TRIBECA EAST HISTORIC DISTRICT

DESIGNATION REPORT

NYC LANDMARKS PRESERVATION COMMISSION
DECEMBER 8, 1992

TRIBECA EAST HISTORIC DISTRICT

DESIGNATION REPORT

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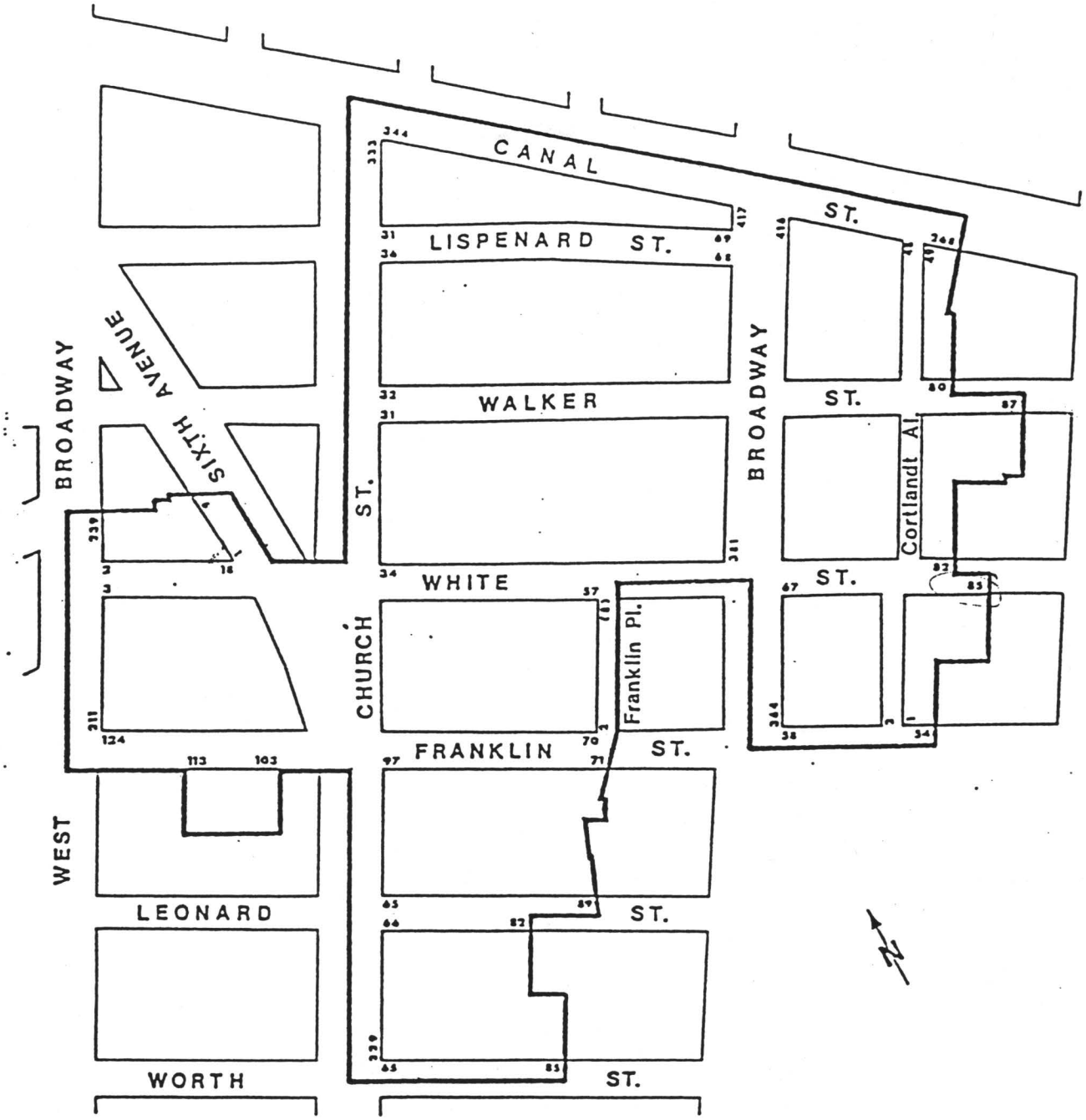

TRIBECA EAST HISTORIC DISTRICT

Designated December 8, 1992 Landmarks Preservation Commission

Numbers indicate buildings within boundaries of historic district.

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Acknowledgments

The study of potential historic districts in the Tribeca area required the participation of many people over the course of a number of years. In the early 1980s, local residents as well as several student interns participated as volunteers in the preliminary survey process with Commission staff members Charles Hasbrouck, Marjorie Thau, and Daniel Brunetto. Members of the Tribeca Community Association, under the direction of Hal Bromm and Carole DeSaram, with Henry Tepper of the commission's survey staff, assisted in this effort through photography and Buildings Department research in 1984-86. In 1987 Gene A. Norman, then Chairman, directed the Commission's Survey Department to prepare recommendations for Commissioner review. Survey staff members Donald Presa and Shirley Zavin, under Director of Survey Anthony Robins, completed the survey and analysis of the area bounded by the Hudson River, and Vesey, Canal, and Lafayette Streets, and their preliminary recommendations were further reviewed by the Research Department. Commissioners began a series of field trips to and discussions of potential historic districts and individual landmarks in 1988. The Commission subsequently calendared and heard at public hearing, under Chairman David F.M. Todd, four separate historic districts and a number of individual landmarks. At the public hearing on the historic districts, Community Board 1, the Tribeca Community Association, and many other speakers supported the Tribeca East Historic District and the other proposed districts, but expressed their preference that the Commission designate one large historic district in Tribeca.

The Commission expresses its appreciation to the residents of Tribeca who have assisted the Commission in its efforts to identify and designate those buildings and districts which have architectural, historic, cultural, and aesthetic significance. The Commission also thanks Hal Bromm, Oliver Allen, Carole DeSaram, the Tribeca Community Association, Community Board 1, and the Historic Districts Council for their support.

Landmarks Preservation Commission
December 8, 1992, Designation List 247
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TRIBECA EAST HISTORIC DISTRICT BOUNDARIES

The Tribeca East Historic District consists of the property bounded by a line beginning at a point on the southeast corner of West Broadway and Franklin Street, extending easterly along the southern curbline of Franklin Street, southerly along the western property line of 107-113 Franklin Street, easterly along the southern property lines of 103- 113 Franklin Street, northerly along the eastern property line of 103 Franklin Street, easterly along the southern curbline of Franklin Street, easterly along a line extending easterly from the southern curbline of Franklin Street to a point in the middle of the streetbed of Church Street, southerly along a line extending down the middle of the streetbed of Church Street to a point at the center of the intersection with Worth Street, easterly along a line extending down the center of the streetbed of Worth Street, northerly along a line extending southerly from the eastern property line of 83-85 Worth Street, northerly along the eastern property line of 83-85 Worth Street, westerly along the northern property line of 83-85 Worth Street, northerly along the eastern property line of 80-82 Leonard Street, northerly along a line extending northerly from the eastern property line of 80-82 Leonard Street to a point in the middle of the streetbed of Leonard Street, easterly along a line extending down the middle of the streetbed of Leonard Street, northerly along a line extending southerly from the eastern property line of 87-89 Leornard Street, northerly along part of the eastern property line of 87-89 Leonard Street, westerly along part of the southern property line of 353 Broadway, northerly along the western property lines of 353-357 Broadway, easterly along part of the northern property line of 355-357 Broadway, northerly along the western property line of 359 Broadway, westerly along part of the southern property line of 361-363 Broadway, northerly along the western property line of 361-363 Broadway, northerly across Franklin Street, northerly along the eastern curbline of Franklin Place, easterly along the southern curbline of White Street, easterly along a line extending easterly from the southern curbline of White Street to a point in the middle of the streetbed of Broadway, southerly along a line extending down the middle of the streetbed of Broadway to a point at the center of the intersection with Franklin Street, easterly along a line extending down the middle of the streetbed of Franklin Street, northerly along a line extending southerly from the eastern property line of 54-56 Franklin Street, northerly along the eastern property line of 54-56 Franklin Street, easterly along the northern property line of 50-52 Franklin Street, northerly along the eastern property line of 83-85 White Street, northerly along a line extending northerly from the eastern property line of 83-85 White Street to a point in the middle of the streetbed of White Street, westerly along a line extending down the middle of the streetbed of White Street, northerly along a line extending southerly from the eastern property line of 80-82 White Street, northerly along the eastern property line of 80-82 White Street, easterly along the southern property lines of 81-85 Walker Street, northerly along part of the eastern property line of 85 Walker Street, easterly along the southern property line of 87 Walker Street, northerly along the eastern property line of 87 Walker Street, northerly along a line extending northerly from the eastern property line of 87 Walker Street to a point in the middle of the streetbed of Walker Street, westerly along a line extending down the middle of the streetbed of Walker Street, northerly along a line extending southerly from the eastern property line of 78-80 Walker Street, northerly along the eastern property line of 78-80 Walker Street, westerly along part of the northern property line of 78-80 Walker Street, northerly along the eastern property line of 268-270 Canal Street, northerly along a line extending northerly from the eastern property line of 268-270 Canal Street to a point in the middle of the streetbed of Canal Street, northwesterly along a line extending down the middle of the streetbed of Canal Street to a

point in the center of the intersection with Church Street, southerly along a line extending down the middle of the streetbed of Church Street, westerly along a line extending easterly from the northern curbline of White Street to a point in the middle of the streetbed of Sixth Avenue, northwesterly along a line extending down the middle of the streetbed of Sixth Avenue, westerly along a line extending easterly from the southern property line of 11-15 Sixth Avenue, westerly along the southern property line of 11-15 Sixth Avenue, southerly along the eastern property line of 241-243 West Broadway, westerly along the southern property line of 241-243 West Broadway, southerly along the eastern property line of 241-243 West Broadway, westerly along the southern property line of 241-243 West Broadway, westerly along a line extending westerly from the southern property line of 241-243 West Broadway to a point in the middle of the streetbed of West Broadway, southerly along a line extending down the middle of the streetbed of West Broadway, easterly along a line extending westerly from the southern curbline of Franklin Street, to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On June 13, 1989, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Tribeca East Historic District (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. Forty-four people offered testimony at the public hearing in favor of the proposed district, including representatives of Congressman Ted Weiss, State Senator Manfred Ohrenstein, Assemblyman William F. Passannante, Manhattan Borough President David N. Dinkins, Comptroller Harrison J. Goldin, Councilwoman Miriam Friedlander, Community Board 1, the Municipal Art Society, the New York Landmarks Conservancy, the Historic Districts Council, the Tribeca Community Association, the American Institute of Architects Historic Buildings Committee, the Victorian Society in America Metropolitan Chapter, and the Women's City Club of New York. A representative of the Chambers Canal Civic Association and one private individual spoke at the hearing in opposition to the proposed district; three owners or their representatives spoke expressing opposition to the inclusion of properties in which they held an interest and one of these three opposed the proposed district. The Commission has also received several hundred letters and other expressions of support for the proposed historic district. One representative of an owner of property sent a submission expressing opposition to the inclusion of this property within the proposed district.

INTRODUCTION

The Tribeca East Historic District, which encompasses 197 buildings and four undeveloped lots, is located in the area bounded roughly by Canal Street on the north, Worth Street on the south, and Broadway and Cortlandt Alley on the east. Church Street forms much of the western boundary of the district, although blockfronts along Franklin and White Streets extend the district to West Broadway. The district extends east of Broadway, between Franklin and Canal Streets, to include buildings on the east side of Cortlandt Alley. While many of the district's cast-iron and masonry commercial buildings were erected beginning at mid-nineteenth century and continuing into the early twentieth century, when the dry goods district was located in this area, later buildings in the district -- office buildings and banks -- also served the textile trade.

The Tribeca East Historic District takes its name from the acronym TriBeCa, for Triangle Below Canal Street. Coined in the mid-1970s as the result of City Planning studies and the adoption of a Special Lower Manhattan Mixed Use District, the Tribeca name came to be applied to the area south of Canal Street, between Broadway and West Street, extending south to Vesey Street, which is larger than the zoning district. The Tribeca East Historic District has a distinct and special character within the larger Tribeca area defined by its many blockfronts of ornate store and loft buildings which reflect the district's role as the center for dry goods and related businesses in New York City.

During the decades after textile mills were established in New England with its abundant sources of water power, American textile markets began to flourish in New York City and other northern urban centers, where dry goods importers, general merchants, and wholesalers were concentrated. As New York City developed as the country's major port and trading center, a dry goods district sprang up on Pearl Street near the East River docks. After the disastrous fire of 1835, these merchants were scattered to various locations around Pearl Street, in proximity to the South Street seaport. As commercial shipping interests switched to longer ships and steam boats, it was found that these vessels could not easily navigate the East River, and new piers on the deeper Hudson River prospered. Beginning in the 1850s, the dry goods merchants relocated to the area north and west of Broadway and Chambers Street, allowing competitors to be in close contact with each other and closer to the Hudson River piers, and offering buyers the convenience of a central marketplace. That area of the city was transformed into a new commercial center after the A.T. Stewart Store, the fashionable "Marble Palace" which housed the first American department store, was built in 1845-46 on the east side of Broadway between Chambers and Reade Streets. During the early 1850s the first stories of many earlier residences were converted to commercial use, and some two dozen new store and loft buildings were constructed by the decade's end. By the end of the 1860s, the area of the district had been thoroughly transformed by the rapidly-growing textile trade, which continued to construct store and loft buildings during the next two decades to meet its needs.

The initial residential character of the area is recalled by No. 2 White Street (a designated New York City Landmark), which was built around 1808-09, most likely as a dwelling with a shop at the ground floor. Residences continued to be constructed in the area throughout the 1830s. Three in particular, within the boundaries of the district, retain their historic character -- No. 35 Walker Street (c.1800), No. 74 Franklin Street (1815), and No. 58 Lispenard Street (1821-22) -- although all were converted to commercial use.

The many store and loft buildings, which now define this district, were characterized by nineteenth-century critics as palatial and substantial, enabling New York "to vie with the greatest continental cities of Europe." These buildings have trabeated cast-iron storefronts, many of which retain such

historic elements as paneled and glazed wood doors, wood-framed transoms, show windows, roll-down shutters, and stepped vaults. The upper facades are faced with high-quality materials, such as marble, sandstone, brick, or cast iron, and terminated by prominent cornices. Multiple signbands and fire escapes were often attached to these facades. Within the district, there is a significant number of buildings with cast-iron facades, which include examples of the work of two important pioneers and disseminators of architectural cast iron in James Bogardus's cast-iron fronts for the building at 85 Leonard Street (1860-61) and in the fourteen buildings in the district that have facades that were manufactured in whole or in part by Daniel D. Badger's Architectural Iron Works foundry between 1854 and 1868. The Cornell family foundry and the Excelsior Iron Works of George R. Jackson, among others, are also represented in the cast-iron work in the district. Late examples of cast-iron work include No. 268-270 Canal Street (1886-87, Lansing C. Holden) and No. 43-45 Walker Street (1888, Charles C. Haight).

The design of the A.T. Stewart Store (1845-46, Trench & Snook), one of the first American examples of the "Italianate" style and a turning point in the commercial architecture of New York, strongly influenced the architectural character of the district as dry goods businesses that aspired to Stewart's success erected modest versions of the Stewart Store. Nearly thirty surviving store and loft buildings in the district, which were erected between 1851 and 1868, follow closely the Stewart Store model.

Some twenty buildings in the district have a cage-like design quality and features influenced by Renaissance Venetian palaces, popularized in New York City by the Bowen & McNamee Store at 112-114 Broadway (c.1849, Joseph C. Wells, demolished). Over a dozen surviving buildings with such Venetian-derived facades incorporate two-story "sperm candle" columns in distinctive double-height arcades, including No. 388 Broadway (1858-59, King & Kellum). There are also a small number of more utilitarian store and loft buildings in the district which exhibit such modest Italianate features as curved window lintels and piers or quoins framing the facades. The influence of Parisian buildings, manifested in what is known as the Second Empire style, is evident in buildings designed in a commercial variant of that style and erected between 1864 and 1871. Some buildings in the district exhibit other variants of the Second Empire style, such as those where Italianate elements are evident; for example, the cast-iron fronted No. 8-10 White Street (1869-70, Henry Fernbach), and those with qualities of Roman palaces, like No. 299-301 Church Street (1867-68, John B. Snook). Later store and loft buildings erected in the district, from the late 1870s to the early 1890s, were designed in the then-popular neo-Grec, Queen Anne, and Renaissance Revival styles. Several important architects, many of whom specialized in commercial design, were responsible for the ornate yet functional store and loft buildings in the district, including the firms of John Kellum & Son, John B. Snook, D. & J. Jardine, Isaac F. Duckworth, Benjamin W. and Samuel A. Warner, Henry Fernbach, and J. Morgan Slade.

A number of buildings planned to accommodate offices of dry goods-related firms and other functions were erected around the turn of the century. This phase of development culminated in the erection of two large corner structures in the Art Deco style. Among the few twentieth-century structures are small commercial buildings, two bank buildings, a neo-Expressionist synagogue, and a high-rise apartment building.

The side streets of the district extending between Broadway and Church Street, which are filled with nineteenth-century store and loft buildings, form exceptionally strong streetscapes. Twentieth-century development patterns have bounded this area by Worth Street on the south and Canal Street on the north, helping to reinforce the district's distinct sense of place. The long expanse of White Street within the district contains buildings which represent the full

historical context of the area -- a few early nineteenth century dwellings converted at mid-century for commercial use, many five- and six-story store and loft buildings in a variety of materials and mid-nineteenth-century styles, and a limited number of late-nineteenth-century structures. The blocks of Broadway within the district, on which stand some of the district's finest surviving Italianate and Second Empire style store and loft buildings, constitute a significant reminder of the historic mercantile character of that preeminent thoroughfare. Church Street, which forms much of the western boundary of the district, contributes to the district's character with its mid-nineteenth-century store and loft buildings as well as two taller twentieth-century office buildings, constructed for tenants associated with the textile trade. The two small service alleys, Cortlandt Alley and Franklin Place, which are elements of the early-nineteenth century street plan of the area, add to the district's historic character. Both are fronted by side or rear elevations of brick store and loft buildings which have distinctive iron shutters. Throughout the district, granite slab sidewalks and streetbeds of granite pavers further contribute to its historic commercial architectural character.

Marjorie Pearson

HISTORICAL DEVELOPMENT OF THE TRIBECA EAST HISTORIC DISTRICT

The history of the Tribeca East Historic District is characterized by rapid development and redevelopment with commercial pressures displacing residential neighborhoods and pushing the city's urban limits northward. Progress in the American textile industry, especially in its production and distribution methods, combined with these pressures to mold the area into the leading district for dry goods and related businesses in New York City from the mid-nineteenth through the early twentieth century. While the development of this market was to a large extent empowered by the growth of the American textile mills outside of the city, the business operations of the market located in New York City enabled the expansion and ultimate success of the industry as a whole.

Early Residential Development[1]

Throughout the seventeenth and most of the eighteenth centuries, the area of the Tribeca East Historic District was open marshland. In 1646, Governor Kieft granted to Jan Jansen Damen forty-five acres of land which came to be known as the Calk Hook Farm. This property was bounded by the Collect Pond, a forty-foot-deep body of water located southeast of the district near today's Foley Square, and extended into the marshland north and west of the pond to what is today Canal Street and West Broadway, and south as far as Reade Street. The property was divided among several individuals after Damen's death and later, between 1723 and 1725, was purchased and reassembled by Anthony Rutgers, a city Alderman and a member of the colonial assembly. While in his possession the area became known as the Rutgers Farm.[2] Rutgers wanted to improve the swampland and the pond adjoining his property and in 1730 petitioned for a grant of that land. He subsequently received the grant and began to drain the area.

The Rutgers Farm was acquired by Leonard Lispenard in 1746 and was incorporated into the Lispenard Farm, a portion of the larger area known as Lispenard Meadows.[3] Lispenard continued the improvements which Rutgers had begun. A ditch was dug from the pond through the swampland to the Hudson River. The ditch was eventually covered over, and Canal Street was laid out along its path. The filling in of the Collect Pond was completed by 1811. Lispenard's property within the area of the district was dispersed by 1812, transferred to Anthony Lispenard, Rev. Henry Barclay (a son-in-law), Henry White, John Jay, Peter Jay Munro, John Van Blarcum, Jr., Thomas Duggan, Effingham Embree, and the City of New York, among others.

Through the eighteenth century, Manhattan's population was concentrated at the southern tip of the island, generally below Wall Street. As the city's population grew following the Revolutionary War, new residential neighborhoods

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[1]This section is based on information found in *Manual of the Common Council of the City of New York* (New York, 1860) and Frank L. Walton, *Tomahawks to Textiles* (New York, 1953).

[2]With this purchase, Rutgers's landholdings included most of the land west of Lafayette Street between Chambers and Canal Streets. His residence was constructed near the current intersection of Broadway and Duane Street, and his grounds, laid out in geometric gardens, were opened to the public in 1760 as Ranleigh Gardens. Part of this property was later occupied by the New York Hospital.

[3]Lispenard had married Rutgers's daughter, Elsie, in 1741 and acquired the property upon Rutgers's death.

developed on the northern outskirts of the city. By 1810, most of the streets within the present-day historic district had been laid out. The names of the district's streets recall the early history of the area.[4] Broadway, one of the city's oldest streets, follows the path of an Indian trail and was incorporated into the plan of New Amsterdam. The original width of the street was distinctive enough to suggest its name. Broadway is paralleled by Church Street (named in honor of Trinity Church, south of the district), and West Broadway (originally Chapel Street after St. Paul's Chapel), both west of Broadway and later widened to relieve congestion on the main thoroughfare. Two of the cross streets in the area -- Leonard Street and Anthony Street (later changed to Worth Street) -- were named after the children of Leonard Lispenard, and one was named for Lispenard himself. Cortlandt Alley recalls the early landholdings of Jacobus Van Cortlandt. Other streets honor political figures; Franklin Street[5] and Franklin Place were both named after the prominent statesman Benjamin Franklin; Walker Street commemorates Benjamin Walker, a soldier in the Revolution and a Congressional Representative; and Worth Street was named for William Jenkins Worth, considered the first American soldier to enter Mexico City in the Mexican-American War. Canal Street recalls the early geographic features of the area; and Sixth Avenue, at the northwestern corner of the district, was cut through to Franklin and Church Streets in 1930.

By the early nineteenth century, the first phase of urbanization in the district was underway with the construction of modest, two-and-one-half- and three-and-one-half-story brick or brick and frame structures in the Federal style. Built both by speculators and by individuals for their own use, these houses were typical of those built for middle-class New Yorkers. One of the surviving structures from this period stands at the northeast corner of White Street and West Broadway (2 White Street, a designated New York City Landmark). Constructed in 1808-09, this two-and-one-half-story dwelling was most likely constructed with a shop at the ground floor (since altered). The original owner, Gideon Tucker, was an assistant alderman, school commissioner, and Commissioner of Estimates and Assessments who operated the Tucker & Ludlum plaster factory located at the eastern end of the block. Residences continued to be constructed in the area through the 1830s, including those which survive at No. 74 Franklin Street (1815), constructed for John Wood, a merchant; No. 58 Lispenard Street (1821-22), constructed for coach-maker William Ross and one of only two Greek Revival buildings remaining in the district; and No. 103 Franklin Street (1833-34) which was built by James Russell and sold to George Ehninger, a merchant. These buildings, and all of the other buildings originally constructed as residences within the district boundaries, were eventually converted to commercial use.

Houses of worship and other buildings which served the residential neighborhood were also constructed in the early nineteenth century. One of the earliest churches built in the area, and the first church constructed in New York for a black congregation, was the Zion African Methodist Episcopal Church, built in 1800 at the southwest corner of Leonard and Church Streets (outside the

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[4]This section is based on *Minutes of the Common Council of the City of New York*; I.N. Phelps Stokes, *Iconography of Manhattan Island* 6 vols. (New York, 1915-28); and Henry Moscow, *The Street Book* (New York, 1978).

[5]Franklin Street was previously called Sugar Loaf Street in reference to one of the leading industries in the vicinity. Refineries were located nearby on Worth, Leonard, Franklin, and Duane Streets.

district boundaries).[6] The Northwest Dutch Reformed Church, also known as the Franklin Street Church, dedicated in 1808, was constructed on the site of what is today 107-113 Franklin Street. In 1813 the Anthony Street Theater was built at 81-85 Worth Street at the southern edge of the present-day historic district. It was replaced in 1822 by Christ Church (Protestant Episcopal). St. Matthew's Lutheran Church was also constructed in 1822; it stood at the southeast corner of Walker Street and Cortlandt Alley (79-81 Walker Street). In 1826, that property was acquired by the Christ Lutheran Church, popularly known as the "Swamp Church." The last church built in the area during this period was constructed between 1832 and 1834 as the Eglise du St. Esprit, the successor to the first French Protestant Church, and stood at the southwest corner of Church and Franklin Streets, just outside the district boundaries. Also constructed at this time was the Italian Opera House which stood at the northwest corner of Church and Leonard Streets (outside the district boundaries). Known as the National Theater after 1836, it burned in 1839, damaging several neighboring buildings, including the churches in the immediate vicinity, which were subsequently rebuilt. The churches which once stood within the present district boundaries were eventually abandoned by their congregations for uptown locations; the buildings were subsequently replaced by commercial structures. A single religious structure now stands in the district; the Civic Center Synagogue at 47-49 White Street was constructed in 1965-67.

Early Development of the American Textile Industry[7]

During the eighteenth-century most clothing was made in the home. Only the wealthiest New Yorkers could afford the luxury of importing finer materials from England or could commission a tailor or dressmaker to produce clothing to order. (In areas of the colonies less populous than New York City, tailors were virtually unknown.) Prior to the Revolutionary War, there were isolated attempts to develop the colonial textile industry. For instance, the Patriot's Society was organized in Manhattan in 1760 to establish economic sanctions against England; it sought to produce all the yarn and fabric required by New Yorkers. Though this early attempt to manufacture cloth within the city was initially somewhat successful, the society was unable to keep up with the excess demand created by the war. A comparable organization, the New York Society for the Promotion of Arts, Agriculture, and Economy, was established in 1764 to encourage the manufacture of linens, and survived for at least three years.[8] Additional societies were organized in other parts of the colonies to accomplish similar goals.

Events following the war helped advance the American textile industry. In 1788, Samuel Slater arrived in New York from England, bringing with him extensive knowledge of textile machinery, including the spinning jenny (which could spin multiple threads simultaneously). Also in that year, the New York Society for the Encouragement of American Manufactures established the New York Manufacturing

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[6]African-American communities were established in this general area by the end of the eighteenth century. The community called Five Points, located near the Collect Pond, had a large black population. By 1860 the fifth ward had the second largest black population in the city.

[7]"Textiles" is an inclusive term for fabrics made by various methods. The term "dry goods" refers to fabrics and related items, as opposed to hardware and groceries. For more information see: George S. Cole, *A Complete Dictionary of Dry Goods* (Chicago, 1894), and C.M. Brown and C.L. Gates, *Scissors and Yardstick, or, All About Dry Goods* (Hartford, 1872).

[8]Perry Walton, *The Story of Textiles* (Boston, 1912), 242.

Society which produced cotton yarns, cloth, and linen from 1789 to 1793, in part at a factory located on Vesey Street. Another manufacturing firm in New York was Dickson, Livingston & Co., established by David Dickson as early as 1793 on the East River opposite Hell's Gate. (By 1794 the enterprise was known as Dickson's Cotton Factory.) Further technical advances were made in the 1790s as Eli Whitney patented the cotton gin which provided a cheaper and more efficient method of separating cotton fiber from the seed. This improved processing method justified the growth of larger cotton crops in the U.S. and shifted the status of cotton cloth from a luxury item to a standard clothing textile. Also in the early 1790s, carding machines (which opened, cleaned, and straightened fibers in preparation for spinning) were being built in New York City by John Daniel, a European mechanic. Despite these limited attempts at textile production in the city during the late eighteenth century, the manufacturing element of the textile industry never obtained a stronghold in New York, due mainly to the lack of adequate water power. Mills and manufactories were much more successfully established in New England where sources of water power were abundant.

Because textile mills were typically situated at great distances from the country's population centers that maintained the markets for the mills' products, the development of an extensive and reliable transportation system was essential to the expansion of the American textile industry. In the early years of American textile mills, there were no well-organized methods of marketing and distribution. The products of the mills were disposed of locally because goods could not be transported long distances. Improved transportation allowed the mill products to be shipped to Boston, Philadelphia, Baltimore, and New York, where dry goods importers, general merchants, and wholesalers in markets other than dry goods (like ship chandlers) added domestic dry goods to their standard lines. With the re-establishment of trade following the War of 1812 and the completion in 1825 of the Erie Canal which connected New York to the interior, more domestic products reached the major population centers and New York City began to grow into the country's major port and trading center.

Through the 1820s and early 1830s, New York City's dry goods merchants were established on Pearl Street near the East River docks where imports arrived. Most of the merchants' business at this time was conducted through auctions which quickly distributed the large amounts of imported textiles arriving by ship. The merchants' trade involved transactions with American mills which soon relied on the Pearl Street merchants as outlets for their goods, as well as for financing. On December 16 and 17, 1835, a disastrous fire raged through the Pearl Street area, consuming nearly seventeen blocks of wholesale dry goods and grocery houses, destroying and bankrupting hundreds of mercantile firms.[9] Most of the businesses were uninsured and several years passed before the dry goods trade fully recovered. The firms which did survive scattered in various locations around and just north of Pearl Street, many occupying temporary office and storage space for several years.

The development of the waterfront on the west side of Manhattan was crucial to the city's overall mercantile expansion and the recovery of the dry goods market. In the late 1830s piers were constructed on the Hudson River at the end of every street between Vesey and King Streets, and freight traffic arriving at these piers brought a wide variety of goods to New York City. This waterfront development was driven by the expanded role of the port of New York which had become the chief port of entry for foreign trade as well as a coastal shipping hub and distribution center for manufactured goods. By the 1840s New York was rapidly rising to preeminence as the country's leading commercial center.

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[9]For more information of the Fire of 1835 see Alexander J. Wall, Jr., "The Great Fire of 1835," *New York Historical Society Quarterly Bulletin*, 20 (January, 1936), 3-22.

The development of the railroads on the west side of Manhattan, begun in the late 1840s, fueled the commercial economy in the Tribeca area, adding to the diversity of businesses located there. In 1851-53 a large railroad freight depot, oriented toward tracks along Centre Street, was constructed in the block bounded by Centre, Franklin, Elm (Lafayette), and White Streets (just outside the district boundaries). Designed by R.G. Hatfield, the depot was shared by the New York and Harlem and the New York and New Haven Railroads which operated lines along the east side of Manhattan. This structure facilitated the distribution of goods through 1885. The depot constructed in St. John's Park in 1867, which came to be known as the St. John's Freight Terminal, was also conveniently located for the dry goods trade. It was the principal shipping point for westbound freight, including goods manufactured in the city, as well as those recently delivered by ship and bound for the rest of the country. Two of the terminal's platforms were used for the transfer of merchandise largely composed of dry goods.

The area of the district was crossed by a number of passenger street railways. During the 1870s the Metropolitan Elevated Railway Company built an elevated steam locomotive system on Sixth Avenue, beginning at Morris Street and Trinity Place. The train traveled along West Broadway with stops at Chambers and Franklin Streets, before connecting to Sixth Avenue. Street railways also ran on Broadway and Church Street.

The Dry Goods Boom in New York City

The Impact of the A.T. Stewart Store.[10] One of the major developments of the 1840s, in terms of both its architectural and commercial importance, was the planning and construction of the A.T. Stewart Department Store. One of New York's wealthiest merchants, Alexander Turney Stewart (1803-1876), opened his first store at 283 Broadway in 1823, selling Irish lace and notions. As his business expanded, Stewart moved to larger establishments and in 1846 opened a newly completed store on the east side of Broadway between Chambers and Reade Streets. This store, designed by Joseph Trench and John B. Snook, was the first structure in the area to be built specifically for the sale of dry goods and was, in effect, the first American department store given its unprecedented scale of commerce. This fashionable "Marble Palace" differed from other mercantile buildings previously constructed in the city in its size and in its use of elegant, expensive materials. A great success, it set the trend for future commercial architecture, and attracted other similar businesses to the area.[11] Following the completion of the Stewart Store, the section of Broadway to the north rapidly changed. Broadway between City Hall Park and Madison Square became the major commercial artery of the metropolis -- the city's most fashionable shopping and business district. In the late 1840s and 1850s the avenue was the favorite location of shops, saloons, portrait galleries, and cultural

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[10]This section was adapted from LPC, *Sun Building Designation Report*, LP-1439 (New York, 1986) report prepared by James Dillon; and Harry E. Resseguie, "A.T. Stewart's Marble Palace -- The Cradle of the Department Store," *New-York Historical Society Quarterly*, 43 (1964), 131-162.

