Scotch, and a few Italians. Most were laborers, artisans, peddlers, and small shopkeepers. Sharing an apartment with relatives, boarding within families, or living in boardinghouses were the usual residential arrangements. The inhabitants of Five Points endured crowded and substandard living conditions. More than a third of the buildings in the Five Points and Mulberry Bend areas of the ward were frame, compared to twenty percent for the entire Sixth Ward. Dickens's tour of the area in 1842, escorted by two policemen, and his writings of Five Points in



FIGURE 8. 1827 illustration showing the area known as Five Points that developed around the intersection of Orange, Cross, and Worth streets (currently Baxter, Park, and Worth streets; Dietz 1914: frontispiece).

American Notes introduced an international readership to America's first and foremost slum. Nearly fifty years later, writings and images of the area continued to find an interested readership with Jacob Riis's How the Other Half Lives (1892), which fueled the social reform movement among the middle-class public.

The filth and poverty of Five Points and its predominantly foreign-born inhabitants were interpreted negatively by New Yorkers and Americans and certainly with religious overtones: "... all that was degenerate, debauched, and sinful," "where poverty and depravity, ignorance and all uncleanness walk hand and hand." Carol Groneman summarizes common depictions of Five Points:

Variousy portrayed as a 'nest of vipers' and a 'plague spot,' its inhabitants were described as 'rioting demons at lewd and hellish orgies' whose 'bloodcurdling screams' could be heard throughout the night'...'its muck, and mire, and slime, reeking, rotting, oozing out of every pore of the pestiferous place.' (Pernicone 1973: 193)

The mid-nineteenth-century image of the Five Points area, including Blocks 160 and 161, came from more than the curious, five-pointed configuration of the intersection of Worth, Baxter, and Cross streets. Other aspects of the area's physical nature contributed to this image. Brothels, liquor stores, used clothing stores, and gambling dens abounded in the Five Points area. These establishments were housed in small, dilapidated, frame tenement buildings, with cramped apartments in their upper stores. Parcels were so intensively developed that front and rear buildings with jerry-rigged

additions and extensions were separated only by small yards, which supported privies and sheds. So haphazard and unplanned was the assemblage of buildings in the Five Points area that narrow alleyways connected adjacent buildings. These alleyways--of which Murderers' Alley that connected 14 Baxter Street to the "Old Brewery" at 63 Park Street was an example--were thought to be hiding places for thieves, murderers, and drunks.

Also contributing to Five Point's negative image was the fact that the cholera epidemics of 1833 and 1852 initially broke out and were extremely virilant in the Five Points area. The city's earliest and most notorious gangs--the Plug Uglies, the Shirt Tails, the Forty Thieves, and the Dead Rabbits--came from this area. Charles Dickens's description of the area in 1842, however, balanced this unsavory image with a more positive side:

The coarse and bloated faces at the door have counterparts at home and all the wide world over. Debachery has made the very houses prematurely old. See how the rotten beams are tumbling down, and how the patched and broken windows seem to scowl dimly, like eyes that have been hurt in drunken drays ... So far, nearly every house is a low tavern; and on the barroom walls are colored prints of Washington and Queen Victoria of England and the American Eagle. Among the pigeonholes that hold the bottles are pieces of plate-glass and colored paper for there is, in some sort, a taste for decoration, even here. (Dickens 1874: 101)

During the 1830's and 1840's, the Five Points area particularly felt the effects of commercialization in the downtown wards of the city. New York's booming dry goods industry and its other businesses took over increasing amounts

of space in downtown Manhattan, resulting in increased land values and rents. These pressures were the "... roots of the complex problems which would plague the poorer districts for generations...: overcrowding, lack of transportation, inadequate health facilities, lack of sanitary laws or control over housing, neglected and unclean streets" (Pernicone 1973: 34). The subdivision of single-family dwellings into three and four apartments, the construction of large, barrack-like tenement housing, and the conversion of cellars to the lowest-quality housing in the Sixth Ward and Five Points area date to this commercialization period of the 1830's and 1840's. Blocks 160 and 161 did, no doubt, increase in density (Pernicone 1973: 34).

Certainly Blocks 160 and 161 saw intensified use during the 1830's and 1840's. The Perris maps of 1853 and 1857 show small-sized structures at the front and rear of the lots of Blocks 160 and 161 that supported numerous additions and extensions constructed of a variety of building materials (see Figure 9). The effect given is that the blocks evolved incrementally, with little wholesale replacement of buildings since their initial construction. According to the two 1850's maps, the numerous extensions and additions on the frame buildings that lined Pearl and Orange streets likely reflected the block's intensified use during the 1830's and 1840's (Perris 1853, 1857). Based on information from tax assessment records linked with city directory listings for 1830 and 1840, it appears that grocers almost uniformly lined the Pearl

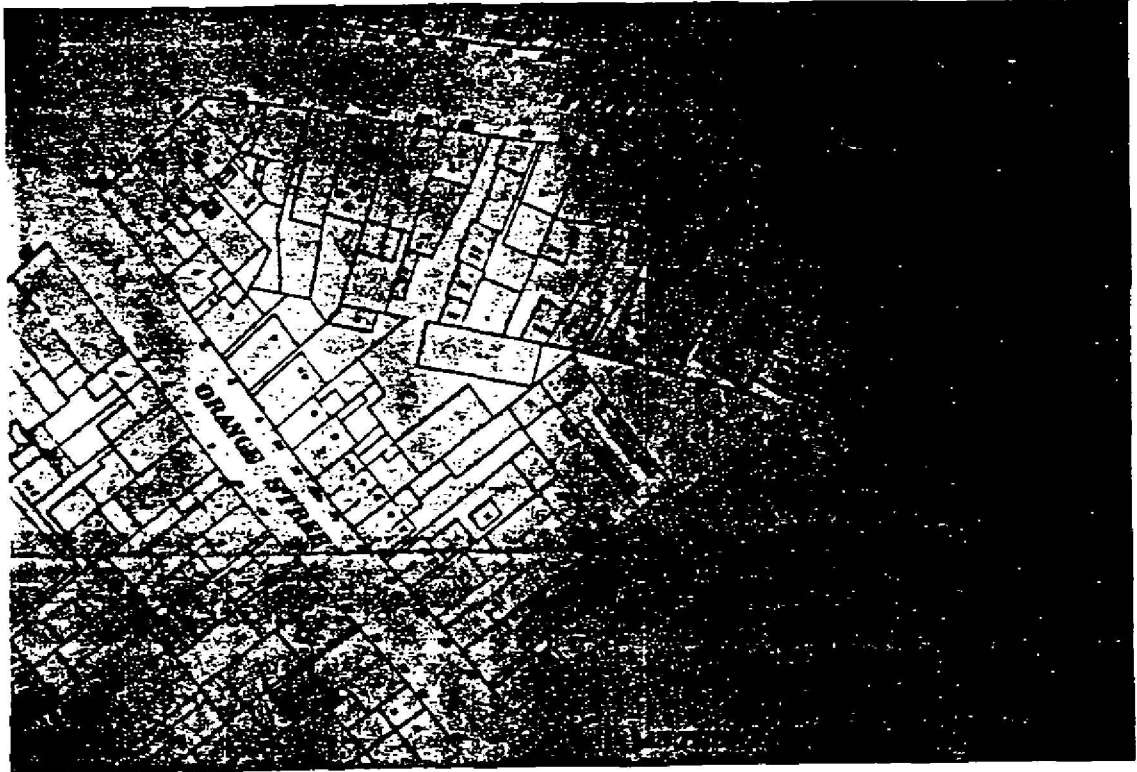


FIGURE 9. Portion of an 1857 map showing the intensified use of Blocks 160 and 161 during the mid-nineteenth century. Note the numerous extensions and additions on the frame buildings that line Pearl and Orange streets (Perris 1857).



Street frontage of Block 160, and at least one grocer, a physician, a clothier, and a distiller were listed for the west side of Orange Street. Many grocers also dispensed spirits by the glass, thus suggesting that Blocks 160 and 161 had a more unsavory character than immediately apparent (Pernicone 1973).

The "Old Brewery" at 63 Cross Street, just outside the project area, surely contributed to the negative image of Blocks 160 and 161 during the 1830's and 1840's. Owned and operated by the Coulthard family from 1792, the three-and-one-half-story Brewery was closed by 1837, and then apparently was converted into a tenement (Ladies of the Mission 1854: 49). Writers of the 1840's described it as a veritable ruin and claimed that it sheltered a thousand drunken men, all of whom were the worst criminal element.

The Old Brewery was connected to the west side of Baxter Street through a three-foot-wide alleyway called "Murderers' Alley," which ran along the side the Raines Hotel at 14 Orange Street. The alley earned its name from having been the site of a violent shooting of a policeman (Moss 1897: 57). The Old Brewery was so notorious that the ladies of the Episcopal Methodist Church could find no more dramatic subject for their campaign of moral and religious improvement. In 1849, they purchased the ruined brewery and established the Five Points Mission House. The related Five Points House of Industry was located on Worth Street across from the park. Facilities at the Mission House included a school, a library, workrooms,

offices, and a chapel. During the next fifty years, the simple Mission House that was constructed by the ladies in 1852 was rebuilt frequently, each time gaining a progressively more imposing neoclassical front.

## 2. Disease

The Five Points' history of virulence, particularly as strongholds of the 1832 and 1849 cholera epidemics, contributed to its negative image. Figure 10 shows Five Points as one of the centers of the 1832 epidemic. The area was subject to much suspicion because the largest number of cases and many of the earliest of that epidemic were reported as having come from Five Points. This suspicion was expressed in the Evening Post:

The Five Points ... are inhabited by a race of beings of all colors, ages, sexes, and nations, though generally of but one condition, and that ... almost of the vilest brute. With such a crew, inhabiting the most populous and central portion of the city, when may we be considered secure from pestilence. Be the air pure from Heaven, their breath would contaminate it, and infect it with disease. (Rosenberg 1987: 33-34)

Physicians and benevolent workers attempted to allay the suffering in the Five Points area, only to come into conflict with the high value given to alcohol. When they found that the loaves of bread that they had distributed were being traded for rum, workers resorted to cutting the loaves into quarters to de-value them on the black market (Rosenberg 1987: 34).

**EXPLANATION OF THE MAP.**

The name and plan of the city has been sketched for the purpose of enabling students to see the extent of the epidemic, as well as of local spots, furnished by the prevalence of the epidemic Cholera in New York, in the summer of 1832.

The heavy black circular lines designate the different parts of the city where the disease suddenly appeared, and in some of them simultaneously. The first cases are reported to have occurred in Cherry Street, and Houston Street, within the circle in the 4th Ward, designated on the map by the letter A. Next the disease appeared almost simultaneously, and with much greater violence, in the 3d Ward in Broad, Beekman, and Duane streets, at the point marked B, which is at least a mile in a straight line from the point first named, and also in the 6th Ward at the circle marked C, which includes the location called "The Five Points." Within a few days after it appeared in the 8th Ward, at Greenwich Village, within the circle marked D, which is nearly 2 miles from the seat of its first prevalence, and which the epidemic, raged with unwearied violence, and had nearly subsided in almost every part of the city. Very soon afterwards it broke out in the 12th Ward, at the point marked E, nearly 2 miles from the seat of its commencement—at Broadway and Harrison, distant 4 miles from the city;—at Lousen's Hook, in the 5th Ward, marked F, on the map;—at Fulton's Hook, in the 7th Ward, which is designated G;—in the 11th Ward, in the neighbourhood of First Street, east of the Bowery, where a great number of cases suddenly appeared within the circle marked H; and at the house in Broad Street, in the 1st Ward, where there were 10 fatal cases, marked I.

These several points marked by black circles, were in many respects, and perhaps include all such, where the causes of the epidemic were generated, and whence the disease spread itself abroad, as indicated by the dotted circles, diminishing in its force and the frequency of its attack. And with these several sources of the morbid cause in the midst of a dense population, it is not surprising that the atmosphere of the whole city should become impregnated with the morbid influence, and these epidemics result in a general epidemic.

It cannot be denied, that many cases occurring simultaneously at these several locations, were in persons who could have had no possible intercourse with each other; and many of them had not recently been out of their own immediate vicinity. Those who are acquainted with the city, need not be informed either of the crowded and filthy state of several of these points, or of the impure water, and abundant supply of the filth of some of them, or of the general filth of the streets, as well as the habit of the inhabitants of some of them, of the presence of the disease in their houses, in most of these locations. Where these causes were not obviously present, the disease is known to be made goodly, at some local source of the disease either in the city, or in the suburbs, as at Christ Church Street, Greenwich Village, or in neighbouring parishes, as at Bellevue, Harlem, Yorkville, Williamsburg, Flatbush, and elsewhere.

The Cholera Hospitals are designated on the map by a black spot with a white point in the centre. It has been thought unnecessary to lay down any other streets on the map, except those necessary for the object in view. Hence the rest of the city is only described by marking the divisions of the several wards, and the prominent thoroughfares.

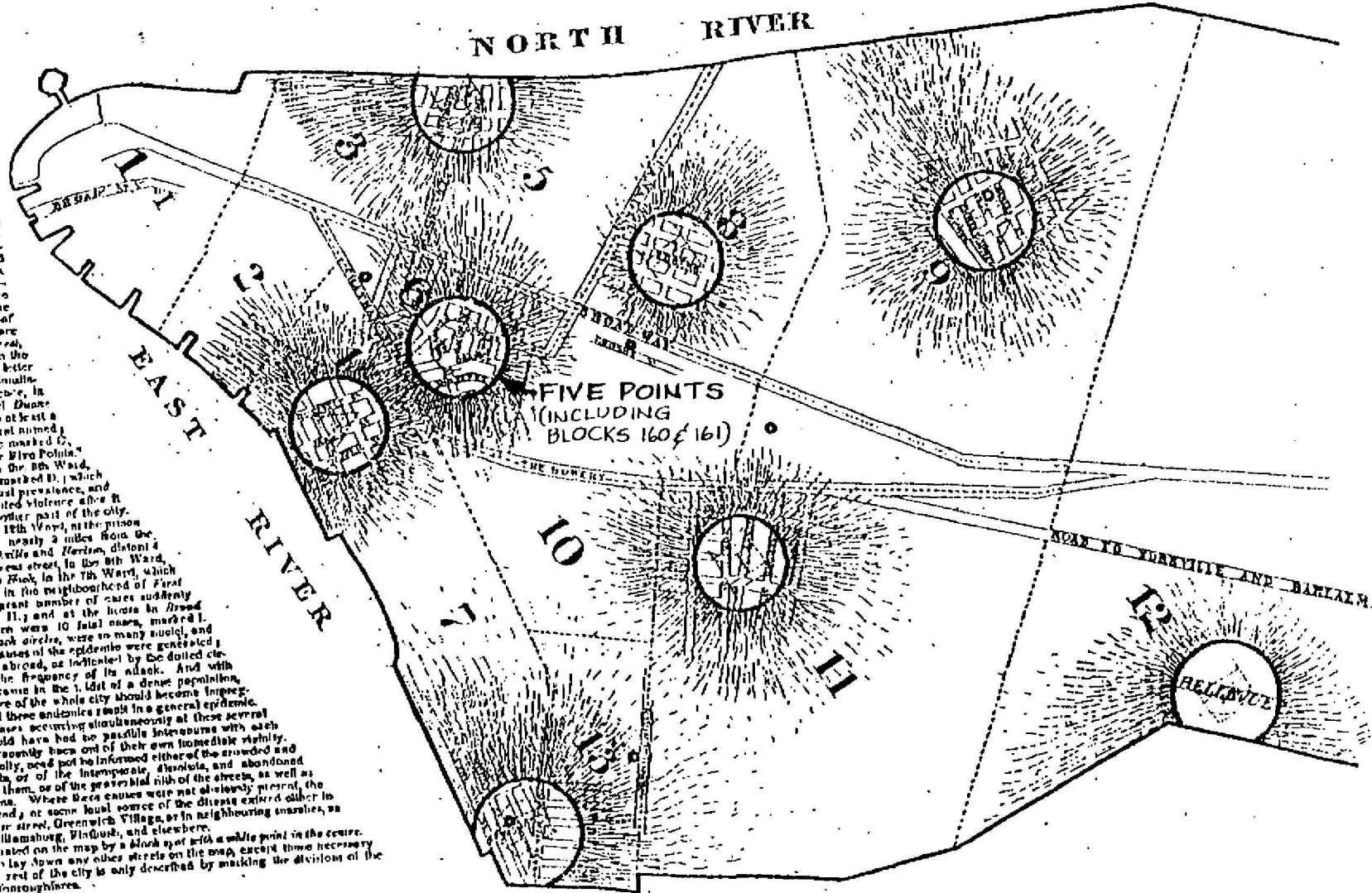


FIGURE 10. Map of Lower Manhattan showing the centers of the cholera epidemic of 1832, one of which was Five Points (Cholera Map 1832).

New York City's first victim of the 1849 epidemic was Mr. James Gilligan, who lived with four women in the basement of the rear building at 20 Orange Street and worked periodically as a laborer. Gilligan was stricken with the fever, cramps, diarrhea, and vomiting that are typical of cholera on Friday, May 11. By Monday evening, he and three of the women with whom he shared the modest basement had died of the disease. The report of the attending physician, Dr. Herriott, augmented by an 1853 map of the block, gives an impression of the physical conditions of 20 Orange Street and the area. Buildings covered most of the parcel of 20 Orange Street. Fronting Orange Street was a small frame building, with a narrow alleyway leading to a frame building approximately 15-feet long by 25-feet wide at the rear of the yard. Extending perpendicular to this rear building and along the southern boundary of the lot were frame and metal buildings. Presumably, the basement of the rearmost frame building was home to Gilligan and the three women, despite its fallen door and paneless window sashes. Their ten or twelve foot-square room had an earthen floor and little else. There were rags and a makeshift table of the fallen door supported by two empty barrels, but otherwise no beds, chairs, or other furniture (Rosenberg 1987: 105-6; Perris 1853).

### 3. Demography

Groneman's excellent demographic analysis of the Sixth Ward and the Five Points neighborhood during the years 1855-60

provides an excellent context for examining Blocks 160 and 161 during the mid-nineteenth century. It also provides excellent baseline data against which to detect demographic changes during the late-nineteenth century. She attributes almost three-quarters of the city's foreign-born inhabitants to the Sixth Ward in 1855, the highest percentage of any ward in the city. While many blacks moved outside the ward to adjacent Fifth and Eighth wards during the 1840's, a greater percentage of blacks remained in the Sixth Ward in 1855 compared to elsewhere in the city. Within the Sixth Ward, Germans were concentrated in the area of Elizabeth Street and the Bowery, and German and Polish Jews were in the area of Bayard, Baxter, Mott, and Chatham streets as well as Blocks 160 and 161. Irish immigrants were concentrated particularly in the Five Points area, including those who had arrived during the late 1840's and earlier in addition to many who arrived after the Famine. In total, the Sixth Ward consisted of approximately 14,000 Irish, 5,200 Germans, 1,200 English and Scotch, 1,000 Italians and Polish, and 1,500 persons of other nationalities in 1855 (Pernicone 1973: 34-36).

Information from the 1851 city directory relative to Blocks 160 and 161 confirms Groneman's descriptions of the Five Points area. She describes Baxter Street as a center for the retail sale of secondhand clothing. German and Polish Jews ran these stores and worked as tailors, cutters, and in related occupations within the needle trades (Pernicone 1973: 38). This information was confirmed by the directory

listings. Approximately 25 percent of the individuals listed on Baxter Street had German and Eastern European surnames and nearly all of these were employed in the clothing business. In contrast, the Irish on Baxter Street and throughout Blocks 160 and 161 were employed as shoemakers and other artisans, as laborers, and as merchants and peddlers of crockery and junk, fruits and vegetables, baked goods, rags and chamois. Pearl Street residents are listed in the directory as having been employed in the following businesses and occupations: a saloon business at 466½ and 470 Pearl Street; a grocery at 468 and 480 Pearl Street; a liquor store at 470, 474, and 480 Pearl Street; and a bakery at 476 Pearl Street, which was the parcel first purchased by baker Tobias Hoffman during the 1790's (see Figure 5). Other residents of Pearl Street were in such trades as carpet upholstery, carpentry, shoe or bootmaking, or worked as tailors and seamstresses, coopers, and porters and washerwomen. Directory listings suggest that the inhabitants of Park Street were predominantly Irish, employed in the liquor business, shoemaking, and as laborers. The proximity of R.B. and H. Pirnie Co., distillers and the Pirnie and Co., brewers at the corner of Baxter and Park streets may explain this high rate of employment in the liquor business (Doggett 1851).

Groneman's analysis of the listings from the 1855 New York State Census for the Sixth Ward, giving attention to household composition and migration patterns, suggests that the Five Points area was surprisingly family oriented. Most

Irish in the Sixth Ward who fled the Great Famine did so in family groups, rather than as single individuals. Those who came as individuals did so as part of a larger pattern of family-based chain migration. One member (usually a father or son) migrated to the United States, took a job, and remitted monies to family members in Ireland, thereby enabling them to emigrate later. The Irish lived more frequently within family situations, either as a family member or boarder than other nationalities within the Sixth Ward. Further, the Irish children who lived with their families were somewhat older, and more were unmarried than their counterparts from other countries. With few boardinghouses located in the Five Points area, this family-oriented household pattern may have been particularly accentuated among the Irish of Blocks 160 and 161. It should be noted that the 1855 Census may reflect the recent construction of the Five Points Mission House on the site of the abandoned and ruined Old Brewery at 63 Cross Street, which was reputed to have been a gathering place and flophouse for drunken and undesirable men. If these men were included in earlier census counts, they likely would have been listed as living outside family-based residential situations.

A radical change in the demographic composition of Blocks 160 and 161 can be seen twenty-five years later. This change reflects the arrival of hundreds of thousands of Italians to New York City. HCI sampled 33% of the addresses within the project area from the 1880 U.S. Census and analyzed them for household size, composition, occupation, and country of birth.

of household members. In all, 335 individuals living within 66 households were considered. Listings for the following addresses were analyzed: 75 and 69 Park Street; 2, 14, 17, and 20 Baxter Street; and 466, 470, 478, 482, and 488 Pearl Street (see Figure 5). Household size ranged from one person to eleven individuals. The average household size for the project area was 5.1 individuals. Of the total households sampled, 51 percent (34) were Italian; 38 percent (25) were Irish; and the remaining 11 percent was made up of Polish, German, or Eastern European (4); English or Scots (2); or those of native-born ancestry (1). The locations of each nationality by streets was marked, with Baxter Street having been overwhelmingly Italian, Pearl Street having been predominantly Irish, and Park Street having been quite mixed. The few Germans, Polish, or Eastern Europeans and other nationalities were distributed among all three streets (U.S. Census 1880).