[11]By 1853, Stewart's business had expanded so much that his marble palace was inadequate to meet the needs of both his retail and wholesale businesses. In 1859 he began construction of a new building at Broadway between 9th and 10th Streets, which opened in 1862. The downtown store was then used for the wholesale trade, and was later (from 1919-1950) occupied by the offices of the daily newspaper *The Sun*. For more information on the architectural significance of the A.T. Stewart department store, see "The Architectural Development of the Tribeca East Historic District."

institutions. Other types of entertainment developed on Broadway, as well, such as the Gallery of Decorative Art near Franklin Street and Panorama Hall at Walker Street.

The Dry Goods Economist. By 1846, when the Stewart Store opened, the city's dry goods trade had developed to such a point that its merchants could benefit from the publication of a weekly trade journal to distribute market reports, current price information, and other news pertinent to their business. In that year, the *Dry Goods Reporter and Commercial Glance*, later known as the *Dry Goods Economist*, was established to meet this need. The journal's publishers, anticipating the success of the port of New York for distributing domestic dry goods, urged the New England mills and their selling agents to establish branch offices in New York City for the benefit of all those involved in the textile business. Most of the dry goods agents were then located in Boston and initially disapproved of the idea. With continued pressure, the mills opened New York offices, and benefited from greatly increased sales. This influx of mill representatives was a milestone in marketing and distribution, as it laid the foundation for an expanding textile industry.

The Emergence of a Dry Goods District. Following the Fire of 1835, the Pearl Street merchants sought to re-establish their businesses in one concentrated commercial district. Competitors needed to be in close contact with each other to offer buyers the convenience of a central marketplace. With the city's continued population growth, residential communities had been steadily moving northward; businesses followed this northward development pattern and occupied the former residential neighborhoods. Beginning in the 1850s, the dry goods merchants relocated to the area north and west of the A.T. Stewart Store, transforming the residential area to a new commercial district. The first sign of change was the conversion of the first stories of many residences to commercial use. The buildings which survive at 35 Walker Street (c.1808) and 74 Franklin Street (1815) exemplify this change in use with the installation of storefronts at their ground stories in 1851 and 1853, respectively. Additional alterations were often carried out in association with the insertion of commercial storefronts. Raising a residence to four or five stories in height with a flat roof and adding a metal cornice at the top story was a typical renovation.

As more dry goods businesses moved into the vicinity, the area of the Tribeca East Historic District began to develop its present architectural character. The first sustained building campaign of structures erected specifically for commercial use as store and lofts in the area began in the 1850s. On almost every block within the district boundaries there remains at least one store and loft building whose construction was begun in that decade. The earliest examples of these buildings which survive in the district appeared in 1851-52;[12] No. 300 Canal Street, designed by Trench & Snook for a haberdasher, and No. 302 Canal Street, designed by John B. Snook (independently) for paperhanging merchants, were both built to a height of five stories and utilized the popular Italianate style of the A.T. Stewart Store. An additional two dozen surviving store and loft buildings were begun before the end of the decade; over half of them were begun in 1859 alone. In 1857, *Leslie's Illustrated Newspaper* commented on these "Mercantile Palaces of New York," describing them as "lordly marble stores of vast business capacity and of exceeding taste and beauty . . . the like[s] of which, devoted to the same purpose, no other city in the world

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[12]Statistics are given for surviving buildings constructed within the district boundaries and do not include buildings which were constructed and subsequently demolished.

can show."[13] This period of intense construction in the 1850s was the first step in distinguishing this area as the textile marketplace of the city.

In the 1860s, the area of the district was thoroughly transformed by the rapidly-growing textile trade. Although the year 1860 showed a significant amount of new construction in the area (eleven store and loft buildings begun in that year survive in the district), the following period from 1861 to 1863 was actually one of decline for the building trades as the nation entered the Civil War. (Only five store and loft buildings remaining in the district were begun during that time period.) However, the Superintendent of Buildings described the commercial structures that were erected in 1863 as "palatial" and of "substantial character," enabling New York to "vie with the greatest continental cities of Europe."[14] Though during the early years of the war building activity was diminished, the conflict ultimately served to strengthen the textile industries. The additional military requirements generated by the war (for soldiers' uniforms) forced an increase in American textile production in general. The value of textiles produced by American mills increased significantly between 1850 and 1860, and more than doubled in the next decade, from $203,024,151 in 1860 to $407,369,227 in 1870.[15] By the end of the Civil War in 1865, the American textile industry was firmly established. In that year, the New York Dry Goods Exchange was founded at 49-51 Park Place.[16] The Exchange served as a headquarters for out-of-town dry goods merchants and to assist them with their New York transactions. It provided a meeting place for buyers and sellers and housed a sample room, as well. In 1893 the Exchange occupied offices in the Dry Goods Economist Building at 78-80 Walker Street (within the district boundaries); that building was replaced in 1905-07 by the present store and loft building.

Signs of recovery from the war appeared early in the area of the district where a significant rise in construction occurred in 1864 and 1865; nearly twenty surviving structures were begun in those years. Buildings constructed in the district during this period include No. 394 Broadway (1864-65), built for J.W. Southack, a manufacturer of furniture and mattresses; No. 75-77 Leonard Street (1865-66), built for Herman D. Aldrich, a prominent merchant who owned several other properties in the area; and No. 44 White Street (1865-66), built for Aaron Jacobs, a cloth merchant, and his wife, Elizabeth.

The Peak of the Dry Goods Trade in New York. The rise in the number of store and loft buildings begun in 1864 and 1865 was only a prelude to the boom in construction activity of 1866, demonstrated by the nearly thirty store and loft buildings begun in that year which survive within the district boundaries. Among these buildings were several on the block bounded by Franklin Place and White, Church, and Franklin Streets. These buildings display the Italianate and Second Empire styles and include Nos. 76, 78, and 80 Franklin Street, all attributed to

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[13]"Mercantile Palaces of New York," *Leslie's Illustrated Newspaper*, June 20, 1857, p.38.

[14]*Annual Report of the Superintendent of Buildings* (New York, 1863), 50.

[15]While part of this increase was required to meet the needs of a growing population, which in New York City more than doubled between 1845 and 1860 -- from 371,223 to 813,669 residents, it does signify a certain advancement in the textile industry. Wyman Partridge & Co., *The Story of Progress in the Dry Goods Trade* (Minneapolis, 1897), n.p.

[16]While an account of the opening of the Exchange is cited in "Opening of the New York Dry Goods Exchange," *New York Times* June 30, 1865, p.8, King reports that the Exchange was incorporated in April, 1893 as a pioneer institution in the United States. *King's Handbook of New York*, 806.

Samuel Warner, and Nos. 273, 275, 277, and 279 Church Street. While 1866 measured by far the highest degree of construction activity in the district, in the next three years significant numbers of new store and loft buildings were also begun. These include No. 87 Walker Street (1868-69), designed by Edward Wall for prominent banker and developer Samuel D. Babcock, and No. 311 Church Street (1868-70) designed by Louis Berger for Solomon Deutsch. In 1868 *The Architects' and Builders' Guide* commented on the high quality of such buildings:

> One great feature in which our architects have an advantage over those of any others in the world, is in the liberal and exalted notions of our commercial men. Not content with lavishing wealth upon their private residences, they must also conduct their business in edifices involving an outlay fit only for palaces. The money they spent in Church Street and other portions downtown, during only the last three or four years, is more than the merchants of great European cities think fit to squander upon their stores and warehouses during whole generations.[17]

The boom in the construction of store and loft buildings in the area of the district during the 1860s clearly demonstrates a peak in the growth of the American textile industry and the dry goods trade in New York. It illustrates the rise of textile production from a handicraft in the home to factory-produced merchandise (outside of New York City), and it distinguished the area of the district as the country's primary mill market.

Late Nineteenth Century Development in the Dry Goods District. The 1870s witnessed a sharp decrease in building activity in the area of the district, partially due to the Financial Panic of 1873, but also due to the limited potential for new development following the extensive construction of the previous decade. Between 1870 and 1879, only about a dozen new store and loft buildings were constructed in the district. No. 57 Walker Street, which was built in 1870 according to the design of D. & J. Jardine for the dry goods and fancy goods importing business of Gottlieb and Henry Rosenblatt, exhibits the Second Empire style, which gained popularity in the previous decade. Store and loft buildings constructed later in the 1870s typically display the neo-Grec style, such as No. 310 Canal Street built for Jonathan Edwards in 1879, and designed by John J. Devoe, Jr. Though building activity decreased in the decade of the 1870s, other developments occurred which facilitated the dry goods trade. In 1870, the New York Cotton Exchange was established to fix prices, to adopt classification standards, to disseminate information relative to the trade, and generally to promote the trade of cotton. In the following year, the Merchants Club was organized, drawing its membership largely from the textile trade.

The production of textiles by American mills continued to increase significantly in the 1880s (valued at $500,376,068) and the 1890s (valued at $693,048,702).[18] The 1880s saw a slight increase in store and loft building construction in the district as compared to the previous decade; nearly twenty such buildings survive from the 1880s, including No. 332 Canal Street (1883) which was designed by Jobst Hoffman in the Queen Anne style for John J. Clark. While store and loft buildings were constructed in the district through the 1930s, the 1880s was really the last decade of concentrated store and loft building construction in the area.

The Store and Loft Building and the Business of Dry Goods. The decade of the 1860s was clearly the commercial and architectural heyday in the area of the

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[17]John W. Kennion, *The Architects' and Builders' Guide* (New York, 1868), 32.

[18]Wyman Partridge & Co., n.p.

district. The store and loft was the most prevalent building type constructed within the district to accommodate the growing dry goods trade. Many of these buildings were commissioned by dry goods merchants who then occupied the buildings. Others were built on speculation and leased to businessmen in the dry goods trades and other related fields. The typical store and loft building within the district is usually five stories high, and is designed with ornament reflecting current architectural styles or with a more utilitarian appearance in keeping with its practical functions. Cast-iron bay framing at the ground story allows large openings for the loading and unloading of goods into the receiving and sales areas of the first floor. Some office space may have been partitioned off at this level, as well, with additional office space located on the second floor. The upper stories (and the basement) were reserved for storage space; merchandise was typically piled high on tables arranged in rows extending the length of the store. Depending on the nature and size of the business, different types of goods might be separated on various floors, or in separate buildings located nearby. In addition to office and storage space, these buildings typically incorporated space for showrooms where the merchants could display their products for sale.

In many cases, individual buildings were occupied by more than one firm, like the building at 76 Franklin Street, which in 1893 was occupied by two wholesale notions companies, agents for an underwear manufacturer, and two neckwear companies. While the storage of dry goods was the main use for these store and loft buildings, some firms did use the spaces for other functions. In some cases, light manufacturing was conducted on the upper floors of store and loft buildings (which might then be referred to as workrooms or manufactories). These processes typically required light machinery and could range from the manufacturing (sewing) of shirts, to the packing of supplies, to the assembly of umbrellas, collars, or cigars, as was the case at 80 White Street at the turn of the century.

The Members of the Dry Goods Trade. As the textile trade grew, transactions became more complicated and occupations became more precisely defined. While the definitions of these occupations suggest that operations within the textile trade were quite specific, these various functions were often combined to meet the needs of specific business establishments. For example, a firm could undertake importing and exporting while acting as the selling agent for several American mills. This review of operations demonstrates the diversity of transactions occurring in the industry in general, and in the Tribeca area specifically. The manufacturer (usually in a mill) wove, knit, assembled, or performed some other process which produced a particular type of fabric or related manufactured article.[19] The individuals who owned and occupied the store and loft buildings in the district all dealt with the manufacturer and his product in one of several ways, and were generally referred to as merchants. While a merchant is technically one who buys and sells goods for profit, in the mid-nineteenth century the term had another, popular, meaning. Merchants were the commercial, financial, social, and political leaders of the city, recognized as highly-respected, wealthy citizens. Merchants were generally either importers or exporters, categories which distinguish between dealers in foreign- or American-made goods and the destination of the product. Some merchants categorized themselves as selling agents or as dealers. A selling agent was typically connected with a specific mill or manufacturer and sold the products of that one firm. A.D. Juilliard & Company, for example, was the selling agent for the American Knit Works and had offices at 229-233 Church Street in the late 1870s.[20]

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[19]This information was adapted from Cole.

[20]Juilliard contributed much of the fortune he made in the textile business toward the establishment of the Juilliard Foundation of Music.

A dealer was usually associated with a specific type of goods, and represented several manufacturers of that product simultaneously for sale to numerous customers.

An important member of the dry goods trade was the jobber, a businessman who dealt directly with the manufacturer to purchase goods in bulk and then sell them to smaller dealers. A jobber might have solicited the assistance of a broker, who acted as an agent in the formation of contracts between the jobber and manufacturer. A converter was a jobber who dealt strictly in knitwear. The firm of Freund & Sterns, which occupied No. 251 Church Street in the late 1860s, were jobbers in woolen fabrics. This variety of specializations in the dry goods trade prompted the publication of *Sheldon's City Offices and Jobbing Trade* in 1895. A directory of jobbing firms in dry goods and related businesses, it identified each firm's city of origin, departments of business, and office address in New York City. This publication documents the far-reaching influence of the dry goods district; firms based in more than half the states in the country had office locations within the district boundaries. These companies included well-known firms, such as the Chicago-based Montgomery Ward & Company, which offered a wide variety of products for sale, as well as lesser known firms with smaller lines, such as J.A. Britenstool of Rochester, New York, which dealt exclusively in pants.[21]

Like the jobber, a commission merchant also dealt directly with the manufacturer; however, his large scale business consisted of the sale of goods on a percentage basis, either in his own name, or in that of the manufacturer. Commission merchants, such as the Boston-based E.R. Mudge Sawyer & Company (the original owner of the building at 43-45 White Street), conducted what was largely a financial operation in which the firm advanced money to the mills from its own capital and assumed the credit risk of the buyer. In this practice, goods were often in need of temporary storage while transactions were in the process of completion. Merchants sometimes bought or leased additional buildings to accommodate these storage needs. In the district, merchants often owned or leased adjacent buildings or buildings located on nearby blocks. For example, R. Blackenberg & Co., dealers in linens, occupied 111 Franklin Street and 385-387 Broadway in the 1890s. Sometimes, individual buildings were partitioned for storage purposes and bonded custodians were appointed to guard the goods within. This system of partitioning and bonding was also carried out by the manufacturer when the mill chose to ship its products directly to the buyer, but needed to preserve the commission merchant's lien on the goods. Similar to the commission merchant was the commercial factor who also dealt in large accounts, financing those mills for which he acted as a selling agent. In the later years of his career, James Talcott functioned as a commercial factor at 108-110 Franklin Street.

Unlike the commission merchant and the commercial factor, the wholesaler (or wholesale merchant) was ultimately concerned with the retailer, rather than the manufacturer. While he made his purchases from the manufacturer, he bought outright at the best possible price, then sold in smaller quantities to retailers. The Williams & Whittlesey Company, a wholesaler in hats and furs, occupied No. 372 Broadway in the late 1860s.

The Products of the Dry Goods Trade. The products which comprised the textile industry's trade were as diverse as its business operations. As the textile industry grew, goods began to be classifed more precisely, and firms began to specialize in particular lines. The definition of the term "dry goods" includes textile fabrics and related items, as opposed to hardware and groceries. "Textiles" are fabrics made by the processes of weaving, felting, knitting,

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[21]*Sheldon's City Offices and Jobbing Trade* (New York, 1895).

braiding, or netting.[22] The types of fabrics typically handled in the district were linens (including Irish linens), cottons, white goods (bleached), cloths, and cassimeres.[23] William Whiteside, an importer of Irish linens and white goods occupied 279 Church Street in 1869. The Halsted & Stiles Company imported cloths and cassimeres at 43-45 White Street in the same year. Fancy goods, which included notions, laces, ribbons, and trimming, were handled by several firms in the district, including J. Goodman & Company, which occupied No. 247-249 Church Street in 1869. Some firms dealt only in notions, which included buttons, pins, needles, and thread, such as J.O. King & Company at 76 Franklin Street in 1893. Merchants referred to as haberdashers dealt in ties, collars, ribbons, and other small articles of clothing.

As the nineteenth century progressed, ready-made clothing grew in popularity. Initially, only the cheapest types of clothes were purchased ready-made; sailors and slaves were the first to wear store-bought clothing. Improvements in the design and manufacture of the sewing machine were realized by mid-century, allowing the device to be used in the factory production of clothing. By the turn of the century, the sewing maching had transformed the textile industry, expanding its scope to include a broad range of ready-made clothes for individuals of all classes.[24] While the problems associated with manufacturing fabric in New York were too pervasive for such operations to continue beyond the earliest attempts, some light manufacturing, including the manufacture of clothing, was undertaken in the store and loft buildings in the district. In fact, New York grew to become the center of the national market for the ready-to-wear industry. In the late 1870s, shirts and collars were manufactured by Klein & Hoexter and the Isaac Rosenstein Company at 103 Franklin Street (among other companies and locations). Other items produced within the district included suspenders, cords, and tassels at 79 White Street, gauze bandages at 253-255 Church Street, envelopes at 225-227 West Broadway, and umbrellas at 85 Walker and 382 Broadway. Corsets and hosiery (including items such as stockings, socks, and gloves) were also commonly handled in the district. Businesses providing boots and shoes, paper and bookbinding, carpets, and cigars also occupied store and loft space in the district.

Twentieth-Century Development in Tribeca East Historic District

The last major phase of development in the district, begun in the late nineteenth century, involved the erection of tall office buildings. With the growing use of the elevator, the benefits of the five-story commercial store and loft building were diminished and the taller office and loft buildings became a more economical and efficient commercial building type. The office buildings constructed within the district boundaries typically housed businesses associated with those traditionally found in the area. One of the area's earliest office buildings was No. 336-340 Canal Street, an eight-story building constructed in 1894-95 for John J. Clark. Other office buildings in the district occupy prominent corner sites, including the twelve-story Textile Building at 239-245 Church Street (1900, Henry J. Hardenbergh), constructed for the Importer's Building Company, and the seventeen-story building at 271 Church Street (1930-31, Cross & Cross).

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[22]Cole, 115, 351; Gates, 35, 145.

[23]In the language of the nineteenth century dry goods trade, a cloth was a wool fabric. A cassimere was a heavy wool fabric typically used for men's clothing.

[24]Daniel J. Boorstin, *The Americans - The Democratic Experience* (New York, 1974), 91-100.

In the early years of the twentieth century, some of the dry goods businesses in the area began to move to uptown locations. James Talcott, a successful merchant who occupied No. 108-110 Franklin Street beginning in 1868, was one of these merchants. He moved to 225 Fourth Avenue in 1911, "yield[ing] to the uptown trend of business."[25] While some firms may have followed this historical pattern of Manhattan development, a 1913 map of the Dry Goods District still focused on the Tribeca area.[26] Many of the traditional businesses still remain in the area today.

As the twentieth century progressed, buildings constructed in the district tended to combine office space with other functions, such as stores, lofts, and factories, as at 401-403 Broadway (1929-30, Jardine, Hill & Murdock) and 402 Broadway (1938, Frederic P. Kelley). These were offices for dry goods related businesses. New bank buildings appeared in the district in the 1920s, and small commercial buildings were constructed between the late 1940s and the early 1960s. However, those structures built after the 1930s represent a very small percentage of total buildings in the district. During the twenty-year span between 1965 and 1985 little changed in the area of the Tribeca East Historic District, as no new buildings were constructed.

Beginning in the 1970s, artists began to locate in vacated loft spaces in the district, continuing a trend which had begun further north in the SoHo area. In 1976 the City Planning Commission proposed a Special Lower Manhattan Mixed Use District ("LMM"), a zoning designation like that established in SoHo, which allowed for residential lofts and light manufacturing in the same area.[27] The affected district, as adopted by the City Planning Commission, is a roughly triangular area south of Canal Street, bounded by West Broadway and Greenwich Street, extending as far south as Murray Street, with extensions north of Walker and Hubert Streets to Broadway and West Street, respectively.[28] The acronym TriBeCa, for Triangle Below Canal Street, was coined and the name came to be applied to an area larger than the zoning district, extending east to Broadway and south to Vesey Street. This was followed in the late 1970s and early 1980s by the conversion of store and loft buildings to residential cooperatives. In 1988-90 a new twenty-six story apartment condominium called Mandarin Plaza, designed by Daniel Pang & Associates, was constructed at 374-378 Broadway. The name of this building and the character of some of its detailing are a response to the recent expansion of Chinatown (traditionally located east of Tribeca) into the Tribeca area at the northeast corner of the historic district. This expansion is also visible in the current occupants of many buildings along Broadway and Canal Street. In association with this sharp rise in residential use in the district, the ground stories of numerous store and loft buildings have been turned into retail and restaurant space, adding a new vibrancy to what was once New York's most important dry goods district.

Margaret M.M. Pickart

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[25]William Hurd Hillyer, *James Talcott: Merchant and His Times* (New York, 1937), 156.

[26]The district's boundaries were given as Chambers Street on the south, West Broadway on the west, Bleecker Street on the north, with an eastern boundary defined by Crosby Street, Lafayette Street, and Centre Street. Sanborn, 1913.

[27]NYC, City Planning Commission, Manhattan, Calendar, Jan. 28, 1976.

[28]NYC, City Planning Commission, Zoning Map, 12a and 12b.

ARCHITECTURAL DEVELOPMENT OF THE TRIBECA EAST HISTORIC DISTRICT

The architecture within the Tribeca East Historic District is a testament to the period of New York's commercial history when this portion of the city first prospered as an international hub of trade, especially in the dry goods market. Merchants commissioned builders and architects, acclaimed for their commercial designs, to produce buildings that were lavish enough to impress customers yet practical enough to enable easy handling of goods and other daily activities. Among the buildings in the district are many of the city's cast-iron-fronted buildings. Cast-iron construction is a forerunner of the steel-framed skyscraper which has come to symbolize New York; in addition, the juxtaposition of the iron facades to stone fronts of similar design is instructive to students of American architecture. The typical building in the district is twenty-five to fifty feet wide; its five-story facade features a cast-iron storefront supporting a stone, brick, or cast-iron wall that is pierced by regularly placed window openings and crowned by a metal cornice. These facades, of harmonious scale and level of ornamentation, create uniform street walls divided into one-story bases and four-story upper sections. The streetscapes are enlivened by diverse design solutions: most of the buildings which date from the 1850s and early 1860s resemble the Italianate exteriors of the influential A.T. Stewart Store or the Bowen & McNamee Store, while facades dating from the later 1860s were influenced by the Second Empire mode popularized in Paris. Several commercial structures were built which are valuable examples of the later nineteenth-century styles which also characterize the architecture of the Tribeca West, SoHo-Cast Iron, and Ladies' Mile Historic Districts; this aesthetic bond emphasizes the historic ties among these mercantile areas of Manhattan. The Tribeca East Historic District remains remarkably intact, providing today's inhabitants and visitors with an invaluable view of mid-nineteenth-century architecture in the service of commerce.

Architects and Builders

The names of the architects who were active in this district have not been determined in a large part because the construction of the majority of the buildings predates the founding of the Department of Buildings in the mid-1860s when official record keeping was instituted. Nonetheless, it has been established that several important architects were responsible for some of the structures: James Bogardus, the well-known proponent of cast-iron architecture (see below); the prominent firm of John Kellum & Son; John B. Snook; the firm of D. & J. Jardine; Isaac F. Duckworth; brothers Benjamin W. and Samuel A. Warner; Henry Fernbach; and J. Morgan Slade. Further examples of the work of these designers are found in other parts of the city, such as the SoHo-Cast Iron and Tribeca West Historic Districts. The high quality of the designs these men produced, their connections to specific clients, and the extent of their work in several commercial districts reflect the increasing professionalization of American architects and the consequent growing distinction between builders and architects.

The Architects' Appendix at the end of this designation report documents the work of all the architects known to be responsible for buildings in the district.

The District's Earliest Surviving Building Types

The oldest surviving buildings in the Tribeca East Historic District consist of one Federal-era "dwelling and store," built on a prominent corner lot, and several Federal-era dwellings that were subsequently converted for commercial occupants. The former building type is represented by No. 2 White Street (1808-09, an individually designated New York City Landmark), an important survivor from an era in the city's history when a merchant or craftsman lived with his family above his first-story shop. Although this building has undergone successive alterations, the upper two levels retain much of their historic character. Facing White Street, the brick facade features three rectangular window openings, which are bracketed by stone keyed lintels and sills, a dentiled wood cornice, and two peaked dormers which project from a gambrel roof. Along West Broadway, the peaked roofline defines an elevation pierced by four additional window openings.

Of the surviving converted dwellings, three in particular retain their historic character: Nos. 35 Walker Street (ca. 1808), 74 Franklin Street (1815, fig. 1), and 58 Lispenard Street (1821-22). In each case, a three-bay, brick-fronted dwelling of two or three stories, crowned by a sloping attic story, was altered later in the nineteenth century for a commercial occupant. Improvements included the installation of a first-story storefront (typically cast iron), the conversion of the peaked attic into a full story by the upward extension of the brick walls and by the replication (or near replication) of the historic fenestration pattern and details from the other residential stories, and the addition of a bracketed metal cornice in a then-current style. The resulting juxtaposition of a base, characterized by openness, and an upper section, characterized by its smooth brick wall perforated by regularly arranged openings and terminating in a bracketed cornice, persisted into some of the later so-called "store and loft" buildings. The continued conversion of dwellings for commercial use was so widespread that it occasionally prompted attention in the *Annual Report of the Superintendent of Buildings* during the 1860s.[1]

The Store and Loft Building Type

Approximately seventy-five percent of the structures in the district are store and loft buildings;[2] their homogeneity as a building group bestows a particular distinctiveness to the district. Between 1851 and 1892, merchants and real estate speculators replaced the dwellings and converted dwellings of this neighborhood with structures specifically built to satisfy the needs of the city's growing trade. These buildings have come to be called "store and loft" buildings, after terms whose meanings have changed over time.[3] In the mid-

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[1] *Annual Report of the Superintendent of Buildings* (June 1 - Dec. 31, 1862), 9-10; (1863), 53.

[2] The sum of store and loft buildings and examples of related building types, such as the store and office building, equals almost ninety percent of the total building stock in the district. See the section below on related commercial building types.

[3] This portion of the essay is adapted from Betsy Bradley's discussion in LPC, *Tribeca West Historic District Designation Report* (New York, 1991), 20-23. Her sources are: *Dictionary of the English Language* (London, 1863); William Dwight Whitney, *The Century Dictionary* (New York, 1911); Russell Sturgis, *A Dictionary of Architecture and Building*, vol. 3 (1902; rpt. Detroit, 1966); *Annual Report* (New York, 1867), 290, 295; and New York City Building Codes: 1862, Chapter 356 of the *Laws of New York*; 1866, Chapter 873 of the *Laws of New York*.

nineteenth century the verb "to store" had basically the same meaning as it has today, while the noun "store" was a collective term for a quantity of items stored or moved together. By later in that century, the words store and storehouse were commonly used for a place where goods were held for future use. Store had come also to mean a place where merchandise was sold and this term began to denote the buildings then being constructed for this specific use. During the nineteenth century, the word "loft," previously meaning an unfinished upper story where work such as sailmaking was done, took on the definition of an upper story of a warehouse, commercial building, or factory, as well as a partial upper area, such as a hay loft. Loft floors were used for a variety of purposes including storage, light manufacturing, showrooms, and offices. The common usage of the term "loft" as a manufacturing loft is a twentieth-century development.

City building codes regulated the size of these buildings and the construction methods employed. This control addressed fears, expressed in the *Annual Report* of 1865, for example, that unregulated building additions and increasing loads of merchandise and other heavy materials without adequate structural support endangered public safety. The codes of 1862 and 1866 mandated thick exterior walls, but allowed the thickness requirements to be met in piers or buttresses, alternating with a thinner wall between them; this mandate reflects the common system of piers and recessed spandrels adopted for the facades of many later buildings. When the Department of Buildings was founded in the mid-1860s, it codified terms to classify commercial buildings. "First-class" stores were large commercial buildings of the best quality materials and included those with iron and masonry facades. Most of the buildings in the district belonged to this category; the store and loft buildings that predate the mid-1860s also would have been classified as such.[4]

In this historic district, the typical store and loft building is approximately twenty-five feet wide, a measurement which corresponds to the standard lot size established by the preexisting residential development and was formalized in early building codes that mandated brick partition walls every twenty-five feet. The typical five-story structure has a facade composed of a cast-iron-framed storefront at the base and an upper section faced in a high quality material such as marble (one in three facades); another stone, for example, sandstone (one in six); brick (one in six); or cast iron (one in six). In about ten cases, storefront framing consists of a combination of cast iron and masonry. Among the types of sandstone commonly used were buff and olive-yellow "Nova Scotia" or "Dorchester" stone, quarried in the Canadian provinces of Nova Scotia and New Brunswick, and dove-colored "Ohio" stone from several locations in Ohio.[5] The marble probably came from the quarries of Westchester County; its use for mercantile facades gained popularity during the mid-1850s in part because marble was thought to be more durable than sandstone.[6]

See also: *Annual Report* (1865), 151-152, 177-178; (1866), 210; (1867), 274-275.

[4]"Second-class" stores were rough but substantially built structures which were used for storage, retail, and light manufacturing, as well as butcher shops and milk depots. "Third-class" stores were one-story shed-like buildings, most of which were located near piers.

[5]Dr. Alexis A. Julien, "The Decay of the Building Stone of New York City," reprint of papers read before the New York Academy of Science, Jan. 29 and Apr. 30, 1883, also printed in *Transactions* of the Academy; John C. Smock, "Building Stone in the State of New York," *Bulletin of the New York State Museum of Natural History* 3 (Mar., 1888), esp. 38-39.

[6]*United States Economist & Dry Goods Reporter* N.S. 8, n. 19 (Mar. 1, 1856), 309.

The store and loft buildings were substantially built, incorporating changing construction technologies. During the mid-nineteenth century, this system consisted of cast-iron columns, aligned in rows perpendicular to the facade, and yellow pine girders and beams, an arrangement that remains extant in many of the buildings. In the later years of that century, rolled iron and steel support elements were commonly employed in new construction and in alterations to existing buildings. Vertical circulation was provided by stairs located against one of the side walls; workers moved goods vertically through open hoistways and later via elevators. Typically, a one-story shed with skylights extends from the rear of the first story. Early New Building Applications often lack useful information and many buildings predate the requirement to file applications, so it is impossible to gauge accurately the cost and time of construction for the average store and loft building. The available data suggest that the average construction period for a store and loft building in this district was about seven to nine months (although some edifices were erected in two or three months and others took as long as two years) and that the choice of facade material did not have a direct effect on length of construction or cost, except that brick-fronted structures were generally less expensive.

Like those found in many of New York's historic commercial buildings, the standard store and loft building has a trabeated, cast-iron-framed one-story storefront base in which piers support a lintel and bays are filled with paneled and glazed wood doors and wood-framed transoms. Occasionally the bays contain large wood-framed show windows above paneled bulkheads. To provide security from fire and theft, rolling iron shutters are often incorporated into the cast-iron framing, allowing each bay to be secured independently. Many buildings in the district retain such historic fabric at their bases. At the upper portion of the facades, the historic window sash is typically double-hung wood. Many of the buildings were occupied by different tenants on each floor and thus, sign bands, sometimes several of them, were attached to the facade, though few of these survive. The building codes required the use of fireproof iron shutters on all openings not facing onto a street and many are still visible along Cortlandt Alley; where these shutters have been removed, the hinges remain in place, flanking window openings. Beginning in 1867, codes required that all manufactories and workshops have fire escapes; many historic examples survive in the district.

Also related to the mercantile use of the district is the subterranean vault which extends from the basement of a building under the sidewalk to the street. At the sidewalk, the vault is usually covered by granite slabs and, in front of the building, by a stepped form of iron-framed lens glass, called a stepped vault light. A large number of these stepped vaults survive, but some have been covered with modern materials or altered in other ways.

Despite their conformity to the model outlined above, the store and loft buildings in the district differ on their exteriors in design sophistication and ornamental quality. They range from builders' utilitarian interpretations of popular styles to well developed designs by prominent architects. Some of the ornamental elements, such as sheet-metal cornices, were chosen from catalogs; almost every building was erected with some exposed cast-iron elements, which were often selected from manufacturers' stock. In general, however, the store and loft buildings of the Tribeca East Historic District were consciously designed to be impressive advertisements for the dry goods businesses they housed.

Cast Iron as a Building Material

Cast iron, which is a refined form of pig iron, was first produced in the Western world[7] during the twelfth century; however, its use was limited to tools, cooking utensils, implements of war, and related items until the eighteenth century. Cast iron was used for decorative architectural features beginning in the 1720s, and following the experiments of Englishman Abraham Darby, which produced cast iron more cheaply and efficiently than his predecessors, British engineers used the material for structural purposes, most notably in several large bridges which have been recognized in architectural literature.[8] Cast-iron structural members were first used in buildings during the 1770s in Liverpool and Paris; soon iron framing was common in the construction of English spinning and textile mills.

During the early nineteenth century, impressive conservatories and railway station train sheds of glass and iron as well as many retail buildings with cast-iron shopfronts and iron-framed interior arcades were built in England and France. Iron was used to support prominent structures in Paris and London, climaxing with the construction of the Crystal Palace (1850-51, Joseph Paxton) which housed London's Great Exhibition of 1851. More modest but equally interesting examples of iron edifices are the prefabricated warehouses and dwellings that were shipped from Britain to the Caribbean, California, and Australia during the 1840s. However, in the commercial streets of Europe few buildings that resemble the cast-iron structures in the Tribeca East Historic District were built before mid-century, the most notable including two structures in London, a small office building at 50 Watling Street (early 1840s) and a tannery (ca. 1842) in the Bermondsey district (now relocated), both of which were faced in a combination of cast iron and masonry. During the 1850s, further experimentation occurred in cast-iron-fronted structures, resulting in a fine example of a fully cast-iron facade at the A. Gardner & Son Warehouse and Shop (1855, John Baird, fig. 9) at 36 Jamaica Street in Glasgow. Other, similar facades in Britain did not appear until subsequent decades.

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[7]William Fairbairn, *On the Application of Cast and Wrought Iron to Building Purposes* (New York, 1854), 1; *History of American Manufactures*, vol. 3 (Philadelphia, 1864), 145-146 and 204-207; John Gloag and Derek Bridgwater, *A History of Cast Iron in Architecture* (London, 1948); Turpin C. Bannister, "The First Iron-Framed Buildings," *Architectural Review* 107 (Apr., 1950), 231-246; Henry-Russell Hitchcock, "Early Cast Iron Facades," *Architectural Review* 109 (Feb., 1951), 113-116; R.B. White, *Prefabrication: A History of its Development in Great Britain* (London, 1965), 12-19, 33-34; F.G. Aldsworth, "A Prefabricated Cast-Iron Tanyard Building at Brighton, Road, Horsham, West Sussex," *Sussex Archaeological Collections* 121 (1983), 173-182; Hitchcock, *Architecture: Nineteenth and Twentieth Centuries*, 3rd ed. (Harmondsworth & Baltimore, 1969), 171-190; Hitchcock, *Early Victorian Architecture in Britain*, vol. 1 (New York, 1972), 384; Roger Dixon and Stefan Muthesius, *Victorian Architecture*, 2nd ed. (London, 1985), 94-107; LPC, *SoHo-Cast Iron Historic District Designation Report* (New York, 1973), 16-17; Andor Gomme and David Walker, *The Architecture of Glasgow* (London, 1987), 103-118; James Stevens Curl, *Victorian Architecture* (London, 1990), 201-19.

[8]See in particular: Gloag and Bridgwater; Hitchcock, *Architecture*, 171-179; and Dixon and Muthesius, 94-96.

In the United States,[9] the need to import cast iron initially delayed its general adoption, but eventually the material revolutionized construction. After the War of 1812, considerable quantities of cast iron were imported and used for railings, window sash and frames, doors, and other architectural elements. By 1826 Henry Worrall's iron foundry at 22-24 Elm [Lafayette] Street in Manhattan was manufacturing such iron features. Experiments began with larger pieces such as iron pilasters, columns, and lintels, enabling innovative architects throughout the country to expand the architectural use of cast iron: interior columns at Philadelphia's Chestnut Street Theater (1820-22, William Strickland, demolished); iron sash, frames, and shutters at Charleston's Public Record Office (1822-27, Robert Mills); and the iron-plate facade of the Miner's Bank (1830-31, John Haviland, demolished) in Pottsville, Pa. Books directed toward building specialists, such as William Fairbairn's *On the Application of Cast and Wrought Iron to Building Purposes* (1854), encouraged the exploitation of the new technology. The increasing acceptance of iron in construction caused many New York foundries to prosper, but historians generally select two New Yorkers as the most important pioneers and disseminators of architectural cast iron in the city and across the country: James Bogardus and Daniel D. Badger.

James Bogardus (1800-1874), primarily an engineer and inventor, advanced the use of iron for structural systems. Establishing his New York foundry at Duane and Centre streets in 1848, he innovatively used cast and wrought iron in its construction, which featured a facade standing independently of the structure behind it.[10] Since the exterior bays were determined by the size of the window openings, not by the interior framing, it was an arrangement now called "curtain wall" construction, an important aspect of modern skyscraper technology. Bogardus produced a five-story iron front for the chemist shop of John Milhau at 183 Broadway (1848, demolished), built the Edward H. Laing Stores (1849, no longer extant)[11] at the northwest corner of Washington and Murray streets, and received a patent for the "construction of the frame, roof, and floor of iron buildings" based on the design of his factory. During the 1850s, he cast the iron components for the Harper & Brothers Printing Plant (1854, John B. Corlies, demolished), located on Franklin Square, and for several towers -- including a fire alarm bell tower, a lighthouse, and two gun-shot towers -- and published *Cast Iron Buildings: Their Construction and Advantages* (1856). Bogardus produced

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[9]Fairbairn, passim; *History of Architecture and the Building Trades* (New York, 1899), 161-165; W. Knight Sturges, "Cast Iron in New York," *Architectural Review* 114 (Oct., 1953), 234-237; Bannister, "Bogardus Revisited, Part I: The Iron Fronts," and "Bogardus Revisited, Part II: The Iron Towers," *Journal of the Society of Architectural Historians* 15 (Dec., 1956) and 16 (Mar., 1957); Hitchcock, *Architecture*, 183-184; *Origins of Cast Iron Architecture in America* (New York, 1970) [rpt. of James Bogardus, *Cast Iron Buildings: Their Construction and Advantages* (New York, 1856) and Daniel D. Badger, *Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York* (New York, 1865)], 4; LPC, *SoHo*, 10, 18-20; Margot Gayle and Edmund B. Gillon, Jr., *Cast Iron Architecture in New York* (New York, 1974), viii, xiii-xiv; Gayle, "Badger, Daniel D.," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek, vol. 1 (New York, 1982), 124-126; Carl W. Condit, "Bogardus, James," *Macmillan*, vol. 1, 233-235.

[10]Set upon a stone base, cast-iron sills supported hollow cylindrical columns and channel-shaped spandrel girders which were formed into entablatures; another set of these components was added for each succeeding story. Rolled iron plates roofed the building.

[11]*Iron Architecture in New York City: The Edgar Laing Stores, The Cooper Union*, ed. John G. Waite (New York, n.d.), provides a good account of the Laing Stores and includes photographs and measured drawings.

the cast-iron facade for at least one building in the district, No. 85 Leonard Street (1860-61); it is possible that he was responsible for other structures in the district, but this has not yet been confirmed.

Daniel D. Badger (1806-1884) began his career as an iron founder in Boston, where he erected in the early 1840s a store building with iron columns and lintels at the first story and purchased a patent for rolling iron shutters, which became an important component of the "Badger fronts." Badger moved to New York in 1846 and established a foundry noted for its production of iron shutters and, later, of iron facades, the best known of which is the E.V. Haughwout & Company Store (1857, J.P. Gaynor, a designated New York City Landmark) at 488-492 Broadway. Badger's firm, headquartered at 42 Duane Street and known as the Architectural Iron Works, popularized cast-iron facades. The business achieved international success, as documented by its extensive 1865 catalog, *Illustrations of Iron Architecture Made by the Architectural Iron Works of the City of New York*, and by the numerous cast-iron facades and storefronts which bear its foundry plate throughout the Tribeca and SoHo areas. According to readily available documents, at least fourteen buildings in the Tribeca East Historic District have facades that were manufactured in whole or part by Badger's foundry; these commissions were completed between 1854 and 1868 and most were associated with prominent New York architects. Badger retired in 1873 and his Architectural Iron Works remained in business until 1876.

The work of other foundries is also represented in the district. At least seven buildings have exterior elements manufactured by the foundry of J.B. & W.W. Cornell (subsequently J.B. & J.M. Cornell). Brothers John B. Cornell (d. 1887) and William W. Cornell (d. 1872) established their business in 1847 at 141 Centre Street. By the 1860s, they had established foundries on both Centre Street and West 26th Street, had received patents for improved rolling shutters, and had built several important New York buildings. After William's death, John's son was made a partner of what had become a very profitable enterprise. Eleven structures in the district display ironwork known to be from the Excelsior Iron Works of George R. Jackson (subsequently known as G.R. Jackson, Burnet & Company and George R. Jackson's Sons), founded in 1839 and located at 201 Centre Street from which it marketed a new iron shutter with an improved fastener. The L.R. Case foundry, which only produced iron vault lights and was located nearby at 5 Worth Street (in what is now the Tribeca West Historic District), made the vault lights for at least four, and probably many more, structures in the district.

Local foundries flourished and developed national reputations. The foundries of New York City and Brooklyn (which together totaled forty-one during the 1860s)[12] shipped cast-iron building elements to places as far-flung as Halifax, Milwaukee, Savannah, San Francisco, and Rochester. Badger's catalog lists work as far away as Egypt. However, the work of these foundries is most easily seen in the storefronts, facades, and other architectural elements of the local streetscapes. Building activity in New York skyrocketed after the Civil War; proponents of cast iron continued to erect cast-iron structures in the city's commercial districts and to extol its virtues in written form.[13] Writers

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[12]Gayle and Gillon, xiv.

[13]William J. Fryer, Jr., "Iron Store-Fronts," *Architectural Review & American Builders' Journal* 1 (Apr., 1869), 620; Fryer, *Architectural Iron Work* (New York, 1876), 80-84; John Pickering Putnam, "Cast-Iron Fronts and Their Decoration," *American Architect and Building News* 2 (Oct. 20, 1877), 336-337; "Cast-Iron in Buildings," *AABN* 16 (Dec. 6, 1884), 273; Louis DeCoppet Berg, "Iron Construction in New York City," *Architectural Record* (Apr.-June, 1892), 448-463. The following sources are representative of the scholarly literature on architectural cast iron: Alan Burnham, "Last Look at a Structural Landmark," *AR* 120 (Sept.,

advocated the many advantages of cast-iron construction, which was rapid and economical, light yet strong. An iron building could be refurbished quickly with a new coat of paint and was easy to disassemble and relocate; it was durable (if properly maintained) and supposedly fireproof. In the hands of a talented designer, cast iron would produce a beautiful edifice, presumably indistinguishable from stone since the early architectural cast-iron elements were painted to imitate commonly used stones such as brownstone, sandstone, and marble.[14]

Nevertheless, during the last decades of the nineteenth century, cast iron ceased to be a major architectural material for at least three reasons. Technical difficulties arose in applying a cast-iron facade to the taller buildings that were made possible by newly available steel skeleton construction. Despite progress in introducing effective fireproofing, the fire-resistant qualities of cast iron were seriously questioned, particularly following a disastrous Worth Street fire in 1879; terra cotta became the favored substitute for both decoration and fire-proofing. Finally, a change in taste occurred, favoring styles more suitably articulated in brick and stone. However, exceptions in this district reveal that, after 1885, large commercial buildings were still being designed by architects who enjoyed experimenting with cast-iron fronts, their designs possibly reacting to the pleas of critics for more innovative schemes: No. 268-270 Canal Street (1886-87, Lansing C. Holden) and No. 43-45 Walker Street (1888, Charles C. Haight, fig. 21). Cast iron continued to be used for storefronts, window enframements, and minor architectural features, and its legacy survived; it is now acknowledged that the development of cast-iron construction foreshadowed the rise of the steel-framed skyscraper.

The contemporary critical reception of cast-iron architecture was mixed. Some critics admired it only if it directly imitated traditional forms in stone. Their opponents stressed that cast iron provided a means to developing an architecture appropriate to the age. Like their masonry-fronted neighbors, the majority of cast-iron facades in this district, early examples of the type, conform to historicizing styles such as Italianate and Second Empire.

In her seminal book of 1974, cast-iron expert Margot Gayle estimated that between 250 and 300 buildings with iron fronts survived in New York, but she warned that cast-iron buildings were vanishing rapidly from New York and other American cities. European cities had never developed "cast-iron districts" like those represented by the SoHo-Cast Iron and the Tribeca East Historic Districts, which makes these American survivors that much more significant.

1956), 279; Bannister, "Bogardus Part II," 14-15; Cervin Robinson, "Late Cast Iron in New York," *JSAH* 30 (May, 1971), 164; LPC, *SoHo*, 14; Gayle and Gillon, vi, xiv; Antoinette J. Lee, "Cast Iron in American Architecture: A Synoptic View," *Technology of Historic American Buildings* (Washington, D.C., 1983), 109-112.

[14]Lee, 106.

Architectural Expression of the Store and Loft Building

The A.T. Stewart Store and the Italianate style.[15] During the early nineteenth century, the commercial buildings of New York had been built largely of brick and granite and designed in the austere Greek Revival style, an outgrowth of the neo-Classical aesthetic that dominated the arts in western culture at that time. A concentration of mercantile buildings from that era remain in the area of the South Street Seaport. Within the Tribeca East Historic District, one Greek Revival store and loft building (with later alterations) survives, No. 39 White Street (1830-31, architect unknown, fig. 2), its peaked lintels revealing the stylistic associations. The architectural symbolism of such buildings was criticized in the 1840s by architects as an inappropriate representation of American society. Concurrently, New York's increasingly prosperous merchant class, which began to lavishly display its wealth, became dissatisfied with such restraint.

From the ranks of the merchants and other advocates of a new architecture emerged a leader, Alexander Turney Stewart. Stewart opened his business in Irish laces in 1823 and often sailed to Europe on buying trips. In Britain he surely saw buildings that embodied new architectural ideas and were built by and for merchants whose social aspirations matched those of Stewart and his American peers. The most influential buildings were the work of architect Charles Barry, whose Travellers' Club (1830-32) and Reform Club (1838-40), both in London, and Athenaeum (1837-39, fig. 3) in Manchester, a center of the textile industry, had initiated a revival of the sixteenth-century Roman *palazzo* as an expression of cosmopolitan wealth and power. The design of the Athenaeum stimulated strong interest in Italian palace formulas among the builders of Manchester's store and loft buildings, which were clustered downtown, convenient to the merchants' exchange. The cotton merchants of Manchester, who envisioned themselves as modern-day merchant princes, began to expect impressive exteriors when they commissioned commercial buildings, since these structures served as the principal seats of their wholesale businesses. The first of these in the style of an Italian palace was the Mosley Street Warehouse (1839-40, Edward Walters). Due to the availability of superior building materials, concentration of talented commercial architects, and tradition of iron-skeleton construction in the cotton mills, Manchester's store and loft buildings established the precedent for commercial buildings throughout England. In the 1840s and 1850s, the *palazzo* style was adopted in cities across Britain for store and loft buildings, such as those in London's Faringdon Street North and New Coventry Street (both mid-1840s) with their stuccoed facades and glassy iron-framed shopfronts.

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[15]Winston Weisman, "Commercial Palaces of New York 1845-1875," *Art Bulletin* 36 (Dec., 1954), 285-294; Ellen W. Kramer, "Contemporary Descriptions of New York City and Its Public Architecture ca. 1850," *JSAH* 27 (Dec., 1968), 271; Daniel J. Boorstin, *The Americans: The Democratic Experience* (New York, 1973), 101; Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Ph.D. dissertation (Pennsylvania State University, 1974), 22-36; Hitchcock, *Early Victorian Architecture*, I, 163-174, 375-390; Dixon and Muthesius, 18, 125-135; Mark Girouard, *Cities and People: A Social and Architectural History* (New Haven and London, 1985), 264-267; John H.G. Archer, ed., *Art and Architecture in Victorian Manchester* (Manchester, 1985), 1-27. Regarding the history and significance of the A.T. Stewart Store, see: Harry E. Resseguie, "A.T. Stewart's Marble Palace -- The Cradle of the Department Store," *New-York Historical Society Quarterly* 48, no.2 (Apr., 1964), 130-162; Smith, "John Snook and the Design for A.T. Stewart's Store," *N-YHSQ* 58, no. 1 (Jan., 1974), 18-33; LPC, *Sun Building Designation Report* [formerly the A.T. Stewart Store] (New York, 1986).

When Stewart was ready to expand his business in the mid-1840s, he set his sights high. Purchasing a site on the southeast corner of Broadway and Reade Street, he commissioned the architectural firm of Trench & Snook to design a dry goods store of incomparable splendor which would be divided internally into departments for the sale of distinct varieties of goods. The architects may have seen illustrations of the recent
English club buildings or Stewart may have provided them with an engraving of one of the Manchester store and loft buildings, such images being used on firms' letterheads and thus recognizable symbols to overseas buyers. Built in 1845-46 and faced in white marble, the exterior of the A.T. Stewart Store (located at 280 Broadway and now known as the Sun Building, this building is a designated New York City Landmark; see fig. 4) featured a one-story storefront base of Corinthian columns and a tall entablature framing large glazed openings, and a three-story upper section of smooth walls trimmed in quoining, punctured by a regular pattern of framed window openings, and surmounted by a simple cornice. Appropriately modeled after a Renaissance palazzo and described as the "Marble Palace" in contemporary accounts, it far exceeded in size and elegance other shops of the period. Its distinctive design obviated the need for exterior signage.

The A.T. Stewart Store and the Philadelphia Athenaeum (1845-47, John Notman) were among the earliest American examples of what is commonly called the "Italianate" style;[16] though Italy was the ultimate source of the design motifs for the Stewart Store, features such as the projecting central section probably derived from American examples of Georgian architecture. In any case, historians agree that this building represented a turning point in New York's commercial architecture. Within a year of the opening of his original store, Stewart began planning the first of several additions, two of which were designed by Trench & Snook and by Snook alone.

The Italianate style in America was given further legitimacy by architectural pattern books which were published at mid-century.[17] In the preface to his *City Architecture; or Designs for Dwelling Houses, Stores, Hotels, etc.* (1853), M. Field notes that he "offers to architect, builder, and capitalist a variety of novel designs and adaptations of the street architecture of Rome, Florence and Venice." His illustrations for "first class" buildings show "store" facades that are hierarchically arranged, almost every story uniquely articulated. Though the facades of most of the Italianate store and loft buildings in New York tend to differentiate only between the first story and the upper stories, the Italian palace motifs shown in the book were amply employed. Field recommends that storehouses be built with marble facades, round-arched openings framed by narrow piers, and stability-evoking cornices and stringcourses. He even notes that certain features of his illustrations could be adapted to cast iron.

The Italianate "Roman Palaces." The neighborhood of the A.T. Stewart Store, particularly to the store's northwest (the area of the historic district) was transformed during the next two decades by the erection of store and loft buildings, which for the most part were given modest versions of the Stewart Store facade and served businesses that aspired to that company's success. Like their prototype, most of these buildings were intended for a combination of retail and wholesale business and virtually all were eventually occupied by

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[16]Smith, 27, argues convincingly for the term "Anglo-Italianate," but for simplicity's sake this essay uses "Italianate" to indicate mid-nineteenth-century adaptations of Italian Renaissance architecture.

[17]M. Field, *City Architecture; or Designs for Dwelling Houses, Stores, Hotels, etc.* (New York, 1853), esp. pls. I, II, IV, and V.

wholesaling alone. The Stewart Store in 1862 became the center of Stewart's growing wholesale trade as his retail business moved into a new cast-iron commercial palace (1859-62, Kellum & Son, demolished) further uptown on Broadway, near Astor Place. The immediate success of the original Stewart Store encouraged other merchants to employ Snook (Trench had left New York in 1850 or 1851), or other architects willing to follow his lead, to design their own smaller commercial palaces. Many of these buildings copied the Italianate motif of a wall pierced by a regular pattern of amply decorated window openings and crowned by a bracketed cornice.

In the district, nearly twenty surviving store and loft buildings erected between 1851 and 1868 follow the Stewart Store model closely, using a combination of these elements: a four-story marble veneer framed by quoins or paneled pilasters; rectangular window openings -- three, four, or six across each story -- embellished with molded surrounds and corniced lintels; a first-story storefront composed of engaged cast-iron columns and pilasters supporting an entablature and, occasionally, a marble second-story balustrade; stringcourses and a bracketed and/or modillioned metal cornice (fig. 5). Some of these examples diverge from the standard in one or two characteristics: No. 381-383 Broadway (1851-52, John B. Snook and later altered), the earliest building of this group, featured a brownstone facade and bracketed window pediments; but in general it is a homogeneous group. Of the Italianate "Roman palaces," only one other can be attributed to a particular architect -- No. 54-56 White Street (1866-68), designed by Benjamin W. Warner. Snook is probably responsible for some of the others, including No. 304-306 Canal Street (1860-61), in which the "Roman palace" model is transformed by incorporating a two-story base of superimposed colonnades, bifurcated second-story windows, and paired rectangular windows above.

Also existing within the district is a group of about ten buildings which exhibit the incorporation of arched window openings into the Stewart Store model (fig. 6). Most have cast-iron bases, marble upper facades, quoined or pilastered edges, stringcourses, and bracketed cornices. Some of these buildings are otherwise indistinguishable from their counterparts with square-headed openings described above. Several have window openings framed by arcades, which are either implied by the stringcourses at their springlines or clearly articulated by paneled pilasters. An unusual variation on this theme is No. 71-73 Franklin Street (1859-61, architect unknown), which features a cast-iron storefront base of flat-arched openings with rounded corners, a coursed second story with round-arched openings joined at the springline, and three additional stories with segmentally-arched openings.

The Italianate "Venetian Palaces." Another group of almost twenty Italianate buildings have features in common with the Bowen & McNamee Store (ca. 1849, Joseph C. Wells, demolished, fig. 10) which stood at 112-114 Broadway. Like the Stewart Store, it was sheathed in white marble, but its "most showy and elegant front"[18] was a descendant of Jacopo Sansovino's Renaissance Venetian palaces, as popularized by the Carlton Club (1845-56, Sydney Smirke, demolished, fig. 7) in London and the Market Street Shops (1851, Starkey & Cuffley) in Manchester. The four-story Bowen & McNamee Store was distinguished by its cage-like grid of recessed spandrels and protruding pilasters which terminated in round arches containing bifurcated window frames and by its elaborate parapet; the skeletal facade, made possible through the incorporation of iron elements, allowed abundant illumination of the interior. In turn, it may have influenced a few notable British structures, including the Oriel Chambers (1864, Peter Ellis, fig. 8) in Liverpool; however, no documentation has yet been found to prove that

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[18]Kramer, 272, quoting *Andrews & Company's Stranger's Guide to the City of New York* (New York, 1852), 12.

architects in either country consciously copied the designs of any of the buildings mentioned here.

In the district there are over a dozen surviving examples of buildings with facades resembling the earlier, Venetian-derived Bowen & McNamee Store and the cagelike cast-iron arcading of the A. Gardner & Son Warehouse (1855, John Baird, fig. 9) in Glasgow. About half of these buildings feature facades composed of one-story bases supporting two superimposed two-story arcades. On each facade there is (or was) a colonnaded storefront base capped by an entablature and two upper tiers of stories, characterized by graceful engaged columns, an intermediate cornice, molded arches, a bracketed and/or modillioned terminal cornice, decorated spandrels, and contrasting end piers. This column type has acquired the name "sperm candle" because of its resemblance to the then-common candles made from sperm whale oil. The oldest surviving "sperm candle" building in the district, No. 388 Broadway (1858-59, King & Kellum) has a marble facade with a cast-iron base. In 1860 four more "sperm candle" buildings were begun; three have the same combination of facade materials as No. 388, but a fourth, No. 85 Leonard Street (1860-61, James Bogardus, fig. 11), an individually designated Landmark, was executed with an iron facade. Two later "sperm candle" examples, No. 55-57 White Street (1861, Kellum & Son), a cast-iron fronted individually designated Landmark, and No. 394 Broadway (1864-65, architect unknown), a marble-fronted building with an iron base, illustrate that architects at that time did not make clear aesthetic distinctions between the two materials, but probably chose cast iron, when they did, for its economy.

Six other buildings appear to comprise a group which features the openness of the Venetian model tempered by arcades limited in height to one story (fig. 12). The oldest survivor, No. 391 Broadway (1860-62, John B. Snook), exhibits stacked tiers of engaged columns supporting entablatures and smaller pilasters which support the keyed arches at the top three stories. No. 390 Broadway, erected in 1859-60, bears an altered facade (1900, Jardine, Kent & Jardine) which modified the original Italianate exterior; it has a stone grid of paneled pilasters and spandrels, concluded with keyed arches. The remaining facades, all executed in cast iron between 1867 and 1869, are remarkably similar. In each case, a colonnaded base with an entablature is surmounted by identical tiers of keyed arches supported by pilasters or columns. Contrasting piers enframe the facades.

Yet another small group of buildings has facades revealing other variations on the "Venetian" theme. The earliest of these buildings, No. 48-50 Walker Street (1857-59, R.G. Hatfield), which was later altered, has an eight-bay gridded upper facade of paneled pilasters supporting entablatures which, at the second and fourth stories, merge with squat pediments; segmentally-arched window openings are cleverly subordinated to the overriding rectilinearity. Other examples, erected between 1862 and 1876, duplicate the "sperm candle" formula with piers or pilasters instead of columns. Two unusual buildings, one by D. & J. Jardine and the other attributed to that firm and both erected between 1866 and 1869, have four-story stone facades of three bays in which the architects transform the "Venetian" cage-like grid into a more solid-looking "Roman" facade through the use of coursed piers and paneled pilasters.

Utilitarian store and loft buildings. Also located within the district are store and loft buildings which were given facades that are utilitarian versions of the Italianate style. These exteriors derive more directly from the vernacular form of the dwellings and converted dwellings, previously found throughout the district, than from the "palaces." The surviving four- and five-story utilitarian Italianate buildings, all constructed or altered to their general present appearance between 1851 and 1870, were built with three-bay cast-iron storefronts (some have been covered over or removed) and masonry facades of brick or stone with simple metal cornices. All of the facades are pierced by a regular

pattern of identical window openings (except the Church Street facade of No. 69 Leonard Street, 1854-57, its wide central openings the result of a later alteration). Parging and resurfacing have obscured some of the historic details; however, it seems that the openings had articulated lintels and sills and some retain their shutter hardware. From the mid-1850s on, the facades of the buildings in this group exhibit slightly more pretention, with segmentally-arched window openings capped by curved lintels and either flanking piers or quoining (fig. 13).

Paris and the "Second Empire" style.[19] Paris exerted a very strong influence in the realm of architecture and style in nineteenth-century New York and throughout the Western world. Several leading French architects, including Léon Vaudoyer, whose influence was inextricably bound to the cultural reforms of Napoleon III's "Second Empire," championed the architecture of sixteenth-century Renaissance France as a source for a modern style. The resulting facades, typically found on Parisian *hôtels* (residences),[20] are characterized by a "grid" of columns or pilasters and entablatures which is arranged with a centralizing emphasis and frames segmentally-arched or round-cornered flat-arched window openings with eared surrounds or surrounds capped by drip molds. Lively roof silhouettes, such as the mansard, often display dormers framed by scrolled brackets. The most prominent French architectural model of the era was created when Napoleon III commissioned L.-T.-J. Visconti and H.-M. Lefuel to extend his Palais de Louvre to the Tuileries garden with a new wing (1852-57, fig. 16). The "New Louvre" wing was a boldly articulated translation of French seventeenth- and eighteenth-century models as found in the older parts of the Louvre and in Parisian *hôtels* of that period.

The Second Empire style was brought to America by Paris-educated architects Richard Morris Hunt and Detlef Lienau; within a few years the style was widely accepted and employed for residential, civic, and institutional buildings. The first commercial example of the style seems to be Griffith Thomas's Continental Life Insurance Company Building (1862-63, fig. 17) at 100-02 Broadway, its "high style" lavish, three-dimensional facade pierced by flat-arched openings with curved corners and surmounted by a roof with heavily molded dormers, iron cresting, and a squat tower.

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[19]Victor Calliat, *Parallèle des maisons de Paris*, 2nd ed. (Paris, 1857), passim; Barry George Bergdoll, "Historical Reasoning and Architectural Politics: Léon Vaudoyer and the Development of French Historicist Architecture," Ph.D. dissertation (Columbia University, 1986), esp. 215-229. See also: Hitchcock, *Architecture*, 191-241; Weisman, 296 and fig. 14.

[20]The French *hôtel* is a building type particularly associated with Paris. During the late sixteenth and early seventeenth centuries, the term *hôtel* referred to houses of the French nobility who were not within the king's immediate family and to a few public buildings. During the late seventeenth through nineteenth centuries, the word evolved to mean a single-family townhouse for bankers, financiers, even artists. See Michael Dennis, *Court & Garden: From the French Hôtel to the City of Modern Architecture* (Cambridge, Mass. & London, 1986), 3-4. Given the differing social hierarchy in Italy and France, the terms *palazzo* and *hôtel* can be considered to be generally synonymous.

The style was also disseminated through publications,[21] such as the British book, *Street Architecture, A Series of Shop Fronts and Façades* (1855), by Victor Delassaux and John Elliott. Troy (N.Y.) architect Marcus F. Cummings authored and coauthored several manuals in the 1860s and 1870s which provided a selection of architectural elements intended to be combined at will by the builder, who was presumed to be without the knowledge or experience of an architect. His details of storefronts, which combine wood, masonry, and iron elements, resemble many in the district and could have been used as inspiration for builders, manufacturers, and craftsmen.

Commercial versions of the Second Empire style. In the Tribeca East Historic District, nearly three dozen buildings, largely erected between 1864 and 1871, have facades that conform to a commercial variation of the Second Empire style. They are composed of classically-inspired storefronts and superimposed tiers of upper stories characterized by regularly placed, large window openings (either flat-arched with curved corners or segmentally-arched), framed by engaged columns or pilasters supporting accentuated lintels (most are stilted to echo the window head beneath it though some are straight), usually stacked end piers or quoining, and a decorative, prominent metal cornice (about one-half of the cornices have curved or triangular pediments) often with elongated brackets. Although the earliest examples were executed in marble, beginning in 1866 cast iron became the material of choice for the stilted-lintel type of facade, as illustrated by almost one-third of the examples, including No. 60 White Street (1869, William W. Gardiner, fig. 14). The inherent association between cast iron and this typical facade, in which there is an open quality to the wall surface, is documented by the illustration, "A Representative Iron Front," in William J. Fryer's *Architectural Iron Work* (1876), an extensive account of the subject. In the district, the straight-lintel facades are almost always of stone and feature segmentally-arched openings and astylar fifth stories with bracketed cornices. Two designs merit particular note. No. 35-37 White Street (1866-67, architect undetermined), exhibits a slightly projecting "pavilion" edged in paired pilasters at the center of the White Street facade. No. 13-15 White Street (1867-68, architect undetermined) has a slate-covered mansard roof enlivened by pedimented dormers with scrolled ornament.

Buildings that combine the Italianate and Second Empire styles. While the examples of the commercial Second Empire style discussed above are distinguished by a cage-like quality of the wall surface which allows for generous fenestration, another group of over a dozen buildings from the late 1860s emphasizes the wall surface to a greater extent, as did the "Roman palaces." A few buildings are characterized simply by their segmentally-arched openings or dripped hoods, while several more are clear descendants of the arcaded Italianate buildings of the 1850s, and all have stone upper facades (see fig. 15) except the cast-iron-fronted No. 8-10 White Street (1869-70, Henry Fernbach). In these latter facades, executed between 1866 and 1870, segmentally-arched openings are typically crowned with dripped hoods which rest on single or shared pilasters. At No. 52 Lispenard Street (1867-68, D. & J. Jardine) the pilasters are merely suggested; at No. 8-10 White Street engaged columns and overscaled arch moldings are used. Most of the buildings in this group have facades with stacked end pilasters and two of them, Nos. 79 and 81 White Street (both 1868-69) --

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[21]Victor Delassaux and John Elliott, *Street Architecture, A Series of Shop Fronts and Façades* (London, 1855); M[arcus] F. Cummings, *Architecture. Designs for Street Fronts, Suburban Houses, and Cottages* (Troy, N.Y., 1865); Cummings and [Charles Crosby] Miller, *Modern American Architecture* (Troy, N.Y., 1868); Cummings, *Architectural Details, 387 Designs and 967 Illustrations . . . Houses, Stores, Cottages, and Other Buildings* (New York, 1873), esp. pl. 32. Miller was an architect with a practice in Toledo, Ohio.

adjacent, nearly identical edifices by Henry Fernbach -- have facades characterized by two tiers of arches surmounting stacked pilasters.

A handful of buildings have stone facades which combine more overtly the qualities of the Roman palace with the deeply coursed piers and segmental and round-cornered, flat-arched window openings characteristic of the Second Empire style. Notable examples include No. 299-301 Church Street (1867-68, John B. Snook) and two other large store and loft buildings by undetermined architects, Nos. 257 Church Street (1865-67, fig. 18) and 247-249 Church Street (1866-67). In other cases which illustrate the attempts of designers to create an appropriate commercial style, the gridlike character of Second Empire facades has been merged with the round-arched openings associated with the Italianate style.