The average household size and composition varied somewhat according to the nationality of the household. The Italians had the smallest household size and the Eastern Europeans, Poles, and Germans had the largest size households. Average household size was 4.85 individuals for the Italians, 5.7 individuals for the Irish, and 6.5 individuals for the Eastern Europeans, Germans, and Poles. Clearly the disproportionately small number of Eastern European, German, and Polish individuals hinders comparison between the groups. The fact that they were not living in proximity to other



Eastern Europeans, Poles, or Germans may suggest that they were atypical for some reason. In terms of the composition of household, the Italians seem to have lived in nuclear families more frequently than the Irish. Sixty percent of the Italian households were nuclear in type, compared to 44 percent of the Irish. Twenty-five percent of the Italian households were extended or joint in type and 15 percent included unrelated boarders, compared to 32 percent extended or joint types and 20 percent with unrelated boarders among the Irish (U.S. Census 1880).

Occupationally, distinctions can be seen among the Italians, Irish, and Eastern Europeans of Blocks 160 and 161. Working in the fruit and vegetable industry as peddlers, dealers, or clerks was the most popular occupation among Italians, followed by work as laborers. Young women, nearly all unmarried daughters, worked in candy stores or as tobacco strippers. Young boys worked as boot or shoeblacks, particularly when living in fatherless home situations. Wives contributed to the family income by keeping house, particularly considering that more than a third of the households took in kin-related or unrelated boarders. No wives or mothers worked outside the home.

With the Italians replacing the earlier Irish in the fruit and vegetable industry, Irish males on Blocks 160 and 161 were involved in an eclectic mix of other occupations, which included a house agent, a laborer, a bookbinder, and a long-shoreman (U.S. Census 1880). Irish women also contributed to

the family income by keeping house, frequently for boarders. Among the Eastern Europeans, eight of the nine individuals who were employed outside the household were involved in the needle trades or second-hand clothing stores. The remaining individual was a shoemaker. Like Italian and Irish women, Eastern European women kept house and many likely contributed their sewing skills for home-based work related to their husbands' needle trade work or second-hand clothing stores.

#### 4. Architectural Development and Sanitation

The second half of the nineteenth century saw radical change in the building history of Blocks 160 and 161. The Perris maps of 1853 and 1857 portray the blocks as retaining many of their early buildings, and show many small structures to the front and rear of lots, with numerous extensions and additions constructed between them. Approximately half were made of frame. They likely were rather low and simple in configuration, e.g., two bays with a storefront and residential space in the one or one-and-one-half stories above. The buildings at 466½ and 468 Pearl Street may be representative of these pre-1870 structures (see Figure 11). Although outside the project area, the construction of the Five Points Mission House on Cross Street in 1852 was a significant architectural event for Block 160. The ramshackle, two-and-one-half story brick brewery with rear extension probably dated to the 1790's when Isaac Coulthard began brewing on the parcel.

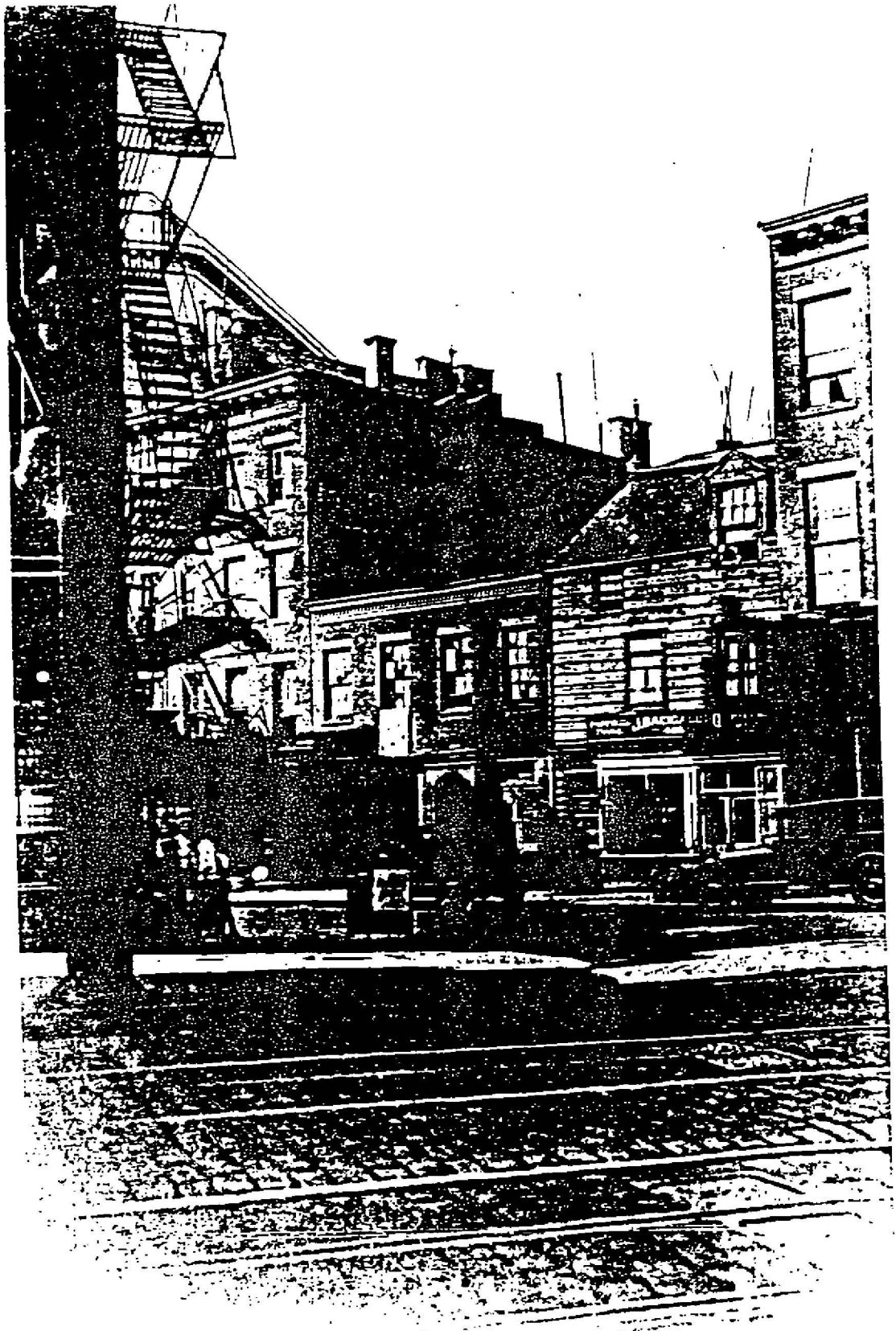


FIGURE 11. Early twentieth-century photo of buildings on Pearl Street. At the far right is 466 Pearl Street. Proceeding to the left are 466½, 468, and 470 Pearl Street. The buildings at 466½ and 468 Pearl are examples of pre-1870 structures. (Photo in possession of the New York Public Library, Special Collections.)

Beginning in the 1870's and continuing throughout the late nineteenth century, it appears that new brick buildings replaced this earlier pattern of more incremental, tentative construction. Buildings erected during the 1870's seem to have occupied either the front or rear of lots. Typically four and five stories and made of brick, they sheltered eight to ten families. They consolidated the earlier, helter-skelter assemblage of shed-like rear buildings and extensions and additions with larger, more substantial buildings that could accommodate more occupants. During the 1880's and 1890's, this rebuilding continued with the construction of even larger buildings that combined one or two stores and apartments into a single, four- or five-storied tenement. These structures extended nearly lot line to lot line, with the exception of the rear eight to ten feet. It is likely that privies and school sinks (the sanitation of the day) occupied this rear space. As the nineteenth century progressed, the number of apartments in the new buildings increased. At 10-12 Baxter Street, 30 apartments and a second-class store were located in the six-storied tenement that was built in 1894. Similar six-storied tenements were built on the east side of Baxter Street on Block 161.

Even as late as 1915, Blocks 160 and 161 contained structures representing the full extent of their building history. This can be seen in Figure 11, which depicts Pearl Street c. 1915, when used in conjunction with fire insurance maps and building records. The brick tenement at 466 Pearl

Street/156 Chatham Street, located at the extreme right of Figure 11, appears to be the most recently constructed building. The two buildings to its left, the 2- $\frac{1}{2}$  story frame structure at 466 $\frac{1}{2}$  Pearl Street and the 2-story, brick tenement at 468 Pearl Street, probably date to the eighteenth century and may be original to the block. At the extreme left of Figure 11 is 470 Pearl Street, a 4-story brick tenement that was possibly constructed in 1868.

A survey by the city's Board of Health in April 1869 revealed that cellars were a common location for lodging houses and other uses. According to the survey, 12,000 cellars city wide were used as dwelling places, lodging houses, stores, or groceries, only 211 of which were judged to be legal. An estimated 96,000 to 100,000 people lived in these cellars, many in "bed houses." These lodging houses were of the most modest type. For 25 cents, a night could be spent sleeping on a straw mattress on the bare, earthen floor or in a barracks-like wooden or sling-style bunk. For an additional 25 cents, the lodger could procure dinner of coffee and bread or soup (McCabe 1872: 405-6).

The residents of Blocks 160 and 161 may have seen little updating of their sanitary facilities throughout the nineteenth century, even if they lived in increasingly more up-to-date buildings. The erection of the Croton Aqueduct in 1842 made running water possible for New Yorkers. However, the construction of mains and property hookups proceeded according to the relative wealth and political influence of

the neighborhoods and homeowners. Evidence from the archeological investigations at the Sullivan Street, Greenwich Mews, and 25 Barrows Street sites in Greenwich Village suggest that even after public water was available, cisterns continued to be used until the turn of the twentieth century. Presumably, they were used as drainage outlets for water from yards and house roofs. The date when privies ceased to be used depended upon the availability of water to the properties, the socio-economic level and number of the occupants, as well as other factors. Data from the Greenwich Village sites hints that the wealthier residents filled their privies during the 1850's, but the working-class residents continued to use their privies until the 1880's. It can be inferred from these archeological investigations that Blocks 160 and 161 had inadequate sanitation facilities. Also, several mid-nineteenth-century surveys, including those by the Citizens Association of New York and the New York Association for Improving the Condition of the Poor, point out the inadequate sanitation conditions in various parts of the city (Wall 1989; Yamin and Salwen n.d.; Geismar 1989).

At 11 Mott Street, located about three blocks to the northeast of the project area, an inadequate school sink continued to be used in the rear yard until c. 1902, although hallway toilets and slop sinks were provided in the hallways for use by the tenants of the 16 apartments of the 1883 tenement (New York City Municipal Archives Building Records). During the 1870's at 27 Washington Street, eight privies were

located in the rear yard of the tenement with night soil within a foot of their seats. The privies drained into the surface of the yard and/or into the sewer in the street through a four-foot wide and three-foot deep "manhole." The manhole was located immediately beneath the floor boards of the basement, which was used as living space, and was a veritable cesspool (McCabe 1872: 410). It is possible that this manhole was an old cistern that was covered over by the subsequent construction of a building or building addition.

f. Twentieth-Century History: Courthouse, Parks, 2 Parking Lots

During the twentieth century, the use of Blocks 160 and 161 changed drastically. In 1915, Block 160 became part of the parcel on which the New York County Courthouse was constructed. To accommodate the construction of the Courthouse, the triangular-shaped Five Points Park, Block 160, and the block to the immediate west of Block 160, were consolidated into a single parcel. Park Street was closed as part of this consolidation. The City of New York took possession of the parcels in Block 160, and in 1916 demolished all the structures on the block except those at the corner of Pearl and Baxter streets, 466-472 Pearl Street through 2-8 Baxter Street.

Construction on the Courthouse began c. 1916 and was completed by 1921, with the Courthouse opening in 1927. A circular drive, Cardinal Hayes Place, was constructed around the eastern side of the hexagonal-shaped Courthouse. According to plans of the project area prepared by the City of

New York, this 20-foot-wide drive has limited utilities located along its western curb beneath its bed. The lots on Block 160 east of Cardinal Hayes Drive (in the project area) were leveled and landscaped for use as a park. It is presumed that this leveling involved filling above the early twentieth-century grade and filling in the basements of the buildings, rather than cutting down this level. Historic photographs of the park show it as a pleasant, grassy public space enclosed by an iron fence, much of which remains today. Near the corner of Worth Street and Cardinal Hayes Place was a statue of Christopher Columbus, surrounded by a belgium-block pavement that remains today.

Buildings at the corner of Pearl and Baxter streets continued to be used, primarily as apartments, a church (158 Chatham Street/Park Row), and a parking lot (472-474 Pearl Street). These structures were demolished in c. 1937, and the parcels were used as a parking lot during the 1940's. The buildings on the east side of Baxter Street were demolished in 1962. Baxter Street was closed and filled sometime after 1962. It is likely that the current parking lot on the project area dates to 1962.

The alignment of Cardinal Hayes and Kent places to the historic lots that constitute Block 160 and the location of three oil tanks must be noted. Cardinal Hayes Place curves across 26-14 Baxter Street, from the middle of 24 Baxter Street to the rear of 16 Baxter Street. It continues southward through 476 Pearl Street. Kent Place crosses across 480.



and 482 Pearl Street, so that 478 and 480 constitute the triangular parcel between Kent and Cardinal Hayes places. It is likely that at the time of the Courthouse's construction, three oil tanks were installed east of Cardinal Hayes Place, approximately in the middle of 14 to 18 Baxter Street. Oil is stored in these tanks for the Courthouse, conveyed through lines that cross Cardinal Hayes Place. The tanks are contained within a concrete chamber that is 41 by 45 feet in size and 22 feet deep. This chamber is marked by a manhole cover that is located south of the belgium-block-paved driveway east of Cardinal Hayes Place. It is assumed that the current grade of Cardinal Hayes and Kent places is above the historic grade of the lots. However, this needs to be verified archeologically.

2. Block 154: The Broadway Block

a. General Historical Overview of Block 154

1. Early History: 1620-1730

Block 154 (the Broadway Block of the project area) straddles the boundary between two of Manhattan's original farm grants. The southeastern portion was the northern part of a grant made to Cornelis Van Borsum in 1673. The grant was actually made on behalf of Van Borsum's wife, Sara (nee Roeloff), for her services as an Indian interpreter. The piece was carved out of the city's common lands, which included present-day City Hall Park to the south. The "Commons" had been used as cattle grazing lands by the Dutch who settled in New Amsterdam (about a mile to the south), and under the British the ground continued to be open public space; the land granted to Van Borsum probably remained unenclosed well into the eighteenth century. The parcel extended from south of present Chambers Street north to the Kalkhook farm, and from Broadway 44 rods eastward. It is likely, based on its later history, that the Van Borsum property was often used as a continuation of the city's common lands even after the grant was made (Stokes VI:82-3, 123).

The northwestern portion of Block 154 was part of a grant to Jan Jansen Damen. The 1646 ground-brief conveys a parcel known as the "Kalckhoeck" which had been in use by Damen for ten years. The farm consisted of lands bounded on the east by

the Fresh Water (Collect Pond) and extending east of current Church Street. It probably included the site of the Indian village and the shell midden from which the farm derived its name (Stokes 1915: IV, plate 7B). The portion of the Calk Hook Farm which lies within Block 154 was owned by Abram Isaac Verplanck, and was conveyed by his heirs to William Huddleston in 1697. Huddleston conveyed the unlotted parcel to Captain Richard Hill in 1702; it was subsequently acquired by Anthony Rutgers by 1726 via several deeds with grantors Hill, Lewis and Kierstad (New York County Deeds 31: 115-25). Rutgers' land extended far to the north and west, and the site of his 1723 mansion was on current Church Street to the north of Worth.

The boundary between the Van Borsum and Damen grants runs diagonally across Block 154. No structures are known to have stood within the project area during the seventeenth or early eighteenth centuries. Early farm buildings may have existed, but have gone unrecorded. No roads were laid out in the area during this period. Broadway, known at the time as Great George Street, was not extended north to the Rutgers farm until the 1760s (Valentine 1858: 429).

## 2. 1730-c.1800: Land Ownership and Use

Sarah Roeloff bequeathed her lands (including the southeastern half of Block 154) to her eight children by Lucas Kierstad, but it was held in trust by three men: her son Lucas Kiersted, Jr., and sons-in-law Johannis Kip and William

Teller. It was not until 102 years after Sara Roeloff's death that the lands were finally partitioned legally. Throughout the eighteenth century the land was disputed (though only sometimes actively) by the heirs of Kip and Teller. In the meantime, it was used by the Corporation of the City of New York as well as by the various claimants (New York County Deeds 195: 405-20, and Stokes 1915: IV, 394). Henry H. Kip and others petitioned the Common Council in 1784 to lay out streets in the area, and a committee was appointed (Valentine 1858: 433). Duane and Reade streets were laid out to the east of Broadway sometime between 1784 and 1795. Duane was originally called Anthony Steet, then Barley Street until 1809 when its name was changed to Duane. Elk Street was originally Little Ann or just Ann Street; by 1800 it became Elm Street.

In 1795, a partition deed was drawn up dividing the land among all the heirs and claimants to the estates of Sara Roeloff's children (New York County Deeds 195: 405-20). This fifteen-page instrument (filed April 1833) specified the portions allotted to each set of heirs and the method by which the parcel was to be subdivided. Parties to the indenture included Henry H. Kip, Abraham I. Van Vleck, John Kip, Samuel Kip, Samuel Breese, Aaron Burr, Samuel Bay, Theophilis Beekman, Isaac Van Vleck and Elizabeth Matthews, and Daniel Denniston. The land was surveyed and eight lots were laid out on Broadway. The names of Sara Roeloff's eight children were placed in a box, and the numbers of the eight Broadway lots placed in another. Names and numbers were drawn and matched,

thus determining the ownership of the most valuable lots in the parcel. The remaining lots were divided equally based on the evaluations provided by the city surveyors and assessors.

A map entitled "Map of the Chamber Street Property as divided among the Heirs of Kip," filed May 30, 182, is reproduced in Figure 12 (New York County Records, Map File 76J). This is undoubtedly the partition map prepared by the city surveyor as ordered in the 1795 deed. Initials of the owners as well as assessed values are shown for each lot. It is not known what the extra "EHK" (Henry H. Kip) label on some of the lots signifies. The deed notes that portions of the land were involved in a lawsuit between George Janeway, the Corporation of the City of New York, and the heirs, but this was probably land just to the east of the project area.

It should be noted that the alley which was to become Republican Alley was laid out at the time of the survey, although it's position shifted. The alley actually passed through Reed (Reade) Street Lot 45 on the map, and through Ann (Elm) Street Lot 58.

Meanwhile, the Rutgers family had retained the property to the north (the old Calk Hook Farm). The property in the study area was within Henry Barclay's share of the Rutgers estate. Henry Barclay was rector of Trinity Church and a son-in-law of Rutgers. When he died, his widow Mary and Leonard Lispenard, his executors, saw to the division of the estate, and the old Rutgers lands were surveyed and lotted in 1787 (see Figure 12). The lots within Block 154, along with

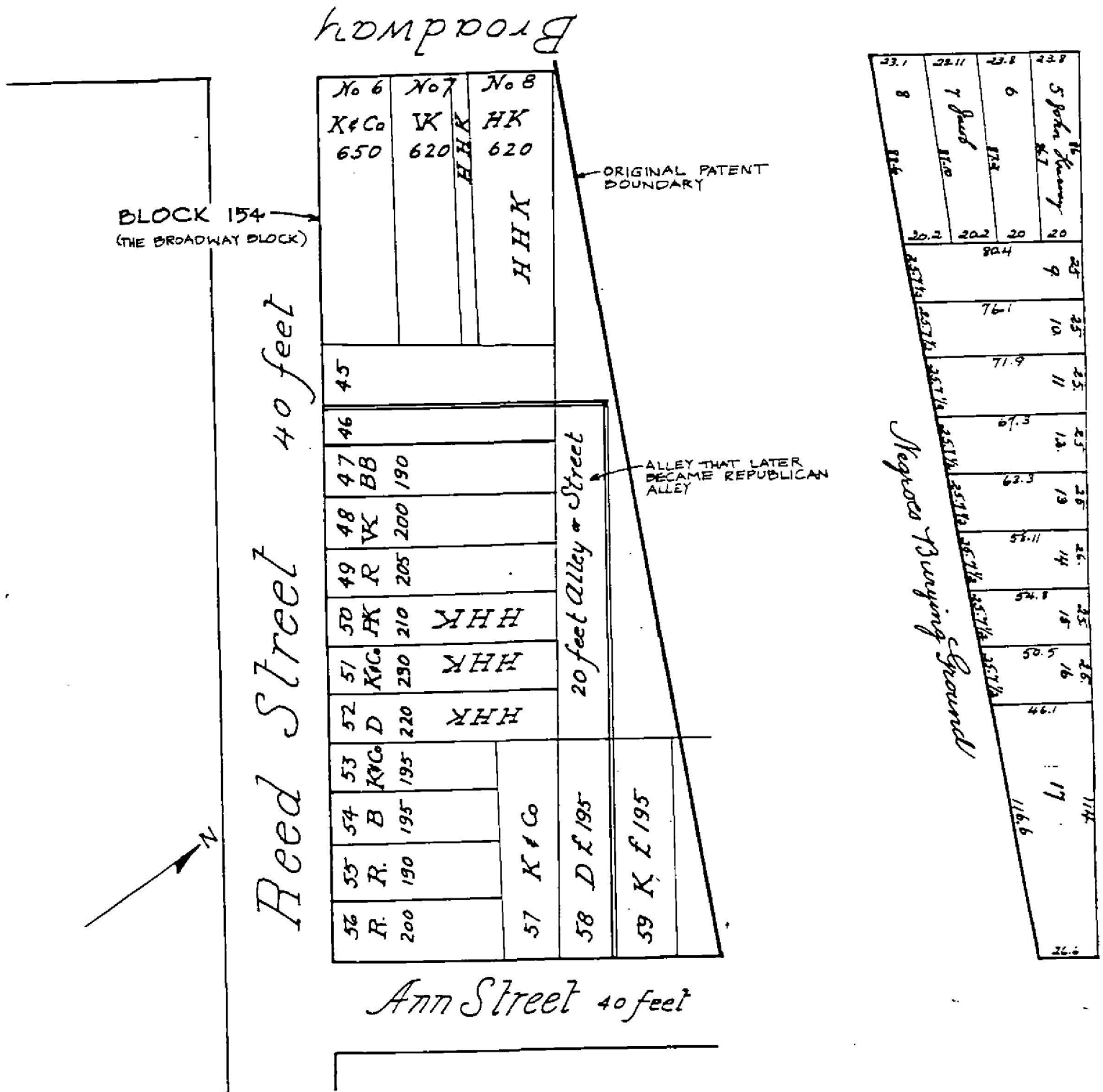


FIGURE 12. Tracing of two late eighteenth-century maps of the subdivision of the Kip and Barclay properties within the Broadway Block. The map on the left is the Kip property; the one on the right is the Barclay property (New York County Deeds 46: 139; New York County Records Dept. Map Files: #76J).

surrounding parcels, passed to Anthony Barclay in 1788 (total price L 5,465; New York County Deeds 45: 198). The boundary between the Barclay land and the Kip land to the south, a line that ran from Broadway eastward to the city powder magazine, had to be re-surveyed sometime in the late eighteenth century, probably reflecting the new interest in selling off these valuable properties (see Figure 13).