"High Style" and other Second Empire buildings. A small group of buildings whose designs derive from the Second Empire style are variations on the schemes described above. Executed with stone facades and cast-iron storefronts, all but one were built in 1867-68. One very interesting example, No. 289 Church Street (1867-68, Charles Duggin) has an unusually detailed base and a flatly articulated upper facade with variously shaped window openings. At No. 293 Church Street (1868, architect undetermined) a pavilion is suggested by the treatment of the central bay: superimposed engaged columns and their slightly projecting segments of entablature are crowned by a pediment at the top story. The hallmark elements of the style -- a projecting central pavilion, segmentally-arched openings, and a mansarded roof with elaborate dormers -- are clearly evident at two other buildings by yet undetermined architects, Nos. 43-45 White Street (1867-68) and 17-19 White Street (1867-68, fig. 19).

Later nineteenth-century developments. Little construction took place in the district during the early 1870s and when building activity resumed towards the end of that decade, a new aesthetic was evident. Again, Paris was the fountainhead for a new architectural sensibility, rooted in the frank arcuation of Byzantine construction. Called *Nèo-Grec* or "Graeco-Romantic," the style was epitomized in Henri Labrouste's masterpiece, the Bibliothèque Sainte-Geneviève (1843-50), and was a progressive attempt to formulate a modern architectural expression of the era.[22] American designers and builders developed their own variation of the neo-Grec style, characterized by abstracted classical motifs, angular forms, and machine-cut, incised ornament (especially on lintels), producing a style well suited to cast iron and to brick trimmed in stone. Richard Morris Hunt's Studio Building (1857, demolished) at 15 West 10th Street was a very early example of the style in New York. John B. Snook designed the earliest surviving example of the style found in the district, No. 291 Church Street (1877, fig. 20); the four-story red brick facade with its cast-iron storefront seems simultaneously straightforward and subtle. Featuring large, regularly spaced openings and devoid of the multi-layered orders of the designs of the previous decade, the facade nonetheless suggests sophistication in the stone bands, which serve as continuous lintels and sills, the abstracted end piers, and the chamfered edges of the openings. Half a dozen other store and loft buildings erected between 1879 and 1885 repeat this general arrangement in their facade treatments. Four neo-Grec structures, of five and six stories, demonstrate the modest aesthetic of stone-trimmed brick with the monumentalizing

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[22]For an extensive discussion of the French roots of the American neo-Grec style, see Neil Arthur Levine, *Architectural Reasoning in the Age of Positivism. The Neo-Grec Idea of Henri Labrouste's Bibliothèque Sainte-Geneviève* (Ann Arbor, 1975). Hunt's role in introducing the style into the United States is examined in Sarah Bradford Landau, "Richard Morris Hunt: Architectural Innovator and Father of a 'Distinctive' American School," in *The Architecture of Richard Morris Hunt*, ed. Susan R. Stein (Chicago, 1986), 47-77.

effect of double-height piers and broad arches. Three of the four buildings -- Nos. 36 White Street (1880), 211-213 West Broadway (1881-82), and 215 West Broadway (1881-82) -- are by J. Morgan Slade, a talented designer of commercial buildings whose work is found throughout the Tribeca area. Two additional cast-iron facades by Slade at Nos. 83 White Street (1881-82) and 86-88 Franklin Street (1881-83) reveal his ability to provide diversity within the machine-inspired style.

During the 1880s, architects occasionally integrated the neo-Grec style with the delicate sunbursts, sunflowers, and attenuated colonnettes associated with the Queen Anne movement, an English revival of seventeenth- and early-eighteenth-century architecture which was popularly adopted by American architects, usually for domestic buildings, following the Centennial commemoration in 1876. Noteworthy examples of this stylistic combination in the district include two by noted architects, which are within the prominent streetscapes of Broadway: No. 370 (1880, D. & J. Jardine) and No. 384-386 (1882, J. Morgan Slade). Intricate stone and terra-cotta details boldly contrast with the stout brick piers on these facades.

Additional prominent Queen Anne store and loft buildings are found at the district's northern edge. The two facades of No. 332 Canal Street (a/k/a 39-41 Lispenard Street, 1883, Jobst Hoffman) display varied colonnettes and pilasters with fine classicizing ornament, executed in several materials, as is typical of the style. The facade of No. 268-270 Canal Street (1886-87, Lansing C. Holden) expresses these qualities in only one material, cast iron, without compromising grace and liveliness.

Following the mid-1880s, only a few store and loft buildings were erected in the district; these have between five and eight stories and, like the contemporary buildings in the Tribeca West Historic District, their facades emulate the fashionable styles of that era. The most notable facades are boldly organized through the use of arches or grids, such as at the Renaissance Revival style No. 60-62 Lispenard Street (1895, Gilbert A. Schellenger). Charles C. Haight used arches to compose the Romanesque Revival facade of No. 81 White Street (1881). He also employed giant pilasters or piers to create a grid-like "commercial style," such as for the cast-iron facade of No. 43-45 Walker Street (1888, fig. 21). When restricted to narrow sites, the latter solution results in a framed window wall, a facade scheme also found in the Tribeca West and Ladies' Mile Historic Districts. Several examples survive on the north-south avenues of this district, including No. 412 Broadway (1910 alteration, Frederick Putnam Platt).

Related Commercial Buildings

Beginning in the 1890s, other types of commercial structures were erected in the district; while related to the store and loft type, these buildings illustrate the increasing role of office functions within the retail and wholesale businesses. Documentation at the Department of Buildings defines the structures as four store and office buildings; two store, loft, and office buildings; one loft, factory, and office building; and five office buildings. Their general exterior arrangement relates to that of the standard store and loft, although their greater size and prominent sites do cause a few minor distinctions. For example, most of the buildings have two-story bases with stone piers framing first-story storefronts and second-story office windows, as at No. 395-399 Broadway (1899-1901, Robert Maynicke). Above the base, the buildings erected before 1910 have upper stories faced in brick, limestone, terra cotta, or a combination of these materials, articulated in the classicizing styles then current: Renaissance Revival, neo-Renaissance, and Beaux-Arts; a particularly exuberant play of materials is found at No. 366 Broadway (1908-09, F.C. Browne,

fig. 22). These buildings are visually related to many examples in the Ladies' Mile Historic District with which they share similar uses. The buildings erected after 1928 (none were built between 1910 and 1928) include two large corner structures with brick upper facades articulated in the Art Deco style, which emphasizes verticality through uninterrupted piers and a concentration of ornament in discrete zones, and a group of three three-story buildings featuring large expanses of metal-framed windows.

During the twentieth century, the changing economy of the district was reflected by the appearance of several small one- and two-story commercial buildings, typically with little architectural pretention, except for the Moderne style No. 85 Franklin Street (1936 alteration, Thomas W. Lamb), a two-story structure faced in metal, cast stone, and glass.

Other Building Types

Other buildings were erected to satisfy the needs of local businesses and their employees. Several bank buildings were built in the district so as to be near the companies they served; of these two survive: the neo-Classical Manufacturers Trust Company Bank (1926-27, A.F. Gilbert) at 407-409 Broadway and the striking Moderne style National City Bank (1927, Walker & Gillette), now Citibank, at 413-415 Broadway, both with limestone exteriors. Tucked in between the store and loft buildings of White Street stands the neo-Expressionist Civic Center Synagogue (1965-67, Breger & Schwartz), its imposing broad curve faced in marble tile. Exemplifying the neighborhood's recent rediscovery by a wide range of investors, a twenty-four-story apartment building (1988-90, Daniel Pang & Associates) was erected by a consortium of Chinese-American business interests on the southeast corner of Broadway and White Street.

Current Architectural Character

The district retains an enormous amount of its nineteenth-century commercial architectural character, though some historic storefronts, storefront infill, window sash, and similar materials have been replaced or obscured. The survival of the dry goods industry helped to maintain the mercantile architecture in the neighborhood and the return of residential and entertainment uses has resulted in several alterations which enhance the mercantile ambience through the conservation of historic building fabric and the installation of new features which complement it. One outstanding example is No. 55-57 White Street (1861, Kellum & Son), where the facade, cast by Daniel D. Badger, was recently restored (1988-90, The Liebman Melting Partnership).

David M. Breiner

Fig. 1 Typical converted dwelling, No. 74 Franklin Street (1815)

Fig. 2 Early store and loft building, with Greek Revival details and a later storefront, No. 39 White Street (1831-32/1860-61)

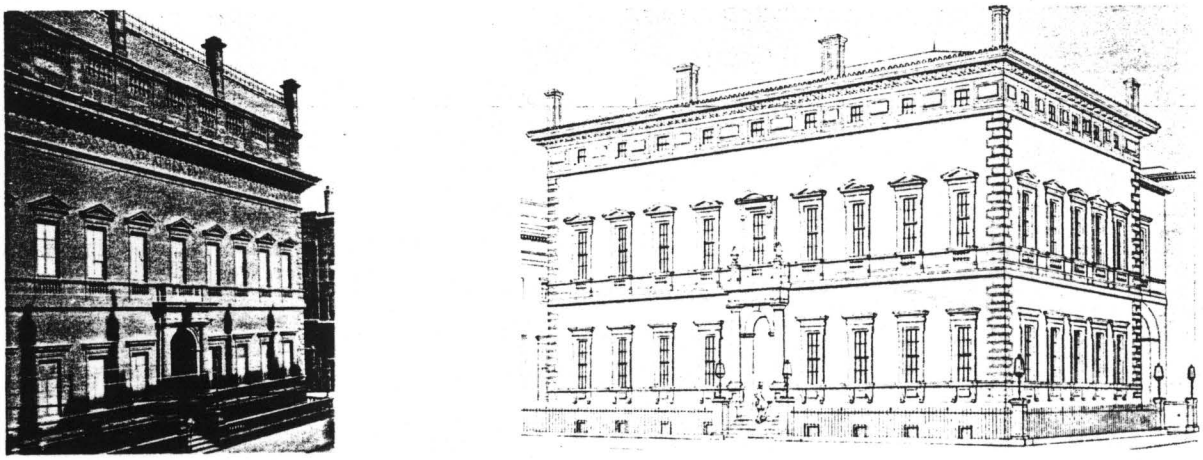


Fig. 3 Italianate "Roman palace" prototype in England
Charles Barry, Athenaeum, Manchester; as built (left) and original design
[Hitchcock, *Early Victorian Architecture*, II, figs. I2 and I3]

Fig. 4 Italianate "Roman palace" introduced to New York
Trench & Snook, A.T. Stewart Store (original section)
[*New York Herald*, Sept. 26, 1846]

Fig. 5 Typical Italianate "Roman palace"
No. 75-77 Leonard Street (1865-66)

Fig. 6 Typical arcaded Italianate "Roman palace"
No. 52-54 Walker Street (1858-59)

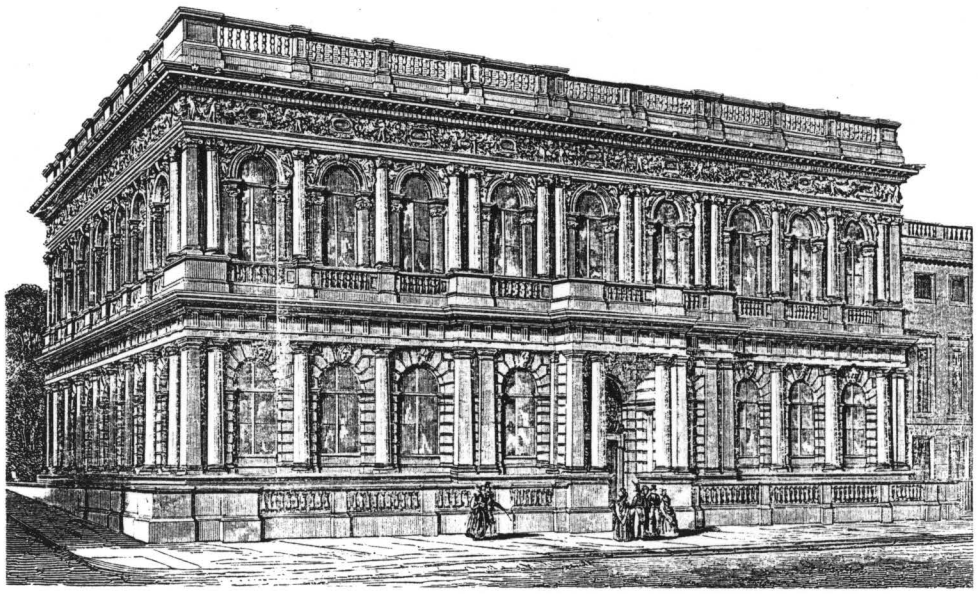
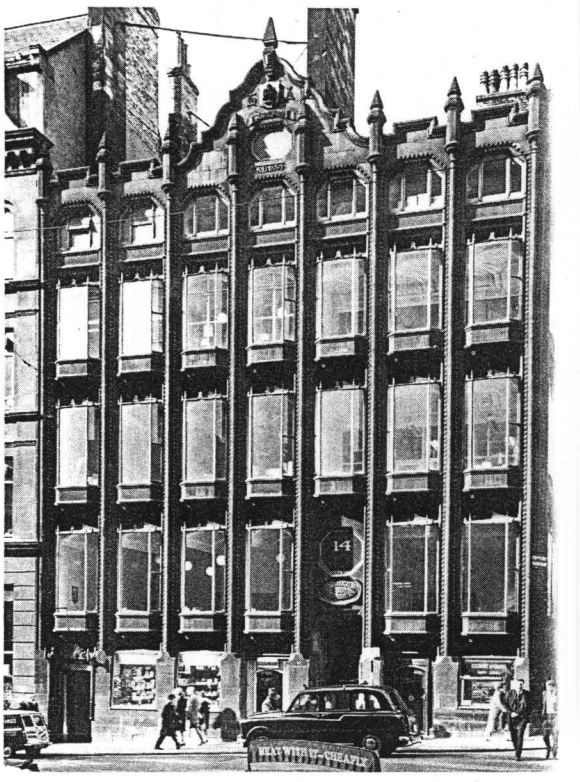


Fig. 7 Italianate "Venetian palace" prototype
S. Smirke, Carlton Club House, London [Hitchcock, *EVA*, II, VI 7]



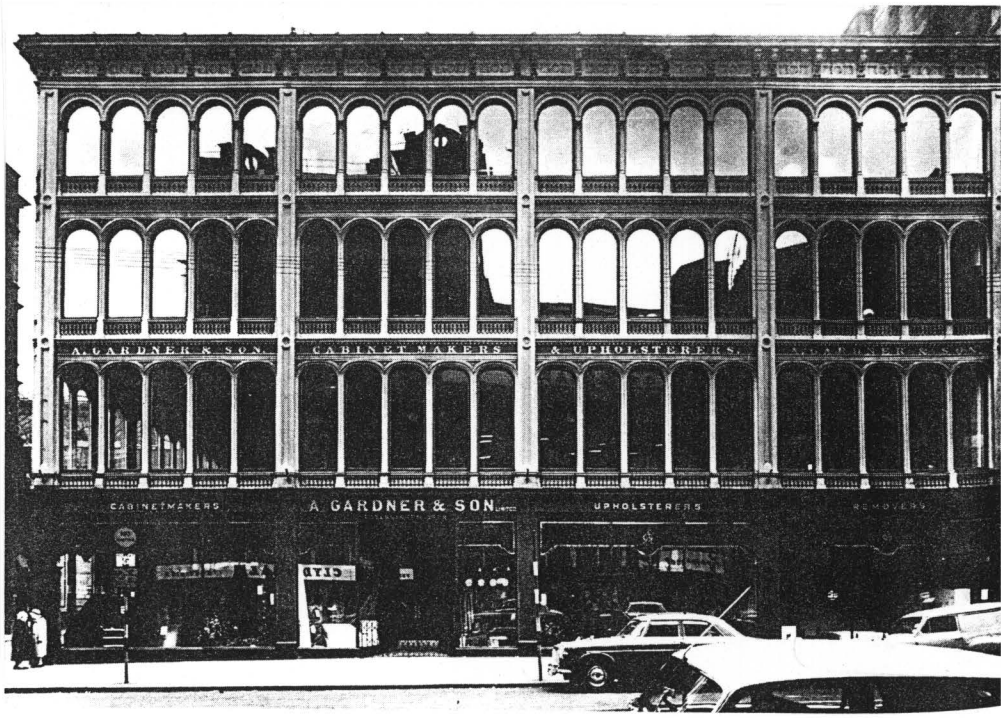


Fig. 8 (left) Peter Ellis, Oriel Chambers, Liverpool
Fig. 9 (right) John Baird, A. Gardner & Son Warehouse, Glasgow
[Dixon and Muthesius, figs. 124 and 125]

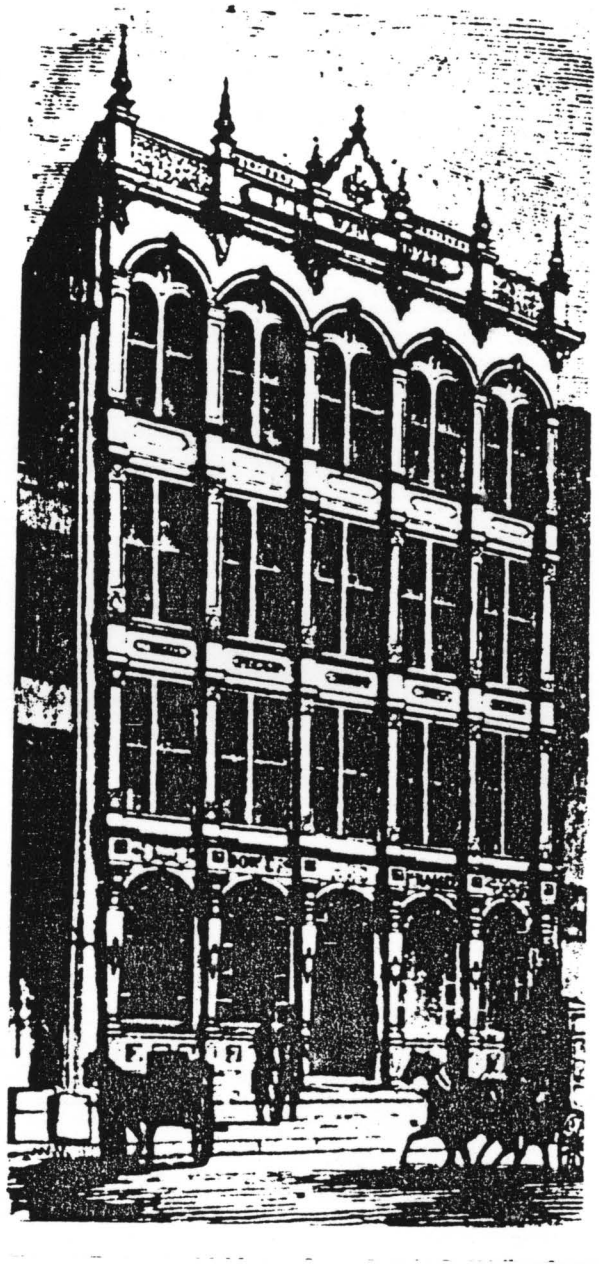


Fig. 10 Italianate "Venetian palace" introduced to New York
Joseph C. Wells, Bowen & McNamee Store [Kramer, fig.10]

Fig. 11 Italianate "Venetian Palace" with "sperm candle" columns
No. 85 Leonard Street (1860-61)

Fig. 12 Italianate "Venetian palace" with single-story arcades
No. 41 White Street (1869)

Fig. 13 Italianate store and loft building
No. 103 Franklin Street (1833-34/1866)

Fig. 14 "Cagelike" Commercial Second Empire facade
No. 60 White Street (1869)

Fig. 15 Commercial facade combining Italianate and Second Empire styles, No. 78 Franklin Street (1866-68)

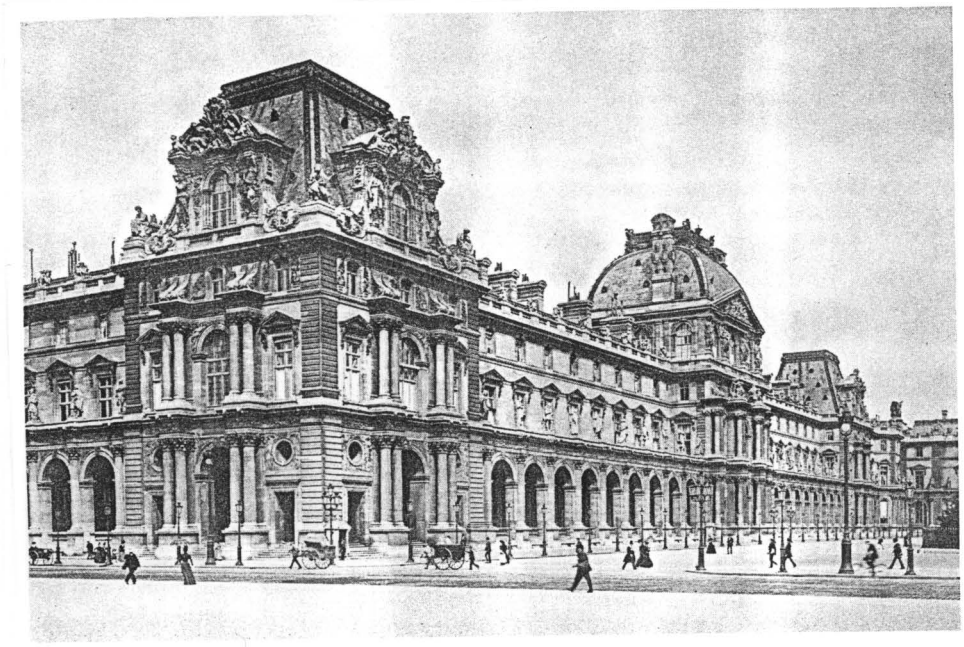


Fig. 16 (left) Visconti & Lefuel, New Louvre, Paris [Hitchcock, *Architecture*, fig. 119]
Fig. 17 (right) Griffith Thomas, Continental Insurance Co. Building [Weisman, fig. 19]

Fig. 18 Italianate/Second Empire exterior, No. 257 Church Street (1865-67)

Fig. 19 "High Style" Second Empire facade
No. 17-19 White Street (1867-68)

Fig. 20 Neo-Grec store and loft building
No. 291 Church Street (1877)

Fig. 21 "Commercial style" store and loft building
No. 43-45 Walker Street (1888)

Fig. 22 Beaux-Arts office building
No. 366 Broadway (1908-09)

BROADWAY

A portion of Broadway, between Franklin and Canal streets on the east side and White and Canal streets on the west side, is included in the Tribeca East Historic District. New York's, if not the country's, most celebrated thoroughfare, Broadway has a long history which is intertwined with the city's commercial prosperity and popular image.

Part of today's Broadway coincides with an ancient native American trail that extended from Westchester to Manhattan's southern tip; this connection was recorded in 1642 and is the oldest surviving European reference to the route. The southernmost section, running along a straight path, was incorporated into the plan of Nieuw Amsterdam and was known as "Heere Straat" or "Heere Wegh" before it was Anglicized to Broadway as early as 1665. Other names used were Great Common Road, Great Highway or Public Highway, Public Wagon Road, and Broad Wagon Road. In the course of the eighteenth and nineteenth centuries, Broadway was merged with Bloomingdale Road (the Boulevard) and Kingsbridge Road, facilitating a continuous path between the Battery and Albany.

At the end of the Revolutionary War, the developed section of Broadway remained south of the historic district. During the first years of the nineteenth century, the hill at Barley [Duane] Street was leveled, Broadway was regulated as far north as the arched bridge [Canal Street], and City Hall was relocated to its present site, which at that time was the northern edge of the city. Increasing land values nearby, these events spurred the improvement of Broadway north toward Canal Street, thus extending the street's character as a favored thoroughfare lined with three-story red-brick dwellings. From Bowling Green to Canal Street, Broadway was the most desirable address in the city, belonging to over twenty percent of New York's richest citizens.

During the second quarter of the century, the section of Broadway between City Hall and Canal Street was transformed by the arrival of retail businesses, especially dry goods stores fleeing Pearl Street after the Great Fire of 1835, which converted the residences for commercial use. With the construction of the A.T. Stewart Store, fancy hotels, theaters and "ladies' saloons" (restaurants for unescorted women), the area flourished briefly as the city's fashionable shopping and entertainment hub. During the 1850s, these activities moved northward into SoHo (on their way to today's location much further north), as Tribeca was taken over by wholesaling businesses which began to erect the store and loft buildings that survive today. By the 1880s, a street railway was instituted along Broadway, traveling from Bowling Green to West 44th Street, where it merged with the Seventh Avenue line; it does not survive.

The arrival of the insurance business and the continuing success of New York's dry goods industry spurred, in the last decade of the nineteenth century and first decades of the twentieth century, the construction of buildings on Broadway related in use to the earlier store and loft buildings. The BMT subway opened service under this section of the street, with a station at Canal Street, in January, 1918, as part of a route connecting Brooklyn and Queens. Although many dry goods companies remained in the neighborhood, during the second half of the twentieth century they

continued .....

were joined by artists and other urban pioneers searching for affordable studio space and housing. The recent expansion of the Chinese community, traditionally located east of Tribeca, is evident in the construction of a residential tower and in the current occupants of many other buildings along Broadway.

The present-day architectural character of Broadway within the district is derived from a combination of five-story store and loft buildings, their stone and cast-iron facades being among the city's finest surviving examples of the commercial Italianate and Second Empire styles, and related building types, of nine to twenty-six stories, faced primarily in brick and limestone and rising on corner sites. The visual continuity and mercantile character of the street walls are broken at only two locations: No. 374-378 is a recently-constructed twenty-four-story apartment building that is set back from the street and Nos. 407-409 and 415-417 are two two-story, limestone-faced banks, erected in 1926-1927, which are separated by a parking lot (and Lispenard Street). The predominant colors are the result of buff stone facades and other exteriors which have been painted shades of blue, green, and cream. Granite-slab vault covers survive in front of only a few buildings.

David M. Breiner

BETWEEN FRANKLIN STREET & WHITE STREET (East Side)

No. 366 BROADWAY between Franklin Street & White Street (East Side)
a/k/a 58 Franklin Street & 2 Cortlandt Alley
Tax Map Block/Lot: 172/1

BROADWAY TEXTILE BUILDING
Date: 1908-09 [NB 758-1907]
Architect: Frederick C. Browne
Owner: Louis M. Jones & Co.

Type: Office Building
Style: Beaux-Arts
Method of Construction: steel-frame [fireproof]
Number of stories: 12

Summary

This twelve-story office building, known as the Broadway Textile Building or the Broadway-Franklin Building, extends approximately fifty feet on the east side of Broadway and 150 feet along the north side of Franklin Street to Cortlandt Alley. Constructed in 1908-09 for Louis M. Jones & Co., it was designed by Frederick C. Browne in the Beaux-Arts style. The building is faced in brick and limestone with terra-cotta trim. Each facade is divided into three parts -- a base, a midsection, and a top. The two-story terra-cotta top section has double-height paired and fluted pilasters flanking window openings. On the three-bay Broadway facade, seven of the eight stories of the midsection feature vermiculated stone banding. The lowest story of this section is faced in smooth limestone and is topped by a cornice with a Greek key frieze. Window openings of alternate stories have scroll keystones with carved faces. Paired double-hung sash and

continued .....

single-pane pivoting sash remain.

The two-story base of the building has double-height banded and fluted end piers. A stone frieze which separates the first and second stories has applied letters reading "Bernard Semel, Inc.," advertising the dry goods firm which once occupied the building. Between the end piers, storefront bays are divided at the first story by painted Ionic columns; historic transoms remain. The northernmost ground-story bay has been filled with stainless steel and a pair of metal and glass doors. Bays at the second story are divided by elaborate piers with garlands and female heads and have paired double-hung windows. A granite sidewalk and curb remain on Broadway.

The three-bay-wide end portions of the Franklin Street facade follow the same overall design and articulation of detail as the Broadway facade. The center section of the Franklin Street facade is five bays wide and is executed more simply with brick banding. The five center windows of the eleventh story have protruding metal oriels and are flanked by double-height paired columns. The three bays at each end of the base of the Franklin Street facade follow the Broadway design, as well. Banded stone pilasters flank the five center bays. Spandrels between the first and second stories have carved rosettes and foliate detailing. Most ground-story bays are filled with show windows with transoms. One bay has a pair of wood doors with sidelights in a cast-iron frame. The bulkhead areas retain some concrete with glass lens.

The Cortlandt Alley elevation is faced in banded brick with terra-cotta trim. Six window openings span each story. Double height pilasters are found above the tenth story. Double-hung wood sash remain. A fire escape fronts the two center bays above the ground story, which is divided into three bays by brick piers on tall stone bases. A pair of historic double-hung wood sash windows with a cast-iron mullion is found at the southern bay. A cast-iron lintel above the first-story windows has rosette and scroll ornament. The northern (side) elevation is visible above the adjacent building. Faced in brick, it has several inserted window openings. The present building replaced a five-story brick store and loft building. It has typically been occupied as a store, and for office and showroom space. In the late 1920s it was leased by Charles Chipman's Sons, Co., Inc. and earlier by Dieckerhoff Raffloer & Co., importers. The building is currently occupied by textile companies and residential tenants.

No. 368 BROADWAY between Franklin Street & White Street (East Side)
a/k/a 4 Cortlandt Alley
Tax Map Block/Lot: 172/3

Date: 1880 [NB 81-1880]
Architect: John B. Snook
Owner: Catherine L. Wolfe Trustees

continued .....

continuation of . . . . 368 Broadway

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story neo-Grec style store and loft building is approximately twenty-five feet wide on Broadway and extends 150 feet through the block to Cortlandt Alley. Constructed in 1880 for the trustees of Catherine L. Wolfe, it was designed by John B. Snook, a prominent New York City architect who contributed much to the commercial architecture of lower Manhattan. The building is faced in brick, once painted, above the first story and has three bays of window openings per story. Chamfered pilasters which flank the window openings have corbelled capitals and bases. Inscribed detailing, a characteristic of the neo-Grec style, is found above the fifth-story windows. The multipane windows are replacements. A sheet-metal cornice crowns the facade. There is no historic storefront fabric visible at the first story.

The Cortlandt Alley elevation of the building is faced in painted brick. The three bays of window openings at each story retain multipane, double-hung wood sash and some iron shutters. A fire escape fronts the two northern bays of the elevation which is capped by a corbelled brick cornice. Cast-iron framing members, including paneled piers, remain at the two-story base. The center bay of the ground story has been blocked. Bluestone remains at the sidewalk.

The present building replaced a masonry store. In the 1920s this building was occupied as a store, factory, and showroom by the Yawman & Erbe Manufacturing Company.

No. 370 BROADWAY between Franklin Street & White Street (East Side)
a/k/a 6 Cortlandt Alley
Tax Map Block/Lot: 172/4

Date: 1880 [NB 310-1880]
Architect: D. & J. Jardine
Owners: John Jay, E.B. Aymar
Mason: Sam Louden

Type: Store and loft
Style: Neo-Grec/Queen Anne
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide, extends 150 feet through the block from Broadway to Cortlandt Alley. Constructed in 1880 for John Jay and E.B. Aymar, it was designed by the prominent architectural firm of D. & J. Jardine. Displaying elements of the neo-Grec and Queen Anne styles, the facade of the building is of brick

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with terra-cotta ornament; each story has three bays of square-headed window openings which have ornamented stone lintels and rounded bands of brick dentils below the sills. The pilasters between the windows have terra-cotta capitals with leaves and rosettes, and square panels with rosettes flank the spandrels. The sheet-metal cornice surmounts an ornamental brick frieze. The ground story has been refaced in corrugated metal; no historic storefront fabric is visible. A bluestone sidewalk with a granite curb remains.

The Cortlandt Alley elevation is faced in brick with stone trim and is three bays wide. Some two-over-two double-hung wood sash and iron shutters remain. An historic fire escape fronts the two southern bays. This elevation has a double-height cast-iron base in which roll-down security gates cover most openings. Some wood sash remain at the second story. The sidewalk retains some bluestone.

The present building replaced a masonry store. In the 1890s, out-of-town dry goods firms, including I. Epstein & Bro. of Savannah, Georgia, and O. Bryan Bros. of Nashville, Tennessee, had their New York offices in the building. In the 1920s A.V. Victorius & Company, hosiery manufacturers, leased the building. Among the current occupants are a fabric retailer and an office supplies dealer.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 23-161.