The development of both the northern and southern portions of Block 154 was underway in the 1790's, as the street grid was laid out and houses were built on the newly-surveyed lots.

The "Negro's Burying Ground" appears on the 1754 Maerschallck Plan, with the old boundary line between the Van Borsum/Kip land and the "Calk Hook"/Rutgers farm forming the northern edge of the ground (see Figure 3). It is clear that the southern half of Block 154 was within the burying ground, as depicted clearly on a historical map of the area drawn by the city surveyor in 1865 (see Figure 14). This map was based on the 1787 survey of the Barclay land (see Figure 12).

The Negro Burying Ground was the common designation given to the disputed land bequeathed by Sara Roeloff Van Borsum Kiersted and it was a common geographical reference point in documents of the later eighteenth century (MCC June 27, 1796). In 1795, the city set aside land on Chrystie Street for a new Black cemetery, but it is not clear whether the old ground was still being used up to that time (MCC II: 137). An article appearing in Valentine's Manual of the Corporation of New York.

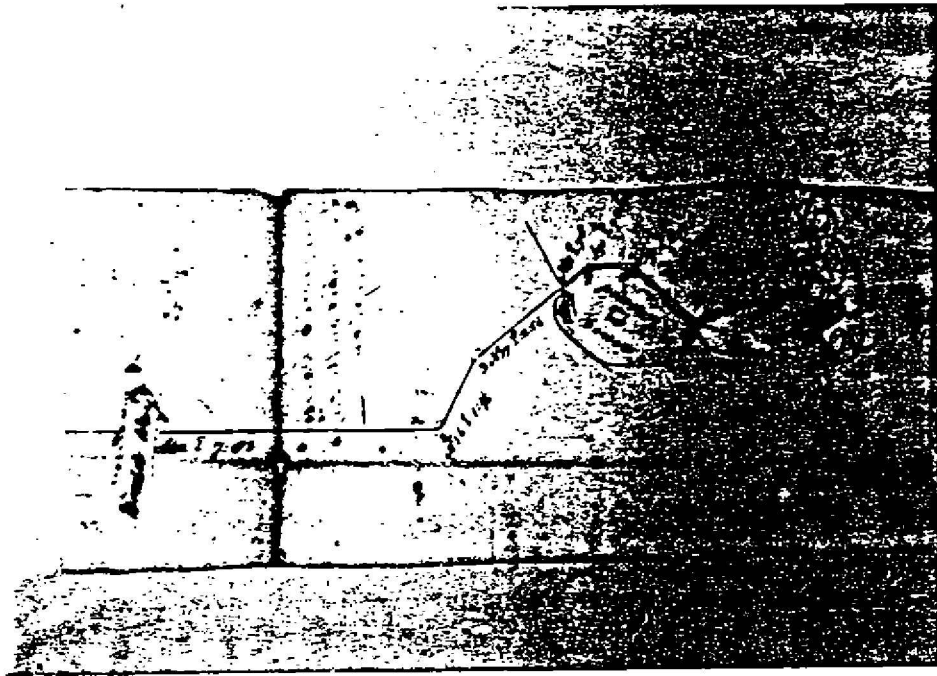


FIGURE 13. Late eighteenth-century map showing the resurveying of the boundary between the Kip and Barclay properties that ran from Broadway eastward past the powder magazine (Bancker n.d.).



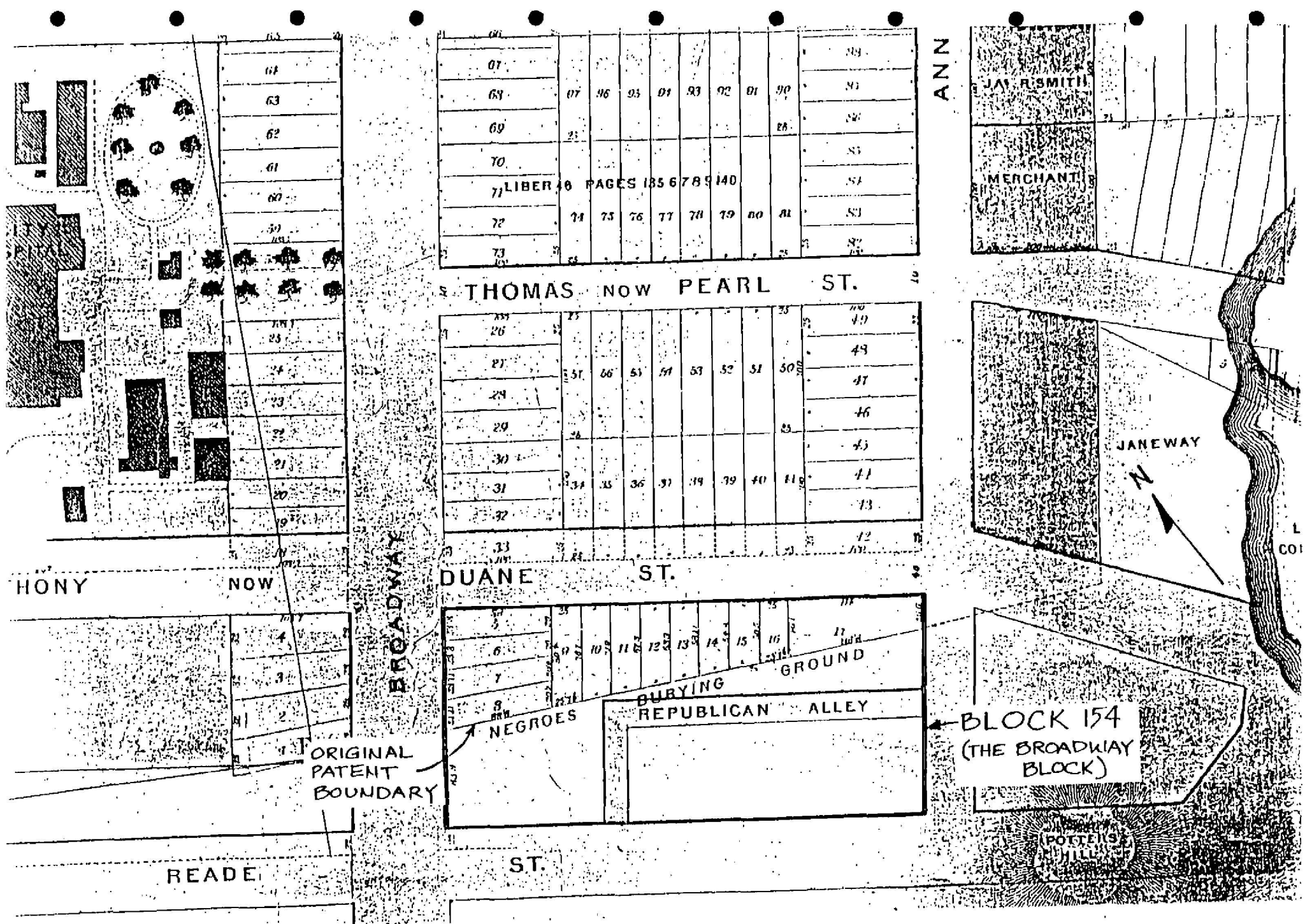


FIGURE 14. A portion of an 1865 survey map, which was based on the 1787 survey of the Barclay land, that clearly depicts the Negro Burial Ground within the southern half of Block 154 (Holmes 1865).

in 1865 mentions that the burial ground dated back to the Dutch period; however, no evidence of this is cited. The city ordered that no blacks could be buried in the Trinity churchyard as of November 1697, but no special provision was made for a separate burial ground (Stokes 1915: IV, 403). The Valentine manual's description of the ground and its use reflects a nineteenth-century perspective on the marginality of both the ground itself and New York's Black population in the previous century:

Beyond the commons lay what in the earliest settlement of the town had been appropriated as a burial place for negroes, slaves and free. It was a desolate, unappropriated spot, descending with a gentle declivity towards a ravine which led to the Kalkhook pond. The negroes in this city were, both in the Dutch and English colonial times, a proscribed and detested race, having nothing in common with the whites. Many of them were native Africans, imported hither in slave ships, and retaining their native superstitions and burial customs, among which was that of burying by night, with various mummeries and outcries...So little seems to have been thought of the race that not even a dedication of their burial-place was made by the church authorities, or any others who might reasonably be supposed to have an interest in such a matter. The lands were unappropriated, and though within convenient distance from the city, the locality was unattractive and desolate, so that by permission the slave population were allowed to inter their dead there. (Valentine 1965: 567)

Research into the location and customs of internment of Afro-Americans in early New York needs to be undertaken in order to assess the full significance of the burial ground site. The burying ground seems to have been in use from at least 1741. In that year, the Afro-Americans who were tried and executed in New York's so-called "Negro conspiracy" were probably buried here (Stokes 1915: IV, 292). An account of this "conspiracy," the trials, and the resulting executions is

contained in Judge Daniel Horsmanden's Journal of the Proceedings in the Detection of the Conspiracy formed by Some White People in Conjunction with Negro and Other Slaves for Burning the City of New-York in America and Murdering the Inhabitants, published in 1744, and in Davis (1985). The "Great Negro Plot" was not the large-scale planned slave revolt depicted by prosecutors. But a rash of fires and robberies in early 1741 had led to a certain level of panic, especially as prosecutors began to elicit confessions. The "confessions" pointed to widespread unrest among the slave population, and testimony to the effect that blacks congregated either to plot crimes or just express hostility toward their masters struck fear into New Yorkers.. Fear of the city's two thousand blacks on the part of its nine thousand whites ran high in this period, especially since the 1712 uprising in which white citizens were ambushed and brutally killed, followed by the suicides of six black conspirators and the brutal execution of nineteen others (Davis 1985: 53-55). Severe restrictions on the movements and activities of blacks had been enforced, but an "underworld" had developed nonetheless (Davis 1985: 2-4).

Within this "underworld", blacks met socially at designated places during their off-hours, sometimes secretly and sometimes more or less openly. No "Great Negro Plot" to burn the entire city and kill the whites was hatched in these meeting places in 1741. Nevertheless, Davis argues that it was not just paranoia that led to the conspiracy theory, the

trials, and the executions, but that small-scale conspiracies in fact were formed among the black slaves. The adoption of still more stringent slave laws that restricted movement and assembly followed the 1741 season of panic (Davis 1985).

In all, thirty-four people were executed during the spring and summer of 1741. Thirteen African-American men were burned at the stake, and an additional twenty-one were hanged. Four white people were also hanged as conspirators. The public executions took place as usual in the Commons, probably on the small island between the Collect and the "Little Collect," but no account of the burials following the executions has been found. Those who were not burned at the stake were hanged to rot in public view in the Commons for many weeks. It stands to reason the bodies would have been interred in unmarked graves in the common ground.

The Negro's Burying Ground would certainly have been notorious after the executions of 1741, but the ground may well have been in use much earlier. The 1712 revolt had also led to executions in the Commons, and a nearby burial ground may have been in use at that time. The city's black population, slave and free, may have used the ground regularly (as suggested in the Valentine article cited previously), as no other such cemetery is known from the records.

John Teller, claimant to the old Van Borsum/Roeloff estate including the Block 154 property, petitioned the Common Council in 1753 for a grant of land in exchange for the "Negro burying ground," in addition to a piece of land (probably to

the east) on which a pottery stood (MCC V: 416). It is not clear what prompted this petition (although it was probably an attempt to preempt Kip in the dispute over the property), nor is there any further mention of it in the minutes. On the 1754 Maerschallck Plan a dashed line running along the north of the burying ground may denote either the property line or an actual fence enclosing the ground (see Figure 3). The plan shows a gate or gatehouse at the Broadway end of this dashed line, suggesting there was in fact a fence of some kind. By 1768, Teller was occupying a house on the ground, "had a fence enclosing the burying-ground and claimed it as his property ...and took payment for the use of the ground". During the Revolutionary War, the British army occupied the land, destroyed the houses and fence, and used the burying ground for deceased American prisoners of war (Stokes 1915: IV, 394).

By the 1730's, potteries were located in the area just to the south and to the west of the "Little Collect," immediately adjacent to Block 154. Ketchum notes that "[f]rom the earliest times clay was dug from the banks of the Collect and the sides of the nearby hillock" which became known as "Pot Baker's Hill. The first known potter in the area is thought to have been William Crolius, as depicted on Grim's 1813 plan of the area in 1742, although the accuracy of this map is uncertain (see Figure 15). The Crolius pottery stood to the east of Block 154. Crolius family potters continued to operate in the area until 1814. Other potters in the area surrounding Block 154 included the Remmeys (probably to the

PART OF NEW-YORK in 1742

showing the site of the present Park, the Collect and little Collect Ponds, and a portion of the west side of Broadway.

Drawn by David Grim

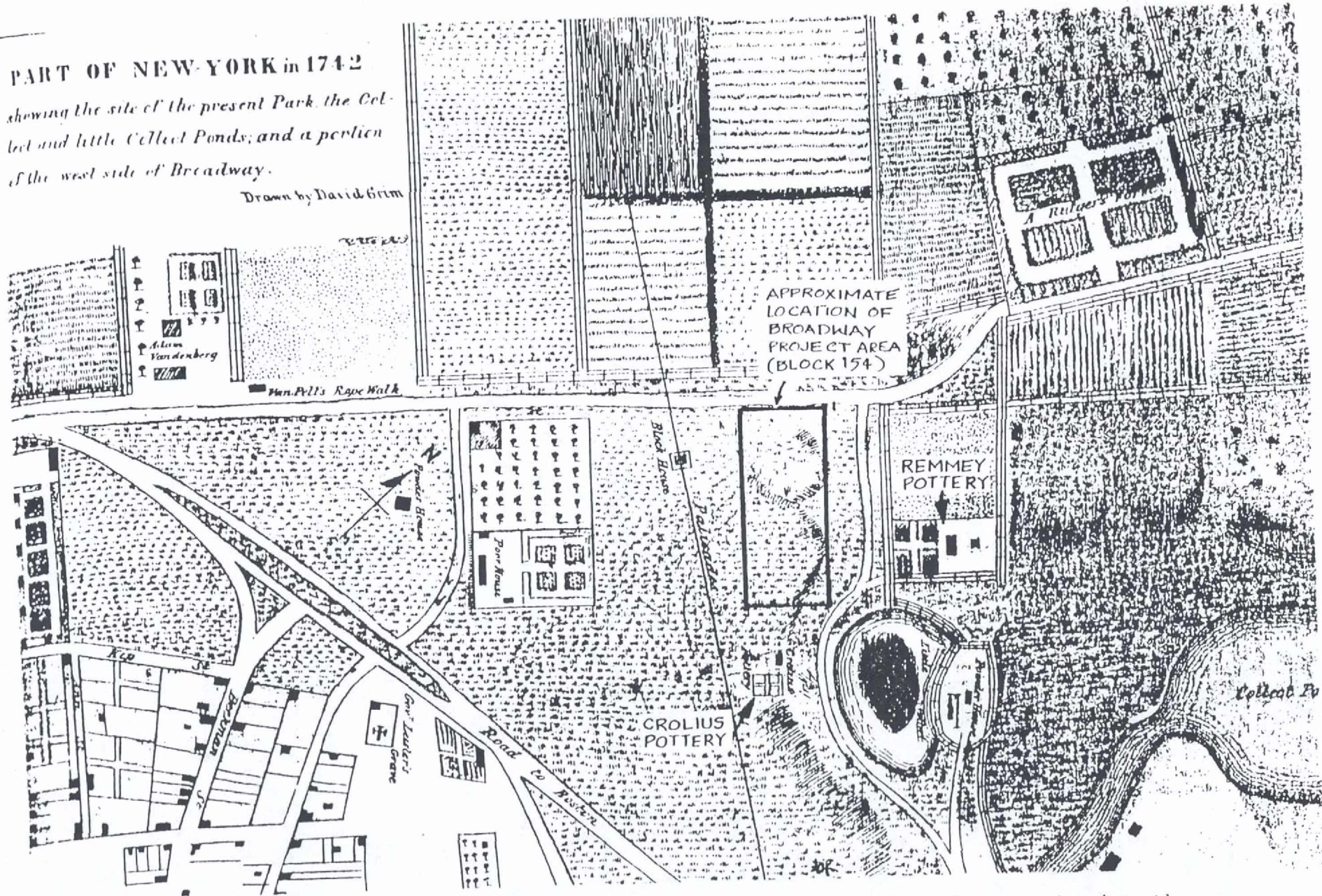


FIGURE 15. A portion of Grim's 1813 map, *Part of New York in 1742...*, showing the location of the Crolius Pottery, the first known pottery in the Broadway Block area. It is shown just south of the Little Collect. The buildings to the north of the project area probably represent the Remmey Pottery (Grim 1813, reproduced in Valentine 1857: 426).

northeast) and the Campbells, whose works were located directly across Broadway from Block 154 until 1799 (Ketchum 1970: 23-29; Grim 1813b). Brick kilns were located within the Commons during this period as well (Valentine 1856: 427-28).

There is no evidence that pottery kilns stood within the present limits of Block 154. The presence of pottery kilns, ancillary structures, waste heaps, and so forth within the project area, however, cannot be entirely ruled out, given the dense concentration of potteries in the immediate area during the latter half of the eighteenth century. Both the Ratzer Plan depicting New York in 1766 and the Holland map of 1776 show structures on the block which may be associated with potteries (see Figures 16 and 17). The maps also indicate but do not identify structures along Broadway. Both maps depict a building in the northeast corner of the block, on the south boundary of the Rutgers property. On the Holland map this building appears to straddle the line of present day Elk Street. The nature of this structure is not known. Eighteenth-century deeds that have been examined for the corner property do not mention any structures (New York County Deeds 52: 242, 328).

The Ratzer Plan does not identify the burying ground, nor does the Holland map of 1776. The buildings shown seem to be on the north side of the Kip/Rutgers boundary line, indicating that they were in fact outside the burying ground.



FIGURE 16. Ratzler's 1766 Plan of the City of New York, on which the two blocks of the project area have been indicated (Ratzler 1766).



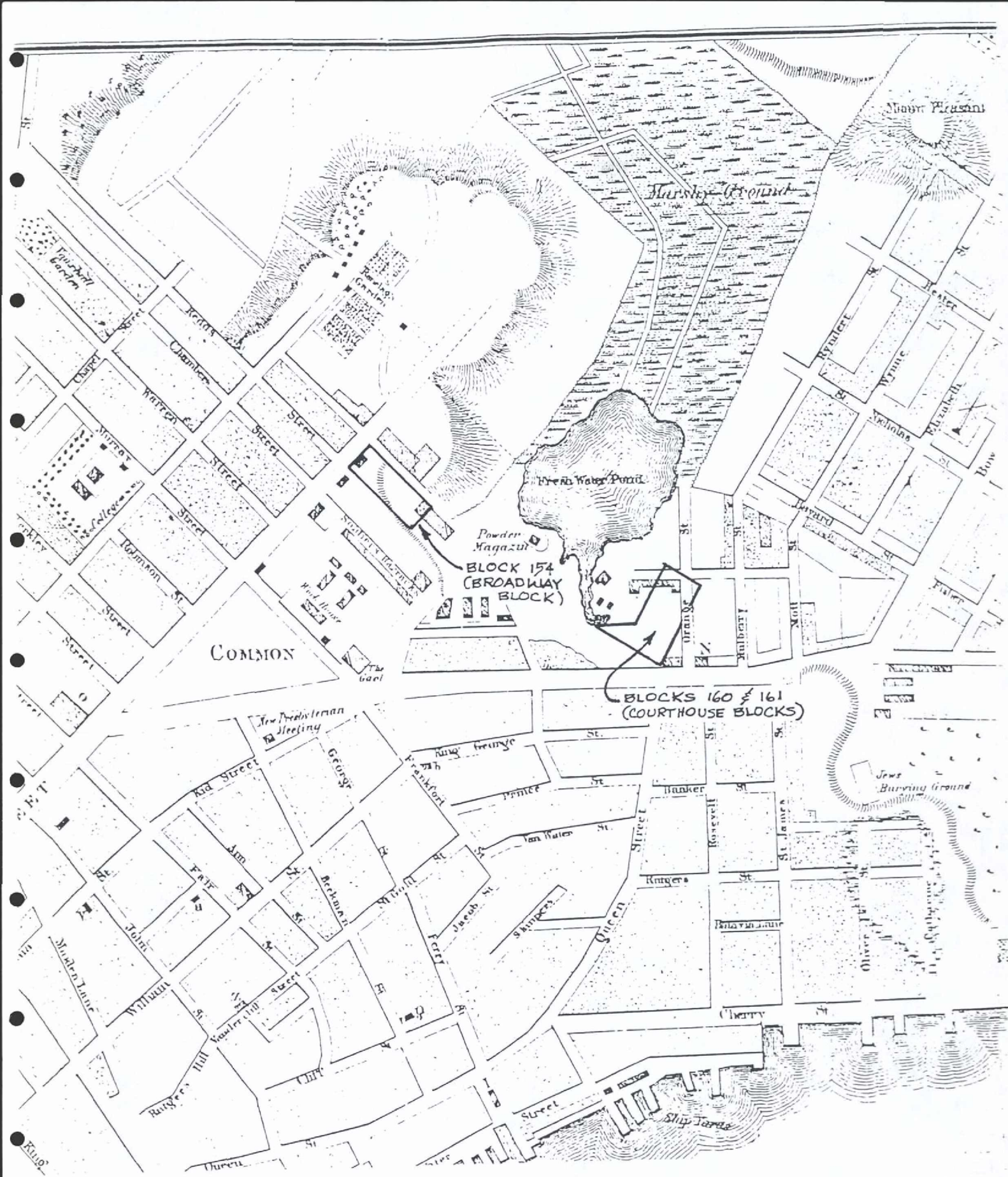


FIGURE 17. Portion of Holland's Map of the City of New York showing the project area in 1776. Note the structures on the Broadway Block that may have been associated with early potteries (Holland 1776).