No. 372 BROADWAY between Franklin Street & White Street (East Side)
a/k/a 8 Cortlandt Alley
Tax Map Block/Lot: 172/5

Date: 1852-54 [Tax Assessment Records 1852-1854]
Architect: Unknown
Owner: Samuel Wyman

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately twenty-five feet wide, extends 150 feet through the block to Cortlandt Alley. It was constructed in 1852-54 for Samuel Wyman. The building is faced in marble above the first story and each story has four bays of window openings. Windows at the second story have projecting hoods with elaborate brackets and keystones and slender panelled pilasters; those at the stories above are somewhat simpler in their detailing. This elaboration of the window openings is a characteristic of the Italianate style. Historic one-over-one double-hung wood sash remain. A bracketed marble cornice crowns the facade. No historic storefront fabric is visible at the ground story. The sidewalk and curb are granite.

The brick-faced rear elevation of this building is four bays wide. The

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square-headed window openings have stone lintels and sills. Multipane double-hung sash, as well as some iron shutters, remain. A corbelled brick cornice caps the elevation. At the base, the cast-iron piers and lintel of the second story remain. Some openings have been blocked, others retain historic wood shutters.

In 1869 the building was occupied by the Williams & Whittlesey Co., wholesalers of hats and furs. It was subsequently used as a store, and for offices and manufacturing. In the 1890s A. Staab and Seligman Bros., both dry goods firms based in Santa Fe, New Mexico, had their New York offices in this building. Among the current occupants of the building are the Eastern Graphics copy center and a building materials firm.

Significant References

J. Harford Co., New York Merchants Directory (New York, 1869), 95.
Sheldon's City Offices and Jobbing Trade (New York, 1895), 98-181.

No. 374-378 BROADWAY between Franklin Street & White Street (East Side)
a/k/a 67-75 White Street & 10 Cortlandt Alley
Tax Map Block/Lots: 172/1001-1164

MANDARIN PLAZA
Date: 1988-90 [NB 3-1988]
Architect: Daniel Pang & Associates
Owner: 374 Broadway Associates

Type: Apartment Building
Method of Construction: steel-frame
Number of stories: 26

Summary

This twenty-six story apartment building, called Mandarin Plaza in recognition of nearby Chinatown, occupies the southeast corner of the intersection of Broadway and White Street. The structure is set back from the building line on a site which measures seventy-five feet by 150 feet. Completed in 1990, the building was designed by Daniel Pang & Associates.

The building is faced in two tones of brick, has stone stringcourses at each story, and has sliding aluminum windows in groups of two, three, and four, except on the southern elevation which has only two bays of small windows above the fourteenth story. The one-story base, with multipane aluminum show windows and paired entry doors, extends out into the plaza on all sides. The plaza, paved in hexagonal-shaped concrete blocks, has steps, brick planters, and a metal pagoda. On Cortlandt Alley, the base has a service entry and is bordered by a planting bed.

Previously on this site was a five-story plus attic brick store and loft building. Earlier on the site was the marble-faced home of Sweetser, Pembrook & Co., prominent importers and jobbers of dry goods. In the 1890s, this building was occupied by H.S. Mittenthal & Company, a dry goods firm based in Dallas, Texas.

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continuation of . . . . 374-378 Broadway

Significant References

King's Handbook of New York (New York, 1893), 875.
Sheldon's City Offices and Jobbing Trade (New York, 1895), 163.

BETWEEN WHITE STREET & WALKER STREET (East Side)

No. 380-382 BROADWAY between White Street & Walker Street (East Side)
a/k/a 70-78 White Street & 12 Cortlandt Alley
Tax Map Block/Lot: 195/1

Date: 1859-60 [Tax Assessment Records 1859-1860; Conveyance Index 195]
Architect: Unknown
Owners: Samuel D. Babcock, Matthew Morgan
Foundry: Architectural Iron Works

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building is located at the northeast corner of Broadway and White Street, extending approximately thirty-one feet along Broadway and 175 feet along White Street to Cortlandt Alley. The building was constructed in 1859-60 for bankers Samuel D. Babcock and Matthew Morgan. Babcock, a member of the original syndicate that developed Riverdale in the Bronx, was the president of International Bell Telephone Company and several real estate associations including the Central Real Estate Association, a leader of the New York Chamber of Commerce, and a philanthropist involved in the building of low-cost housing. He developed several other properties in the Tribeca area. The building, as originally constructed, extended approximately seventy-one feet along Broadway. In 1880, a portion of the building, which was to the north of the present building, collapsed; a new north wall approximately thirty-one feet from the White Street facade was rebuilt. The original design of the Broadway facade consisted of three bays of pedimented windows (one of which remains), alternating with bays of single, round-arched windows (two of which remain), for a total of seven bays.

The primary facade of the building, on Broadway, is faced in marble above the first story and has three bays of arched window openings per story. The central window openings at stories two through four have distinctive pedimented window surrounds. The corner is decorated by quoins. The marble White Street facade, patched in some places, is divided into five sections by quoins. The end and center sections continue the design of the Broadway facade. The other two sections contain fewer windows with molded surrounds and keystones. Windows have historic two-over-two double-hung wood sash. The facades are crowned by a marble cornice.

The first story retains its fluted cast-iron columns and sheet-metal cornice, cast by Daniel D. Badger's Architectural Iron Works. On Broadway,

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new show windows project beyond the face of the columns, and an angled entrance has been added at the corner. On White Street, historic transoms, bulkheads, and show windows remain. The columns are placed on bases which progressively increase in height toward the east to accommodate the change in grade of the site. Granite sidewalks remain along Broadway and the western end of the White Street frontage.

The Cortlandt Alley elevation is faced in brick above a raised cast-iron base. The brick cornice and stone quoins and sills remain. Metal tie-rod plates appear above the first story. The windows have historic four-over-four and six-over-six double-hung wood sash, protected by iron shutters. The raised first story features cast-iron bay framing and a cornice; the cast-iron piers and bulkheads bear the foundry mark of "D.D. Badger and Co." In addition, historic multipane windows and transoms fill the bays. The present building, together with the building on the adjoining lot, replaced eleven masonry dwellings. In the 1860s the building housed the import business of Lewis C. Austin, Charles V. Riley, and George W. Thorp, who also operated a carpet business at 89 Franklin Street. In the 1880s the structure was occupied by a dry goods business and an umbrella factory. The Globe Wernicke Company of Cincinnati, which had its salesrooms in the building from 1902 to 1917, advertised itself as "manufacturers of filing appliances, elastic bookcases, elastic cabinets, desks, stationers' office goods, etc." The Library Bureau, also manufacturers of office furniture and filing devices, were tenants in the 1920s. Among the current occupants of the building are a furniture store and a dance company.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/24 - 1923/24 (New York: R.L. Polk & Co., 1924), 418, 474.
David T. Valentine, Manual of the Corporation of the City of New York (New York, 1865), 581.

No. 384-386 BROADWAY between White Street & Walker Street (East Side)
a/k/a 14 Cortlandt Alley
Tax Map Block/Lot: 195/2

Date: 1882 [NB 576-1882]
Architect: J. Morgan Slade
Owner: Richard T. Wilson
Mason: William G. Slade
Foundry: Lindsay, Graff & Megquier

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building, located near the White Street end of the block, extends through the block from Broadway to Cortlandt Alley, measuring approximately forty-one feet on Broadway and forty-six feet on

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Cortlandt Alley. The building was constructed in 1882 for Richard T. Wilson, a banker, and was designed in the neo-Grec style by J. Morgan Slade. Slade specialized in commercial buildings and many of his designs reflect a strong adherence to French design traditions. Other examples of his work can be found in the Tribeca West and Soho-Cast Iron Historic Districts. William G. Slade, a relative who collaborated with J. Morgan Slade on other projects, executed the masonry work on the building.

The facade above the first story is faced in brick with contrasting sandstone trim and is three bays wide. At stories two through five the center tripartite bays have window openings separated by cast-iron columnar mullions. Single square-headed windows flank the center bay. Yellow sandstone sills and carved and incised lintels enhance the window openings. Six smaller windows span the sixth story. The windows have historic one-over-one and two-over-one double-hung wood sash. The facade is capped by a sheet-metal cornice whose pediment has been largely removed. The first-story storefront retains its cast-iron framing including broad piers, slender colonnettes, and a cornice with rosette ornament. Historic show windows, transoms, and bulkheads with grilles remain. Granite slabs remain at the sidewalk.

The Cortlandt Alley elevation is faced in brick above the first story. The windows have historic two-over-two double-hung wood sash and iron shutters. The double-height base contains cast-iron piers supporting a sheet-metal cornice, and bears the foundry mark of "Lindsay, Graff, & Megquier/ 622 E. 14th Street."

The present building replaced the northern portion of the adjacent building to the south, now known as 380-382 Broadway. Shortly after construction, the building was leased by Dieckerhoff Raffloer & Company, importers. From 1894 to 1916 Burton Brothers & Co., previously at 72 Franklin Street, operated a dry goods business in the building. Later occupants included a first-floor restaurant operated by the Horn & Hardart Co., and the offices of D.A. Schulte, a cigar store chain. The building currently houses fabric companies and office space.

No. 388 BROADWAY between White Street & Walker Street (East Side)
a/k/a 16 Cortlandt Alley
Tax Map Block/Lot: 195/3

Date: 1858-59 [Tax Assessment Records 1858-1859]
Architect: King & Kellum
Owner: David A. Wood
Foundry: Architectural Iron Works

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

continued .....

Summary

This five-story store and loft building, located in the middle of the block, extends through the block from Broadway to Cortlandt Alley. Each facade is approximately twenty-eight feet wide. The building, constructed in 1858-59 for David A. Wood, was designed in the Italianate style by King & Kellum, a prominent architectural firm that specialized in commercial design. Gamaliel King, one of Brooklyn's first important professional architects, opened a Manhattan office in the mid-1850s. John Kellum, who joined King's firm in Brooklyn, went on to become one of New York's most important commercial architects and one closely associated with the use of architectural cast iron. The 1865 catalog of Daniel D. Badger's Architectural Iron Works lists eleven buildings by the firm of King & Kellum. During their short partnership (1850-1859), King & Kellum were involved with the transformation of lower Broadway into New York's new mercantile center.

Above the first story, the three-bay-wide marble facade consists of two tiers of double-height "sperm-candle" arcades. Within each tier, stories are divided by carved spandrels. The windows have historic two-over-two double-hung wood sash. A corbel table supports the marble cornice. The original cast-iron storefront was manufactured by the Architectural Iron Works (Daniel D. Badger, president), located at 42 Duane Street in New York. Part of the cast-iron cornice is visible; additional historic cast-iron elements may remain behind the more recent storefront. A pair of wood and glass doors, a wood-framed transom, and a portion of the stepped vault remain in the southern bay.

The Cortlandt Alley elevation is faced in brick with stone sills and lintels above the first story and has a double-height base with cast-iron bay framing bearing the foundry mark of "D.D. Badger and Co." Fireproof shutters and an historic iron fire escape are present. Some windows retain historic six-over-six double-hung wood sash. A simple cornice with brick dentils caps the elevation.

The present building replaced two earlier structures -- one masonry dwelling on Broadway and one masonry store at the rear of the lot. In the late 1860s Ackerman & Company, importers of trimmings and novelties, had offices in this building. By the late 1890s, it was owned by John E. Parsons, a prominent New York attorney and developer of other properties in the area. Parsons was a founder of the Bar Association and the General Memorial Hospital for the Treatment of Cancer and Allied Diseases, president of the Cooper Union for the Advancement of Science and Art, and vice president of the New York Law Institute. The building was used for salesrooms and offices as well as for manufacturing. At the turn of the century, Naething Brothers operated a bakery and lunchroom on the first floor. The building currently houses an import/export company.

Significant References

J. Harford Co., New York Merchants Directory (New York, 1869), 67.
Landmarks Preservation Commission, Cary Building Designation Report (New York: LP-1224, 1982), 6-7; Tribeca West Historic District Designation Report (New York: LP-1713, 1991), 277.
The Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970).

No. 390 BROADWAY between White Street & Walker Street (East Side)
a/k/a 18 Cortlandt Alley
Tax Map Block/Lot: 195/4

Date: 1859-60 [Tax Assessment Records 1859-1860; Conveyance Index 195]
Architect: Unknown
Owner: Louisa Bruen

and

Date: 1900 [Alt 2643-1899]
Architect: Jardine, Kent & Jardine
Owner: Alexander M. Bruen Estate

Type: Store and loft
Style: Italianate with later modifications
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, located in the middle of the block, extends through the block from Broadway to Cortlandt Alley. Each facade measures approximately twenty-eight feet wide. The building was constructed in 1859-60 for Louisa Bruen. A fire in 1899 caused extensive damage to the building; the architectural firm of Jardine, Kent & Jardine, successor to the firm of D. & J. Jardine which was founded in 1865, was commissioned to reconstruct the building. The current appearance of the facade, which has been modified from its original Italianate design, is a result of that reconstruction. Faced in painted stone above the first story, the facade is three bays wide. Stories two through four have three large square-headed windows each. Paneled pilasters frame the windows and incised spandrels divide the stories. The fifth story has arched window openings with keystones and is topped by a corbel table and a sheet-metal cornice. The windows have unusual three-over-three double-hung sash with arched panes in the upper half. At the first story an historic sheet-metal cornice is partially visible above a more recent storefront which may obscure additional historic elements.

The Cortlandt Alley elevation is faced in stuccoed brick. Some window openings have been sealed; others retain their fireproof shutters. An iron fire escape is present.

The present building replaced two masonry dwellings on Broadway and a masonry store building at the rear of the lot. From the late nineteenth century to the 1960s the building was owned by the Bruen-Ide family, descendants of John Jay, first Chief Justice of the United States Supreme Court. Alexander Jay Bruen practiced law in New York from 1880 until his death in 1937. John Jay Ide, the last family member to own the building, was a pioneer in international aviation. During the family's ownership the building was occupied by a dry goods business; the office furniture salesrooms of Quick & McKenna; Supertex Manufacturing Co., manufacturers of mattress covers; and Joseph Eiseman, manufacturer and wholesaler of curtains. Textile companies currently occupy the building.

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continuation of . . . . 390 Broadway

Significant References

Alexander Jay Bruen obituary, New York Times, Feb. 26, 1937, p. 21.
John Jay Ide obituary, New York Times, Jan. 13, 1962, p. 21.

No. 392 BROADWAY between White Street & Walker Street (East Side)
a/k/a 20 Cortlandt Alley
Tax Map Block/Lot: 195/5

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Charles A. Baudouine

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately twenty-eight feet wide, extends 175 feet through the block from Broadway to Cortlandt Alley, and is located near the Walker Street end of the block. It was constructed in 1859-60 for Charles A. Baudouine. The Broadway facade of the building is faced in marble above the first story; the stone was repaired in 1890 following a fire. The upper stories consist of two tiers of double-height "sperm candle" arcades. Within each tier, three bays of window openings are divided at each story by carved spandrels. A marble cornice crowns the facade. Some of the cast-iron storefront framing members, which date to 1913, survive at the first story. A wood transom, a door frame, and a diamond plate step remain in the entrance bay. The Cortlandt Alley elevation is faced in brick above a high base with cast-iron bay framing. Some four-over-four kalamein windows survive; historic iron shutters and a fire escape remain.

The present building replaced a masonry dwelling facing Broadway and a masonry store facing Cortlandt Alley. The building was used as a store and for warehouse purposes. In the 1890s tenants included Max Schwartz, a notions and furnishing goods dealer of Denver, Colorado, and Charles Rosenberg, a dealer in hosiery, gloves, and knit goods. A restaurant occupied the first story at the time of the storefront alteration in 1913. Among the current occupants of the building are The Fabric Co., Inc. and a dance company.

Significant References

J. Harford Co., New York Merchants Directory (New York, 1869), 123.
Sheldon's City Offices and Jobbing Trade (New York, 1895), 205.

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continuation of . . . . 392 Broadway

Alteration

1913-14: Alt 3618-1913 [Source: Alteration Application]
New storefront of galvanized iron and plate glass installed.
Architect -- Herman Lee Meader
Owner -- Est. of Charles Baudouine
Lessee -- United Dairy Lunch Co.

No. 394 BROADWAY between White Street & Walker Street (East Side)
a/k/a 22 Cortlandt Alley
Tax Map Block/Lot: 195/6

Date: 1864-65 [Tax Assessment Records 1864-1865]
Architect: Unknown
Owner: J.W. Southack
Foundry: J.B. & W.W. Cornell Iron Works

and

Date: pre-1895 [Alt 12-1895]
Architect: Undetermined
Owner: Undetermined

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 6)

Summary

This six-story Italianate store and loft building, constructed for J.W. Southack, a furniture and mattress manufacturer, extends through the block from Broadway to Cortlandt Alley; both facades are approximately twenty-eight feet wide. The Broadway facade above the first story is faced in rusticated marble and consists of double-height "sperm candle" arcades. Stories within each arcade are separated by carved spandrels. The openings contain two-over-two double-hung wood sash. A marble cornice caps the fifth story. The sixth story, added by 1895, has three segmentally-arched dormer windows. Original cast-iron framing elements may survive behind a non-historic storefront.

The Cortlandt Alley elevation of the building is faced in brick above a high base with cast-iron bay framing which bears the foundry mark "J.B. & W.W. Cornell Iron Works, 9 Centre Street, New York." Also surviving at the base are paneled bulkheads. An historic fire escape remains, as do some multipane, double-hung kalamien sash. Iron shutters have been removed from the window openings.

The present building, typically used as a store and for storage and manufacturing, replaced two smaller buildings used for hazardous purposes. In the 1940s Samuel Solow & Son and Philip Marayanov & Son, both shirt manufacturers, occupied the building. In the 1960s the A. Schapp & Sons wholesale clothing company, advertising "a complete stock of jobs and

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continuation of . . . . 394 Broadway

regular lines always on hand/Auction and commission merchants/Cash buyers of entire stocks of merchandise," occupied the building. Various textile and fabric companies currently occupy the building.

No. 396-398 BROADWAY between White Street & Walker Street (East Side)
a/k/a 71-77 Walker Street & 24 Cortlandt Alley
Tax Map Block/Lot: 195/7

Date: 1898-99 [NB 518-1898]
Architect: William H. Birkmire
Owners: William H. Birkmire, H.L. Moxley

Type: Office building
Style: Renaissance Revival
Method of Construction: steel-frame [fireproof]
Number of stories: 10

Summary

This ten-story office building extends approximately twenty-eight feet on Broadway and occupies the entire 175-foot blockfront on the south side of Walker Street between Broadway and Cortlandt Alley. Designed in the Renaissance Revival style by architect William H. Birkmire, who owned the property in partnership with H.L. Moxley, the structure was built in 1898-99. Shortly after the completion of the building, Charles A. Gould purchased the property. It remained in his possession until 1927.

The Broadway and Walker Street facades are faced in brick with limestone and terra-cotta detailing. Sill courses at the third, fourth, ninth, and tenth stories divide the facade horizontally. Quoins demarcate groups of bays at each end of the Walker Street facade, and simple brick pilasters separate the paired windows of the center section. The end bay group near Broadway and the three-bay facade on Broadway are more detailed than the rest of the Walker Street facade; windows of the upper stories have keystones and flat arches, the third story is faced in limestone, and large console brackets support the tenth-story sill course. Some historic one-over-one double- hung wood sash remain. At the base, rusticated stone piers flank metal- framed show windows with wood transoms at the corner. Elsewhere at the base, simple brick piers with stone bases flank window openings. The first story on Broadway has a replacement storefront. The Cortlandt Alley elevation is faced in brick with modest terra-cotta trim. Iron shutters and a fire escape are extant. A wood-framed bay containing historic doors and transoms remains. Previously on this site were buildings used for hazardous purposes. In the late 1860s this building was occupied by the Crane & Ogden Company, manufacturers and wholesalers of children's clothing. The building currently houses the Cavalier Fabrics Co. and office space.

BETWEEN WHITE STREET & WALKER STREET (West Side)

No. 381-383 BROADWAY between White Street & Walker Street (West Side)
a/k/a 68 White Street
Tax Map Block/Lot: 193/50

Date: 1851-52 [Tax Assessment Records 1850-1852]
Architect: John B. Snook
Owner: Richard S. Clark

and

Date: 1886 [Alt 2217-1885;
Tax Assessment Records 1886-1887]
Architect: D. & J. Jardine
Owner: Richard S. Clark Estate

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building extends forty-seven-and-one-half feet along Broadway and eighty feet along White Street. During the third quarter of the nineteenth century, the site contained two structures: No. 381, a five-story, twenty-four-foot wide building designed by prominent architect John B. Snook and erected for Richard S. Clark in 1851-52; and No. 383, a four-story, twenty-three-and-one-half-foot wide building occupied by Morrison & Allen (later David Morrison & Son), a firm which sold trimmings. The executors of Clark's estate hired the well-known firm of D. & J. Jardine in 1885 to prepare designs in which No. 383 was demolished and rebuilt to harmonize with the facade of its neighbor. The Italianate style of the exterior of the renovated structure is articulated through the bracketed window cornices and pediments and the bracketed metal cornice. The southern portion of the brownstone facade (now painted) on Broadway, which corresponds to the portion of the building executed by Snook, is spalling and the window ornamentation has been removed. The northern portion of the facade retains its smooth surface and window ornamentation.

The southern elevation (now painted) continues the character of the facade; its first bay is faced in brownstone and the remainder in brick with stone lintels. Surviving historic elements include, at the base, a brownstone storefront cornice at the corner bay, an elaborate surround with a wood transom at the basement entrance (now blocked); and, at the upper stories, many wood sash windows, a terminal metal cornice, and star-shaped tie-rod plates. The roofline displays seven brick chimneys.

The property remained in the Clark family into the mid-twentieth century. Occupants of the building who were typical of the district included M. Rosenberg & Company, merchants of hosiery, notions, and fancy goods; haberdasher Eugene P. Peyser; the Toledo Metal Wheel Company; and A.S. Ferguson & Company, sellers of toys. Currently the first story houses a restaurant, a newsstand, and a firm that specializes in trading cottons, rayons, and novelties; among the occupants of the upper stories is a

continued .....

continuation of . . . . 381-383 Broadway

wholesale textile company.

Significant References

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 205.
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 72, 203.
David T. Valentine, Manual of the Corporation of the City of New York (New York, 1865), 576.

No. 385-387 BROADWAY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 193/47

GROSVENOR BUILDINGS
Date: 1875-76 [NB 97-1875;
Tax Assessment Records 1875-1876]
Architect: Charles Wright
Owners: Matilda Grosvenor, Charlotte Goodridge

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, sixty-one-and-one-half-foot wide store and loft building (actually two buildings with a central party wall) is located near the White Street end of the block. It was designed by Charles Wright for Matilda Grosvenor and Charlotte Grosvenor Goodridge. Erected in 1875-76, it abutted the side wall of a smaller Grosvenor Building, built in 1869 around the corner at 64-66 White Street. The Broadway building replaced three masonry converted dwellings. Its cast-iron facade is articulated in the Second Empire style by its engaged columns that support window openings with curved corners, stringcourses, superimposed paneled piers, and a bracketed and modillioned cornice with a pedimented central portion bearing the words "GROSVENOR BUILDINGS/1875." Additional surviving historic fabric includes one-over-one double-hung wood sash windows and an iron fire escape. Historic storefront elements may survive behind the current storefront. Granite vault covers extend to the street.

The building's occupants, typical of the district, included Fowler & Wells, editors of a journal on phrenology; the B.O. Wright Company, umbrellas; the Harvey & Watts Company, canes and handles; and the ticket office for the Frisco Line. Another firm associated with the building was R. Blankenburg & Company, importers of quilts and linens. This business is significant due to its founder, German-born Rudolph Blankenburg (1843-1918), who went from importing and manufacturing yarns and notions to serving as a popular mayor of Philadelphia (1912-16) known as "The Old War Horse of Reform." A textile firm still occupies the first story.

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continuation of . . . . 385-387 Broadway

Significant References

Rudolph Blankenburg obituary, New York Times, Apr. 13, 1918, p. 13.
R.M. DeLeeuw, Both Sides of Broadway (New York: DeLeeuw-Riehl Publishing Co., 1910), 206.
Dictionary of American Biography (1936) vol. 1, 357-358.
Margot Gayle and Edmond Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover Publications, 1974), 134.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.
The 1866 Guide to New York City (New York: Schocken Books, 1975), Dir.1, 17.

No. 391 BROADWAY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 193/46

Date: 1860-62 [Tax Assessment Records 1860-1862]
Architect: John B. Snook
Owner: John D. Wolfe

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. Forming part of the Lorillard Estate, the site was eventually acquired by Lorillard Spencer. Spencer owned the property when the present building was commissioned by John D. Wolfe (1791/92-1872), an uncle who had earned a large fortune as a hardware merchant and invested his wealth in real estate, commissioning several buildings in the Tribeca area.

Designed by noted commercial architect John B. Snook, No. 391 was erected in 1860-62 and replaced two three-story buildings. Its elegant cast-iron facade closely resembles that illustrated in Plate XIX of Daniel Badger's catalog of 1865 for the Architectural Iron Works foundry. The Italianate style of the facade is conveyed through the combined trabeated and arcuated treatment of the upper stories, the cornices and balustraded spandrels, and other classically-inspired elements. The Corinthian capitals survive at the fifth story; the other capitals are missing. Other surviving historic elements include some two-over-two wood sash windows and the storefront cornice (other storefront elements may be extant behind the current storefront).

The property remained in the Spencer family into the twentieth century and among its occupants, typical of the district, were Freeman & Ryer, fancy-goods merchants; and manufacturers of umbrellas and shirts. Currently the first story is occupied by a fabric company.

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continuation of . . . . 391 Broadway

Significant References

R.M. De Leeuw, Both Sides of Broadway (New York: De Leeuw-Riehl Publishing Co., 1910), 206.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 100.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.
Origins of Cast Iron Architecture in America (New York: Da Capo, 1970), pl. XIX.
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State University, 1974, 99, 209.

No. 393 BROADWAY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 193/45

Date: 1868-69 [NB 718-1867;
Tax Assessment Records 1868-1869]
Architect: Nicholas Whyte
Owner: William Montross
Builder: J.T. Smith

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Walker Street end of the block. Designed by Nicholas Whyte, it was erected in 1868-69 and replaced one three-story masonry building and a rear structure which, according to insurance maps, was used for hazardous purposes. The client was William Montross, probably the local dry-goods merchant who was formerly a partner in the firm of Montross & Wilson. The cast-iron facade is articulated in the Second Empire style by molded arched openings flanked by piers, metal stringcourses, and the cornice. Additional surviving historic features include a cast-iron column (visible behind a modern storefront) and cornice at the base, two-over-two double-hung wood sash windows, and an iron fire escape.

Among this structure's subsequent owners were Catharine Lorillard Spencer (d. 1882), Lorillard Spencer, Jr., and John W. Love (1865/66-1948), the founder of the lumber firm Love, Boyd & Company and a one-time co-owner of Coney Island's Luna Park. Occupants have used the building for showrooms and storage.

Significant Reference

John W. Love obituary, New York Times, May 7, 1948, p. 23.

continued .....

continuation of . . . . 393 Broadway

Alteration

1912: Alt 2140-1912 [Source: Alteration Application]
Among other changes, show windows moved back to building line and vault lights lowered to level of sidewalk.
Architect -- William M. Leonard Owner -- John Bain, Jr.

No. 395-399 BROADWAY between White Street & Walker Street (West Side)
a/k/a 61-69 Walker Street
Tax Map Block/Lots: 193/1001-1065

EQUITABLE LIFE ASSURANCE BUILDING
Date: 1899-1901 [NB 2125-1899; Conveyance Index 193]
Architect: Robert Maynicke
Owners: Peter J. Merrick, Henry Corn

Type: Store, loft and office
Style: Neo-Renaissance
Method of Construction: steel-frame
Number of stories: 15

Summary

This fifteen-story store, loft, and office building extends fifty-and-one-half feet along Broadway and almost 128 feet along Walker Street. Erected in 1899-1901, it was designed by Robert Maynicke, a prolific commercial architect whose work is well represented in what is now the Ladies' Mile Historic District. Originally commissioned by Peter J. Merrick, the project passed to Henry Corn, both of whom were real estate developers responsible for many buildings similar in type in the aforementioned district. No. 395-399 replaced six masonry structures, among them: three Federal-era converted dwellings on Broadway, one of which was occupied by Gustav G. Lansing's railway and steamship ticket office and Sterns & Weil, importers and jobbers of Yankee notions and white and fancy goods; No. 61 Walker Street, a five-story store and loft building with a cast-iron facade manufactured by the Architectural Iron Works foundry for the Goelet family; and Nos. 63 and 65 Walker Street, three-story structures which were occupied by a restaurant and dry-goods firms.

The exterior displays neo-Renaissance facades, clad in limestone and terra cotta, of five bays on Broadway and twelve bays on Walker Street. Each facade is composed of a two-story limestone base of coursed piers and an entablature, resting on a polished granite watertable; an eleven-story midsection with deeply set windows and band courses separating the stories; and an arcaded two-story crown with piers, keyed arches, decorated spandrels, and a modillioned cornice that terminates in lions' heads. Surviving historic fabric includes: some historic wood storefront infill and sheet metal cornices at the first story of the Walker Street facade; and many tripartite window groups at the second story with cast-iron mullions and wood sash. The south and west elevations are brick walls with stone returns and recent window sash.

Among the occupants of this building, typical of the district, were an Erie

continued .....

continuation of . . . . 395-399 Broadway

Railroad ticket office, a purveyor of parasols and umbrellas, and two Franklin Street dry-goods firms -- King, Beals & Company and Cromwell Brothers, the latter being specialists in dress linings. The upper stories were converted to residential use in 1981.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.K. Polk & Co., 1924), 374.
Albert Cromwell obituary, New York Times, Jan. 1, 1908, p. 9.
R.M. De Leeuw, Both Sides of Broadway (New York: De Leeuw-Riehl Publishing Co., 1910), 208.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 68.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 424-25.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.
Origins of Cast Iron Architecture in America (New York: Da Capo, 1970), [32].
Real Estate Record & Guide, 55 (May 26, 1900), 921.

Alteration

1930: Alt 566-1930 [Source: Alteration Application]
Vault cover lowered and storefronts set back to permit street widening.
Architect -- Starrett & Van Vleck
Owner -- Equitable Life Assurance Society

BETWEEN WALKER STREET & CANAL STREET (East Side)

No. 400 BROADWAY between Walker Street & Canal Street (East Side)
a/k/a 70 Walker Street
Tax Map Block/Lot: 196/1

Date: 1862-65 [Tax Assessment Records 1864-1865; Perris map (1857-62)]
Architect: Unknown
Owner: Augustus Hemenway

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, located at the northwest corner of the intersection, extends thirty feet along Broadway and 100 feet along Walker Street. Erected in 1862-65 for Augustus Hemenway of Boston, it replaced a masonry structure that housed part of Florence's Hotel. The stone exterior (now painted) is articulated in the Second Empire style by the superimposed tiers of intermediate cornices, coursed end piers, and

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column-framed flat-arched openings with curved corners, and by the paired brackets of the metal terminal cornice. The Walker Street facade is further distinguished at the center bay by its window surrounds with bracketed pediments, and at the cast-iron ground story by its large, pilaster-framed and flat-arched openings. Additional surviving historic elements include a decorated iron fire escape and double-hung wood sash windows in a variety of configurations. Granite-slab vault covers remain at the sidewalk. This structure was connected via a passageway to No. 402 in 1908. In 1912 the show windows on both facades were set back to the building line and a projecting front staircase was also replaced; in 1928 the vault was altered. The storefronts on Broadway and in the two westernmost bays on Walker Street were subsequently altered.

Among the building's occupants were J.M. Romme & Company, manufacturers and jobbers of hats, caps, furs, straw goods, and umbrellas; and the Herring-Hall-Marvin Safe Company. The building has been used for light manufacturing, storage, display, and sales. Current occupants include a textile firm specializing in cottons and synthetics.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 95.
Nineteeth-Century New York in Rare Photographic Views (New York: Dover, 1981), 38.
David T. Valentine, Manual of the Corporation of the City of New York (New York: David T. Valentine, 1865), 581.

Alterations

1912: Alt 1926-1912 [Source: Alteration Application]
Show windows set back to building line; front staircase replaced.
Architect -- Nast & Springsteen Owner -- Augustus Hemenway Estate

1928: Alt 1921-1928 [Source: Alteration Application]
Vault altered.
Owner -- Mid City Realty Corp.

No. 402 BROADWAY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/2

Date: 1938 [Alt 4519-1937]
Architects: Frederic P. Kelley, Arthur Paul Hess
Owner: Charles F. Noyes

Type: Store and office
Style: Mid twentieth-century commercial
Method of Construction: masonry with steel elements
Number of stories: 3

continued .....

Summary

This three-story, twenty-five-foot wide store and office building is located near the Walker Street end of the block. One of three adjacent buildings designed by Frederic P. Kelley and Arthur Paul Hess for Charles F. Noyes, its appearance is the result of a 1938 alteration to a structure erected in 1853-54 for tobacco manufacturer Peter Lorillard. The original building, the southernmost of three five-story buildings erected for Lorillard with Italianate facades made to appear as one very wide structure, featured a cast-iron storefront by Daniel D. Badger's Architectural Iron Works foundry and was occupied by companies which manufactured shirts and baskets and imported French millinery goods.