A number of public buildings in the immediate vicinity of Block 154 affected the character of the area (Valentine 1858: 426-39). One block to the south, on the south side of Chambers Street, barracks were erected shortly after 1757 (see Figure 17). The barracks were leased to families as dwellings in 1784. Later this was the site of the second city almshouse, built in 1796. The first site of the New York Hospital was across Broadway between Duane and Worth streets. Begun in 1775, the unfinished structure was occupied by the British during the Revolutionary War, and was finally completed and opened in 1791. It stood at this site until 1869. The city's powder magazine was located to the northeast of Block 154 between 1728 and 1785, on the small island or neck of land between the Collect and Little Collect ponds.

### 3. Nineteenth Century

Development of Block 154 was rapid once it had been lotted. The major impetus for this development was the growth of the city's population that led to expansion northward along main thoroughfares such as Broadway. The commercial expansion which followed the War of 1812 gradually led to a shift from mixed commercial/residential to wholly commercial use of property along Broadway.

The project area was never one of the city's upper-class or even middle-class residential neighborhoods. Its residents were artisans or working-class in the first half of the century. By the 1860's, warehouses and light manufacturing

establishments replaced residences and small businesses in this area, and smaller buildings were torn down and replaced by factory/warehouses of five stories or more which extended over their entire lots. This part of Broadway had become the foremost retail district in New York by mid-century.

The Block 154 lots that were partitioned in 1787 (on the north) and 1795 (on the south) were sold and quickly developed, beginning with the Broadway properties. The tax roll of 1799 indicates that almost all of the lots on the north side of the block had been sold off and built upon. The estate of Henry H. Kip still owned several lots (including two on Broadway and five along Reed Street), but houses had been built upon approximately half of the lots and construction was underway on others (New York City Record of Assessment, 1799). Lots along Reed (Reade), Barley (Duane), and Little Ann (Elm/Elk) streets and the Alley were not yet numbered in 1799. Reed Street east of Broadway was simply designated "Upper Reed" at this time (New York City Directories). Barley was a new street, but would be made into an extension of Duane in 1809. Republican Alley was known as Republic Lane.

The first residents of the block included cartmen, carpenters, coopers, masons, upholsterers, laborers, a shoemaker, and a tailor (New York City Directories, 1799). Many of the owners and residents listed on the tax rolls could not be located in the directory; however, it appears that many of the new buildings were not owner-occupied, and that artisans were typical residents, along with cartmen and a few

laborers. Some of the many individuals listed in the directory with construction-related occupations were probably artisans working on new houses on the block.

Residents who paid real estate taxes in 1799 included potter Henry Bogart, who owned the westernmost house on Barley Street; however, there is no indication that his pottery works was located on the site. Just east of Bogart, cartman John Van Buskirk owned a new house, and his eastern neighbor was upholsterer Grant Cottle, who had two lots. Further east on Barley lived Weart Valentine and John Freclon, who are not listed in the directory, and John Pool, a cooper. On Broadway lived the Widow Bruce, whose house at the corner of Barley was unfinished at the time of the tax assessment, her neighbor Robert Allen, and Alexander Clark, who owned three houses at the corner of Reed and appears to have lived in the middle one. Charles Field lived in the third completed house to the east on Reed Street, and Hugh McCormick had one of the houses on Republican Alley (New York City Record of Assessment; New York City Directories, 1799).

By 1802 the streets had been numbered and very few lots remained undeveloped in the project area (see Figure 18). Houses seem to have been about 50% owner-occupied, the rest having one or more tenants (New York City Record of Assessment 1802). Artisans and laborers continued to live here (New York City Directories, 1802). The 1812 residents of Block 154 were of approximately the same occupational status as those of 1802, mostly artisans and cartmen, with a few merchants,

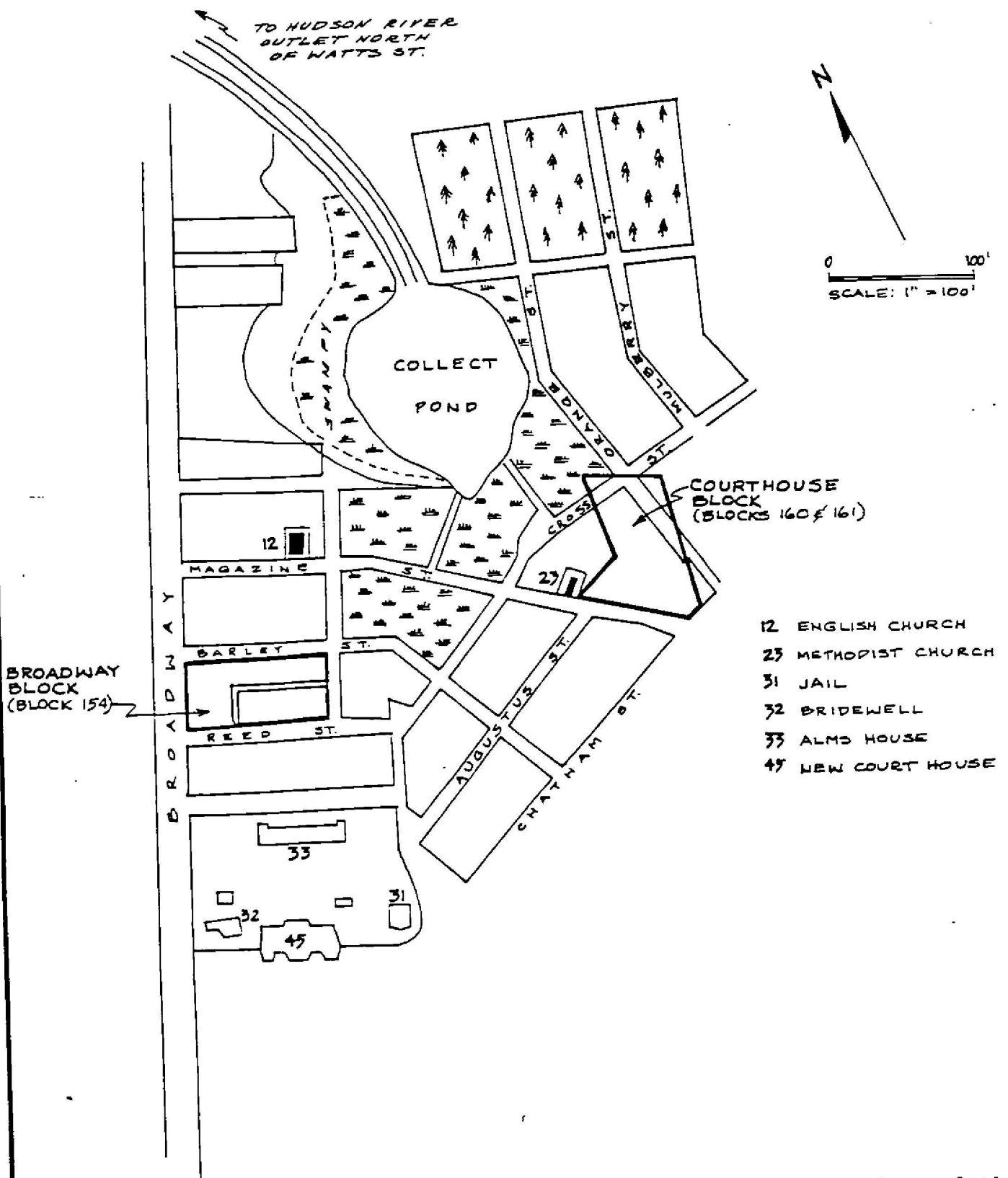


FIGURE 18. Tracing of a portion of the Plan of the City of New York showing the 1803 street grid surrounding the Foley Square project area (Goerck 180:

replaced builders, perhaps indicating the establishment of a residential/commercial neighborhood. Most houses were not owner-occupied.

In the early nineteenth century, Block 154 was just across the street from the famous Manhattan Company waterworks. Wells and springs with public pumps had supplied New Yorkers with water until the end of the eighteenth century, but the water had become increasingly brackish and contaminated. The Tea Water Pump provided the best drinking water from springs associated with the Collect, but this source was inadequate to the growing city's needs as the nineteenth century began. The Manhattan Company, incorporated in 1799, was actually begun as a banking venture of Aaron Burr and others (in competition with Alexander Hamilton), but it provided New York's first pipeline water system (Hall 1918). The Company bought up a great deal of property adjacent to the south and east of the Block 154 project area. Hall's description of the waterworks' physical plant is here excerpted:

In prosecuting the water-works business, the company sank a number of wells [these were across Elm Street from Block 154], built tanks and reservoirs, and extended its distributing system [pipelines built of pine logs] generally throughout the city below Chambers street. In 1836 the system was extended northward along Broadway as far as Bleecker street, when the company had about 25 miles of mains and supplied about 2,000 houses...One conspicuous landmark of the old water works was the Chambers Street reservoir...It stood on the north side of Chambers street between Broadway and Park Row...Another landmark of the company was the tank which stood on the northwest corner of Reade and Center streets... (Hall 1918: 519-20)

"Manhattan Wells" became a place-name for the property owned by the company, and was used in the Clarkson Crolius pottery marks of the period (Ketchum 1970: 29). It is possible that the Manhattan Company's pipelines served some of the buildings in the Block 154 project area after 1836. The company continued in operation until the opening of the Croton Aqueduct in 1842. Huge iron works had replaced the remaining potteries and water works in this part of the Sixth Ward by mid-century.

During the 1820's and 1830's, tenements and commercial operations continued to occupy the block. Among the homes and workshops on Duane Street stood the Rutgers Medical College. It occupied the double lot later numbered 66-68 Duane Street. (The 1828 Goodrich Map, which is a schematic depiction, shows the college at what would later be 80 Duane; however, tax records indicate the college stood several lots further east [Goodrich 1828; New York City Record of Assessment 1830]). This medical school was a branch of the Rutgers College at New Brunswick, and was open between 1827 and the late 1830's. The city considered purchasing the building as a potential cholera hospital in 1833 (when another epidemic was feared), or as a curative hospital or prison. But the site was considered inappropriate: "Its situation is on a forty feet street, compactly built upon, and densely populated," and poor ventilation and lack of open space were considered detrimental to health (New York City Board of Aldermen 1833: Documents 25,

41). Subsequently the building became a restaurant and later apartments and shops (Stokes 1915: IV, 1748).

The 1833 description of Duane Street reflects the growth of the working-class Sixth Ward, which was soon to be the most densely populated area of New York. By mid-century, residents of the buildings on the block held a very wide variety of occupations and various businesses leased offices in the buildings (Doggett 1851). Some tenants both lived and worked on the premises, while others only had office or workshop space in the buildings. Only one lot, 30 Reade Street, appears to have been occupied by its owner, jeweler Joseph Deguerre. Block 154 was clearly one of the better blocks in the Sixth Ward which at this time was notorious for its slum to the west at Five Points. Huge iron works stood in the blocks immediately to the east of the project area, across Elm Street (Perris 1853). Many laborers lived in the vicinity of this industrial district (Pernicone 1973: 43). In the space of one block, Block 154 represented an eastward transition from the solidly respectable Broadway "facade" to the city's industrial core.

The first houses on Block 154 were probably frame, although the variation in assessed value indicates differences in size and quality (New York City Record of Assessment 1799, 1802). It is apparent from the tax records that some of the owners of lots on Reade Street had second houses built on the alley side of the property, or leased or sold the alley half of their lots (e.g. New York County Deeds 99: 525, which



conveys an alley lot). This was not possible on the Duane Street side of the block, because the northern lots at first did not extend through to the alley. Deeds from the late eighteenth and early nineteenth century apparently resolved this property alignment, as lots were squared off or Duane Street owners acquired the irregular pieces back to the alley (New York County Deeds 52: 242, 328; 77: 9; 101: 321; 112: 504). As late as 1818, the 74 Duane Street lot still had a diagonal rear property line (Jarvis 1818). It is not known who had use of these parcels while negotiations were being made. Eventually all of the Reade Street and several of the Duane Street parcels had two buildings, one facing the street and one on Republican Alley.

The 1853 Perris map depicts numerous small structures along Reade, Duane, and Republican Alley, however, on Duane and Broadway larger structures that occupied entire lots were beginning to replace them (see Figure 19). Frame buildings stood at the corner of Broadway and Duane, at 70 Duane, 60 Duane, 12 Elm, at the south corner of Elm and the Alley, at 14-18 Reade, 28 Reade, and on a few of the Republican Alley lots. The remaining buildings were constructed of brick. The smaller buildings were dwellings or dwellings with stores, whereas the newer and larger structures were commercial factories or warehouses designated as "hazardous" on the fire maps.

The city widened Reade Street in 1857, causing the lots along its northern side to be truncated by twenty-five feet.

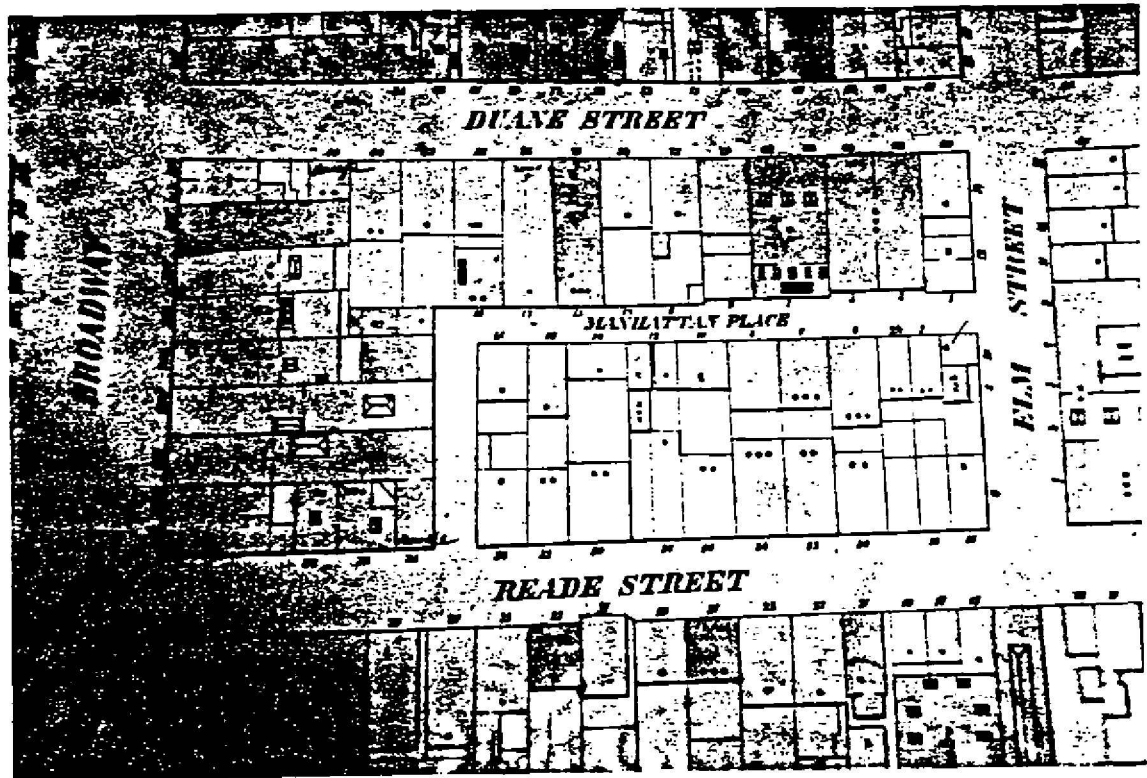


FIGURE 19. Portion of 1853 Perris map showing the structural development of the Broadway Block during the mid-nineteenth century (Perris 1853).

This probably speeded the replacement of older structures by deeper and taller ones that extended back to the alley. Figure 20 depicts some of the lots which were affected and the existing structures in 1857. The 1857 Perris map shows frame structures still standing at 12 Elm, 60 Duane, 70 Duane, and on the corner of Broadway and Duane (Perris 1857).

An 1865 elevation of the buildings that fronted Broadway (from Valentine's Manual of the Corporation of New York) illustrates the period's typical style of commercial architecture (see Figure 21). Cast-iron and stone facades in a new Italianate style was the fashion, replacing the older brick ones. Buildings stood five to seven stories. This part of Broadway had become New York's most important retail district after 1846, when the famous A. T. Stewart department store (the first in the country) opened just across Reade Street to the south of the project area. The street remained a leading retail thoroughfare through the remainder of the century. The cast-iron and brick building still standing at 22-26 Reade Street (in the project area) was built in 1865-66 as a warehouse for A.T. Stewart's department store.

This phase of commercial construction, begun in the 1840's, was probably completed by 1870, although only one new building plan for a five-story brick structure at 70 Duane Street survives from 1869 (Municipal Archives Building Records, Block 154 Lot 17). The neighborhood had lost its remaining residential character; light factories, offices, and warehouses now occupied the upper stories of buildings.

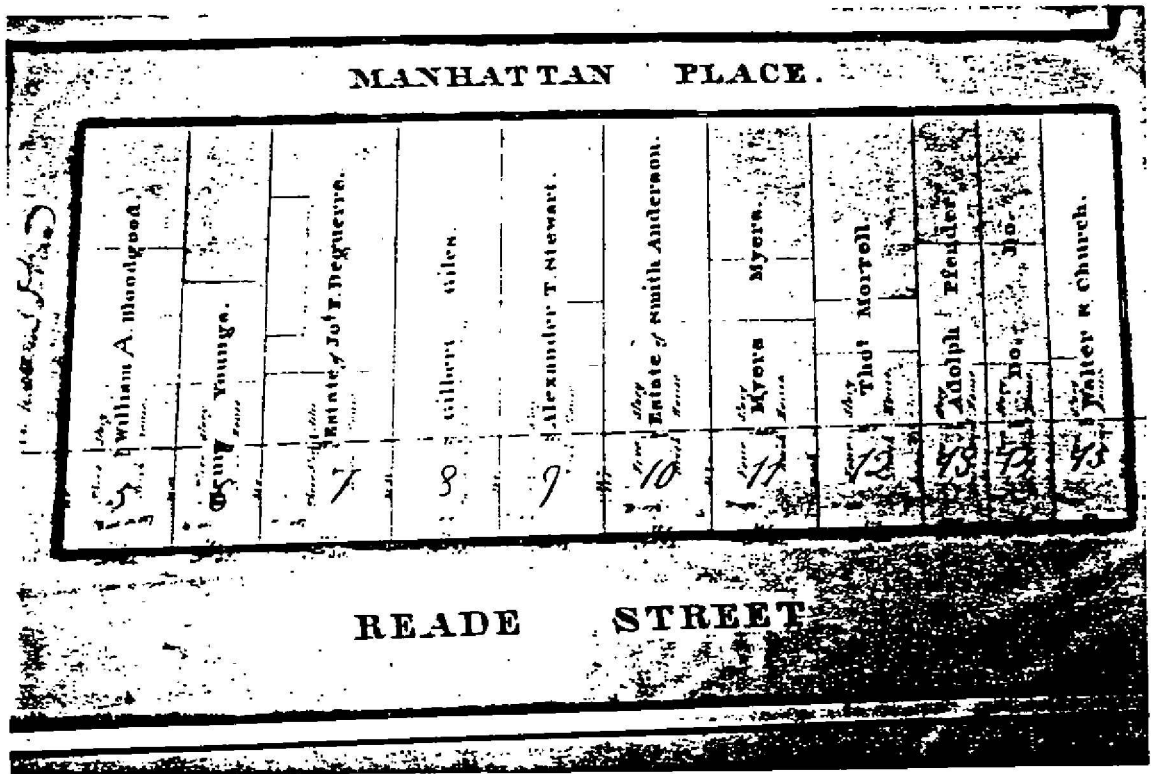


FIGURE 20. Portion of 1857 Ludlam map of properties affected by the widening of Reade Street (Ludlam 1857).



FIGURE 21. 1865 elevation of the buildings that fronted Broadway which illustrates the typical style of mid nineteenth-century commercial architecture in New York (Valentine 1865: 564).

Although new building permits are missing, 1880's records indicate that most buildings on Duane and Reade streets were 5-story brick structures that covered the entire lot, through to Republican Alley. The factories and warehouses underwent alterations in the late nineteenth century that usually consisted of the installation of elevators, fire-proofing, or plumbing. Most contained stores/offices as well as loft space (Municipal Archives Building Records). Most of these structures remained standing and were altered during the twentieth century. The building at 80 Duane Street is an exception. A possible original three-story structure was replaced in 1920 by a new five-story building (see Figure 22).

At the close of the nineteenth century, the Broadway lots saw yet another phase of construction. New buildings went up on every property, several spanning more than one lot. South to north, these structures included the Dun Building at 290-294 Broadway, fifteen stories high with a brick and granite facade (1897); a ten-story building at 296 Broadway (1898); a McKim, Mead, White building at 298 Broadway, which later incorporated 300 Broadway and was raised to ten stories (the date of original construction is unknown; it was possibly prior to 1894); and the corner building at 302-304 Broadway, a sixteen-story building constructed in the late nineteenth or early twentieth century (later a Fordham University building). The continuing vitality of this part of Broadway at the turn of the century is thus clearly reflected in impressive new construction. Number 12 Elm Street (the only remaining Elm

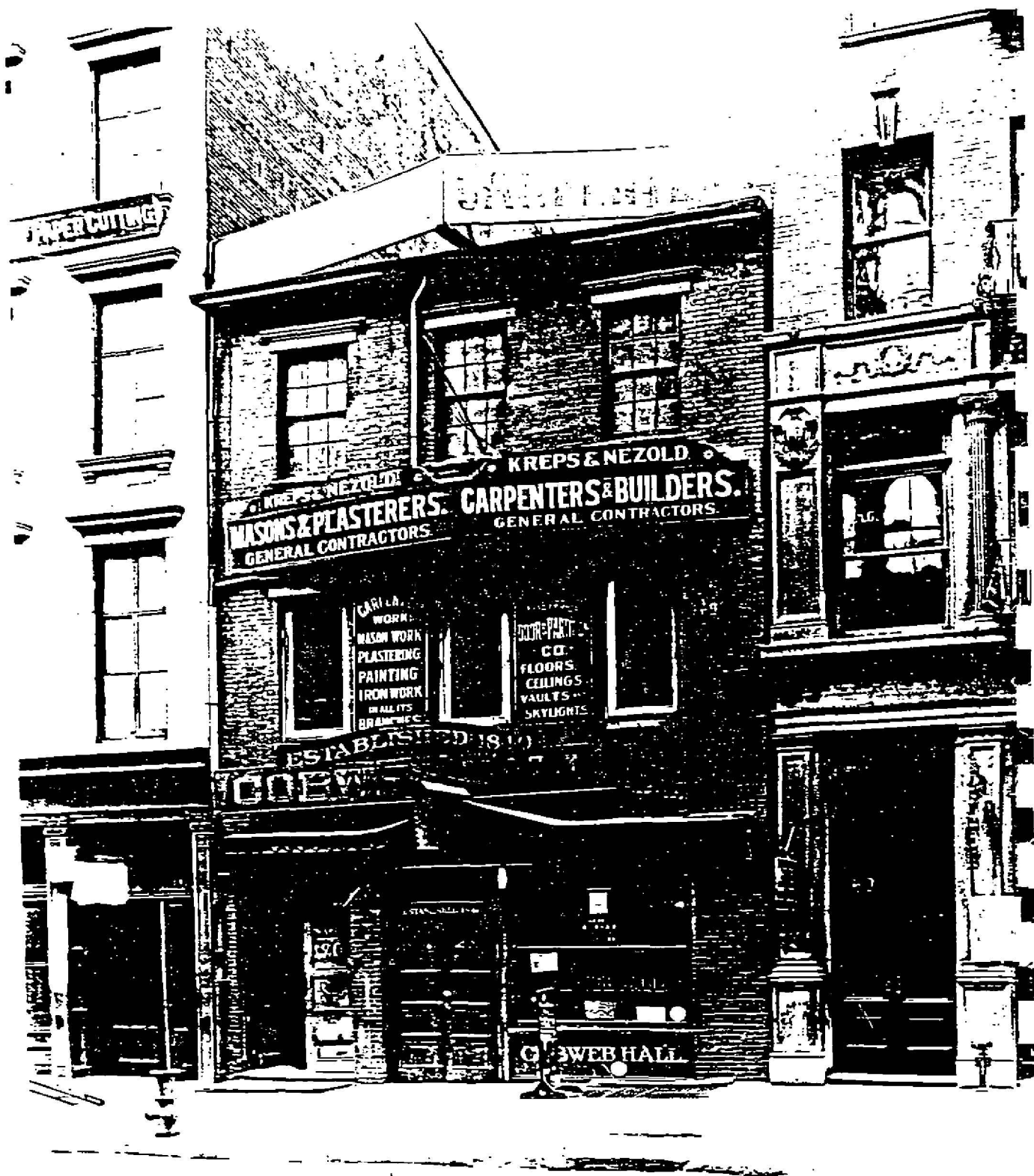


FIGURE 22. C.1919 photo of 80 Duane Street just prior to its demolition. (Photo in possession of the New York Public Library, Special Collections.)

Street lot) also underwent new construction in 1899; a five-story brick building with a 17 to 20-foot deep foundation was constructed.

All of the Broadway buildings had deep foundations and sub-basements. It appears that some of the structures also may have had deep vaults extending beneath Republican Alley. (An elevation for the building at 298 Broadway indicates a probable vault). Most of the late nineteenth-century buildings on Reade and Duane streets also had sub-basements, with the exceptions of 80, 62-64, and 60 Duane. The structures at 16-26 Reade had vaults that extended ten feet at the rear beneath the alley, and 72-76 Duane had vaults at the rear, apparently only 3½-feet deep. A building record from 1946 mentions the presence of brick arches beneath the Republican Alley sidewalk at 66-68 Duane. These were probably the arches of nineteenth-century vaults. The vaults would have been used for coal delivery and storage in the nineteenth century, and later to provide light wells for basements (New York City Municipal Archives Building Records, Block 154).

The City of New York began acquiring the properties within Block 154 during the 1960's, planning to build a civic center complete with underground mall and parking garage. Although the civic center was never built, most of the buildings were demolished in 1968. Exceptions are 60 and 72-76 Duane Street and 14-26 Reade Street, which remain standing. A gas station with buried tanks is located on the Broadway end



of the block, and the rest of the area is a parking lot surrounded by a chain-link fence.

b. Specific Histories of Lots with Archeological Potential on Block 154

Lots 12, 20/20½, and 21 (80, 62-64, and 60 Duane Street, respectively) are now contained in the consolidated Lot 10 of Block 154. The following is a summary of the history of each of these lots, which HCI has determined to have archeological potential. This determination is based on the fact that the last structures built on the lots had single basements. The remaining lots of Block 154 contained buildings that occupied the full extent of the parcel with basements and sub-basements to a depth of approximately 20 feet. Because the excavation of these sub-basements would have destroyed underlying strata, HCI has deemed these remaining lots not to have archeological potential.

Lot 12 (80 Duane Street) was designated Lot 11 on the 1787 survey map dividing the Barclay property (see Figure 12). The property was leased by Grant Cottle in 1794 from Robert Watts, a joiner who resided on Water Street (New York County Deeds 77: 9). Cottle was an upholsterer and wallpaper manufacturer who operated at 80 Duane until 1800. In 1802 the lot and house were taxed to Cottle, but he no longer resided here. The tenants at that time were Charles Simmons, a mason, and Samuel Ashmore, an upholsterer. Watts, the owner, conveyed the lot to Thomas and Susan Barclay; it was subsequently sold by them in 1807 to "grocer" Michael Miller, (who had

occupied the lot since 1804 (New York City Record of Assessment; New York City Directories). This deed also conveyed a piece of land along the alley to the rear of the lot that Thomas Barclay had purchased from Henry Van Solingens. This was the small triangle of old Kip ground between the Rutgers boundary and the alley (Republican Alley) that was laid out in 1797. Miller was listed as a distiller on Barley (Duane) Street from 1804 until 1848. The distillery or store was located on Lot 12 (80 Duane), his home being on the next lot to the west.

The succeeding occupant of the distillery was Benjamin Lowerre, a syrup manufacturer who lived in Brooklyn. The 1851 directory lists Lowerre, Trautmann, and Co., Cordials, at 82 Duane (Doggett 1851). Occupants for the second half of the nineteenth century have not been traced. Miller's heirs sold the property to Margaret and Albert Van Saun in 1858, who in turn sold it to William Harrison in 1865. Harrison conveyed the lot to Hugh Ferrigan in 1866.

The first structure known to have stood on the property was Grant Cottle's house and/or upholstery and wallpaper manufactory. The workshop may have been located on the adjacent lot to the east, which Cottle also was taxed for in 1799 (New York City Record of Assessment). Miller probably operated his distillery out of this same house. He purchased the lot and house for L 900 from the Barclays. In 1853, a brick building with a boiler stood at the rear of the property on the alley (see Figure 19). This building may have housed

the still, as it is designated "hazardous." It is not known when this brick building was constructed; it may have been part of Miller's original distillery, or been added later for Lowerre's syrup/cordial distillery. The building at the front of the property is designated as a dwelling; however the tenants are unknown. It is likely that the building shown in Figure 22 is the same structure. An 1875 building alteration application refers to a three-story brick building standing on this lot that was known as the "Pattulo House." By 1894, the fire insurance map depicts a single three-story brick building with a basement that covered the entire lot. This was replaced in 1920 by a five-story brick building.

Lot 20/20½ (62-64 Duane) are within Lot 17 on the 1787 Barclay's survey map and Lots 58 and 59 on the 1795 partition map of the Kip land (see Figure 12). They are the second and third 25-foot lots west from the corner of Little Ann/Elm/Elk Street.

Lot 20, the western lot, was conveyed from Isaac Van Vleck to Robert Snow probably in 1796 (New York County Deeds 52: 328). Van Vleck was one of the parties to the partition of the old Kip land to the south. Apparently he had acquired claim to the property within "Lot 17" of the Barclay lands, for he also conveyed Lots 20½ and 21 (62 and 60 Duane). Neither Van Vleck, a notary public, or Snow, an accountant, ever resided at this address. Lot 20 was sold by Robert Snow to Edward Mitchell before 1799 (New York County Index to Deeds, Block 154; New York City Record of Assessment, 1799).

Mitchell had to acquire the rear portion of his lot from Henry Teller via a separate deed; however the deed has not been found, but was probably recorded in 1812 (New York County Index to Deeds, Block 154). Mitchell, a book binder and seller, did not live in the house (he is listed at Maiden Lane), and the 1802 tax roll lists Caleb Boyle, a portrait painter, as tenant. Boyle was also listed at 12 Fair Street, but by 1810, was no longer listed at the Duane Street address. By 1812, Abner Curtis, a marshall, lived here, along with Fairchild White, of unknown occupation (New York City Directories). The lot was taxed to a David S. Lyon in 1820, but no deed has been recorded conveying the lot to him (New York City Record of Assessment). In 1825, James Englishbee was awarded Lot 20 in Chancery Court (New York County Deeds 174: 128, 187: 237).

Lot 20½ (62 Duane) was conveyed from Isaac Van Vleck to Richard Wilkeson in 1797. Wilkeson immediately conveyed to Frederick Bindover (alternately spelled Bienhauer, Pincover or Bincover), the lot being "part of land in Lot 17 heretofore Barclay's land" and part of two lots 58 and 50 "lately of H. Kip and others" (see Figure 12; New York County Deeds 52: 1797). A Frederick "Pine" was taxed for this lot in 1799 (but did not live there), and a Frederick Pincover in 1802. Andrew Peach was listed as tenant in 1802, but no occupation was given in the directories (New York City Record of Assessment; New York City Directories, 1802). In 1812, the Double Directory lists a "Mrs. Bard" at this location, and her

occupation is listed simply as "wash." Bard was not found in any other directory before or after 1812.

A deed recorded in 1816 conveyed the property at the rear of this lot from Henry Teller to Frederick Bienhauer. This piece was "bounded southerly in front by Republican Alley," to the east by property of Joseph Earle, to the north by Bienhauer, and to the west by Mitchell (New York County Deeds 112: 504). When Bienhauer acquired the lot, its southern boundary was given as the Alley. It thus appears that a parcel of ground between the Duane Street lot and the actual line of Republican Alley remained disputed and possibly undeveloped for a period of time while ownership was decided.

In 1834, James Englishbee acquired the lot in a court decision. It is not known why these two lots (20 and 20½) were subject to Chancery proceedings. They were both subsequently sold by Englishbee to Myer Myers via Abraham Van Wyck in 1839 (New York County Deeds 354: 326; 392: 460). In the 1850's, Myers conveyed the lots to a William Inglis, who then conveyed them to James Conner (New York County Deeds 760: 168; 767: 258). Conner conveyed them to Robert Hoe in 1862 (New York county Deeds 857: 214). Occupants of the lots are not known between 1812 and 1862. The 1851 reverse directory does not list 62 Duane, and lists 64 as "unoccupied." In 1882, the lot was occupied by a factory owned by Robert Hoe (New York City Municipal Archives Building Records; Doggett 1851).

The 1853 Perris map indicates that the two lots were occupied by joined brick buildings (see Figure 19). These buildings may have been under construction in 1851, when they were listed as "unoccupied." The "hazardous" designation indicates they may have housed a factory of some kind. The rear of the building is set slightly back from the alley. An 1882 building alteration application describes 62 Duane as a 25 by 74-foot structure on a 25 by 80-foot lot, five stories with a ten-foot foundation (New York City Municipal Archives Building Records). No new building record survives for this lot or the adjoining one to the west. It seems likely that the structure(s) shown on the 1853 map survived until the twentieth century. The slight set-back at the rear of the 5-story joined building (with single basement) is shown on the 1894 and 1923 Sanborn Maps. Although the interior is different, probably because it is shown in more detail, the building is probably the same one depicted in 1853. In the twentieth century, the building housed the Canfield Paper Company shipping offices and warehouse (Sanborn 1894, 1923).

Lot 21 (60 Duane) also falls within Lot 17 on the 1787 Barclay's survey map and Lots 58 and 59 on the 1795 partition map of the Kip land (see Figure 12). It is located at the corner of Anthony/Duane and Little Ann/Elm Streets. The 24 by 74-foot lot was conveyed from Isaac Van Vleck to Richard Wilkeson in 1797, then from Wilkeson to Peter Pride (New York County Deeds 52: 242). Apparently the parcel included what was later to become Lot 22, the southern half of the property.

The lot passed from the Wagstaffs in 1860, ultimately to William Wetmore and Lyman Taylor (New York County Deeds 803: 505, 506; 827: 54, 57; 842: 273). A deed recorded in 1866 conveys the lot from Wetmore and Charles Havens to Matthew McCullough, and it subsequently passed to William Havemayer in 1867 and to Benedict Stewart in 1882 (N.Y. County Deeds 1032: 116).

This lot was probably empty when Van Vleck conveyed it to Wilkeson. Peter Pride was a carpenter who moved several times in the 1790's to different addresses in this part of the city, possibly building new houses (New York City Directories). He probably built a house on this lot, which he later sold to Wagstaff. A frame dwelling with a store on the first floor is indicated on Figure 19. Sometime before 1883, this dwelling was replaced by a brick building of five stories, which still stands on the lot. This building has a single basement, and covers the entire 25 x 50-foot lot.

#### IV. ARCHITECTURAL COMPONENT OF THE FOLEY SQUARE CULTURAL RESOURCE SURVEY

##### A. Primary and Secondary Impact Areas

HCI was asked to survey the primary and secondary impact areas of the Foley Square project to locate any designated or proposed National Register, New York State Register, or New York City landmark buildings and/or districts. The primary and secondary impact areas, approximately a 50-plus block area, contain many of the city's and nation's most important historical, architectural, and engineering landmarks. The staffs of the New York State Preservation Office, New York City Landmarks Preservation Commission, and National Park Service were consulted and have produced the following recognized individual buildings as well as historic districts (see Figure 23):

##### 1. City Hall

Located within City Hall Park, this National Historic Landmark is also a New York City landmark.

##### 2. Tweed Courthouse

This National Historic Landmark is located at 52 Chambers Street and is also a New York City landmark.





FIGURE 23. Map showing the blocks of the project area as well as the primary and secondary impact areas. (Map provided by Edwards & Kelcey Engineers, Inc.) In addition, the following designated National/New York State Register or New York City landmark buildings and/or districts have been indicated:

- |  |  |
|--|--|
| 1. City Hall   | 15. Tribeca West Historic District                       |
| 2. Tweed Courthouse                                  | 16. 85 Leonard Street                                    |
| 3. Portions of City Hall Station, IRT Subway Station | 17. Former New York Life Insurance Building              |
| 4. Municipal Building                                | 18. 361 Broadway (James White Building)                  |
| 5. United States Courthouse                          | 19. Tribeca East Historic District                       |
| 6. New York County Courthouse                        | 20. Firehouse, Engine Co. 31                             |
| 7. Surrogate's Courthouse                            | 21. Church of the Transfiguration (Lutheran Zion Church) |
| 8. Former Emigrant Savings Bank Building             | 22. Edward Mooney House                                  |
| 9. Sun Building (A.T. Stewart)                       | 23. Mariners Temple                                      |
| 10. 287 Broadway                                     | 24. Alfred E. Smith House                                |
| 11. Cary Building                                    | 25. St. James Church                                     |
| 12. Tribeca South Historic District                  | 26. First Shearith Israel Graveyard                      |
| 13. 8 Thomas Street                                  | 27. Brooklyn Bridge                                      |
| 14. 319 Broadway                                     |  |

3. Portions of City Hall Station,  
IRT Subway Station

This New York City landmark is located in the vicinity of City Hall.

4. Municipal Building

This National and New York State Register building, which is located at the intersection of Chambers and Centre streets, is also a New York City landmark.

5. United States Courthouse

This historical structure is located at Foley Square and is listed on both the National and New York State Registers of Historic Places. It is also a New York City landmark.

6. New York County Courthouse

This New York City landmark is located at Foley Square.

7. Surrogate's Courthouse

Located at 31 Chambers Street, the courthouse is both a National Historic Landmark and New York City landmark.

8. Former Emigrant Savings Bank Building

This National and New York State Register building is located at 51 Chambers Street. It is also a New York City landmark.

9. Sun Building (A.T. Stewart Department Store)

Located at 280 Broadway, this National Historic Landmark is also a New York City landmark.

10. 287 Broadway

This historic structure is a New York City landmark.

11. Carv Building

This New York City landmark is located at 105-107 Chambers Street. It is also on the National and New York State Registers of Historic Places.

12. Tribeca South Historic District

The approximate boundaries of this proposed New York City historic district are Chambers Street on the south, West Broadway on the west, Thomas and Duane streets on the north, and Broadway on the east.

13. 8 Thomas Street

This New York City landmark is also on the National and New York State Registers.

14. 319 Broadway

This historic building is a New York City landmark.

15. Tribeca West Historic District

The approximate boundaries of this proposed New York City historic district are Reade Street on the south, Greenwich Street on the west, Hubert Street on the north, and Varick Street and Broadway on the east.

16. 85 Leonard Street

This New York City landmark is also listed on the National and New York State Registers of Historic Places.

17. Former New York Life Insurance Building

This National and New York State Register building is located at 346 Broadway. It is also a New York City landmark.

18. James White Building

Located at 361 Broadway, this New York City landmark is also listed on the National and New York State Registers.

19. Tribeca East Historic District

The approximate boundaries of this New York City historic district are Worth Street on the south, Church Street and West Broadway on the west, Canal Street on the north, and Broad and Van Cortlandt Alley on the east.

20. Firehouse, Engine Company 31

This National and New York State Register building, which is located at 87 Lafayette Street, is also a New York City landmark.

21. Church of the Transfiguration  
(Lutheran Zion Church)

Located at 25 Mott Street, this New York City landmark is also listed on the National and New York State Registers.

22. Edward Mooney House

This National and New York State Register building is also a New York City landmark and is located at 18 Bowery.

23. Mariners Temple

Located at 12 Oliver Street, this New York City landmark is also listed on the National and New York State Registers.

24. Alfred E. Smith House

This National Historic Landmark is located at 25 Oliver Street.

25. St. James Church

This historic church is located at 32 St. James Street and is on the National and New York State Registers. It is also a New York City landmark.

26. First Shearith Israel Graveyard

Located at 55-57 St. James Street, this New York City landmark is also on the National and New York State Registers.

27. Brooklyn Bridge

This National Historic Landmark is also a New York City landmark.

B. Foley Square Project Area

HCI also surveyed the extant buildings in the Foley Square project area to evaluate their potential significance (see Appendix for individual architectural survey forms). Three buildings are present on the Broadway Block: 14-26 Reade Street, 60 Duane Street, and 72-76 Duane Street (see Figure 24). There are no structures located on the Courthouse Block; however, the foundation of the existing U.S. Courthouse, which is listed on the National Register of Historic Places, will require minor modifications to accommodate two proposed tunnels connecting it with the new courthouse, which will be located across Pearl Street.

The assemblage of four buildings at 14-26 Reade Street (a.k.a. 22 Reade Street) is an excellent example of the Italianate, palazzo-derived architectural style that was

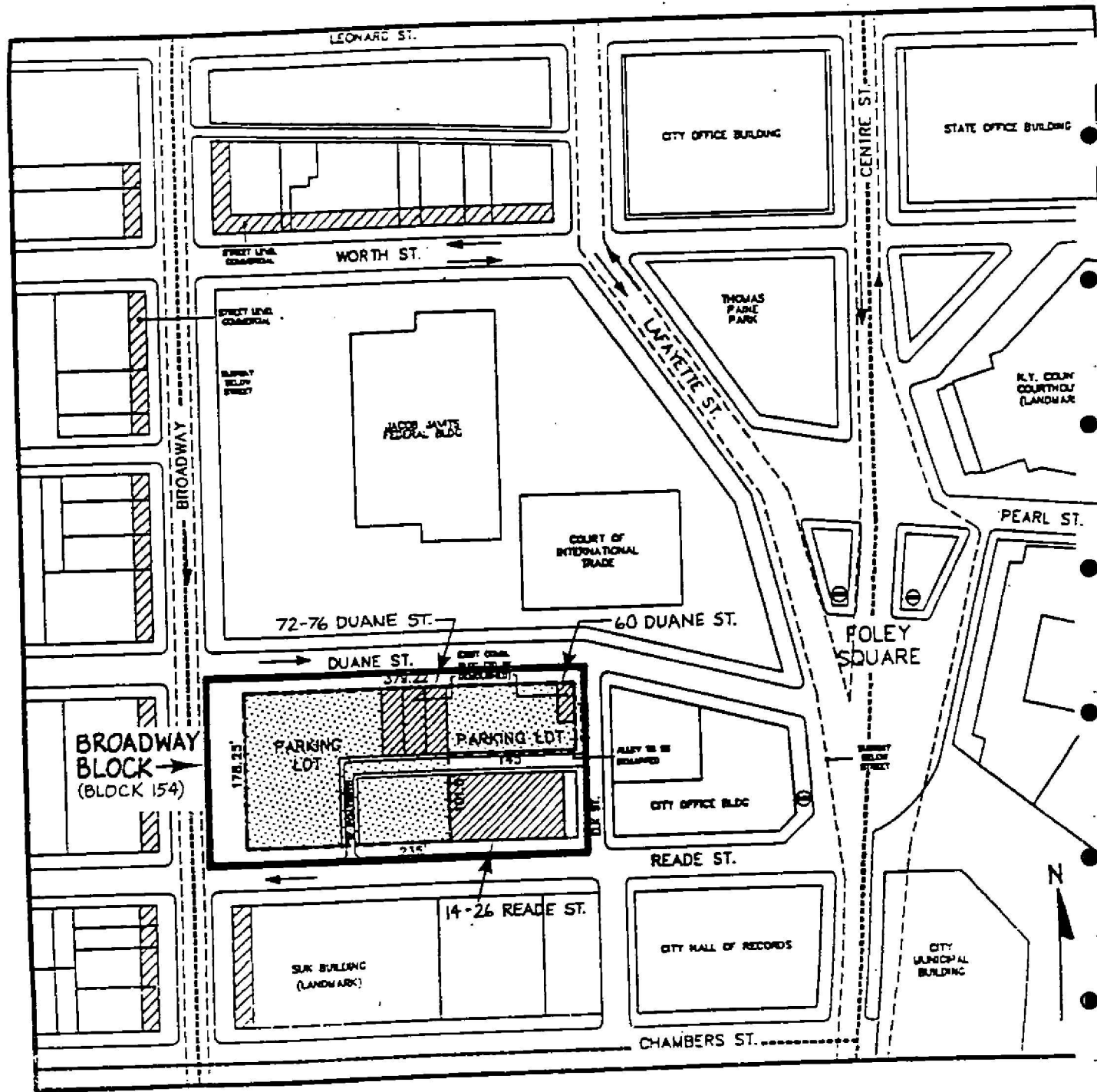


FIGURE 24. Map of the Broadway Block showing the location of the buildings that were architecturally surveyed by HCI. (Map provided by Edwards & Kelcey Engineers, Inc.)

popular for commercial buildings erected in New York City during the mid-nineteenth century (see Figure 24). HCI has evaluated these buildings as being potentially eligible for inclusion on the National Register of Historic Places.