The orange brick facade is articulated in a mid-twentieth-century commercial style by the bands of steel casement windows and by a parapet with red brick stripes and corbelled end pieces which accentuates the simple brick surface. The ground story has roll-down metal security gates over a metal-framed storefront. Currently, the building is occupied by a textile firm.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 163, 190.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 38.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [27].

No. 404 BROADWAY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/3

Date: 1938 [Alt 55-1938]
Architects: Frederic P. Kelley, Arthur Paul Hess
Owner: Charles F. Noyes

Type: Store and office
Style: Mid twentieth-century commercial
Method of Construction: masonry with steel elements
Number of stories: 3

Summary

This three-story, twenty-seven-and-one-half-foot wide store and office building is located near the Walker Street end of the block. One of three adjacent buildings designed by Frederic P. Kelley and Arthur Paul Hess for Charles F. Noyes, its appearance is the result of a 1938 alteration to a structure erected in 1853-54 for tobacco manufacturer Peter Lorillard. The original building, the central of three five-story buildings erected for Lorillard with Italianate facades designed to appear as one unified structure, featured a cast-iron storefront produced by Daniel D. Badger's Architectural Iron Works foundry and was occupied by companies which manufactured shirts and baskets and imported French millinery goods.

The red brick facade is articulated in a mid-twentieth-century commercial

continued .....

continuation of . . . . 404 Broadway

style by the bands of steel casement windows and by a parapet with orange brick stripes and corbelled end pieces which accentuate the simple brick surface. The ground story has roll-down metal gates, brick end piers, and a metal-framed storefront containing a wood transom and paired wood doors with glass panels. Currently, the building is occupied by a textile firm.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 163, 190.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 38.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [27].

No. 406 BROADWAY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/4

Date: 1938 [Alt 54-1938]
Architects: Frederic P. Kelley, Arthur Paul Hess
Owner: Charles F. Noyes

Type: Store and office
Style: Mid twentieth-century commercial
Method of Construction: masonry with steel elements
Number of stories: 3

Summary

This three-story, twenty-five-foot-wide store and office building is located near the Walker Street end of the block. One of three buildings designed by Frederic P. Kelley and Arthur Paul Hess for Charles F. Noyes, its appearance is the result of a 1938 alteration to a structure erected in 1853-54 for tobacco manufacturer Peter Lorillard. The original building, the northernmost of three erected for Lorillard with Italianate facades designed to appear as one unified structure, featured a cast-iron storefront produced by Daniel D. Badger's Architectural Iron Works and was occupied by companies which manufactured shirts and baskets and imported French millinery goods.

The orange brick facade is articulated in a mid-twentieth-century commercial style by the bands of steel casement windows and by a parapet with red brick stripes and corbelled end pieces which accentuate the simple brick surface. The ground story has roll-down metal security gates over a corrugated metal storefront with brick end piers. Currently, the building is occupied by a textile firm.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 163, 190.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [27].

No. 408-410 BROADWAY between Walker Street & Canal Street (East Side)
a/k/a 28 Cortlandt Alley
Tax Map Block/Lot: 196/5

Date: 1866-68 [NB 8-1866;
Tax Assessment Records 1866-1868]
Architect: Henry Engelbert
Owner: E.S. Higgins & Co.
Foundry: L.R. Case

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, located near the middle of the block, extends almost fifty-four feet along Broadway and over eighty feet at the rear along Cortlandt Alley. Designed by Henry Engelbert for E.S. Higgins & Company, it was erected in 1866-68 and replaced two masonry structures which formed part of the Apollo Hotel and another masonry commercial building. Elias S. Higgins, a carpet merchant and real estate developer, like his brother Alvin, is also responsible for the construction of No. 80-82 White Street (1867-68, Henry Engelbert).

On Broadway, the marble front is articulated as two identical Italianate facades by the colonnaded cast-iron storefronts, deeply coursed piers, superimposed tiers of double-height arcades, paneled spandrels, and modillioned metal cornices. While the fluted columns and piers and the entablature of the original storefronts survive, the capitals have been removed and security gates have been installed across the front. Additional surviving historic fabric includes remnants of an iron vault light and storefront infill consisting of paired wood doors, wood-framed transoms, and a metal-framed show window. The foundry plate of the L.R. Case foundry, which was located at 5 Worth Street, is visible. At the upper stories, historic two-over-two double-hung wood sash windows survive.

On Cortlandt Alley, the brick elevation retains many fireproof shutters and the shutter hardware remains at openings where the shutters have been removed; four-over-four double-hung wood sash windows, a metal cornice, and a cast-iron storefront manufactured by the Architectural Iron Works foundry also survive. A wide granite curb survives from what must have been a sidewalk of granite-slab vault covers.

In 1900 new doorways were cut through the south wall of the building, connecting it to No. 72-76 Walker Street. Among the occupants of the building were the dry-goods and fancy-goods firm of Calhoun, Robbins & Company, a hat manufacturer, and a flower display company.

Significant Reference

Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 38.

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continuation of . . . . 408-410 Broadway

Alteration

1900: Alt 2343-1899 [Source: Alteration Application]
Doorways cut through to connect building to 72-74 Walker Street.
Architect -- Lienau & Nash Owner -- Josephine Brooks

No. 412 BROADWAY between Walker Street & Canal Street (East Side)
a/k/a 30 Cortlandt Alley
Tax Map Block/Lot: 196/7

Date: 1865-68 [Tax Assessment Records 1866-1868; Valentine (1865), 581]
Architect: Undetermined
Owner: Mary Jay Dawson

and

Date: 1910 [Alt 2751-1909]
Architect: Frederick P. Platt
Owner: 412 Broadway Co.

Type: Store and loft
Style: Neo-Renaissance
Method of Construction: masonry load bearing walls
Number of stories: 5

Summary

This five-story, twenty-seven-foot wide store and loft building is located near the middle of the block and extends through the block to Cortlandt Alley. Erected in 1865-68 for Mary Jay Dawson and featuring an arcaded facade, it replaced two structures occupied by the New York & New Haven Railroad Passenger Station. The rear elevation, which survives from that building campaign, is a brick wall which has a cast-iron base and, at each story above the ground story, four window openings with stone lintels and sills. These openings retain double-hung wood sash windows in a variety of configurations and many fireproof shutters. Where the shutters have been removed, the hardware survives.

In 1910 the 412 Broadway Company altered the building to the designs of Frederick P. Platt, adding a new neo-Renaissance facade. A brick frame (now painted) encloses a four-story projecting metal bay and is surmounted by a metal dentilled cornice. Some historic one-over-one double-hung wood sash windows survive. The ground story, subsequently altered in 1952, is characterized by its Carrara-glass storefront and roll-down metal security gates.

The occupants of the building, which have used the structure for light manufacturing, storage, and sales, have included: Tracy, Irwin & Company, importers and jobbers of staple and fancy goods, white goods, and hosiery; Coughlan, Rundle & Company, manufacturers and wholesale dealers in hats, caps, furs, and straw goods; Mills & Gibb, importers of laces, embroideries, linens, and white goods; Wolff & Happ, a Georgia-based dry-

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continuation of . . . . 412 Broadway

goods company; I. Gans of Illinois, a dealer in white goods, laces, hosiery, and ribbons; and Cobbs, Macey & Dohme, merchants of office furniture and filing cabinets. Currently, the ground story is occupied by a restaurant and the remainder of the building is devoted to light manufacturing.

Significant References

Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 38.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 22, 46.

Alteration

1952: BN 1562-1952 [Source: Building Notice Application]
Carrara-glass storefront in aluminum frame erected.

No. 414 BROADWAY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/8

Date: 1867-71 [NB 34-1867;
Tax Assessment Records 1867-1871]
Architect: Joel Richardson
Owner: Joel Richardson

and

Date: c. 1906-12 [Alt 1128-1906; Alt 120-1912]
Architect: Undetermined
Owner: Undetermined

Type: Store and loft
Style: Neo-Renaissance
Method of Construction: masonry with cast-iron elements
Number of stories: 6 (now 7)

Summary

This twenty-seven-foot wide store and loft building is located near the Canal Street end of the block. Designed, financed, and built in 1867-71 by Joel Richardson, the building originally had six stories and a marble facade with arched window openings. An Alteration Application from 1906 indicates that the building was still six stories at that time; however, the subsequent Alteration Application from 1912 indicates an existing seventh story, from which one can assume that the top story and a new facade were added during the intervening years. During most of this time, the building was owned jointly by realtor Israel Lippmann and suit merchant Milton M. Eisman.

The limestone facade expresses the neo-Renaissance style in its elaborate second-story pilasters and entablature and its coursed end piers, which flank the cast-iron window enframements and spandrels of the upper stories

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and support a metal terminal cornice with stone brackets. Additional surviving historic fabric includes a metal cornice and hood at the ground-story storefront and several double-hung wood sash windows at the upper stories; some of the original granite-slab vault covers survive at the sidewalk.

Among the building's occupants, typical of the district, were clothing companies, a bakery, and a manufacturer of trunks and valises. Currently, a stationery store occupies the ground story and a clothing manufacturer occupies the remainder of the structure.

Significant References

NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 196, Lot 8. ALT 3331-1920; ALT 218-1927.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 38.
Real Estate Record & Guide, 89 (Jan. 20, 1912), 144.

No. 416 BROADWAY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/9 [See: 276-280 Canal Street]

BETWEEN WALKER STREET & LISPENARD STREET (West Side)

No. 401-403 BROADWAY between Walker Street & Lispenard Street (West Side)
a/k/a 60-68 Walker Street
Tax Map Block/Lot: 194/42

Date: 1929-30 [NB 116-1929]
Architect: Jardine, Hill & Murdock
Owner: Realty Construction Corp.
Builder: Realty Construction Corp.

Type: Loft, factory, and office
Style: Art Deco
Method of Construction: steel-frame
Number of stories: 26

Summary

This twenty-six-story loft, factory, and office building, located at the northwest corner of the intersection, extends almost fifty-four feet along Broadway and over 153 feet along Walker Street. Designed by Jardine, Hill & Murdock for the Realty Construction Corporation, this steel-frame building was erected in 1929-30 and replaced four buildings. No. 401 Broadway, a six-story cast-iron-fronted structure designed in the Second Empire style by David & John Jardine, was erected in 1875 for the Citizens National Bank (founded in 1851 at that location and later acquired by the entity now known as Chemical Bank) and subsequently occupied by booksellers Hurd & Houghton. No. 403 Broadway, a five-story stone-fronted store and loft building, was erected for prominent New Yorkers Peter and Robert Goelet and occupied by a manufacturer of men's furnishings and fancy goods merchant Henry Rosenblatt, who also commissioned No. 57 Walker Street. No.

continued .....

continuation of . . . . 401-403 Broadway

60 Walker Street, a six-story store and loft building with a cast-iron facade designed by Benjamin W. Warner, was erected in 1869 for importers John and David Duncan and subsequently occupied by several companies, including Roth & Glick, a Cleveland notions and fancy goods firm. No. 62 Walker Street was a cast-iron-fronted store and loft building, whose occupants included importers and jobbers of silk and fancy dry goods and of dress and cloak trimmings.

The present building has similar facades of three bays on Broadway and nine bays on Walker Street; each bay is expressed as a broad opening at the first two stories and paired windows above. The building's Art Deco exterior exhibits a three-story base, clad in stone and terra cotta, which is characterized by foliate designs in the metal spandrels and third-story panels; an eleven-story midsection, composed of light brick piers and dark brick spandrels, which is embellished by corbeled elements and geometrically patterned terra-cotta panels at its top three stories; and a crown of twelve set-back stories and a three-level tower, faced similarly to the midsection featuring arched corbel tables, and a hipped roof above the tower. At the base, additional surviving historic fabric includes pivoting metal transoms, fixed and double-hung steel-framed windows, metal-clad wood doors with glass panels (in the south bay of the Broadway facade), a carved stone surround (at the main entrance), and keystones carved with owls; and at the upper stories, three-over-one double-hung steel sash windows. The exposed elevations are brick walls with three-over-three double-hung steel sash windows.

Changes in the dry goods industry during the 1920s led to the construction of large loft, factory, and office buildings such as this one. Currently the building is occupied by textile companies and other businesses, including law offices.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 52-79.

NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 194, Lot 42. NB 643-1869, ALT 200-1886, DEM 23-1929.

Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.

Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [27].

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 138.

Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 162-63.

No. 405 BROADWAY between Walker Street & Lispenard Street (West Side)
Tax Map Block/Lot: 194/40

Date: 1853-54 [Tax Assessment Records 1853-1854]
Architect: Unknown
Owner: John Duncan

and

Date: 1908 [Alt 1601-1908]
Architect: Clarence L. Sefert
Owner: John P. Duncan Estate
Builder: John Downey

Type: Store and loft
Style: Early-twentieth-century commercial
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. Erected in 1853-54 for wine importer and wholesale grocer John P. Duncan (1829-1901), a prominent New York merchant whose father acquired the property in 1835, the building originally featured a marble facade above a cast-iron base manufactured by the Architectural Iron Works foundry; it replaced two buildings. Among its occupants, typical of the district, was Hecht Brothers, importers of fancy goods such as fans, hair nets, buttons, and dolls; and Isaac Smith's Son & Company, manufacturers and importers of walking canes, umbrellas, and parasols.

One of several properties retained by the Duncan Estate, No. 405 was altered in 1908 to the designs of Clarence L. Sefert, an architect known for his work in the Riverdale Historic District. The resulting brick facade, articulated in an early-twentieth-century commercial style, features a two-story base with stone cornices and a three-story upper section with brick end piers and spandrels, bands of windows and transoms, a cornice of stone and patterned brick, and a stepped brick parapet coped with stone. The exposed north elevation is a stuccoed brick wall with a painted sign reading "The Penn Textile Co." Subsequent owners and occupants of the building have included Duncan's successor firm, John Duncan's Sons; and Hecht Brothers, importers of fancy goods such as fans, hair nets, buttons, trimmings, and dolls.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 780.
John P. Duncan obituary, New York Times, Apr. 8, 1901, p. 7.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 67, 184.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [27].

No. 407-409 BROADWAY between Walker Street & Lispenard Street (West Side)
Tax Map Block/Lot: 194/38

(FORMER) MANUFACTURERS TRUST COMPANY BANK
(NOW) MANUFACTURERS HANOVER TRUST COMPANY BANK
Date: 1926-27 [NB 475-1926]
Architect: Archibald F. Gilbert
Owner: Manufacturers Trust Co.
Builder: H.A. Harris Co.

Type: Bank
Style: Neo-Classical
Method of Construction: steel-frame
Number of stories: 2

Summary

This two-story, fifty-two-and-one-half-foot wide bank building is located near the middle of the block. Designed by Archibald F. Gilbert for the Manufacturers Trust Company, it was erected in 1926-27. It replaced the four-and-one-half-story, marble-fronted Ninth National Bank office building which had been elaborately designed in the Second Empire style by Ebenezer L. Roberts and erected in 1869-70. The Ninth National Bank (then successively the National Citizens Bank, Citizens Central National Bank, and Columbia Bank), founded in 1864 with its first offices at the corner of Broadway and Franklin Street, was instrumental to the development of the local dry-goods trade. Among the bank's directors were successful merchants of hats, umbrellas, straw goods, and dry goods. Previously on the site stood two three-story masonry converted dwellings; among their occupants was a merchant of hats and furs.

The building has a steel frame, concrete floors and roof, and brick curtain walls. Its neo-Classical limestone facade, resting on a polished granite watertable, features applied Ionic pilasters which sustain a dentiled entablature and balustraded parapet, an arched central entrance with a carved marble surround and a scrolled keystone, and large window openings in the side bays. Bronze multipane casement windows survive in the side bays and in the center bay, above a non-historic modern entrance, where they surround a clock. A flagpole has been added at the center of the parapet. The exposed north elevation is a stuccoed brick wall. The bank is now known as the Manufacturers Hanover Trust Company.

Significant References

Moses King, King's Handbook of New York City (Boston: Moses King, 1892), 686-88.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 426-27.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.

No. 411-413 BROADWAY between Walker Street & Lispenard Street (West Side)
a/k/a 64-68 Lispenard Street
Tax Map Block/Lot: 194/36

Date: 1963-64 [Alt 267-1963]
Owner: Liscanway Realty Corp.
Type: Parking lot

Summary

This L-shaped parking lot extends forty-nine feet along Broadway and 140 feet along Lispenard Street. It was created by the Liscanway Realty Corporation in 1963-64, after the demolition of three buildings: No. 411 Broadway, a four-and-one-half-story mansard-roofed store and loft building which had been occupied by bookseller G.R. Lockwood and Kahweiler & Roder, merchants of cloaks and suits; No. 413 Broadway, an elaborately detailed six-story corner building which once housed the offices of bookseller George W. Carlton, the Automatic Fire-Alarm & Extinguisher Company, and the New York Central & Hudson River Railroad Company; and No. 64-66 Lispenard Street, a five-story stone-fronted store and loft building with arched window openings, which had among its occupants Carhart, Burrell & Company, importers and jobbers of cloths, cassimeres, and vestings. Among this firm's partners was John J. Clark, probably the same person who developed Nos. 332 and 336-340 Canal Street.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 43.
Moses King, King's Handbook of New York City (Boston: Moses King, 1892), 894-95.
NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 194, Lot 36. DEM 244-1963.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 189.
The 1866 Guide to New York City (New York: Schocken Books, 1975), Dir. 1.

BETWEEN LISPENARD STREET & CANAL STREET (West Side)

No. 415-417 BROADWAY between Lispenard Street & Canal Street (West Side)
a/k/a 65-69 Lispenard Street & 294-298 Canal Street
Tax Map Block/Lot: 210/21

(FORMER) NATIONAL CITY BANK OF NEW YORK
Date: 1927 [NB 109-1927]
Architect: Walker & Gillette
Owner: National City Bank of New York

continued .....

continuation of . . . . 415-417 Broadway

Type: Bank
Style: Moderne
Method of Construction: steel-frame
Number of stories: 2

Summary

This two-story bank, occupying the entire blockfront on Broadway, extends over thirty-six feet along that street, almost 128 feet along Canal Street, and over 126 feet along Lispenard Street. Designed by the distinguished firm of Walker & Gillette, this structure was erected in 1927 for the National City Bank of New York, an institution which descended from Alexander Hamilton's Federal Bank and developed as a mercantile bank for the cotton, sugar, metal, and coal interests. Previously on this site stood several structures which in 1851 were occupied by dealers in hardware and pianos, by a carver, and an African-American, William J. Wilson, a maker of boots and shoes. These buildings were replaced in 1860 by the Brandreth House, a hotel which included among its commercial tenants the Western Union Telegraph Company and James L. Palmer, an importer and jobber of European fancy goods. The hotel featured a cast- iron base manufactured by Daniel D. Badger's Architectural Iron Works.

The existing structure, a steel-frame building sheathed in limestone, expresses the Moderne style in its compact massing, smooth surfaces featuring curved corners and streamlined elements, and bold, abstracted ornament used with restraint. On the Broadway facade, the large central opening, its linear frame surmounted by an eagle-flanked bronze shield, retains its multipane steel transom. Each of the symmetrically arranged facades on Canal and Lispenard streets exhibits projecting end bays with double-hung steel windows and the inscription "AD 1812" and "AD 1927," and a five-bay central section with large openings filled with tripartite steel windows at grade, patterned spandrels, and multipane steel windows. Upper-story openings have paired double-hung steel windows. Citibank currently occupies the building.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 407-08.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 68, 74.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [28].
R.W. Sexton, American Commercial Buildings of Today (New York, 1928) vol. 2, 232-235.
Rodger Taylor, "Land of the 'Blacks'," New York Newsday, sec. 2 (Feb. 6, 1992), 63.

CORTLANDT ALLEY

Cortlandt Alley, a twenty-five-foot wide passage extending for three blocks from Franklin to Canal streets, is included in the Tribeca East Historic District. Its namesake is Jacobus Van Cortlandt, an early landholder whose Dutch ancestors arrived in Nieuw Amsterdam in 1637 and included a burgomaster and a mayor under British rule. In 1817 John Jay, Peter Jay Munro, and Gurdon S. Mumford laid out the alley through their property between White and Canal streets, naming it after Van Cortlandt; the section of the alley south of White Street was laid out separately and is twenty-five feet closer to Broadway. Both parts of the alley were paved in the early 1820s.

In the following years, several large buildings were erected at the intersections of the alley with their fronts facing the busier adjacent streets: Panorama Hall, a passenger station and part of a depot of the New York & New Haven Railroad, and a church. Small masonry commercial buildings were also built along the alley on lots near the center of the blocks. After mid-century, the area was redeveloped with larger mercantile structures and the alley provided access to service entrances, loading bays, and storefronts, many of which are still evident.

The architectural character of narrow Cortlandt Alley is decidedly that of a service way. It is fronted by the side elevations of buildings with addresses on the east-west streets and by the rear elevations of buildings fronting on Broadway. These brick elevations generally feature cast-iron-framed storefronts and service entrances, regularly-spaced window openings framed by stone lintels and sills and covered by iron shutters (shutter hardware remains where the shutters have been removed), simple terminal cornices, and iron fire escapes. A few of the elevations exhibit the returns of stone sheathing or other facade elements. Two noteworthy examples of less utilitarian elevations on Cortlandt Alley are found at Nos. 366 Broadway and 78-80 Walker Street. Granite slab vault covers remain at the northern and southern ends of the alley and a section of Belgian block street paving is exposed just south of the intersection with Walker Street.

David M. Breiner

BETWEEN FRANKLIN STREET & WHITE STREET (East Side)

No. 1 CORTLANDT ALLEY between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 172/30 [See: 54-56 Franklin Street]

No. 3 CORTLANDT ALLEY between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 172/10 [See: 77 White Street]

BETWEEN FRANKLIN STREET & WHITE STREET (West Side)

No. 2 CORTLANDT ALLEY between Franklin Street & White Street (West Side)
Tax Map Block/Lot: 172/1 [See: 366 Broadway]

No. 4 CORTLANDT ALLEY between Franklin Street & White Street (West Side)
Tax Map Block/Lot: 172/3 [See: 368 Broadway]

No. 6 CORTLANDT ALLEY between Franklin Street & White Street (West Side)
Tax Map Block/Lot: 172/4 [See: 370 Broadway]

No. 8 CORTLANDT ALLEY between Franklin Street & White Street (West Side)
Tax Map Block/Lot: 172/5 [See: 372 Broadway]

No. 10 CORTLANDT ALLEY between Franklin Street & White Street (West Side)
Tax Map Block/Lots: 172/1001-1164 [See: 374-378 Broadway]

BETWEEN WHITE STREET & WALKER STREET (East Side)

No. 5 CORTLANDT ALLEY between White Street & Walker Street (East Side)
Tax Map Block/Lot: 195/30 [See: 80-82 White Street]

No. 7 CORTLANDT ALLEY between White Street & Walker Street (East Side)
Tax Map Block/Lot: 195/9 [See: 79 Walker Street]

BETWEEN WHITE STREET & WALKER STREET (West Side)

No. 12 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/1 [See: 380-382 Broadway]

No. 14 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/2 [See: 384-386 Broadway]

No. 16 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/3 [See: 388 Broadway]

No. 18 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/4 [See: 390 Broadway]

No. 20 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/5 [See: 392 Broadway]

No. 22 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/6 [See: 394 Broadway]

No. 24 CORTLANDT ALLEY between White Street & Walker Street (West Side)
Tax Map Block/Lot: 195/7 [See: 396-398 Broadway]

BETWEEN WALKER STREET & CANAL STREET (East Side)

No. 9 CORTLANDT ALLEY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/29 [See: 78-80 Walker Street]

No. 11-49 CORTLANDT ALLEY between Walker Street & Canal Street (East Side)
Tax Map Block/Lot: 196/13 [See: 268-270 Canal Street]

BETWEEN WALKER STREET & CANAL STREET (West Side)

No. 26 CORTLANDT ALLEY between Walker Street & Canal STreet (West Side)
Tax Map Block/Lot: 196/31 [See: 72-76 Walker Street]

No. 28 CORTLANDT ALLEY between Walker Street & Canal Street (West Side)
Tax Map Block/Lot: 196/5 [See: 408-410 Broadway]

No. 30 CORTLANDT ALLEY between Walker Street & Canal Street (West Side)
Tax Map Block/Lot: 196/7 [See: 412 Broadway]

No. 48 CORTLANDT ALLEY between Walker Street & Canal Street (West Side)
Tax Map Block/Lot: 196/12 [See: 272 Canal Street]

FRANKLIN PLACE

Franklin Place, originally called Scott's Alley and later renamed to honor Benjamin Franklin, runs parallel to Broadway between Franklin and White Streets; it comprises a portion of the boundary of the historic district. It was originally laid out on land owned by Henry White, James Morris, and others, and in 1809 was extended northward to Canal Street through the land of John Jay and Peter Jay Munro. At this time it was stipulated that no houses would be built fronting onto the alley. Subsequently, the alley was closed above White Street and buildings were constructed on that portion of the streetbed.

Included within the Tribeca East Historic District is the western blockfront of the alley, which consists of the side elevations of two store and loft buildings constructed around 1860. Brick walls with stone trim and iron-shuttered windows characterize the streetscape. Single bays of stone and cast iron return from the front facades. Granite pavers remain exposed on much of the streetbed.

Margaret M.M. Pickart

BETWEEN FRANKLIN STREET & WHITE STREET (West Side)

No. 2-4 FRANKLIN PLACE between Franklin Street & White Street (West Side)
Tax Map Block/Lot: 175/1 in part [See: 70-72 Franklin Street]

No. 6-8 FRANKLIN PLACE between Franklin Street & White Street (West Side)
Tax Map Block/Lots: 175/1201-1218 [See: 55-57 White Street]

CHURCH STREET

Included within the boundaries of the Tribeca East Historic District are the six blocks on the east side of Church Street between Worth and Canal streets, most of which form part of the western edge of the district, and one block on the west side of Church Street between Franklin and White streets. South of the district, an unnamed street along this route existed as early as 1761; Trinity Church, for which the street was named, ceded land to the city in 1804, permitting the regulation and paving of the extended street north to Leonard Street in 1805-06, north to Lispenard Street in 1806-07, and to Canal Street in about 1819-20.

The first wave of development along Church Street in the early nineteenth century consisted largely of frame dwellings, many of which were converted for commercial occupants by mid-century. During the third quarter of the century, most sites were redeveloped with four- and five-story store and loft buildings. Improved transportation had an impact on Church Street with the commencement of street railway service (since removed), which originated at the Astor House and passed along Church Street to Canal Street, where it divided into two branches before continuing its route.

Following the years of greatest architectural change, the portion of Church Street within the district received two office buildings, typical of a later period of development, Nos. 239-245 and 271. In 1928-1930 a subway tunnel for the IND line was dug beneath Church Street (service connecting Jay Street in Brooklyn with 207th Street in Upper Manhattan began in February, 1933) and the streetbed was widened by forty feet, causing the demolition of buildings along the west side of the street. Concurrently, Sixth Avenue was extended southward to meet Church Street, destroying a triangular portion of the block between Franklin and White streets. More recently, several small commercial buildings were erected at the northern section of the street.

Today the portion of Church Street in the district is characterized by five-story store and loft buildings, the more modest of which are faced in red or buff brick and the others largely in stone, that were built with cast- iron storefront bases and metal terminal cornices. Towering above these structures are two office buildings faced in limestone and buff brick. Granite slab vault covers remain scattered along the length of the street.

David M. Breiner

BETWEEN WORTH STREET & LEONARD STREET (East Side)

No. 229 CHURCH STREET between Worth Street & Leonard Street (East Side)
Tax Map Block/Lot: 173/10 in part [See: 65-67 Worth Street]

No. 239-245 CHURCH STREET between Worth Street & Leonard Street (East Side)
a/k/a 66-70 Leonard Street
Tax Map Block/Lot: 173/13

(FORMER) IMPORTER'S BUILDING/(NOW) TEXTILE BUILDING
Date: 1900-01 [NB 373-1900]
Architect: Henry J. Hardenbergh
Owner: Importer's Building Co.
Builder: George A. Fuller Co.

Type: Office Building
Style: Neo-Renaissance
Method of Construction: steel-frame [fireproof]
Number of stories: 12

Summary

This twelve-story neo-Renaissance office building extends approximately 125 feet on the east side of Church Street and 100 feet on the south side of Leonard Street. It was constructed in 1900-01 for the Importer's Building Company and was designed by Henry J. Hardenbergh, an architect known for his luxury hotel and apartment house designs. The primary facade of the building, on Church Street, is faced in brick with terra-cotta detailing above the two-story stone base. The tripartite organization of the facade is defined by rusticated end bays, consisting of two window openings each, which flank a grouping of five tripartite window bays at each story. At the third through fifth stories the central section displays rusticated arcades, spandrels with terra-cotta ornament, and cast-iron mullions with Ionic capitals. Continuous stone sill courses are found at the sixth, eleventh, and twelfth stories. Windows have one-over-one double-hung wood sash. A stone cornice caps the facade.

The double-height base features banded limestone piers and a central recessed entrance consisting of three metal and glass doors and a large transom with a decorative grille, the result of an alteration begun in 1939. A light fixture hangs from above and flagpoles flank the entrance. Second-story window openings retain their tripartite cast-iron framing and wood sash. Bays of the first story have been partially filled. The spandrels have ornamental panels and the limestone cornice is intact.

The overall design and articulation of detail of the Church Street facade is continued on the Leonard Street facade which has five bays of window openings in a tripartite arrangement. The easternmost bay of the first story has an arched-pediment entranceway.

Previously on this site was the headquarters of Frederick Vietor & Achelis, dry goods importers and merchants. This building has typically been occupied by the offices and showrooms of dry goods firms, including A. Krolik & Company of Detroit and Jacob Hay & Sons of Easton, Pennsylvania. The building currently is leased as office space.

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Significant References

Moses King, King's Handbook of New York City (Boston: Moses King, 1892), 823.
Sheldon's City Offices and Jobbing Trade (New York, 1895), 72-147.

BETWEEN LEONARD STREET & FRANKLIN STREET (East Side)

No. 247-249 CHURCH STREET
between Leonard Street & Franklin Street (East Side)
a/k/a 65-67 Leonard Street
Tax Map Block/Lots: 174/1001-1005

Date: 1866-67 [Tax Assessment Records 1866-1867]
Architect: Undetermined
Owner: Jarvis Slade

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building is situated at the northeast corner of Leonard and Church Streets, extending approximately forty feet on Leonard Street and fifty feet on Church Street. Displaying elements of both the Italianate and Second Empire styles, it was constructed in 1866-67 for Jarvis Slade and is similar in appearance to the building at 257 Church Street which was also constructed at that time and was co-owned by Slade. Slade, a dry goods merchant active in real estate development in the area, was the father of architect J. Morgan Slade who designed several buildings in the district.

Faced in sandstone, the building has five bays of window openings on Leonard Street and six bays on Church Street. Both facades follow the same design and articulation of detail. The window openings have rounded corners and molded surrounds; corners of the building are defined by quoins, and prominent sill courses divide each story. The building is crowned by a sheet-metal cornice. The storefronts at the first story, installed in 1920, are framed by stone piers and have single-pane show windows with large multipane transoms. These storefronts replaced cast-iron storefronts which were probably similar to those at 257 Church Street, consisting of Corinthian columns and banded piers supporting an entablature. The present building replaced two frame dwellings and a structure used for hazardous purposes. In 1869, J. Goodman & Co., importers of white goods, laces, embroideries and woven corsets, occupied the building. In the 1920s the building was leased by Frederick Vietor & Achelis, wholesale dry goods merchants, and was later owned by the Blue Ridge Overalls Company. The building has been converted to an apartment condominium.

continued .....

continuation of . . . . 247-249 Church Street

Significant Reference

J. Harford Co., New York Merchants Directory (New York, 1869), 47.

Alteration

1920: Alt 672-1920 [Source: Alteration Application]
Sash in first story removed and transoms formed over each arch.
Architect -- Dudley McGrath
Owner -- New York Real Estate Association
Lessee -- K. Vietor & Achelis

No. 251 CHURCH STREET between Leonard Street & Franklin Street (East Side)
a/k/a 69 Leonard Street
Tax Map Block/Lot: 174/11

Date: 1854-57 [Tax Assessment Records 1854-1857]
Architect: Unknown
Owner: Charles Dennison, Jr.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story L-shaped store and loft building, located near the northeast corner of the intersection of Leonard and Church Streets, extends approximately twenty-five feet along both streets. Constructed between 1854 and 1857 for Charles Dennison, Jr., it was built in two sections. The brick Leonard Street facade of the building has four bays of window openings per story above the base. The brownstone lintels (altered) and sills and the sheet-metal terminal cornice evoke the Italianate style. The first story retains its cast-iron storefront framing members (although some of the ornamental details have been removed) with infill of wood-framed show windows and paired doors with transoms. The brick Church Street facade is painted. It has three bays of window openings; the wide central windows with metal lintels are the result of an alteration which combined and extended two smaller window openings. Other window openings on this facade have brownstone lintels. A portion of a stone cornice is the only visible historic element of the first story. All of the windows in both facades are blocked and iron shutters have been removed.