Recently, the City of New York, which owns the four buildings, extensively renovated and internally connected the structures. Architecturally, the four buildings are of load-bearing masonry construction, with stone facades on their upper floors and cast-iron storefronts. Number 14 Reade Street is a narrow, seven-story building of red brick, the first five stories of which were constructed in 1886. Its upper two stories were added in 1895 (New York City Municipal Archives Building Records). Its facade is divided into four parts: a first floor consisting of a cast-iron storefront and Elk Street facade with banded rustication; a second floor of simple straight-headed windows with splayed, keystone lintels; third through fifth floors of straight-headed windows with hooded lintels; and six and seventh floors with windows of simple flat, box lintels.

Constructed between 1870 and 1871, 16-20 Reade Street is composed of two, five-and-one-half story structures, one of three bays and the other of four bays, that have been unified by a single stone, Italianate-style facade (New York County Record of Assessment). This facade consists of a bracketed cornice, a molded stringcourse dividing the plainer half story from the more ornamental, five-storied

main body of the building, and a cast-iron storefront in the Corinthian order.

Constructed between 1865 and 1866 as the warehouse for A.T. Stewart's department store located across Reade Street, 22-26 Reade Street is a five-and-one-half story, nine-bay building with an Italianate stone facade (New York County Record of Assessment). This building has the same Corinthian, cast-iron storefront and cornice as its neighbor to the east, thereby unifying the three distinctive facades of the four buildings. The building's flat, ashlar stone facade is punctuated by the relief of its ornamental windows with architrave moldings, cap molded lintels, and molded and eared sills. A.T. Stewart's department store, which was the first in America, is credited with being the first commercial building in America to draw inspiration from the architectural style of the palazzos of the Italian Renaissance. Thus Stewart's continued use of the Italianate style for his warehouse is both historically and architecturally significant.

HCI has determined that the remaining two buildings on the Broadway Block, 60 and 72-76 Duane Street, do not meet the National Register Criteria (see Figure 24). They are not distinguished examples of an architectural style, and their architectural integrity has been compromised by recent interior and exterior changes.

Located at the southwestern corner of Duane and Elk streets and constructed between 1866 and 1867, 60 Duane



Street is a simple, five-story, load-bearing masonry structure at the southwestern corner of Duane and Elk streets. Its windows have stone cap lintels and plain stone sills. Unfortunately, its original storefront and interior have been removed.

Three independent buildings at 72-76 Duane Street are unified internally and visually with a single facade design. In 1884, 72-74 Duane Street were unified internally (New York City Municipal Archive Building Records, Alteration Application 1884: 58). Built between 1856 and 1858, 76 Duane Street set the architectural precedent for the other two buildings, which were constructed during 1865 and 1866 (New York County Records of Assessment). However, only 72 Duane Street retains its architectural detailing today. It seems quite clear that the facades of 74 and 76 Duane Street were the same as that of 72 Duane Street. The three structures are five-story, four-bay buildings with cast-iron storefronts in the Corinthian order, bracketed and panelled cornices, and quoins. Their larger, straight-headed second floor windows contrast with the segmental arched windows of their floors above. The windows of the upper floors have simple architrave moldings and molded, eared stone sills. The modifications of all window openings, removal of windows, cornices and storefronts, and modification of the interior of 74 and 76 Duane Street certainly render them ineligible for the National Register of Historic Places.

## V. CONCLUSIONS AND RECOMMENDATIONS

### A. Courthouse Block Project Area (Blocks 160 and 161)

Based on the history of the use and development of Blocks 160 and 161 during the late nineteenth and twentieth centuries, and on soil borings data, the Courthouse Block project area seems to have unusual archeological potential. The twentieth-century uses of the blocks as a park and parking lot probably minimally impacted archeological deposits that may be extant. In fact, these uses may have served as a protective cap for the deposits. Geological borings data also support this view. Furthermore, the stratigraphy of Block 160 appears to be complex and possibly indicative of substantial pre-nineteenth-century filling. Given these factors, all 44 lots of Blocks 160 and 161 within the Courthouse Block project area are judged to have unusual archeological potential.

Two sets of borings data for Block 160 provide excellent information for synthesizing the stratigraphy of the block and ascertaining its archeological potential. One series of borings was taken during the 1960's near the corner of Baxter Street and Park Row and toward the front of lots along Baxter Street (Giles 1963). A second series of borings of Block 160.

was taken for the current project further to the west and more evenly distributed than the earlier series (Jersey Drilling and Boring Co. 1988). Synthesized together, these borings data suggest that the block is composed of four macro-strata: 1) miscellaneous fill and building debris in the basements of the structures demolished during this century that extend to a depth of six to nine feet below grade; 2) fine medium brown sand that begins below the uppermost stratum of building debris and miscellaneous fill, slopes westward and northward from the frontage of Baxter Street and the corner of Baxter Street and Park Row, and extends to a depth of about 20 feet below grade; 3) cinders variously mixed with miscellaneous soil, brick, and mortar in the western half of the block that overlay the stratum of brown sand; and 4) black organic clayey silt with peat that extends between 11 and 20 feet below grade located along Pearl Street along the southern 100 feet of the block. This reconstruction must be considered conjectural because of difficulties in rectifying the locations of borings and the various drillers' soil descriptions.

Based on the documentary record, it is estimated that there is a low probability that prehistoric archeological remains exist at Blocks 160 and 161. It is probable, however, that the historical archeological remains exist at the two blocks. It is most probable that the archeological remains of tanyards and commercial and residential development that date to the Colonial and Federal periods (pre-1812) exist on Block 160, as well as the remains of the nineteenth-century Five

Points neighborhood. In addition, it is probable that the remains or evidence of the East River outlet of the Collect Pond will be uncovered. Archeological testing should be undertaken to verify that the construction of Cardinal Hayes and Kent places involved filling above the historic surfaces rather than grading below them. If, indeed, it is verified that the 20-foot-wide swath across the middle of 24 Baxter Street to the rear of 16 Baxter Street did involve filling, there is high potential that the area beneath Cardinal Hayes and Kent places will contain intact archeological deposits. Clearly the area of 14-16 Baxter Street surrounding the 22-foot-deep concrete chamber and oil tanks for the Courthouse should be considered archeologically disturbed. Archeological monitoring of their removal, however, may reveal information regarding the soil and water conditions below the 22-foot depth, particularly about possible early filling of the periphery of the Collect Pond.

There is also potential for finding archeological evidence of the East River outlet of the Collect Pond within the project area. While it seems likely that Pearl Street was laid out along the outlet, the relationship between the two is not known. A historic illustration depicts the outlet as a brook that ran down Pearl Street, but it is impossible to judge its accuracy (see Figure 2). It is not known if the outlet changed size, location, or configuration over time. The outlet may have been filled and channelized as part of the refinements of the urban street grid and filling of the Collect Pond.

Interestingly, tanyards continued operating outside the project area on Block 160 and across Cross Street until as late as 1818, at least seven years after the filling of the Collect Pond. This raises the question whether the area remained sufficiently low-lying and muddy that the tan vats were fed from the springs below, or whether actions were taken to divert or channelize the outlet. If remains of the outlet exist, they will be impacted by excavations across Pearl Street for the tunnel between the Courthouse Annex and the U.S. Courthouse as well as along the Pearl Street frontage of Block 160. The tunnel across Pearl Street, in particular, offers a unique opportunity to investigate this important natural and historical feature. Every attempt should be made to optimize this opportunity.

Potential deposits attributable to the Colonial and Federal periods include 1) tanyards on lots along Pearl Street dating c. 1750's to 1812; and 2) residential and commercial development dating c. 1755 to 1820 along Pearl Street east of lot #9 and at locations in the northern portion of Block 160 fronting Worth Street and the Baxter Street frontage of the block. This Colonial residential and commercial development is depicted on the Holland Map of 1754 and its Federal-period counterpart is contained in deeds and tax assessment records (see Figure 4). Representative of this development are parcels occupied by or associated with carpenter Obediah Wells, carpenter Henry Lott, baker Tobias Hoffman, and others (Block 160, Lots 6-9, inclusive).

Based on historic maps, tanyards seem to have been restricted to a corridor fronting Pearl Street and the lower portion of Cross Street on Block 160. Within the project area, tanyards are most likely to be present on Lots 1 through 16. These lots were among the holdings of the Nine Partners, which owned and/or operated at least two tanyards on parcels that extended along Pearl and Cross streets. As part of the Nine Partners holdings, Lots 14-17 were owned and/or operated by Jacobus Quick during the 1770's to c. 1785 and then by Phillip Arcularius. Lots 10-13 were owned by John and George Shaw; George and Jacob Shaw; tanner John Leake; and finally Phillip Arcularius and Jacob Grim until 1816. Tanner William Bryden operated a tanyard on Arcularius and Grim's property until just prior to 1812. Lots 6-9 were owned by John and George Shaw and then George and Jacob Shaw, who subdivided and sold the parcels for non-tannery use after 1785. Lots 1-5 were owned by Abel Hardenbrook, who sold them for non-tannery use by the close of the eighteenth century. Because the relationship of Pearl Street to the outlet of the Collect Pond is unknown, it is possible that there are remains of tanyards beneath Pearl Street.

Of the features contained in a tanyard, tan vats have the greatest potential for preservation. They most likely would be oblong, wooden boxes containing mud, leather remains, and the partially decomposed residue of bark. The tannic acid from this bark might have aided the preservation of the vat. It has been reported that a feature of this description was

uncovered during the excavation for the Pace University building near what was historically Beekman's Swamp (Ebbitts 1989: personal communication). Other tanyard features might include structural remains, leather remains, strata high in organic matter from the bark, bark crushing apparatus, and the tool kit of tanners and possibly carriers.

If the remains of Colonial and Federal period tanyards were found within the project area, it would represent one of the first opportunities to document and investigate resources of this type and period. A review of the archeological literature reveals only three archeological investigations of tanyards to date, none of which is of an equivalent time period and locational context to that of the project area. A technologically primitive tanyard in Frederick, Maryland that dates from the eighteenth through twentieth centuries has been investigated by MAAR Associates, Inc. of Newark, Delaware. Post-1850's tanyards in Wilmington, Delaware that used industrial (chemical) processes and transportation facilities have been documented by scholars from the Hagley Foundation. A Revolutionary War-era tan vat at the Baylor's Massacre Site near the Hackensack River in New Jersey also has been excavated, but its industrial archeological research value was de-emphasized in favor of its Revolutionary War associations. The archeological remains of tanyards in the project area, if present, represent a unique opportunity to investigate New York City's tanning industry of the Colonial and Federal periods. This investigation would include the examination of

issues of technological change that led to the industry's exodus from the city and its transition from a small, locally based industry to a world industry.

The residential and commercial development of the Colonial and Federal periods within the project area, if present, would consist of the foundations of small, modest frame and brick buildings that were erected as combined homes and workplaces of artisans and small merchants. The parcels of or associated with carpenter Obediah Wells, carpenter Henry Lott, baker Tobias Hoffman (Block 160, Lots 6-9), and others are representative of this development. Other archeological remains of this development would include privy chambers, cisterns, and dump concentrations. Remains of this type and period would have the highest likelihood of having been truncated by later development, a product of the processes of urban growth and development illustrated in Figure 25. These archeological remains would contribute to New York city's growing Federal-period archeological data base and could prove particularly informative about 1) the social consequences of the city's post-Revolution port development and business expansion; 2) the separation of the home and workplace; 3) the development of neighborhoods for the city's working class and working poor; and 4) how transitions from industrial to residential and commercial uses and development occur.

It is probable that archeological remains of the Five Points neighborhood, America's most notorious nineteenth-century slum, are extant within the Courthouse Block project.



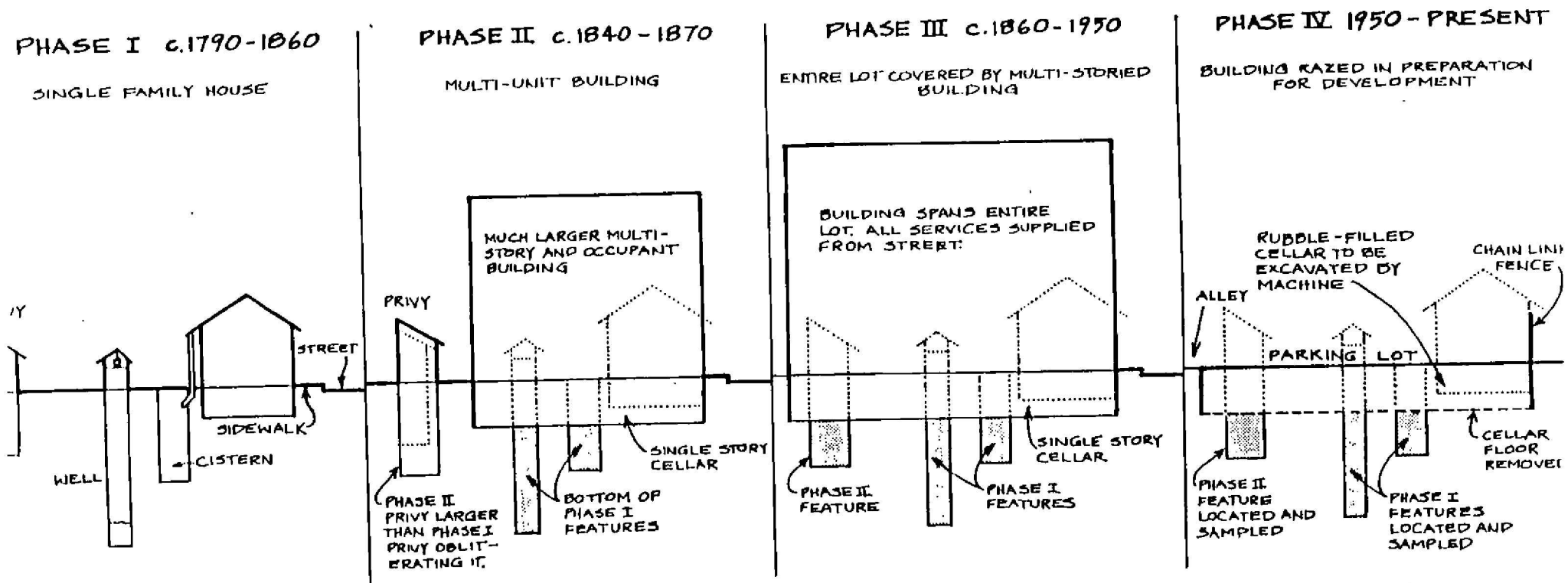


FIGURE 25. Schematic evolution of the project area's structural development that shows how truncated features remain through later building episodes.

area. This nineteenth-century component should be present throughout the project area. Typical evidence would consist of the structural remains of frame, metal, or brick buildings and additions that range considerably in size, age, and substantiality of construction. Also typical would be features such as privy chambers, cisterns, dump concentrations, and yards and basements used as living areas. In addition, features might include sewer and water lines and other evidence of municipal services. Like the potential remains of the Colonial and Federal periods, the archeological deposits that date to the early years of the occupation of Five Points could be truncated by the large-sized later development. This should be particularly true for those lots on the eastern side of Baxter Street where buildings nearly a full-lot in size were later constructed. Documentary research suggests that the archeological remains of the 1860's-1880's, when the density of occupants was very high and the city ineffectively enforced health and sanitation legislation, may be the most archeologically unexpected and complex. It is possible that tenement yards of this period may contain the remains of several privies and cisterns per lot, the locations of which may be atypical from earlier periods. These may co-occur with and be connected to sewer and water hook ups on the same property. Excavations at Columbus Park, located across Worth Street from Block 160 and historically known as Mulberry Bend, by the City's Parks and Recreation Department in 1986 uncovered nineteenth-century basements and artifacts. This certainly

suggests that the presence of such remains on blocks 160 and 161 is quite probable (Pagano 1989: personal communication; Hansen 1989: personal communication; Ferguson 1986).

The archeological remains of America's most notorious nineteenth-century slum, if extant, are judged to have considerable archeological and historical research value. These remains would contribute new data on the life and living conditions of the immigrant working poor in addition to the characteristics and historical development of a slum. These data could prove central to the investigation of such fundamental social historical and social scientific topics as the processes of urbanization, immigration, and industrialization in America. As more nineteenth-century archeological sites representative of populations of varied social-economic classes and ethnic backgrounds are investigated in New York City (the 25 Barrow Street, Greenwich Mews, and Sullivan Street sites in Greenwich Village--which all date to the nineteenth century, are notable examples), it will become increasingly important to have comparative data from the sites of the working poor, such as offered by Blocks 160 and 161. Interest in the poorer classes of New York City seems to be growing; the new Tenement Museum, the Chinatown History Project, and the City's excavation of the almshouse at City Hall Park all focus on the city's poorer, immigrant populations.

B. Broadway Block Project Area (Block 154)

Remains of the eighteenth-century Negro burying ground may be preserved below grade along a narrow strip within the east-west leg of Republican Alley. Although the Alley has not been built upon, deep vaults that extend from buildings beneath the Alley on its northern and southern sides would have destroyed any archeological remains, leaving only a narrow strip down the middle of the alley. It has not been possible to pinpoint the location of all vaults in the alley, because they are not always indicated in building records. Building plans for the standing structure at 22 Reade Street (formerly 14-26 Reade) indicate it has a 10-foot-wide, 22-foot-deep vault at the rear. The standing structures at 72-76 Duane Street have approximately 3½ feet of vault space at the rear of their sub-basements. Test borings in the east-west leg of the alley indicate the following depths of "disturbance" or cultural material (New York City Department of General Services, Subsurface Section, Jobs #444 and 633, New York Civic Center):

- Boring #6 - a disturbance to 10 feet below grade.
- Boring #M13 - a disturbance to 19 feet below grade.
- Boring #7 - a disturbance to 9 feet below grade.
- Boring #M12 - a void (vault space) with concrete floor  
28.5 feet below grade.
- Boring #M11 - a void (vault space) with concrete floor at  
12.7 feet below grade.

Evidence shows that the Broadway lots have deep vaults extending beneath the north-south leg of the alley. The building which stood at 298 Broadway had a vault at the rear,

as indicated on a 1960 elevation (New York City Municipal Archives Building Records). Test borings taken in the alley indicate that a double vault extended beneath the alley to the rear of the Dun Building, which stood at 290-294 Broadway (New York City Department of General Services, Subsurface Section, Job 633, New York Civic Center, Boring #M19A). A test boring taken on the eastern side of the alley near the corner of Reade Street indicates disturbance to a depth of approximately 20 feet, which suggests that the entire width of the alley has been disturbed along this section (New York City Department of General Services, Subsurface Section, Job 444, New York Civic Center, Boring #10).

The construction of deep sub-basements would have obliterated any remains within the lots that fall within the historic bounds of the cemetery, including all lots on Reade Street and on Broadway. Data from limited test borings, which indicate very deep basement disturbances (Borings #M18 and #M20), show basements of 33 feet and 21.5 feet (New York City Department of General Services, Subsurface Section, Job #633, New York Civic Center). Lots to the north of the alley, which have shallow basements (namely 62-64 Duane Street), may contain the northern edge of the cemetery. The basements in these lots extend to a depth of 9 feet 8 inches, plus footings (New York City Municipal Archives Building Records). Remains may be preserved below this depth if filling took place prior to construction of the last building on the lot (c. 1852).

The significance of Manhattan's first Negro burial ground is based on its potential for research as well as its association with important events in local history. The potential for the preservation of skeletal remains is unknown; however, even if no skeletal remains exist, any evidence of the graves or grave goods would constitute important new information about an aspect of Black life in early New York that received little attention from contemporary chroniclers. Because the site has been greatly disturbed through continual building and construction of deep basements, it is likely that only very limited remnants of intact subsurface strata exist below Block 154, probably within Republican Alley or possibly below the basement of Lot 20/20½. Any such strata, however, may contain evidence of the burial ground. Regardless of how limited this archeological resource may be, its significance would remain high. Infield testing is necessary to determine whether intact subsurface strata do in fact exist. This testing should be designed to obtain an overall idea of the below-grade strata in the sensitive areas of the Block, but should be carried out in such a way that evidence of burials, even if ephemeral, can be detected.

Within the lots of 80 (Lot 12), 62-64 (Lot 20/20½), and 60 (Lot 21) Duane Street, remains of domestic or commercial structures and backyard features may exist. The most recent buildings on each of these lots contained only single basements, which would have left deep features intact (see Figures 25). Remains of the unidentified eighteenth-century

structures shown on the Ratzer and Holland maps (Figures 16 and 17), pottery works outbuildings, or the domestic and commercial occupation of the properties may all be preserved beneath the basements.

The presence of backyard cisterns, wells, and privies that date to the late eighteenth century is expected in the former backyard areas of Lots 12 and 20/20½. Piped water or sewer systems were not available until the 1830's and 1840's. It is possible, but not likely, that these lots received public water supplied by the Manhattan Company after 1836. More likely, they would have received piped water after the opening of the Croton Aqueduct system in 1842. This means that backyard features may have been abandoned only after individual structures were hooked up to the city water and sewer systems, and may therefore contain refuse deposits dating to that time. However the potential presence of earlier abandoned features or earlier deposits cannot be ruled out.

Lot 21, at the corner of Elk Street, is a shallow lot extending only 50 feet deep. Lot 22 to its rear contained a recent building with a deep basement which may have obliterated any features in the former backyard of Lot 21. However, the owner of the lot may have had to build his own cistern and privy immediately behind the house. Also, structural or other remains from the eighteenth century may be present below the building which now stands on Lot 21. As we have seen, an unidentified early structure appeared on the

1766 Ratzer and 1776 Holland maps in the approximate location of this lot (see Figures 16 and 17).

The significance of archeological resources that relate to the domestic and commercial occupation of Lots 12, 20/20½, and 21 is based on potential contribution to historical research. As demonstrated at other archeological sites in New York City, filled backyard features often contain large amounts of domestic and commercial debris; the material culture of past residents provides a remarkable source of information about a particular people's domestic life or commercial practices, as well as information about change in patterns of consumption and use of material goods over time (see the following archeological site reports: Rockman et al. 1983; Bianchi and Rutsch 1987; Geismar 1983, 1989; Yamin and Salwen, n.d.). Because the block saw a shift from early residential/workshop use to mid-nineteenth-century commercial/tenement occupation, it is expected that remains contained within the four lots will be useful in establishing the correlation between the material changes in the organization of home and workplace. Lot 12 may provide a glimpse into the early "decorating" industry (with its wall-paper and upholstery manufactory), and/or the distilling industry in the first half of the nineteenth century. In addition, it may yield evidence about the domestic lives of its occupants (e.g. Grant Cottle and his assistants). The same is true for Lots 20 and 20½. Although it was not within the scope of the present study to trace the specific occupants



of Lots 20, 20½, and 21 after the turn of the nineteenth century, further research should allow relatively firm attribution of any archeological resources. Lot 21, although it might not contain deep backyard features, may have had an eighteenth-century structure. It was also closest to the early to mid-eighteenth century potteries of New York, and remains associated with this important industry may still exist. If any filling occurred prior to construction of the late eighteenth- or early nineteenth-century buildings, remains from earlier periods may be present below the present basement.

Because of the possible proximity to a Native American village and shell midden, any extant subsurface strata within Block 154 should have potential for containing prehistoric or contact-period material. The potential for in situ preservation is not high, due to the fact that disturbances took place in the historic period over the entire area of the block. However, prehistoric material may be mixed with disturbed fill layers. Because a Native American site has yet been discovered in this part of Manhattan, any remains associated with Native American occupation, such as remnants of a shell midden or artifacts, will be significant for research.

Testing in the alley and beneath the basements on lots 12, 20, 20½, and 21 should be designed to determine the presence of prehistoric strata or midden deposits, and to examine historic layers for possible Native American material.

The construction of the proposed project will negatively impact the potential archeological resources within Republican Alley and beneath Lots 12, 20/20½ and 21. No subsurface strata within Block 154 will remain undisturbed by excavations for the footings and basements of the proposed structure.

### C. Architectural Component

The approximately fifty-plus block area encompassed by the primary and secondary impact areas of Foley Square contains many of the city and nation's most important historical, architectural, and engineering landmarks (see Figure 23). Within the primary and secondary impact areas are 27 significant properties. There are six National Historic Landmarks in the primary and secondary impact areas: the Brooklyn Bridge, City Hall, Tweed Courthouse, Surrogate's Courthouse, the Sun (A.T. Stewart) Building, and the Alfred Smith House. Twenty-one additional properties are listed on the State and National Registers of Historic Places. Of the 27 properties, 23 have been designated Landmarks by the New York City Landmarks Preservation Commission. In addition, the Commission currently is considering the designation of three large historic districts and a number of individual structures as landmarks, part or all of which fall within the boundaries of the primary and secondary impact areas.

The Broadway Block of the Foley Square project area includes several structures that require evaluation of their eligibility for the National Register of Historic Places, in

accordance with 36 CFR Section 800.4(b), by the U.S. General Services Administration and the New York State Historic Preservation Officer. Architectural survey forms for 14-26 Reade Street, 60 Duane Street, and 72-76 Duane Street have been completed and are presented in the Appendix. One assemblage of buildings, 14-26 Reade Street, is potentially eligible for listing on the National Register. It is an excellent example of the Italianate style used in the mid- to late-nineteenth century commercial architecture of New York City. The association of the building at 22-26 Reade Street with A.T. Stewart and its use as a warehouse for the A.T. Stewart Department Store makes it particularly significant architecturally and historically. The buildings at 60 and 72-76 Duane Street do not appear to meet the National Register Criteria because they are not distinguished examples of a style, method of construction, or building type and have had their architectural integrity severely compromised by recent renovations. The Duane Street structures are proposed for demolition.

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Continuation Sheet - 22 Reade Street Building, New York City

Item No. 11. Integrity:

Although the 22 Reade Street Building has seen few modifications historically, it has incurred some changes recently. With the City of New York's recent rehabilitation of the Building, the four structures of which it is composed have been integrated internally. A new entrance in 14 Reade Street functionally replaces the entrances of the other structures, although the historic door for 22-26 Reade Street remains. New multi-light, fixed-pane anodized aluminum windows and the entrance at 14 Reade Street have been inserted behind the original members of the Building's cast-iron storefront. A chronology of these and earlier changes follows:

Ca. 1979 to 1987: Rehabilitation by the City of New York. The four structures constituting the 22 Reade Street Building were internally integrated into a single building through removal of some of the party walls of the individual structures. The interior of the structures was "guttled," and a new, modern interior installed. The interior cast-iron supporting columns of 22-26 Reade Street remain. With the integration of the four structures into a single building, the entrance was established in formerly-14 Reade Street. The structural members of the cast-iron storefronts have been retained, as has the door of 22-26 Reade Street, and behind these members have been inserted cast-iron panels above which are new anodized aluminum, multi-light fixed-pane windows.

14 Reade Street -1895: The top two stories were added, bringing building height from 56 feet to 74 feet. An elevator was added. Richard W. Block, owner. Frederick Jenth, architect (A.P.A. 334/1895).

16-18 Reade Street -1914: Mezzanine story added at rear of first floor. Adolf Pseuder, owner. Jacob M. Felson and Samuel Conen, architects (A.P.A. 861/1914).

-1888: 18-foot long by 20-foot wide skylight of iron and glass added 20 feet from front of building. Estate of Adolf Pseuder, owner. John B. Snook & Son, architect (A.P.A. 155/1888).

20 Reade Street -1962: Openings cut to 18 Reade Street on second through sixth floors (A.P.A. 49/1962).

Continuation Sheet - 22 Reade Street Building, New York City

Item No. 17. Interrelationship of Building and Surroundings:

The 22 Reade Street Building is located on block 154 at the northwest corner of Reade and Duane Streets in lower Manhattan, a densely developed area rich in civic and commercial architecture. The block is bounded by Broadway on its west, Reade Street on its south, Elk Street on its east, and Duane Street on its north. Chambers Street, a major east-west thoroughfare for commercial and public functions, is located one block to the south. The more retail-oriented Broadway is the major, north-south thoroughfare of the area. To the immediate north of the block is Jacob Javits Federal Plaza, a high-rise tower housing Federal offices. Owned primarily by the City of New York, block 154 is vacant of structures and currently used as a city parking lot and gas station, except for the standing structures at 14-26 Reade Street (a.k.a. the 22 Reade Street Building) at its southeast corner, 60 Duane Street at its northeast corner, and 72-76 Duane Street in its middle of Duane Street frontage. The Federal government has proposed the construction of a high-rise annex to Federal Plaza on block 154. As part of this proposal, the Federal government would assume ownership of block 154, except for 14-26 Reade Street (lots 23-26, inclusive), and would demolish the structures at 60 and 72-76 Duane Streets. The 22 Reade Street Building would remain, although would be surrounded to its immediate north and west by the proposed high-rise annex. Thus, its immediate setting would be altered.

The 22 Reade Street Building extends the full extent of its 149-foot wide by 76-foot (east boundary) and 86-foot deep (west boundary) parcel. This parcel is composed of four lots, designated lots 23 through 26, inclusive. The building fronts on Reade Street, its rear abuts an L-shaped alley that transects the block, and its east elevation fronts Elk Street. Because the City of New York has demolished the buildings to its west, 22 Reade Street Building appears to be a detached, free-standing structure instead of the "row-style" development from which it was built, e.g., its western elevation, although structurally independent of now-demolished 28 Reade Street, was not designed to be seen.

The Building is located in an area of many historically and architecturally important public and commercial buildings that have been recognized individually by the City, State, and Federal governments. To its south and east are many public buildings that are excellent examples of monumental civic architecture, including those at Foley Square, City Hall Park, and the corner of Chambers and Centre Streets. To the north and west of block 154 are many excellent examples of mid- to late-nineteenth century commercial buildings, many being cast-iron structures by the New York City foundries of James Bogardus and Daniel Badger. Within

Continuation Sheet - 22 Reade Street Building, New York City

a two-block radius of block 154 are five City-designated and National Historic Landmarks: the City Hall, Tweed Courthouse, the Brooklyn Bridge, the A.T. Stewart (Sun) Building, and the Surrogate Court Building. One block to the northeast at Foley Square are the New York County Courthouse and the Federal Courthouse, both City-designated Landmarks and the latter listed on the National Register of Historic Places. Other notable landmarks in the area are the Municipal Building, the former-Emigrant Savings Bank, and the Woolworth Building. Less than a block to the west and across Broadway are two excellent examples of mid-nineteenth century commercial buildings, the 287 Broadway and Cary Buildings, both City-designated Landmarks and the latter listed on the National Register of Historic Places.

Item No. 18. Notable Features of Building and Site:

The 22 Reade Street Building is composed of four structures (14 Reade Street, 16-18 Reade Street, 20 Reade Street, and 22-26 Reade Street) that were built independent of each other but were integrated recently into a single structure. All four are load-bearing masonry (brick) structures with similar cast-iron storefronts. All were built as lofts and used as warehouses and various light industrial and commercial enterprises. A description of each building follows.

14 Reade Street is a narrow, seven-story, brick structure with flat roof that is three bays wide, occupying lot 23 at the northwest corner of Reade and Elk Streets. Originally, it was constructed with only five stories, and in 1895 its uppermost two stories were added. Its facade is divided into four components: a ground floor with storefront; an architecturally-plainer second floor; the third through fifth stories of red brick; and the sixth and seventh stories, also of red brick. Marking its ground floor is its original cast-iron storefront, behind which an anodized aluminum building entrance has been inserted. The storefront is in the Corinthian order, with a single, freestanding column establishing the southeast corner of the building and other supporting members being piers. The Elk Street facade consists of a similar cast-iron side entrance and four windows with splayed, keystone lintels (now filled with cast-iron panels). This window treatment is continued on the second floor of the Reade and Elk Street facades. A string course separates the second and third through fifth stories of the building. The third through fifth stories are of red brick and have straight-headed windows with plain stone sills and hood lintels. The windows of the Elk Street facade are somewhat plainer with simple, flat lintels rather than the hood lintels. The corbelled brick cornice that crowned the building originally now marks the division between its fifth and sixth stories. Also of red brick, the windows of this uppermost division of the facade are plain.

VII. APPENDIX

New York State Building-Structure Inventory Forms





# BUILDING-STRUCTURE INVENTORY FORM

NYS OFFICE OF PARKS, RECREATION  
& HISTORIC PRESERVATION  
DIVISION FOR HISTORIC PRESERVATION  
(518) 474-0479

FOR OFFICE USE ONLY	
UNIQUE SITE NO.	_____
QUAD	_____
SERIES	_____
NEG. NO.	_____

YOUR NAME: Marjorie Ingle DATE: 9-19-89

YOUR ADDRESS: 601 7th Street, Brooklyn TELEPHONE: 718-768-7185

ORGANIZATION (if any): Historic Conservation and Interpretation, Inc.

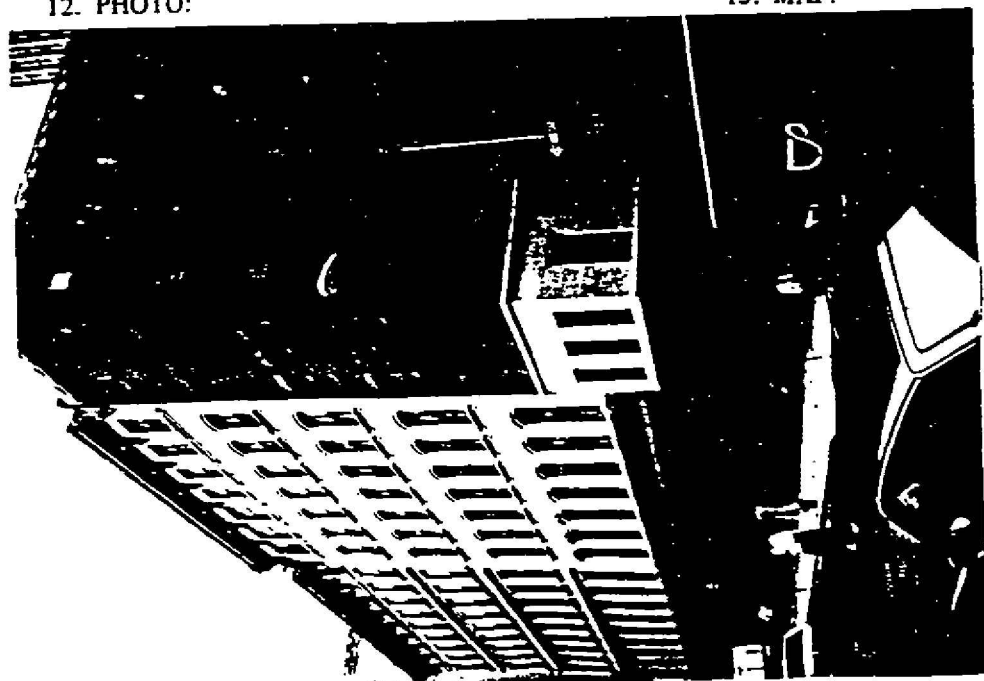
\*\*\*\*\*  
**IDENTIFICATION**

- 1. BUILDING NAME(S): 22 Reade Street Borough: Manhattan
- 2. COUNTY: New York TOWN/CITY: New York VILLAGE: \_\_\_\_\_
- 3. STREET LOCATION: 14-26 Reade Street
- 4. OWNERSHIP: a. public  b. private
- 5. PRESENT OWNER: City of New York ADDRESS: \_\_\_\_\_
- 6. USE: Original: Warehouse/Lofts Present: Offices
- 7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes  No   
Interior accessible: Explain In public use and ownership

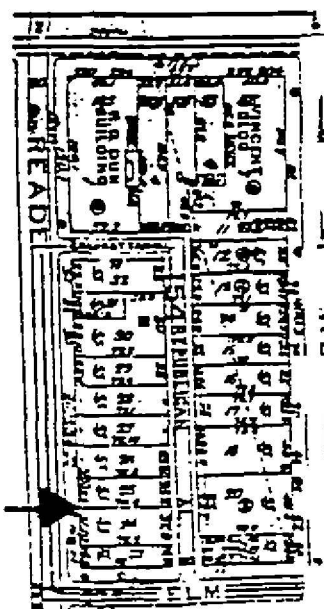
**DESCRIPTION**

- 8. BUILDING MATERIAL: a. clapboard  b. stone  c. brick  d. board and batten   
e. cobblestone  f. shingles  g. stucco  other: cast-iron
- 9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints   
(if known) b. wood frame with light members   
c. masonry load bearing walls   
d. metal (explain) \_\_\_\_\_  
e. other \_\_\_\_\_
- 10. CONDITION: a. excellent  b. good  c. fair  d. deteriorated
- 11. INTEGRITY: a. original site  b. moved  if so, when? \_\_\_\_\_  
c. list major alterations and dates (if known):  
see attached sheet

12. PHOTO:



13. MAP:



14. THREATS TO BUILDING: a. none known  b. zoning  c. roads   
d. developers  e. deterioration   
f. other: Development proposed by Federal Government to
15. RELATED OUTBUILDINGS AND PROPERTY: immediate north and west will alter setting  
a. barn  b. carriage house  c. garage  of building.  
d. privy  e. shed  f. greenhouse   
g. shop  h. gardens   
i. landscape features: \_\_\_\_\_  
j. other: \_\_\_\_\_
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):  
a. open land  b. woodland   
c. scattered buildings   
d. densely built-up  e. commercial   
f. industrial  g. residential   
h. other: \_\_\_\_\_

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:  
(Indicate if building or structure is in an historic district)

See attached sheet.

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):

SIGNIFICANCE 14 Reade St.:1886 22 Reade St.:1865-66  
16-18 Reade St.: 1870-71  
19. DATE OF INITIAL CONSTRUCTION: 20 Reade St.:1865-66

ARCHITECT: 14 Reade St.: Frederick Jenth; 16-26 Reade St.: Unknown

BUILDER: Unknown

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

See attached sheet.

21. SOURCES:

See attached sheet.

22. THEME:

Continuation Sheet - 22 Reade Street Building, New York City

double-hung in type with simple lintels and sills. The cornice is flat and panelled and may have supported a projecting component that no longer exists.

16-18 and 20 Reade Street are two six-story, brick structures with flat roof that are unified behind a common stone facade, so that they appear to be a single building that is seven bays wide. 16-18 Reade Street is four bays (31 feet) wide, and 20 Reade Street is three bays (25 feet) wide. A Corinthian-style pier in the storefront establishes the juncture of the two buildings. The facade has a very planar appearance with its Corinthian-style storefront, ornamental window lintels and sills, a string course, and projecting and bracketed cornice providing its only dimension and relief. Architecturally, the front facade of 16-18 and 20 Reade Street is in the Italianate "palazzo" style and is marked by three divisions: the ground-level cast-iron storefront; the second through fifth stories with segmentally-arched windows of descending size; and the sixth story with shorter, straight-headed windows. All windows in this facade are double-hung, sash type with two-over-two lights. Rusticated quoins establish the corners of the buildings. Like that of 14 and 22-26 Reade Street, the storefront of 16-20 Reade Street is in the Corinthian style, with the corners and meetingpoint of the buildings established with piers and the intervening bays with columns. The facade of the second through fifth stories is composed of ornamental, segmentally-arched windows. The windows of the second floor have a richer architectural treatment, with console-like keystones on the otherwise plain lintels, architrave moldings, and eared sills with decorative moldings. The simpler windows of the third through fifth stories have the same molded architraves and eared sills. The size of these windows decreases ascending the building. Dividing the second through fifth stories from the sixth story is a string course with ornamental floral elements that marks the bays of the building. The treatment of the sixth story, which is directly beneath the bracketed and projecting cornice of the building, is the plainest, with nearly square-shaped, straight-headed windows.

22-26 Reade Street is a six-story brick building with flat roof and stone front in the Italianate "palazzo" style. It is seven bays (75 feet) wide. The overall configuration of the front facade of the building is very similar to that of 16-18 and 20 Reade Street. The facade has a similar planar appearance with relief and dimension provided by its Corinthian-style storefront, window lintels and sills, a string course, and projecting and bracketed cornice. Rusticated quoins mark the corners of the building. At its ground floor, the building has the same Corinthian-order, cast-iron storefront as the adjacent structures. However, its original double doors and cast-iron "kick plate" panels are intact, although modern anodized aluminum.



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NEG. NO. \_\_\_\_\_

YOUR NAME: Marjorie Ingle DATE: 9-19-89

YOUR ADDRESS: 601 7th St., Brooklyn TELEPHONE: 718-768-7185

ORGANIZATION (if any): Historic Conservation and Interpretation, Inc.

**IDENTIFICATION**

- 1. BUILDING NAME(S): 60 Duane Street Borough: Manhattan
- 2. COUNTY: New York TOWN/CITY: New York VILLAGE: \_\_\_\_\_
- 3. STREET LOCATION: 60 Duane Street
- 4. OWNERSHIP: a. public  b. private  of General Services
- 5. PRESENT OWNER: City of New York-Dept. ADDRESS: Municipal Building
- 6. USE: Original: Warehouse Present: Vacant
- 7. ACCESSIBILITY TO PUBLIC. Exterior visible from public road: Yes  No   
Interior accessible: Explain Unoccupied

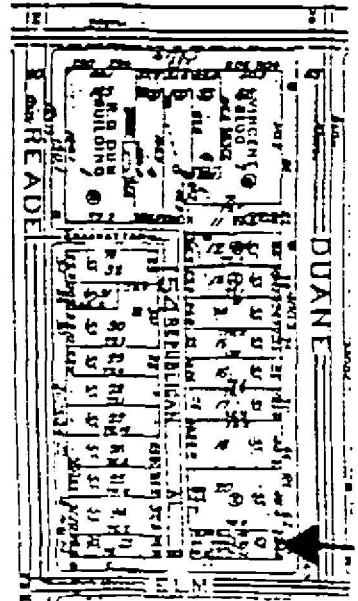
**DESCRIPTION**

- 8. BUILDING MATERIAL. a. clapboard  b. stone  c. brick  d. board and batten   
e. cobblestone  f. shingles  g. stucco  other: \_\_\_\_\_
- 9. STRUCTURAL SYSTEM: a. wood frame with interlocking joints   
(if known) b. wood frame with light members   
c. masonry load bearing walls   
d. metal (explain) \_\_\_\_\_  
e. other \_\_\_\_\_
- 10. CONDITION: a. excellent  b. good  c. fair  d. deteriorated
- 11. INTEGRITY: a. original site  b. moved  if so, when? \_\_\_\_\_  
c. list major alterations and dates (if known): \_\_\_\_\_

See attached sheet.

12. PHOTO:

13. MAP:



14. THREATS TO BUILDING: a. none known  b. zoning  c. roads   
 d. developers  e. deterioration   
 f. other: Will be demolished by U.S. Government for Federal Plaza annex.
15. RELATED OUTBUILDINGS AND PROPERTY:  
 a. barn  b. carriage house  c. garage   
 d. privy  e. shed  f. greenhouse   
 g. shop  h. gardens   
 i. landscape features: \_\_\_\_\_  
 j. other: \_\_\_\_\_
16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):  
 a. open land  b. woodland   
 c. scattered buildings   
 d. densely built-up  e. commercial   
 f. industrial  g. residential   
 h. other: \_\_\_\_\_

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:  
 (Indicate if building or structure is in an historic district)

See attached sheet.