The present building replaced two wood frame buildings -- one of which was a store on Leonard Street -- and a masonry outbuilding housing a hazardous use. In 1869, No. 69 Leonard Street was occupied by James Talcott, a commission merchant of domestic cotton and woolen goods, shirts, and dresses. No. 251 Church Street, then known as No. 165, was occupied by Freund & Sterns, jobbers in cloths and cassimeres (woolen cloths). The buildings were joined internally prior to 1888 and were occupied by a wholesale hosiery warehouse and dry goods and novelties firms, including Todd Murphy & Co., Partridge & Wilcox, and the Hunter Manufacturing &

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Commission Co. The building is currently vacant.

Significant Reference

J. Harford Co., New York Merchants Directory (New York, 1869), 44, 162.

No. 253-255 CHURCH STREET
between Leonard Street & Franklin Street (East Side)
Tax Map Block/Lot: 174/14

Date: 1865-66 [Tax Assessment Records 1865-1866; Conveyance Index 174]
Architect: Unknown
Owner: Samuel D. Babcock

and

Date: 1896 [Alt 78-1895]
Architect: Oswald Wirz
Owner: Fred A. Miller Estate

and

Date: 1927 [Alt 529-1927]
Architect: Jean Jeaume
Owner: Rovinia Realty Corp.

Type: Store and loft
Style: Early-twentieth-century commercial
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 6)

Summary

This six-story store and loft building, approximately fifty feet wide and fifty to sixty-five feet deep, is located in the middle of the block. The current building occupies a site which, in the early 1860s, was occupied by two frame dwellings owned by Henry R. Dunham. Beginning on January 1, 1865, Dunham leased the two properties to Samuel D. Babcock. The terms of the lease required Babcock to erect within seven years one or more "good and substantial" warehouses or stores on the site. The buildings were to be at least four stories in height, were to cover the entire frontage of the two lots, and were to be constructed of brick or stone with slate or metal roofs. Thus, in 1865-66, Babcock constructed a five-story brownstone-fronted building. In 1896 an additional story was added. The current appearance of the building is the result of alterations undertaken in 1927; a new brick facade, designed in an early-twentieth-century commercial style, was constructed to replace the nineteenth-century facade which had been damaged by fire. The facade has eight bays of window openings per story above a double-height base, with wide brick piers at the center and ends, and smaller brick pilasters between. The two-story base is articulated by plain brick piers and spandrels with patterned brickwork. The entrance in the southern bay has an elaborate brick pediment with an arched top. The second story has broad tripartite windows. The

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square-headed window openings at the upper stories have stone sills and lintels, and contain one-over-one double-hung sash. A basket weave pattern ornaments the brick parapet and the sixth-story spandrels.

In 1927, at the time of its remodeling, this building was used for the manufacturing of cotton goods and gauze bandages. It currently is commercial at the ground floor and is in residential use above.

No. 257 CHURCH STREET between Leonard Street & Franklin Street (East Side)
a/k/a 97 Franklin Street
Tax Map Block/Lot: 174/16

Date: 1865-67 [Tax Assessment Records 1865-1867; Conveyance Index 174]
Architect: Undetermined
Owners: Jarvis Slade, Gardner Colby, Gardner R. Colby

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building is located at the southeast corner of the intersection of Church and Franklin Streets, extending approximately seventy-five feet on Church and twenty-five feet on Franklin. By late 1865, with a frame dwelling on the lot, Herman D. Aldrich sold three-tenths of his interest in this property to Jarvis Slade. Two-tenths interest was transferred to Gardner R. Colby of East Orange, New Jersey, and one-half interest to Gardner Colby (1810-1879) of Boston. Colby established a successful dry goods business, Gardner Colby & Company, based in Boston, and was a co-owner of the Maverick Mills in Dedham, Mass. from 1850. During the Civil War he received numerous government contracts for clothing and owned other property in the Tribeca area. (In the 1870s Colby was president of the Wisconsin Central Railroad.)

Between 1865 and 1867 the present building was constructed. During that period, records indicate that Jarvis Slade paid taxes on the property. Displaying elements of both the Italianate and Second Empire styles, this building is similar in appearance to the structure at 247-249 Church Street which was owned by Slade and built at approximately the same time. Faced in sandstone above the first story, the Church Street facade has seven bays of window openings, which are divided into three sections by banded pilasters, and the Franklin Street facade has three bays. The windows have molded surrounds and some multipane double-hung wood sash remain. (The original sash were probably two-over-two.) Prominent sill courses divide each story and a sheet-metal cornice crowns the facade. The first story retains its cast-iron storefront framing elements, consisting of Corinthian columns and banded piers supporting an entablature, although most bays have been filled with corrugated metal panels.

This building was owned by the Colby family through the 1890s. It typically was used for the storage and sale of wholesale dry goods and was

continued .....

occupied by such firms as Deering, Milliken & Co. and Cohn, Hall, Marx & Co., both in the 1930s. The ground floor is currently vacant.

Significant Reference

Dictionary of American Biography vol. 2, 284-285.

BETWEEN FRANKLIN STREET & WHITE STREET (East Side)

No. 271 CHURCH STREET between Franklin Street & White Street (East Side)
a/k/a 90-94 Franklin Street
Tax Map Block/Lot: 175/10

Date: 1930-31 [NB 646-1929]
Architect: Cross & Cross
Owner: Centrun Corp.
Builder: Marc Eidlitz & Son

Type: Office Building
Style: Art Deco
Method of Construction: steel-frame [fireproof]
Number of stories: 17

Summary

This seventeen-story office building is located at the northeast corner of Church and Franklin Streets and extends approximately seventy-five feet along both streets. It was constructed in 1930-31 by the building firm of Marc Eidlitz & Son for the Centrun Corporation, a subsidiary of the Central Hanover Bank & Trust Company, and was designed by the architectural firm of Cross & Cross. The similar Art Deco office building at 335-337 Greenwich Street, in what is now the Tribeca West Historic District, was designed and built by the same firms, for the same development corporation.

Above the one-story base, the Church and Franklin Street facades of this building are identical. Each facade is faced in brick and has nine bays of window openings per story. (The one-over-one window sash were installed in 1991.) The three center bays have chevron-patterned spandrels and piers with ornamental brickwork, characteristic of the Art Deco style. The amount of this Art Deco style ornamentation increases above the fifteenth story, culminating in an ornamental brick parapet. Additional geometric brick detail is found at the center spandrels of the end window groupings and at the corner juncture of the facades.

The base of the building is faced in limestone with a granite water table. The main entrance is on Church Street, where the central doorway is composed of paired bronze doors with Art Deco-inspired geometric ornament. The limestone surface surrrounding the entrance displays similar embellishment. The flanking window bays have multipane bronze sash; the northernmost bay has a set of three bronze doors. In addition to four window bays, the first story on Franklin Street has a service entrance and carved panels flanking the central bay.

The present building replaced a five-story, cast-iron-fronted structure.

continued .....

continuation of . . . . 271 Church Street

It originally housed a bank at the first story and provided showroom and office space above. It continues to be used as an office building.

No. 273 CHURCH STREET between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 175/13

Date: 1866 [Tax Assessment Records of 1866; Conveyance Index 175]
Architect: Undetermined
Owners: Meyer Rosenthal, Betsy Levi

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, approximately twenty-five feet wide and seventy-five feet deep, is located near the middle of the block. It was constructed in 1866 for Meyer Rosenthal and Betsy Levi. (The increase in value of the property, indicating a new building on the site, was recorded in the tax records of 1867.) Shortly after completion, the property was sold to Morris Poznanski and Henry Goldsmith. As originally constructed, this building was identical to the building at 279 Church Street, which was built at the same time for the same owners. Faced in brick above the first story, it has three bays of simple rectangular window openings per story. The brownstone lintels and sills evoke the Italianate style. The cornice has been removed. Alterations undertaken in 1946 account for the removal of the first-story cast-iron storefront. A 1932 photograph of the building shows the storefront intact, with a show window and two bays of paired doors with transoms.

The present building replaced a small frame dwelling with a third-class building of masonry construction at the rear of the lot. The upper stories of this building typically have been occupied as salesrooms and showrooms. The first story, originally used as a store, was subsequently occupied by restaurants.

Significant Reference

Photographic Views of New York City (Ann Arbor: University Microfilms International, 1981), 800-D3.

No. 275 CHURCH STREET between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 175/14

Date: 1866-67 [Tax Assessment Records 1866-1867; Conveyance Index 175]
Architect: Undetermined
Owner: George Bell

continued .....

continuation of . . . . 275 Church Street

Type: Store and loft
Style: Italianate
Method of Construction: masonry load bearing walls
Number of stories: 4

Summary

This four-story store and loft building, approximately twenty-five feet wide and seventy-five feet deep, is located near the middle of the block. Constructed in 1866-67 for George Bell, the brick-faced building was designed with three bays of window openings per story, each having a brownstone sill and molded lintel with a curved upper edge. (The original facade treatment is evident at the third and fourth stories.) Historic two-over-two double-hung wood sash remain at the third story and a bracketed sheet-metal cornice caps the facade.

In 1951-52 the second story was altered; the brick piers were removed, metal show windows were installed, and the surrounding wall area was refaced. The ground story, which probably originally had a cast-iron storefront, has also been altered.

This building replaced a masonry dwelling with an outbuilding. It typically has been occupied by dry goods firms for stores, showrooms, and salesrooms. Currently, a liquor store occupies the ground floor.

Alteration

1951-1952: Alt 396-1951 [Source: Alteration Application]
Remove and replace second-story show windows. Remove second-story brick piers and install steel.
Architect -- S. Ralph Angell Owner -- Philip Salkind

No. 277 CHURCH STREET between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 175/15

Date: 1869 [NB 70-1869]
Architect: D. & J. Jardine
Owner: Morris Poznanski
Builder: Samuel Cochran

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, approximately twenty-five feet wide and seventy-five feet deep, is located near the middle of the block. It was constructed in 1869 for Morris Poznanski and was built by Samuel Cochran according to the design of D. & J. Jardine, the architectural firm which designed a similar facade for the existing building at 84 Franklin

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Street in the same year. Faced in deeply rusticated sandstone, the building has three bays of rectangular window openings per story. Historic two-over-two double-hung wood sash remain at the second story. An elaborate sheet-metal cornice crowns the facade. The entablature and one pilaster of the original cast-iron storefront are currently visible at the first story; additional elements may survive behind the current storefront.

This building replaced a structure used for hazardous purposes and a frame outbuilding. In the late 1860s the H.L. Harburger Company, dealing in cloaks and suits, had offices in this building. As early as the 1940s, the upper stories of the building were occupied by artists' studios. Beginning in the 1950s and continuing today, the ground floor has been occupied by restaurants.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 189.

No. 279 CHURCH STREET between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 175/16

Date: 1866 [Tax Assessment Records of 1866; Conveyance Index 175]
Architect: Undetermined
Owners: Meyer Rosenthal, Betsy Levi

Type: Store and loft
Style: Italianate
Method of Construction: masonry load bearing walls
Number of stories: 4

Summary

This four-story store and loft building, approximately twenty-five feet wide and seventy-five feet deep, is located near the White Street end of the block. It was constructed in 1866 for Meyer Rosenthal and Betsy Levi. The building was identical to the building at 273 Church Street, which was constructed at the same time for the same owners.

The brick-faced building has three bays of simple window openings per story. The molded brownstone lintels and sills evoke the Italianate style. A bracketed metal cornice caps the facade. The first story of the building has been altered; originally it would have been constructed with a cast-iron storefront, probably similar to that seen in a 1932 photograph of 273 Church Street. In 1930 sidewalk vault alterations were undertaken.

The present building replaced a frame dwelling with two frame outbuildings. It has been occupied by wholesale dry goods firms for salesrooms, showrooms, and offices, such as in 1869 the offices of William Whiteside, an importer of Irish linen goods and white goods. The building currently houses the Harmony Theatre.

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continuation of . . . . 279 Church Street

Significant References

J. Harford & Co., New York Merchants Directory (New York, 1869), 116.
Photographic Views of New York City (Ann Arbor: University Microfilms International, 1981), 800-D3.

No. 281 CHURCH STREET between Franklin Street & White Street (East Side)
a/k/a 35-37 White Street
Tax Map Block/Lot: 175/17

Date: 1866-67 [Tax Assessment Records 1866-1867]
Architect: Undetermined
Owner: Jarvis Slade

and

Date: pre-1895 [Alt 1001-1895]
Architect: Undetermined
Owner: Undetermined

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 6)

Summary

This six-story store and loft building, extending approximately seventy-five feet on White Street and twenty-five feet on Church Street, occupies the southeast corner of the intersection. The sandstone-faced structure, exhibiting elements of the Italianate and Second Empire styles, was built on speculation in 1866-67 for Jarvis Slade. Slade, a dry goods merchant active in real estate development in the area, was the father of architect J. Morgan Slade who designed several buildings in the district. Above the first story, the White Street facade of the building has eight bays of segmentally-arched window openings per story. The four center bays, grouped together between paired end pilasters and quoins, project forward from the end bays as a frontispiece. This composition, as well as the pediment above, are characteristic of the Second Empire style. Prominent sill courses divide each story and pilasters flank the window openings. A metal cornice, partially removed for a fire escape, caps the building. A sixth story was added by 1895.

The first story retains its cast-iron storefront framing, composed of columns set on a platform supporting an entablature. The storefront bays are flanked by rusticated masonry piers. Historic infill of wood-framed show windows with transoms and cast-iron bulkheads also survives. The stepped vault was removed in 1934, but some historic iron with glass lens remains below the show windows. The granite sidewalk is extant. The Church Street facade is three bays wide and features the same overall design and articulation of detail as the White Street facade.

This building replaced two structures, one a frame dwelling with a rear extension at the corner of Church and White Streets. It typically has been

continued .....

continuation of . . . . 281 Church Street

occupied by dry goods firms for salesrooms, storerooms, and offices, including the Lincoln Fabrics Company in the 1940s. Currently, a restaurant occupies the ground floor and the upper floors are residential.

BETWEEN FRANKLIN STREET & WHITE STREET (West Side)

No. 278 CHURCH STREET between Franklin Street & White Street (West Side)
Tax Map Block/Lot: 178/29 [See: 100 Franklin Street]

BETWEEN WHITE STREET & WALKER STREET (East Side)

No. 283-287 CHURCH STREET between White Street & Walker Street (East Side)
Tax Map Block/Lot: 193/17 [See: 34 White Street]

No. 289 CHURCH STREET between White Street & Walker Street (East Side)
Tax Map Block/Lot: 193/18

Date: 1867-68 [NB 291-1867;
Tax Assessment Records 1867-1868]
Architect: Charles Duggin
Owner: Moses Ely

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, twenty-one-foot wide store and loft building is located on an unusually shallow lot near the White Street end of the block. Designed by Charles Duggin, it was erected as No. 195 Church Street in 1867-68 for Moses Ely, possibly the well-known lawyer of that name who practiced in New York from 1859 to 1883 and died in the following year. It replaced one two-story building. Articulated in the Second Empire style, the facade, composed of a cast-iron base and a sandstone upper section, features graceful cast-iron piers that frame shouldered storefront openings at the first story; flat end piers that bracket the flat surrounds of the variously shaped arched window openings with prominent keystones at the upper stories; and a bracketed cornice. Additional surviving historic elements include a portion of the stepped vault (now covered with diamond-plate sheeting), the metal storefront cornice, and wood transoms at the upper windows. Granite slabs extend from the vault area to the street. The modern storefront infill attempts to recall the original character of the building.

Ely's heirs retained ownership of this property until the 1920s, during which time the occupants included a liquor merchant. The upper stories of the building were converted from warehouse use to apartments during the 1960s.

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continuation of . . . . 289 Church Street

Significant Reference

Moses Ely obituary, New York Times, Oct. 25, 1884, p. 2.

No. 291 CHURCH STREET between White Street & Walker Street (East Side)
Tax Map Block/Lot: 193/19

Date: 1877 [NB 125-1877]
Architect: John B. Snook
Owner: Henry G. Muller
Builder: John Demarest
Foundry: J.R. & J.M. Cornell

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, twenty-five-foot wide store and loft building is located near the middle of the block. Designed by John B. Snook, a prominent architect who was responsible for many commercial buildings in the Tribeca and SoHo areas, it was erected in 1877 and replaced one frame building. The client was Henry G. Muller, probably the same person listed in directories as a grocer at 34 White Street (at the corner of Church Street) in 1866 and as a liquor merchant at 36 White Street in the 1870s.

Consisting of a one-story cast-iron base and a brick-fronted upper section that is trimmed in stone, the character of the neo-Grec facade is articulated by the classically inspired ornament, the stone banding, the subtly shouldered-arched openings of the storefront, and the bracketed terminal cornice. Manufactured by the foundry of J.R. & J.M. Cornell, the original storefront consists of smooth-shafted cast-iron columns and piers supporting an entablature. Other surviving historic elements include the remnants of the stepped vault (now clad in diamond plate), the cast-iron bulkhead with a grille, address bands with the structure's original address (No. 197), and the large wooden sign with an advertisement for the "D. Rich Co." The building has been used to manufacture and store electric brushes.

Significant Reference

Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 221.

Alteration

1930-31: Alt 1509-1930 [Source: Alteration Application]
Vault lights lowered to level of sidewalk, among other changes.
Architect -- Sidney Daub Owner -- 291 Church Street, Inc.
Foundry -- N.Y. Iron Works

No. 293 CHURCH STREET between White Street & Walker Street (East Side)
Tax Map Block/Lot: 193/20

Date: 1867-68 [Tax Assessment Records 1867-1868]
Architect: Undetermined
Owner: Walter Jones

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-one-and-one-half-foot wide store and loft building is located near the middle of the block. Built in 1867-68 for Walter Jones as No. 199 Church Street, it replaced two frame structures. Composed of a cast-iron base and a stone upper section, the facade is articulated in the Second Empire style, featuring engaged columns and paneled piers at the storefront, and coursed and incised piers and a four-story frontispiece with engaged Corinthian columns at the upper section. Other surviving historic elements include remnants of the stepped vault, two-over-two double-hung wood sash windows in segmentally-arched openings, the metal terminal cornice, and indications of the original address ("199") at the fifth story, and the year of construction ("1867") on the brackets flanking the cornice.

The building has been associated with the textile industry, accommodating the storage, baling, display, and sale of fabrics. Currently, the ground story is used for storage and upper stories have been converted to residential use.

Alteration

1931: Alt 8-1931 [Source: Alteration Application]
Vault lights replaced with concrete slab.
Architect -- Sidney Daub Owner -- 293 Church Street Corp.

No. 295 CHURCH STREET between White Street & Walker Street (East Side)
Tax Map Block/Lot: 193/23

Date: 1867-68 [NB 617-1866;
Tax Assessment Records 1867-1868]
Architect: Isaac F. Duckworth
Owner: William G. Hackstaff, Jr.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

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Summary

This five-story, twenty-one-and-one-half-foot wide store and loft building is located near the middle of the block. Designed by Isaac F. Duckworth, an architect who designed several outstanding buildings in the Tribeca and SoHo areas, it was erected as No. 201 Church Street in 1867-68 for William G. Hackstaff, Jr., replacing a two-story frame structure. Composed of a one-story cast-iron base and a four-story sandstone-fronted upper section, the facade is articulated in the Italianate style by the classically-inspired framing of the original storefront, composed of columns and piers supporting an entablature and framing arched openings, the definition of the upper stories by stringcourses and end piers, and the keyed and molded arched window surrounds. At the base additional surviving historic features include the paneled bulkhead and arched wood transoms; the stepped vault is covered with sheets of diamond plate and some granite slabs remain at the sidewalk. At the upper stories additional significant historic elements include several two-over-two wood sash windows, the iron fire escape, and the metal cornice.

Among subsequent owners of the building was the estate of Thomas Lewis, who developed several commercial structures in the Tribeca area. Among the building's occupants was the William Clark Company, a prominent thread manufacturer with mills in Rhode Island. The building was also used for the manufacture, storage, and sales of dry goods, including linens, woolens, children's clothing, and outerwear.

Significant Reference

Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 892.

No. 297 CHURCH STREET between White Street & Walker Street (East Side)
Tax Map Block/Lot: 193/24

Date: 1869-70 [NB 1111-1869]
Architect: William T. Bure
Owner: Claus Puckhafer
Builder: George Derr
Foundry: G.R. Jackson Burnet & Co.

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-two-foot wide store and loft building is located near the Walker Street end of the block. Designed by William J. Bure, it was erected in 1869-70 and replaced one frame structure. The client was Claus Puckhafer, listed in directories as a grocer at Duane Street, then a merchant at Greenwich Street (during the construction of No. 297 Church Street), and later as a liquor merchant at West Broadway. Composed of a one-story cast-iron base and a sandstone-faced upper section, the facade is

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articulated in the Second Empire style by the classically-inspired framing of the original storefront, the flat-arched openings with curved corners which are flanked by decorative pilasters, the paneled end piers, and the elaborate terminal cornice. Particularly noteworthy are the intricately carved stringcourses at each story which protrude to serve as corbels beneath the pilasters and beneath the cornice with its prominent brackets and arched central bay. Other surviving historic elements at the first story include remnants of the stepped vault cover, the paired wood doors, and the wood show window, transoms, and paneled bulkhead; the G.R. Jackson Burnet & Company foundry mark indicates the manufacturer of the storefront. Historic two-over-two double-hung wood sash windows and the metal fire escape survive at the upper stories. Some granite slabs extend from the altered vault area to the street.

Among the building's subsequent owners was the estate of Owen Jones (1815-84), a Welsh-born immigrant who, having worked his way up through the dry-goods business in New York, earned a fortune as a succussful merchant and real estate investor. The building was used for the manufacture, storage, and sales of dry goods. Currently a grocery occupies the first story and the upper stories have been converted for residential use.

Significant Reference

Owen Jones obituary, New York Times, Apr. 19, 1884, p. 5.

No. 299-301 CHURCH STREET between White Street & Walker Street (East Side)
a/k/a 31-33 Walker Street
Tax Map Block/Lot: 193/25

Date: 1867-68 [NB 614-1867;
Tax Assessment Records 1867-1868]
Architect: John B. Snook
Owner: Thomas Lewis

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building extends forty-two-and-one-half feet along Church Street and fifty-three feet along Walker Street. Designed by noted commercial architect John B. Snook for Thomas Lewis (d. 1892), both of whom were responsible for many buildings in the historic district, it was erected in 1867-68 and replaced two two-story frame buildings. A preliminary scheme for the building, preserved at the New-York Historical Society, resembles other Italianate designs Snook produced during the previous decade with the fluted order at its cast-iron storefront, the segmentally-arched openings, and its standard quoining.

As executed, the exterior exhibits many Second Empire features. The nearly identical facades of five bays on Church Street and six bays on Walker Street are characterized by the cast-iron storefront framing of smooth-

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shafted piers and columns and a modillioned cornice at the first story, and by the pierlike quoining and the continuous sills which support pilasters and segmentally-arched window openings at the stone-faced upper stories. The facades are crowned by a metal cornice with paired brackets. Many other historic elements survive. At the base of the Church Street facade, these include wood transoms, bulkheads of iron with glass lens, and granite vault covers; at the upper portion are two-over-two double-hung wood sash windows in the northern bay and an iron fire escape with rounded corners. At the base of the Walker Street facade, wood doors and transoms and granite vault covers remain; at the upper portion, many two-over-two double-hung wood sash windows survive.

The property remained in the hands of the Lewis family until the mid-twentieth century, during which time the occupants included a tool company. A restaurant now occupies the first story and the upper stories appear to be in residential use.

Significant References

Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 113, 324.
John Butler Snook, "Elevation on Walker Street," drawing in New-York Historical Society Archives, 1867.

Alteration

1928: Alt 1945-1928 [Source: Alteration Application]
Sidewalk and vault altered for street widening.
Architect -- John B. Snook Sons
Owners -- John A. Lewis Estate & Herbert Lewis Estate

BETWEEN WALKER STREET & LISPENARD STREET (East Side)

No. 305-307 CHURCH STREET
between Walker Street & Lispenard Street (East Side)
a/k/a 32 Walker Street
Tax Map Block/Lot: 194/16

Date: 1953-54 [NB 103-1953]
Architect: Larry Meltzer
Owner: Surel Realty Corp.

Type: Small commercial building
Method of Construction: masonry with steel elements
Number of stories: 2

Summary

This two-story small commercial building extends fifty feet along Church Street and twenty-five feet along Walker Street. Designed by Brooklyn Heights architect Larry Meltzer, it was erected for the Surel Realty Corporation in 1953-54. Previously the site contained a five-story marble-fronted store and loft building, typical of the district, that was erected

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in 1867 and designed by John B. Snook for Thomas Lewis, both of whom were involved in many building projects in the area.

Faced in brick (now painted), the exterior of the present building contains an expansive storefront of metal and glass with a recessed, chamfered entrance at the corner and multipane casement and fixed sash steel windows at the second story. A brightly colored, three-dimensional sign which extends across the two facades advertises the bar/restaurant located in the first story.

Significant References

NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 194, Lot 16. NB 627-1867. DEM 80-1945.
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 213.

No. 309 CHURCH STREET between Walker Street & Lispenard Street (East Side)
a/k/a 34 Walker Street
Tax Map Block/Lot: 194/15

Date: 1867-68 [NB 40-1867;
Tax Assessment Records 1867-1868]
Architect: E.J.M. Derrick
Owner: John F. Delaplaine
Foundry: G.R. Jackson Burnet Co.
Lessee: Heine, Huber & Company

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, L-shaped store and loft building extends twenty-five feet on both Church and Walker streets. Erected in 1867-68 to the design of E.J.M. Derrick, it replaced a three-story frame building facing Church Street and a four-story masonry dwelling with a small rear structure, which apparently housed a butcher, on Walker Street. Commissioned by Heine, Huber & Company, a firm probably associated with local dry goods merchant David R. Heine, the new building stood on a site owned by attorney John F. Delaplaine (d. 1885), whose father, an eminent merchant in drugs and Mediterranean imports, acquired it in 1845.

Identical in design, the two cast-iron Italianate facades feature colonnaded storefronts (missing their ornamental details), superimposed tiers of pilaster-framed arcaded openings which display prominent keystones and rest on intermediate cornices, paneled and inscribed end piers, and bracketed metal terminal cornices. Additional surviving historic elements on the Church Street facade include an iron stepped vault cover, paired wood doors with glass, and a foundry plate from the G.R. Jackson Burnet Company, as well as two-over-two wood sash windows at the upper stories. At

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the Walker Street facade an iron fire escape and most of the historic windows remain. The exposed west and south elevations are simple brick walls.

The building has been used for the manufacture and storage of laundry bags; among its tenants was B. Eipstein & Company, furnishing goods. Currently it is divided among several textile firms and residential tenants.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 712.
John F. Delaplaine obituary, New York Times, Feb. 15, 1885, p. 2.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 207.

No. 311 CHURCH STREET between Walker Street & Lispenard Street (East Side)
Tax Map Block/Lot: 194/18

Date: 1868-70 [NB 961-1868;
Tax Assessment Records 1868-1870]
Architect: Louis Berger
Owner: Solomon Deutsch

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-and-one-half-foot wide store and loft building is located near the middle of the block. Designed by Louis Berger and erected in 1868-70 for Solomon Deutsch, who leased the property from Maria L. Van Deventer, it replaced one two-story frame dwelling. The sandstone-fronted Italianate facade, which has a one-story cast-iron base, is characterized by the fluted pilasters and engaged columns of the storefront and the segmentally-arched window lintels, prominent sills, quoining, and bracketed and modillioned metal cornice of the upper stories. The metal storefront cornice remains, although the column capital ornaments are missing, and the stepped vault cover survives in an altered state. Among the building's occupants, typical of the district, was Alexander Knox, a thread merchant. Currently the first story is occupied by a restaurant and the upper stories have been converted to residential use.

No. 313 CHURCH STREET between Walker Street & Lispenard Street (East Side)
Tax Map Block/Lot: 194/19

Date: 1868-70 [NB 306-1868;
Tax Assessment Records 1868-1870]
Architect: William H. Hume
Owner: Joseph Fisher
Foundry: Nichol & Billerwell

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-six-foot wide store and loft building is located near the middle of the block. Designed by William H. Hume for Joseph Fisher, probably the New Jersey broker listed in contemporary directories, it was erected in 1868-70 and replaced one three-story frame dwelling with a masonry rear extension. The stone facade (now painted), which has a one-story cast-iron base, is articulated in the Second Empire style by the first-story storefront composed of fluted pilasters and engaged columns (missing their capital ornaments) and, at its upper portion, by the coursed end piers, superimposed levels of pilaster-framed segmentally-arched openings and intermediate entablatures, and the bracketed metal terminal cornice. Additional surviving historic elements include a foundry plate from Nichol & Billerwell, an iron stepped vault light, and several two-over-two double-hung wood sash windows. Among the owners of the building was Horace S. Ely & Company, a prominent real estate firm established in 1853; currently a cosmetics store occupies the first story.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 375.
Horace S. Ely obituary, New York Times, Apr. 28, 1904, p. 7.

No. 315-317 CHURCH STREET
between Walker Street & Lispenard Street (East Side)
a/k/a 38 Lispenard Street
Tax Map Block/Lot: 194/20

KINGSLAND BUILDINGS
Date: 1866-69 [NB 335-1866;
Tax Assessment Records 1866-1869]
Architect: Isaac F. Duckworth
Owner: Daniel C. Kingsland

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

continued .....

continuation of . . . . 315-317 Church Street

Summary

This five-story, L-shaped store and loft building (actually two buildings connected by an internal party wall) extends forty-eight feet along Church Street and twenty-five feet along Lispenard Street. Designed by Isaac F. Duckworth, an architect responsible for many buildings in the area, it was erected in 1866-69 as No. 219-221 Church Street for Daniel C. Kingsland (1812-1881), an attorney and member of a prosperous merchant family, who was a director of the Rutgers Insurance Company and Chemical Bank and a patron of the Academy of Music. The building replaced two two-story frame dwellings and a masonry structure on Church Street and a three-story masonry dwelling on Lispenard Street. Kingsland and his brother Ambrose also developed No. 40 Lispenard Street (1866-68), immediately adjacent to this building, during this period.

The two cast-iron facades, one at 315-317 Church Street, the other at 38 Lispenard Street, are identical except for the number of bays and the treatment of the central bay of the cornices. These facades clearly derive from the same source as those of Nos. 44, 46-48, and 54 Lispenard Street. Articulated in the Second Empire style, the exterior of the Kingsland Buildings is characterized by paneled end piers, superimposed tiers of pilaster-framed flat-arched openings with curved corners resting on stringcourses, rope moldings, and bracketed metal cornices with prominent central pediments on both facades. Additional surviving historic fabric of the Church Street front includes metal-clad wood doors with glass panels (presumably dating from an early alteration) at the base and two-over-two double-hung wood sash windows, rope moldings, an iron fire escape, and the words "KINGSLAND BUILDINGS 1867" within the cornice pediment. At the Lispenard Street facade, the bay framing and the modillioned cornice of the storefront remain intact; historic elements at the base include a partly covered iron stepped vault light, and remnants of the storefront infill, consisting of paired wood doors with glass panels and metal-clad lower portions, and a wood-framed show window and transoms. Two-over-two double-hung wood sash windows and the words "ERECTED 1867" within the cornice survive at the upper portion. At the Lispenard Street side, a bluestone sidewalk remains.

Occupants of the building, typical of the district, included Oakley, Steele & Company, commission merchants and manufacturers of shirts, drawers, and hosiery; J.R. Leeson & Company, America's largest linen-thread importing house at the end of the nineteenth century; and William E. Wright & Sons Company, sellers of knitwear and braids. Currently the first story is occupied by commercial tenants and the upper stories have been converted to residential use.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 68, 831.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 163.
Daniel Kingsland obituary, New York Times, Oct. 2, 1881, p. 5.

No. 319 CHURCH STREET between Walker Street & Lispenard Street (East Side)
a/k/a 36 Lispenard Street
Tax Map Block/Lot: 194/22

Date: 1875-76 [NB 142-1875;
Tax Assessment Records 1875-1876]
Architect: William Widmayer
Owners: Charles E. Appleby, Aaron H. Rathbone
Builder: Michael McDermatt

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, situated at the southeast corner of the intersection, extends eighteen-and-one-half feet along Church Street and fifty feet along Lispenard Street. Designed by William Widmayer, it was erected in 1875-76 for Charles E. Appleby and Aaron H. Rathbone. At the time of his death, Appleby (1822/23-1913), an attorney, was one of the largest individual holders of real estate in Manhattan; Rathbone is listed in directories of the era as an insurance broker.