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):

See attached sheet.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: 1866-67

ARCHITECT: Unknown

BUILDER: Unknown

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

See attached sheet.

21. SOURCES:

See attached sheet.

22. THEME:

Continuation Sheet - 60 Reade Street, New York City

Item No. 11, Integrity:

The chronology of modifications of 60 Duane Street is as follows:

The first floor of 60 Duane Street has incurred substantial modifications recently. Its historic storefront has been removed and replaced with a very recent (ca. 1985?) storefront of wood, stucco, and modern windows. Awnings adorn the entrance and first floor windows. The southernmost two bays of the first floor and the sign area above the first floor to the sills of the second floor windows have been stuccoed also. The first floor interior of the building has been extensively modified to accommodate a restaurant, so that no historic finishes such a tin ceiling appear to exist or may be obscured. It should be noted that the documentary record for the building suggests that the original storefront was modified at least twice historically and may have been long removed.

1911: Storefront modified, iron and glass marquee installed on Elk and Duane Street facades, and sidewalk lift installed. No description of storefront modifications (A.P.A. 2938/1911).

1882: Iron columns of storefront removed and replaced with windows and glass on first floor (A.P.A. 739/1882). No description of how brick and glass was installed on storefront.

Item No. 17, Interrelationship of Building and Surroundings:

60 Duane Street is located on block 154 at the southwest corner of Duane and Duane Streets in lower Manhattan. It extends the full extent of its 25-foot wide by 50-foot deep parcel, designated lot 21. The building fronts on Duane Street and abuts Elk Street. Because the City of New York has demolished the buildings to its west and south, 60 Duane Street appears to be a detached, free-standing structure instead of the "row-style" development from which it was built, e.g., its southern and western elevations, although structurally independent, were not designed to be seen. Although not mentioned in the documentary record of the building, bricked-in arched openings are visible on the south elevation of the building, suggesting that it was once internally articulated to the structure to its immediate south.

Block 154 is bound by Broadway on its west, Reade Street on its south, Elk Street on its east, and Duane Street on its north. Chambers Street, a major east-west thoroughfare for commercial and public functions, is located one block to the south. The more retail-oriented Broadway is the major, north-south thoroughfare of the area. Across Duane Street is Jacob Javits Federal Plaza, a high-rise tower housing Federal offices.

Continuation Sheet - 60 Duane Street, New York City

Owned primarily by the City of New York, block 154 is vacant of structures and currently used as a city parking lot and gas station, except for 60 Duane Street and those at 14-26 Reade Street (a.k.a. the 22 Reade Street Building, which houses the City Planning Department offices) and now-vacant 72-76 Duane Street. The Federal government has proposed the construction of a high-rise annex to Federal Plaza on block 154. As part of this proposal, the Federal government would assume ownership of most of block 154 and would demolish 60 Duane Street.

60 Duane Street is located in an area of many historically and architecturally important public and commercial buildings that have been recognized individually by the City, State, and Federal governments. To its south and east are many public buildings that are excellent examples of monumental civic architecture, including those at Foley Square, City Hall Park, and the corner of Chambers and Centre Streets. To the north and west of block 154 are many excellent examples of mid- to late-nineteenth century commercial buildings, many being cast-iron structures by the New York City foundries of James Bogardus and Daniel Badger. Within a two-block radius of block 154 are five City-designated and National Historic Landmarks: the City Hall, Tweed Courthouse, the Brooklyn Bridge, the A.T. Stewart (Sun) Building, and the Surrogate Court Building. One block to the northeast at Foley Square are the New York County Courthouse and the Federal Courthouse, both City-designated Landmarks and the latter listed on the National Register of Historic Places. Other notable landmarks in the area are the Municipal Building, the former Emigrant Savings Bank, and the Woolworth Building. Less than a block to the west and across Broadway are two excellent examples of mid-nineteenth century commercial buildings, the 287 Broadway and Cary Buildings, both City-designated Landmarks and the latter listed on the National Register of Historic Places.

Item No. 18. Notable Features of Building and Site:

60 Duane Street is a simple, five-story building with basement and flat roof of red brick, located on lot 21 at the southwest corner of Duane and Elk Streets. It occupies the full extent of its 25-foot by 50-foot corner parcel. Its Duane Street elevation is three bays wide, and its Elk Street elevation is five bays wide. Its entrance is in the central bay of its Duane Street elevation. Architecturally, it has simple, double-hung, small windows with plain, stone sills and cap-style, stone lintels. Its brick cornice is corbelled in a manner more typical of industrial buildings. Its first floor consists of a very recent (ca. 1985?) storefront of wood, stucco, and modern windows. The awnings adorn the entrance and first floor windows. The southernmost two bays of the first floor and the six bays of the first floor to the sills of the second floor windows are

Continuation Sheet - 60 Duane Street, New York City

been stuccoed also. The first floor interior of the building has been extensively modified to accommodate a restaurant, so that no historic finishes such a tin ceiling appear to exist or may be obscured.

Item No. 20, Historical and Architectural Significance:

60 Duane Street is a very simple and typical example of mid-nineteenth century commercial architecture that is otherwise not historically nor architecturally distinguished. Recent modifications to its first floor exterior are considered significant compromises to its architectural integrity. Constructed 1865-67 for owner David Wagstaff, a New York City merchant, it appears to have been typical of the many inexpensive yet functionally adequate structures that were built to be rented as rental spaces for a variety of commercial and light industrial enterprises during the mid-nineteenth century. The architect and builder of 60 Duane Street are unknown.

While historically its erection and use reflect the general post-1840 history of the surrounding lower westside area of lower Manhattan, 60 Duane Street has none of the structural and stylistic innovations associated with the Italianate "palazzo"-style buildings of stone fronts or cast iron that were built in this area at the same time. This lower westside area was the center of the dry goods, grocery, and printing industries after 1840-45. The textile industry, in particular, moved to this area after the 1835 fire destroyed most of its buildings in the Pearl Street area. The 1825 opening of the Erie Canal, the growth of New York City's port, and other trans-national economic factors contributed to the rapid growth of New York City's textile industry in this area. While Broadway became the fashionable avenue for



Continuation Sheet - 60 Duane Street, New York City

retail stores after the 1846 opening of A.T. Stewart's Department Store, the buildings on the east/west-oriented side street of the area supported related secondary functions such as wholesale and retail warehouses and small needle and print shops. As demand for commercial and light industrial space increased during the mid-nineteenth century, the area was rebuilt with commercial and light industrial buildings that were six to seven stories high, occupied the full extent of their lots, and were in the Italianate "palazzo" architectural style first associated with A.T. Stewart's Department Store at the corner of Chamber Street and Broadway. The New York City foundries of Daniel Badger and James Bogardus were responsible for many of the cast-iron buildings. In this local context of contemporaneous buildings in the grander architectural design of the Italianate "palazzo" style and made of cast-iron structurally or for facade treatment, the Duane Street certainly is a very modest structure, likely typical of those constructed with little style in mind to accommodate the immediate need for inexpensive rented commercial and light industrial space.

Item No. 21. Sources:

Building records and records of valuation (tax assessment records) were the two sources used in this analysis. Both sets of records are located at the Municipal Archives, Surrogate Court Building, 31 Chambers Street. Note that the abbreviation A.P.A. refers to alteration permit applications that are filed with the building records for each property. For example, A.P.A. 335.1867 refers to alteration permit application #335 for the year 1867.

Continuation Sheet - 22 Reade Street Building, New York City

multi-light, fixed-panel windows have been inserted behind the storefront members. The windows of its second through fifth stories are rectangular and straight-headed in configuration and double-hung sashes in type. Ornamentally, they have molded architraves, eared and sills, and projecting lintels with decorative moldings. They decrease in size ascending the building. A decorative string course through which the ears of the fourth-floor windows project provides some visual distinction between the third and fourth floors. Finally, the sixth story appears to be a half-floor under the roof, with very small and plain windows beneath the projecting, bracketed cornice of the building.

Item No. 20, Historical and Architectural Significance:

The 22 Reade Street Building, composed of four buildings designated 14 Reade Street, 16-18 Reade Street, 20 Reade Street, and 22-26 Reade Street, is architecturally and historically significant as an excellent example of mid-nineteenth century commercial architecture and for its association with prominent department store owner A.T. Stewart and the dry goods and printing industries that were centered in this lower westside area of Manhattan after 1840-45. 22-26 Reade Street is significant particularly for its association with A.T. Stewart, who constructed the building as a warehouse for his Department Store located across Reade Street to the south. Constructed in 1865-6, shortly after the widening of Reade Street, the facades of 16-26 Reade Street are excellent examples of the Italianate "palazzo" architectural style that was popularly used for commercial buildings during the mid-nineteenth century. This style was popularized for use on commercial buildings by John Snook's and Joseph Trench's designs of 1846 and 1850-51, respectively, for A.T. Stewart's Department Store. Thus, the intention behind the use of this style for 16-26 Reade Street, of which 22-26 Reade Street was owned by Stewart, may have been an architectural expression of a corporate identity and surely was not a coincidence. The Italianate architectural style was continued in 14 Reade Street, which was constructed somewhat later in 1886.



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YOUR NAME: Marjorie Ingle DATE: 9-19-89

YOUR ADDRESS: 601 7th St., Brooklyn TELEPHONE: 718-786-7185

ORGANIZATION (if any): Historic Conservation and Interpretation, Inc.

## IDENTIFICATION

- BUILDING NAME(S): 72-76 Duane Street Borough: Manhattan
- COUNTY: New York TOWN/CITY: New York VILLAGE: \_\_\_\_\_
- STREET LOCATION: 72-76 Duane Street
- OWNERSHIP: a. public  b. private  of General Services
- PRESENT OWNER: City of New York-Dert. ADDRESS: Municipal Building
- USE: Original: Light Industrial Present: Restaurant and Vacant
- ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes  No   
Interior accessible: Explain Restaurant

## DESCRIPTION

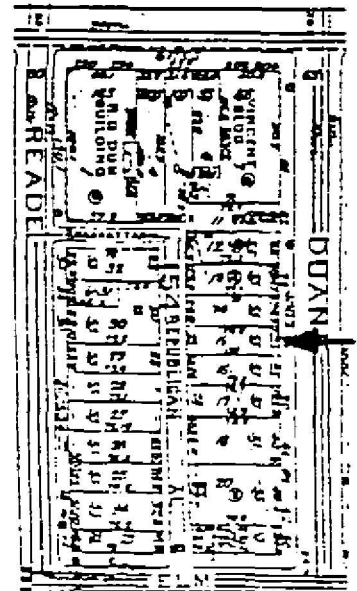
- BUILDING MATERIAL: a. clapboard  b. stone  c. brick  d. board and batten   
e. cobblestone  f. shingles  g. stucco  other: \_\_\_\_\_
- STRUCTURAL SYSTEM (if known): a. wood frame with interlocking joints   
b. wood frame with light members   
c. masonry load bearing walls   
d. metal (explain) \_\_\_\_\_  
e. other: \_\_\_\_\_
- CONDITION: a. excellent  b. good  c. fair  d. deteriorated
- INTEGRITY: a. original site  b. moved  if so, when? \_\_\_\_\_  
c. list major alterations and dates (if known): \_\_\_\_\_

See attached sheet.

12. PHOTO:



13. MAP:



14. THREATS TO BUILDING: a. none known  b. zoning  c. roads   
d. developers  e. deterioration   
f. other: U.S. Government to demolish for annex to Federal P

15. RELATED OUTBUILDINGS AND PROPERTY:

- a. barn  b. carriage house  c. garage   
d. privy  e. shed  f. greenhouse   
g. shop  h. gardens   
i. landscape features: \_\_\_\_\_  
j. other: \_\_\_\_\_

16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):

- a. open land  b. woodland   
c. scattered buildings   
d. densely built-up  e. commercial   
f. industrial  g. residential   
h. other: \_\_\_\_\_

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:

(Indicate if building or structure is in an historic district)

See attached sheet.

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):

See attached sheet.

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: 72 & 74 Duane St. :1865-66; 76 Duane St. :1856-58

ARCHITECT: Unknown

BUILDER: Unknown

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:

See attached sheet.

21. SOURCES:

See attached sheet

22. THEME:

Continuation Sheet - 72-76 Duane Street, New York City

Item No. 11, Integrity:

The exteriors of 74 and 76 Duane Street have been extensively modified. Their cornices, assumed to have been projecting and bracketed like that of 72 Duane Street, have been removed. The windows of the easternmost bay of 74 Duane Street have been removed and their openings filled in, likely to accommodate an interior elevator or hoist. Similarly, the other windows and sills of 74 and 76 Duane Street have been removed and replaced with stock, double-hung, sashed windows. The openings of the second through fourth story-windows have been lowered and their upper portions filled in. The historic storefronts of 74 and 76 Duane Street have been removed and replaced with a pseudo-Colonial style front, complete with broken pedimented entrance and window with splayed lintels and keystones. These changes appear to date from the 1950's (possibly after the 1958 fire in 76 Duane Street through ca. 1985. Other changes are noted in the documentary record:

1958: Fire in 76 Duane Street. New stairs and elevator installed (A.P.A. 50/1958).

1884: 72 and 74 Duane Street internally connected through arched and rectangular openings in party wall (A.P.A. 58/1884).

Item No. 17, Interrelationship of Building and Surroundings:

72-76 Duane Street is located on lots designated 13, 14, and 15, block 154 in lower Manhattan. The building extends the full extent of the 75-foot wide by 79-foot deep parcel. Because the City of New York has demolished the buildings to its west and east, 60 Duane Street appears to be a detached, free-standing structure instead of the "row-style" development from which it was built, e.g., its western and eastern elevations, although structurally independent, were not designed to be seen.

Block 154 is bound by Broadway on its west, Reade Street on its south, Elk Street on its east, and Duane Street on its north. Chambers Street, a major east-west thoroughfare for commercial and public functions, is located one block to the south. The more retail-oriented Broadway is the major, north-south thoroughfare of the area. Across Duane Street is Jacob Javits Federal Plaza, a high-rise tower housing Federal offices. Owned primarily by the City of New York, block 154 is vacant of structures and currently used as a city parking lot and gar. Station, except for the buildings at 60 Duane Street, 14-26 Reade Street (A.P.A. the 22 Reade Street Building, which houses the City offices) and 72-76 Duane Street. The Federal government first proposed the construction of a high-rise annex to Federal Plaza

Continuation Sheet - 72-76 Duane Street, New York City

on block 154. As part of this proposal, the Federal government would assume ownership of most of block 154 and would demolish 72-76 Duane Street.

72-76 Duane Street is located in an area of many historically and architecturally important public and commercial buildings that have been recognized individually by the City, State, and Federal governments. To its south and east are many public buildings that are excellent examples of monumental civic architecture, including those at Foley Square, City Hall Park, and the corner of Chambers and Centre Streets. To the north and west of block 154 are many excellent examples of mid- to late-nineteenth century commercial buildings, many being cast-iron structures by the New York City foundries of James Bogardus and Daniel Badger. Within a two-block radius of block 154 are five City-designated and National Historic Landmarks: the City Hall, Tweed Courthouse, the Brooklyn Bridge, the A.T. Stewart (Sun) Building, and the Surrogate Court Building. One block to the northeast at Foley Square are the New York County Courthouse and the Federal Courthouse, both City-designated Landmarks and the latter listed on the National Register of Historic Places. Other notable landmarks in the area are the Municipal Building, the former-Emigrant Savings Bank, and the Woolworth Building. Less than a block to the west and across Broadway are two excellent examples of mid-nineteenth century commercial buildings, the 287 Broadway and Cary Buildings, both City-designated Landmarks and the latter listed on the National Register of Historic Places.

Item No. 18, Notable Features of the Building and its Site:

72-76 Duane Street is a simple, five-story brick building with basement and sub-basement and topped by a flat roof. Its front is of ashlar stone and is in an extremely simplified version of the Italianate "palazzo" architectural style. It occupies the full extent of its 75-foot by 79-foot parcel. Originally, the building was constructed as three separate structures, each 25-foot wide, unified by facades of the same architectural design. Each structure is 4 bays wide and has quoins at the corners of its facade.

72 Duane Street, the facade of which is intact, will be used as the prototype for describing what the facades of the other two structures are assumed to have looked like prior to modification. These modifications are described in item 11. A cast-iron storefront in the corinthian order marks the first floor of the building. Three corinthian-style columns support the two inner bays, whereas plain box piers establish the corners of the buildings. Entrance to the upper stories is gained through the westernmost bay and access to the ground-level restaurant is through the second westernmost bay. Display windows over panelled wall

Continuation Sheet - 72-76 Duane Street, New York City

plates occupy the remaining two bays of the storefront. The second floor has large double-hung, sash windows with four-over-four lights. The third through fifth stories have segmentally-arched windows with plain, slightly eared sills. Finally, the structure is crowned by a projecting, bracketed tin cornice. Only the interior of 72 Duane Street is intact. It retains its three attenuated cast-iron columns in the early gothic style that support the center of the building. Also intact are its interior finishes, such as its pressed tin ceiling, coved ceiling molding, and pressed tin sheathing over the interior staircase. The now-filled, arched openings on the party wall to 74 Duane Street remain visible.

Item No. 20, Historical and Architectural Significance:

72 to 76 Duane Street, constructed as three independent structures, is a very simple and typical example of mid-nineteenth century commercial architecture that is otherwise not historically or architecturally distinguished. Recent modifications to 74 and 76 Duane Street have significantly compromised its architectural integrity. Of the three structures, 76 Duane Street was constructed first, in 1858-9 for owner B.H. Lowery. Mr. Lowery was not listed in the New York City Directory for those or following years, so nothing is known about him. 74 and 72 Duane Street were constructed in 1865-6 for J.S. Cunningham and W.H. and A.W. Parsons, Jr., respectively. The Parsons of Rye, New York were brothers who owned and operated a paper business at 74 Duane Street. Like Mr. Lowery, nothing is known about Mr. Cunningham. 72 to 76 Duane Street appear to have been typical of the many unexpensive yet functionally adequate structures that were built for a variety of commercial and light industrial enterprises during the mid-nineteenth century. The architects and builders of the three structures at 72-76 Duane Street are unknown.

While historically the erection and use of 72-76 Duane Street reflect the general post-1840 history of the surrounding lower westside area of lower Manhattan, the structures were designed as

Continuation Sheet - 72-76 Duane Street, New York City

extremely simple versions of the Italianate "palazzo" architectural style that were used popularly on similar structures in the vicinity at the same time. This lower westside area was the center of the dry goods, grocery, and printing industries after 1840-45. The textile industry, in particular, moved to this area after the 1835 fire destroyed most of its buildings in the Pearl Street area. The 1825 opening of the Erie Canal, the growth of New York City's port, and other trans-national economic factors contributed to the rapid growth of New York City's textile industry in this area. While Broadway became the fashionable avenue for retail stores after the 1846 opening of A.T. Stewart's Department Store, the buildings on the east/west-oriented side streets of the area supported related secondary functions, such as wholesale and retail warehouses and small needle and print shops. As demand for commercial and light industrial space increased during the mid-nineteenth century, the area was rebuilt with commercial and light industrial buildings that were six to seven stories high, occupied the full extent of their lots, and were in the Italianate "palazzo" architectural style first associated with A.T. Stewart's Department Store at the corner of Chamber Street and Broadway. The New York City foundries of Daniel Badger and James Bogardus were responsible for many of the cast-iron buildings in the area. In this local architectural context, 72-76 Duane Street represents a modest version of the Italianate "palazzo" architectural style popularly applied to commercial and light industrial buildings during the mid-nineteenth century. Unfortunately, its many recent modifications have substantially compromised its architectural integrity.

Item No. 21. Sources:

Building records and records of valuation (tax assessment records) were the two sources used in this analysis. Both sets of records are located at the Municipal Archives, Surrogate Court Building, 31 Chambers Street. Note that the abbreviation A.P.A.



Continuation Sheet - 72-76 Duane Street, New York City

refers to alteration permit applications that are filed with the building records for each property. For example, A.P.A. 335/1895 refers to alteration permit application #335 for the year 1895. In addition, Trow's New York Directory (1856-1866) was consulted at the New York Public Library.

Continuation Sheet - 22 Reade Street Building, New York City

through the use of the same Corinthian-style, cast-iron storefront as used at 16-26 Reade Street. The uppermost two stories of 14 Reade Street were added in 1895. While it is known that 14 Reade Street was designed by architect Frederick Jenth for owner Richard Block, the architects of 16-18 Reade Street, 20 Reade Street, and 22-26 Reade Street are not known. Because it is documented that John Snook did design a skylight for 20 Reade Street and was associated with A.T. Stewart's Department Store across the street, it is possible that he may have designed the facades of 16-26 Reade Street. This is, however, mere speculation.

Historically and architecturally, the 22 Reade Street Building was part of the surrounding lower westside district, in which the dry goods, grocery, and printing industries were centered after 1840-45. The textile industry, in particular, moved to this area after the 1835 fire destroyed most of its buildings in the Pearl Street area. The 1825 opening of the Erie Canal, the growth of New York City's port, and other trans-national economic factors contributed to the rapid growth of New York City's textile industry in this area. While Broadway became the fashionable avenue for retail stores after the 1846 opening of A.T. Stewart's Department Store, the buildings on the east-west-oriented side streets of the area supported related secondary functions, such as wholesale and retail warehouses and small needle and print shops. The 22 Reade Street Building reflect this development. With the need for warehouses with large expanses of open space and James Bogardus's innovative cast-iron structural system, the area was rebuilt with commercial and light industrial buildings that were six to seven stories high, occupied the full extent of their lots, and were in the Italianate architectural style with either stone or cast-iron fronts. The New York City foundries of

Continuation Sheet - 22 Reade Street Building, New York City

Daniel Badger and James Bogardus were responsible for many of these cast-iron buildings. Indeed, the 22 Reade Street Building exemplifies the many structures built in the area in the Italianate "palazzo" style with stone fronts and cast-iron storefronts.

Item No. 21. Sources:

Building records and records of valuation (tax assessment records) were the two sources used in this analysis. Both sets of records are located at the Municipal Archives, Surrogate Court Building, 31 Chambers Street. Note that the abbreviation A.P.A. refers to alteration permit applications that are filed with the building records for each property. For example, A.P.A. 335/1895 refers to alteration permit application #335 for the year 1895.