The brick facades (now painted), with their much altered cast-iron bases, originally displayed characteristically neo-Grec features in the metal cornice and cast-iron components; today the metal lintels and sills of the upper-story windows and the linear ornament of a cast-iron pier near the Lispenard Street entrance remain to indicate this stylistic association. Other surviving historic elements include a continuous brownstone band above the first story, some one-over-one and two-over-two double-hung wood sash windows, and an iron fire escape. The cornice has been removed. The building has been used for storage and light manufacturing. Currently, the first story is occupied by a pizzeria and coffee shop; the upper stories have been converted to residential use.

Significant References

Charles E. Appleby obituary, New York Times, Dec. 17, 1913, p. 11.
Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 895.

BETWEEN LISPENARD STREET & CANAL STREET (East Side)

No. 321-323 CHURCH STREET
between Lispenard Street & Canal Street (East Side)
a/k/a 31-33 Lispenard Street
Tax Map Block/Lot: 210/1

Date: 1946-47 [NB 116-1946]
Architect: Mac L. Reiser
Owners: Benjamin Hochman, Philip Hochman

continued .....

continuation of . . . . 321-323 Church Street

Type: Small commercial building
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story small commercial building, located at the southeast corner of the intersection, extends thirty-five feet along Church Street and fifty feet along Lispenard Street. Designed by Brooklyn architect Mac L. Reiser, it was erected in 1946-47 for Benjamin and Philip Hochman. Previously the site contained two three-story brick structures one of which was occupied by an express company; these buildings were replaced in 1938-39 by a diner that was replaced in turn by the present building. Its brick exterior, coped in stone, is characterized by rectangular openings with roll-down security gates and awnings. On the Lispenard Street side, an opening at the mezzanine level contains casement and fixed sash windows. Among other occupants of the building was a shoe importer. Currently a barber shop and two restaurants occupy the building.

Alteration

1951: Alt 2221-1950 [Source: Alteration Application]
Overhead doors replaced by new storefronts; brick piers on Lispenard Street side removed and new storefront inserted.
Architect -- Mac L. Reiser Owner -- Benjamin Hochman

No. 325 CHURCH STREET between Lispenard Street & Canal Street (East Side)
Tax Map Block/Lot: 210/2

Date: 1871 [NB 720-1871]
Architect: E. Ketchum
Owner: William A. Barr
Builder: James Hamel

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, eighteen-foot wide store and loft building is located near the Church Street end of the block. Designed by E. Ketchum, it was erected as No. 229 Church Street in 1871 for local importer William A. Barr. It replaced one frame structure. The sandstone facade (now painted) is articulated in the Italianate style by the metal lintels and sills which frame the window openings and by the bracketed metal cornice. The exposed north and south elevations are simple brick walls. At one time the ground story was occupied by a fabric store and the upper stories by a tailor shop. Currently the ground story, which has been altered, is occupied by a metal workshop.

No. 327 CHURCH STREET between Lispenard Street & Canal Street (East Side)
Tax Map Block/Lot: 210/3

Date: 1951 [Alt 2222-1950]
Architect: Mac L. Reiser
Owner: Benjamin Hochman

Type: Small commercial building
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

This one-story, twenty-two-foot wide small commercial building is located near the middle of the block. Previously, the site contained a frame structure which was replaced in 1874 by a four-story cast-iron-fronted store and loft building, designed by Julius Boekell for G. Manley and subsequently occupied by a general merchandise store and leather companies. By 1936 that building was used as a factory and there was an auto repair shed at the rear of the lot; in that year the upper three stories were demolished. In 1951 the building was reconstructed to the designs of Brooklyn architect Mac L. Reiser for Benjamin Hochman to serve as a truck garage.

The brick front, coped in stone, displays roll-down metal security doors and a retractable awning which advertises the current occupant, a used and military clothing store.

Significant Reference

NYC, Department of Buildings, Manhattan. Plans, Permits and Dockets, Block 210, Lot 3. NB 687-1873.

No. 329-333 CHURCH STREET
between Lispenard Street & Canal Street (East Side)
a/k/a 342-344 Canal Street
Tax Map Block/Lot: 210/4

Date: 1985-86 [NB 33-1983]
Architect: Leonard Colchamiro
Owner: Pallas & Adri Distributors, Inc.

Type: Small commercial building
Method of Construction: masonry load bearing walls
Number of stories: 2

Summary

This two-story small commercial building, located at the southeast corner of the intersection, extends twenty-five feet along Canal Street and fifty-eight feet along Church Street. Designed by Brooklyn architect Leonard Colchamiro, it was erected in 1985-86 for Pallas & Adri Distributors, Inc. The site previously contained three frame structures built in the early nineteenth century; those were replaced in 1928 by a gasoline station, which in turn was demolished for the existing building. The painted masonry block exterior exhibits fixed awnings and roll-down metal security

continued .....

gates at the first story and square windows at the second. Currently, the ground story is occupied by an automobile sound equipment store and a delicatessen; an astrologer occupies the second story.

SIXTH AVENUE

The lot on the northwest corner of Sixth Avenue and White Street is the only property in the district with a Sixth Avenue address. In 1928-1930 Sixth Avenue was extended southward causing the demolition of several five- and six-story store and loft buildings near White Street and creating the triangular sites now used as parking lots that line the west side of the avenue from Franklin Street north to White Street. Sixth Avenue was subsequently renamed Avenue of the Americas in honor of the Organization of American States, though the street's historic name is still commonly used.

David M. Breiner

BETWEEN WHITE STREET & WALKER STREET (West Side)

No. 1-9 SIXTH AVENUE between White Street & Walker Street (West Side)
a/k/a 14-18 White Street
Tax Map Block/Lot: 191/8

Date: 1946-47 [Alt 2633-1946]
Owner: NYC, Board of Transportation
Lessee: Belin Holding Co.
Type: Parking lot

Summary

In 1930 Sixth Avenue was extended southward to Franklin Street, cutting through Block 191 and necessitating the demolition of eight store and loft buildings on the north side of White Street near Church Street. A triangular lot was created at the northwest corner of the intersection of Sixth Avenue and White Street, encompassing parts of what originally were lots 7 and 8. In 1946 lot 8, which was vacant, was converted into the present parking lot.

WEST BROADWAY

One-and-one-half blocks of the east side of West Broadway, originally called Chapel Street, form part of the western boundary of the Tribeca East Historic District. (This boundary is contiguous to the eastern boundary of the Tribeca West Historic District.) In 1810 Chapel Street was regulated from Leonard to Lispenard streets and the construction of largely frame dwellings that had occurred south of the district moved northward along this route toward Washington Square Park. The portion of the street between Murray and Canal streets was renamed West Broadway during the 1840s. By that time, commerce had begun to spread along West Broadway and dwellings were adapted for business purposes.

After mid-century, as store and loft buildings began to appear along the street, West Broadway was drawn into the city's growing web of mass transportation. The Metropolitan Elevated Railway ran small steam locomotives that began at Morris Street and Trinity Place, followed Church Street, turned onto Murray Street, and progressed northward on West Broadway with stops at Chambers Street and Franklin Street (the latter at the edge of this district) before connecting to Sixth Avenue. A street railway also ran along West Broadway en route from the Astor House to uptown destinations. In July, 1918, the Seventh Avenue line of the IRT subway was opened under this section of West Broadway. Despite the disappearance of the historic above-ground modes of mass transportation during the twentieth century, West Broadway remains commercially viable, while many of the larger structures have been adapted for residential use.

Almost every phase of architectural development experienced in the area of the district is evidenced along this architecturally varied section of West Broadway. The early residential and commercial eras are represented by the small-scaled buildings that retain their historic character, particularly the converted dwelling at 2 White Street (a/k/a 237 West Broadway). The heyday of commercial redevelopment produced the six-story brick-fronted store and loft buildings which feature cast-iron storefront bases. The twentieth-century revival of Tribeca as a location for restaurants and service and retail businesses is manifested in several small commercial structures; these reflect the volumes of the Federal-era dwellings they replaced. The resulting streetscape is a combination of historic buff-colored stone and red brick exteriors and more modern stuccoed facades. Granite slab vault covers survive in front of only one building.

David M. Breiner

BETWEEN FRANKLIN STREET & WHITE STREET (East Side)

No. 211-215 WEST BROADWAY
between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 178/13 [See: 120-124 Franklin Street]

No. 217-219 WEST BROADWAY
between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 178/16

Date: 1955-56 [Alt 1040-1954]
Architect: Louis A. Bellini
Owner: Camar Realty Corp.

Type: Commercial building
Method of Construction: masonry load bearing walls
Number of stories: 3

Summary

This three-story commercial building, approximately forty-two feet wide and one hundred feet deep, is located near the middle of the block. The present building is the result of major alterations to two separate buildings which were originally constructed as No. 105 and No. 107 Chapel Street. Tax records suggest that these Federal-era structures were probably built by the second decade of the nineteenth century. Original owners of the buildings remain unclear, but may have been Daniel Mersereau and John Stephens (No. 219), and Abraham Day (No. 217). In 1955-56 the buildings were combined as one, to be occupied by a restaurant, and given a rock-faced stuccoed facade. In the late 1980s a metal canopy and rooftop sculpture were added. The building continues to be occupied by a restaurant.

No. 221-223 WEST BROADWAY
between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 178/22 [See: 5-7 White Street]

No. 225-227 WEST BROADWAY
between Franklin Street & White Street (East Side)
Tax Map Block/Lot: 178/19

Date: c. 1810 [Conveyance Index 1810]
Architect: Unknown
Owner: Undetermined

and

Date: c. 1985 [Photo in research files]
Architect: Undetermined
Owner: Undetermined

continued .....

Type: Small commercial building
Method of Construction: masonry load bearing walls
Number of stories: 3

Summary

This three-story commercial building is the result of the joining of two smaller buildings, approximately fifteen and twenty feet wide. The buildings, probably constructed in the first decade of the nineteenth century, were built as No. 113 and No. 115 Chapel Street. They were simple three-story brick dwellings in the Federal style. The fenestration of these buildings has been severely altered; the facades have been rebuilt several times during the twentieth century and are currently faced with stucco.

At the turn of the century, No. 225 West Broadway, then raised to five stories, was occupied by a cigar store and a manufacturer of envelopes. Later it housed a book binding company and related functions. At the turn of the century No. 227 housed a saloon, restaurant, and kitchen. Currently the buildings house commercial concerns.

No. 229 WEST BROADWAY between Franklin Street & White Street (East Side)
a/k/a 3 White Street
Tax Map Block/Lot: 178/21

Date: c. 1807 [Conveyance Index 1807]
Architect: Unknown
Owner: Undetermined

and

Date: c. 1857 [Tax Assessment Records 1855-1857]
Architect: Undetermined
Owner: Michael Goggin

Type: Converted dwelling
Style: Federal with later additions
Method of Construction: masonry load bearing walls
Number of stories: 3 and one-half (now 4)

Summary

This building was constructed by 1807 as No. 117 Chapel Street, a three-and-one-half-story, peaked-roof residence with a store at ground level and a small rear extension. By 1857, under the ownership of Michael Goggin, an upholsterer, the building was raised to four stories and the rear extension was enlarged and extended to the building line. The building was refaced and a new cornice was added. The West Broadway facade is two bays wide; window openings have pressed metal lintels and stone sills. The first story has a recent wood storefront which returns for one bay on White Street. The White Street facade has five window openings per story; there are two doors and two show windows with stone lintels at the first story. A wood cornice crowns the building. At the turn of the century this

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building was leased by Ernest H. Meyer, a dealer in liquors. Currently, a catering establishment occupies the first story; the building is residential above.

BETWEEN WHITE STREET & WALKER STREET (East Side)

No. 235-237 WEST BROADWAY between White Street & Walker Street (East Side)
Tax Map Block/Lot: 191/13 [See: 2 White Street]

No. 239 WEST BROADWAY between White Street & Walker Street (East Side)
Tax Map Block/Lot: 191/11 [See: 4-6 White Street]

WORTH STREET

The southernmost boundary of the Tribeca East Historic District is formed by the western portion of the north side of Worth Street between Broadway and Church Street. The land in this area was originally part of the Anthony Rutgers farm. Originally known as Catherine Street in honor of the wife of Hendricks Rutgers, the street was regulated between Broadway and Chapel Street (now West Broadway) in 1797, and was paved between Broadway and Hudson Street in 1802. In 1803, its name was changed to Anthony Street after one of the sons of landowner Leonard Lispenard. The street was renamed Worth Street in 1855 to honor William Jenkins Worth, a major-general reputed to have been the first soldier to enter Mexico City in the war with Mexico in 1848.

Early development along Worth Street included the Anthony Street Theatre which was constructed in 1813 (at what is now 81-85 Worth Street) and was replaced in 1822-23 by the Protestant Episcopal Christ Church. The south side of the block (outside the district boundaries) was occupied by the New York Hospital from the 1770s to the 1860s.

The six store and loft buildings which currently stand on Worth Street within the district boundaries were erected between 1859 and 1861, during the time when numerous dry goods merchants relocated to this area from the Pearl Street vicinity. These structures were originally owned by such dry goods merchants as Herman D. Aldrich and Catlin & Leavitt, and replaced masonry and frame dwellings (as well as the Christ Church) which were constructed earlier in the century. The store and loft buildings, which constitute the western portion of the block, form a visually cohesive streetscape of five-story marble facades in the Italianate style, further united by such ornamentation as stringcourses or bracketed sills, molded window surrounds with pediments, and quoins. The streetbed of Worth Street, of which the northern half is included within the district boundaries, is paved with asphalt.

Margaret M.M. Pickart

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 65-67 WORTH STREET between Broadway & Church Street (North Side)
a/k/a 229 Church Street
Tax Map Block/Lot: 173/10 in part

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Samuel Wyman

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building extends fifty feet along the north side of Worth Street and seventy-five feet on the east side of Church Street. It was constructed in 1859-60 for Samuel Wyman, a dry goods

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merchant who resided in Baltimore, as two buildings. With the adjacent structure at 69 Worth Street, which was built at approximately the same time, it appears to be part of a larger building. The three buildings share a tax lot. The Church Street facade of the building is marble above the first story. It is divided into three vertical sections by quoins. The end sections have two window openings each, while the center section has three. Characteristic of the Italianate style, the windows have molded surrounds and flat pediments, a treatment which was popularized by the design of the A.T. Stewart store. Windows have two-over-two double-hung wood sash, although the northernmost bay of window openings has been blocked for an elevator shaftway. Sill courses, balustrades below the second-story windows, and a marble cornice further enhance the design. The original cast-iron storefront framing, seen in an historic photograph, has been replaced by stone piers and an entablature.

The Worth Street facade is divided into two sections by quoins and features the same overall design and articulation of detail as the Church Street facade. It is visually continuous with the building at 69 Worth Street, and is part of the consistent architectural character of the streetscape.

The present building replaced four frame dwellings. In 1865 the building was occupied by Low, Harriman & Co., selling agents for the American Print Works. Later, it was occupied by W.C. Peet & Co. and A.D. Juilliard & Co., both prominent dealers in dry goods. Currently the ground floor is vacant, and there is office space above.

Significant Reference

Frank L. Walton, Tomahawks to Textiles, The Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 119-120+.

No. 69 WORTH STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 173/10 in part

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Samuel A. Warner

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately twenty-five feet wide and seventy-two feet deep, is located near the Church Street end of the block. It was constructed in 1859-60 for Samuel A. Warner, an architect and developer, and, with the structures at 65-67 Worth Street which were built at approximately the same time, appears to be part of a larger building. (The three buildings share a tax lot.) It is also similar in appearance to the buildings to the east on Worth Street and is part of the consistent architectural character of the streetscape. The building is faced in marble above the first story and has three bays of

continued .....

window openings per story. Typical of the Italianate style which was popularized by the design of the A.T. Stewart store, the window openings have molded surrounds and flat pediments. Two-over-two double-hung wood sash remain. Sill courses, quoins, and a marble cornice further enhance the design. The original cast-iron storefront framing has been replaced by stone piers and an entablature.

Previously on this site stood a frame dwelling. In the 1870s, this building was occupied by W.C. Peet & Co. and A.D. Juilliard & Co., prominent textile firms. Currently vacant at the ground story, the building has office space above.

Significant Reference

Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953).

No. 71-73 WORTH STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 173/8

Date: 1859-60 [Tax Assessment Records 1859-1960]
Architect: Unknown
Owner: Herman D. Aldrich

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately twenty-five feet wide and ninety-five feet deep, is located near the Church Street end of the block. It was constructed in 1859-60 for Herman D. Aldrich, a merchant who also developed the adjacent identical building at 75-77 Worth Street at about the same time. Faced in marble above the first story, the building has six bays of window openings per story. Each window has a molded surround with a flat pediment; this window treatment is characteristic of the Italianate style. Most two-over-two double-hung wood sash remain. Prominent sill courses, paneled end piers, balustrades below the second-story windows, and a marble cornice further enhance the design. The original cast-iron storefront framing elements have been replaced by a stone front.

The present building replaced a masonry dwelling and three frame structures. Among the occupants of this building in the late 1860s were the L. Edgerton Company, manufacturers of carpets, rugs, and oil cloths; and Cunningham, Frost & Throckmortons, importers and jobbers in foreign and domestic dry goods. Later, the building was occupied by dry goods firms including W.C. Peet & Co. and Kibbe, Chaffee, Shreve & Co. The Metropolitan Life Insurance Company also had offices in this building. Currently vacant at the ground floor, the building has office space above.

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continuation of . . . . 71-73 Worth Street

Significant References

J. Harford & Co., New York Merchants Directory (New York, 1869), 34, 62.
Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953).

No. 75-77 WORTH STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 173/6

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Herman D. Aldrich

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, twenty-five feet wide and ninety-five feet deep, is located near the Church Street end of the block. It was constructed in 1859-60 for Herman D. Aldrich, a merchant who also developed the adjacent identical building at 71-73 Worth Street at about the same time. Faced in marble above the first story, the building has six bays of window openings per story. The openings have molded surrounds and flat pediments, a treatment typical of the Italianate style. Paneled end piers, balustrades below the second-story windows, prominent sill courses, and a marble cornice further enhance the design. The original cast-iron storefront framing members have been removed or covered by more recent metal and composition panels; the original marble cornice survives above the later front.

The present building replaced two smaller masonry dwellings. The firm of Tebbetts, Harrison & Robins (selling agent for Interlaken Mills of Providence, Rhode Island, producers of cloths for book binders) occupied this building in the 1890s. In the 1920s it was occupied by Hesslein & Co., Inc., a selling agency for domestic mills. Currently vacant at the ground floor, the building has office space above.

Significant References

King's Handbook of New York (New York, 1893), 885.
Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 142.

No. 79-81 WORTH STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 173/4

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Henry Young

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately forty-eight feet wide and ninety-five feet deep, is located near the middle of the block. It was constructed in 1859-60 for Henry Young and is identical to its neighbor, 83-85 Worth Street, which was built at about the same time. Faced in marble above the first story, the building has six bays of window openings per story. The openings have molded surrounds, flat pediments, and bracketed sills; this elaboration of the individual windows is a characteristic of the Italianate style. A marble cornice and quoins further enhance the design. Some historic two-over-two double-hung and multipane casement wood sash survive. A storefront cornice and panels below the second-story windows, such as those found at 83-85 Worth Street, were removed when the original cast-iron storefront framing of the first story was replaced by a stone front in the late 1920s. A curved, tripartite metal transom and metal transom grilles survive from this period.

The north elevation of the building is partially visible from a parking lot on Leonard Street. It is faced in brick and has simple window openings with stone sills and lintels. The sash were replaced and iron shutters removed in 1927.

The present building, and that at 83-85 Worth Street, replaced the Protestant Episcopal Church which was constructed in 1822-23 after the Anthony Street Theater was destroyed by fire. Deering, Milliken & Co. was established in the present building in 1865. Founded by Seth M. Milliken and William Deering, this textile production and distribution firm later occupied other buildings in the area. In the late 1920s the building was occupied by the Farish Company, originally established in 1835 as Clark & Hunt, dealers in dry goods. At this time, the Farish Company was the selling agent for Arnco Mills, producers of wool blend blankets. Currently vacant at the ground story, the building has office space above.

Significant References

Isaac Newton Phelps Stokes, The Iconography of Manhattan Island (New York: Robert H. Dodd, 1918) vol. 3, 932, 982.
Frank L. Walton, Tomahawks to Textiles: The Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 120, 139.

continued .....

continuation of . . . . 79-81 Worth Street

Alteration

1928-29: Alt 633-1928 [Source: Alteration Application]
Cast-iron front removed up to second-story sills. First story refaced.
Architect -- Jean Jeaume Owner -- Portage Trading Corp.
Builder -- J. Odell Whitenack

No. 83-85 WORTH STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 173/2

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owners: David W. Catlin, Henry S. Leavitt

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately forty-eight feet wide and 100 feet deep, is located near the middle of the block. Constructed in 1859-60 for merchants Catlin & Leavitt, this structure is identical to its neighbor, 79-81 Worth Street, which was built at about the same time. Faced in marble above the base, the building has six bays of window openings per story. The openings have molded surrounds, flat pediments, and bracketed sills; this embellishment of the individual windows is characteristic of the Italianate style. Most of the two-over-two double-hung wood sash survive. A marble cornice and quoins further enhance the design. In 1930 the cast-iron storefront framing elements were covered with limestone ashlar and new doors and show windows were installed. The storefront window openings were further altered in 1970. The original marble cornice survives above the later front. The north elevation of the building is visible from Leonard Street. It is faced in brick, has a brick and metal cornice, and has openings with stone sills and lintels and a variety of multipane, double-hung sash, some of which have historic iron shutters. There is a one-story brick-faced addition at the rear.

The present building, and that at 79-81 Worth Street, replaced the Protestant Episcopal Church which was constructed in 1822-23 after the Anthony Street Theater was destroyed by fire. In the late 1860s occupants of this building included J.A. Brouwer, a manufacturer of neckties and scarfs; and Rease & Ruddock, a manufacturer of pocketbooks and wallets. In 1921 the building was occupied by the Farish Company, established in 1835 as Clark & Hunt, dealers in dry goods. Currently, the ground floor is occupied by a restaurant and there is office space above.

Significant References

J. Harford Co., New York Merchants Directory (New York, 1869), 129, 150.
Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 120-21.

continued .....

continuation of . . . . 83-85 Worth Street

Alteration

1930-1931: Alt 2373-1930 [Source: Alteration Application]
Existing cast-iron columns on first story covered with ornamental limestone ashlar. New show windows and doors installed.
Architect -- John B. Snook Sons Owner -- J.Z. Pierson

LEONARD STREET

Included within the Tribeca East Historic District are portions of the north and south sides of Leonard Street between Church Street and Broadway. The street was laid out by Effingham Embree around 1797 as a twenty-seven-and-a-half-foot-wide street and was named after one of the sons of landowner Leonard Lispenard, who held the nearby Lispenard Meadows. It was ceded to the city in 1800 and was widened to its present fifty-foot width in 1806. Soon the blockfronts of Leonard Street were developed with frame and masonry residences, as well as buildings used for hazardous purposes. These early structures were largely replaced by store and loft buildings erected in the early to mid-1860s in order to house the expanding businesses of numerous dry goods firms.

The south side of Leonard Street within the district boundaries is composed of the four buildings at the western end of the block. Three of these are store and loft buildings which are equal in height and which display the styles popular during the 1860s -- the Italianate and Second Empire. The Italianate facade is composed of "sperm candle" columns; the Second Empire designs have continuous cornices and stringcourses. At the southeast corner of Leonard and Church Streets is the Textile Building, a twelve-story office building in the neo-Renaissance style constructed in 1900 to house the offices and showrooms of dry goods firms.

The nine store and loft buildings on the north side of Leonard Street within the district boundaries also display the Italianate and Second Empire styles, including three with sperm candle designs. The buildings create a consistent streetscape of five-story facades unified by prominent stringcourses, ornamented window surrounds, and a significant amount of surviving cast-iron storefront framing members. The regular cornice line of the streetscape is broken by No. 69 Leonard Street, a five-story building constructed in the 1850s which is somewhat shorter than the other store and loft buildings which line the streets of Tribeca. The streetbed of Leonard Street is paved with asphalt.

Margaret M.M. Pickart

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 65-67 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lots: 174/1001-1005 [See: 247-249 Church Street]

No. 69 LEONARD STREET between Broadway & Church (North Side)
Tax Map Block/Lot: 174/11 [See: 251 Church Street]

No. 71 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/10

Date: 1865-66 [Tax Assessment Records 1865-1866]
Architect: Samuel A. Warner
Owner: Mayer L. Sternberger
Foundry: Architectural Iron Works

continued .....

continuation of . . . . 71 Leonard Street

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-four feet wide and eighty-five feet deep, is located near the Church Street end of the block. It was built in 1865-66 for Mayer L. Sternberger, a shirt manufacturer, and was designed by Samuel A. Warner, a noted architect of commercial buildings in New York City.

The marble facade above the first story has three bays of segmentally-arched window openings per story. Corinthian pilasters flanking the window openings, paneled end piers, and bold sill courses create a layered effect which evokes the Second Empire style. The windows have historic two-over-two double-hung wood sash, and the facade is crowned by a sheet-metal cornice. The first story retains its orignal cast-iron storefront framing members and cornice, cast by D.D. Badger's Architectural Iron Works, and an historic wood-framed show window and transom survive in the western bay. The loading bay at the east has paneled wood shutters. The stepped vault at the building line has been altered, but some iron with glass lens remains.

The present building replaced a masonry dwelling. It typically has been used as a store, and for storage and office space. In the 1910s, it housed a cotton merchant. A dry cleaning establishment currently occupies the ground floor.

No. 73 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/9

Date: 1864-66 [Tax Assessment Records 1864-1866]
Architect: Isaac F. Duckworth
Owner: James H. Smith
Foundry: Architectural Iron Works

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and 100 feet deep, is located near the Church Street end of the block. Designed by Isaac F. Duckworth, who worked extensively in the area, it was built in 1864-66 for James H. Smith. The marble facade above the first story has three bays of window openings whose flat arches have rounded corners and are supported by slender pilasters. The windows have historic two-over-two double-hung wood sash. Prominent sill courses divide each story and quoins define the edges of the facade. A metal cornice with a

continued .....

central pediment containing the words "Erected 1864" crowns the facade. The prominent cornice and layered effect of the design evoke the Second Empire style. The first story retains its original cast-iron storefront framing elements, cast by D.D. Badger's Architectural Iron Works, although the fluted columns are missing their capitals. An historic wood-framed transom and show window and a cast-iron window bulkhead survive in the western bay. The stepped vault has been altered.

The present building replaced a single masonry dwelling. In 1919, the building was leased by Wolf & Erskine, a cotton goods firm.

Significant Reference

Origins of Cast Iron Architecture in America (New York: DaCapo Press, 1970), 30.

No. 75-77 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/7

Date: 1865-66 [Tax Assessment Records 1865-1866]
Architect: Unknown
Owner: Herman D. Aldrich

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately fifty-one feet wide and 100 feet deep, is located near the middle of the block. It was constructed in 1865-66 for Herman D. Aldrich, a merchant who owned several other properties in the area. The marble facade above the first story has six bays of window openings per story with molded surrounds and flat pediments, a treatment characteristic of the Italianate style. Some windows have historic two-over-two double-hung wood sash. Prominent sill courses, quoins, a bracketed cornice, and balustrades at the second-story windows further enhance the design.

The first story retains its original cast-iron storefront framing elements, consisting of fluted Corinthian columns rising from a stepped vault, with infill of historic paired wood and glass doors and wood-framed show windows with paneled bulkheads. The marble cornice of the base is intact, and granite slabs remain at the sidewalk.

The present building replaced two masonry dwellings. In 1869, the building was occupied by Buckley, Sheldon & Co., importers and dealers in dry goods. In the 1890s, out-of-town dry goods firms, including the Kraminer Pants Manufacturing Company of St. Louis and J. A. Britenstool of Rochester, had their New York offices in this building. The building is currently vacant.

continued .....

continuation of . . . . 75-77 Leonard Street

Significant References

J. Harford Co., New York Merchants Directory (New York, 1869), 62.
Sheldon's City Offices and Jobbing Trade (New York, 1895), 90-139.

No. 79-81 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/5

Date: 1859-61 [Tax Assessment Records 1859-1861; Conveyance Index 174]
Architect: Unknown
Owners: William C. Walker, Marion Penman

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately fifty-four feet wide and 100 feet deep, is located in the middle of the block. It was constructed in 1859-61 for William C. Walker and Marion Penman, both merchants. Designed in the Italianate style, the marble facade above the first story has six bays of window openings per story, divided into two sections by quoins. The window openings at the second and third stories have alternating triangular and rounded pediments; those at the fourth and fifth stories have flat pediments. Historic one-over-one double-hung wood sash remain. Quoins at the edges of the facade, balustrades below the second-story windows, and a marble cornice further enhance the design. An historic fire escape fronts the two center bays.

The first story retains its original cast-iron storefront framing elements, consisting of fluted Corinthian columns rising from a shallow stepped vault. Historic infill of paired wood and glass doors, wood-framed show windows and transoms, and cast-iron bulkhead grilles survives. A marble cornice separates the base from the upper stories. Some historic iron with glass lens remains in the vault and bulkhead areas and an inscribed foundry mark gives patent dates of February 19, 1850 and May 5, 1857.

The present building replaced two masonry store buildings. In the 1880s the building was owned by Olin G. Walbridge, a dealer in fancy goods who operated a woolen and auction business. At the turn of the century the building was leased by Deering, Milliken & Co. which was founded in 1865 and grew to become one of the largest textile organizations in the country. Various businesses currently occupy the building.

Significant Reference

Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 139-40.

No. 83 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/4

Date: 1860-65 [Tax Assessment Records 1860-1865; Conveyance Index 174]
Architect: Unknown
Owner: Onesippe Pacalin
Foundry: G.R. Jackson & Co.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, twenty-five feet wide and 125 feet deep, is located near the middle of the block. It was constructed in 1860-65 for Onesippe Pacalin. Designed in the Italianate style, the marble facade above the first story is three bays wide and has double-height "sperm candle" arcades composed of paneled piers on pedestals. Carved spandrel panels separate stories within the arcades. Some one-over-one double-hung wood sash remain; those at the third and fifth stories have arched frames. The eastern window bays have been filled in with brick. The facade is capped by a metal cornice.

The first story retains its original cast-iron storefront framing members, including fluted columns on pedestals, flanking inset arches with keystones and paneled spandrels. The column capitals and storefront cornice have been removed. An historic wood-framed show window and roll-down shutter are extant in the western bay. A cast-iron bulkhead has an inscribed foundry mark reading "G.R. Jackson & Co., 201 Centre St., NY." The stepped vault at the building line has been altered but some diamond plate remains.

The present building replaced a smaller masonry store. Deering, Milliken & Co., a large textile firm, occupied the building in the 1930s. The building continues to be used by textile firms.

No. 85 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/3

KITCHEN, MONTROSS & WILCOX STORE
Date: 1860-61 [Tax Assessment Records 1860-1861]
Architect: James Bogardus
Owner: Thomas Swords Estate
Foundry: James Bogardus
Lessee: Kitchen, Montross & Wilcox

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron facade
Number of stories: 5

continued .....

continuation of . . . . 85 Leonard Street

Summary

This five-story Italianate store and loft building, approximately twenty-five feet wide and 100 feet deep, is located near the middle of the block. In November, 1860, the estate of Thomas Swords leased the site to Ziba H. Kitchen, William Montross, and Aaron P. Wilcox, dry goods merchants, on the condition that they "erect...a good and substantial store house..." on the site. Construction was completed in 1861. The structure is the last remaining building in New York City attributed to James Bogardus, self-described "inventor of cast-iron buildings." Bogardus was responsible for the design and manufacture of the cast-iron facade. In part because of Bogardus' work, beginning in 1848 with the erection of the first full cast-iron facade in New York City (at 183 Broadway, demolished), the use of cast iron for facades and structural supporting systems became widespread in New York City during the mid-nineteenth century. No. 85 Leonard Street is a designated New York City Landmark.

The building's self-supporting, cast-iron facade is three bays wide and consists of two double-height "sperm candle" arcades. The name of this variant of the Italianate style was derived from the resemblance of the columns to candles made from sperm whale oil. The fluted columns support arches with keystones, rope moldings, and foliated spandrels. (The column capitals have been removed.) An elaborate cast-iron cornice with a paneled frieze, consoles, and bearded faces crowns the facade. The design combines classically-inspired elements with the non-classical emphasis on lightness, openness, and verticality which characterizes cast-iron architecture.

The first story retains its original cast-iron storefront, composed of fluted columns on pedestals framing arched openings. Historic wood-framed show windows and transoms remain. Below the western window is an inscribed foundry mark reading: "James Bogardus, Originator and Patentee of Iron Buildings, Pat. May 7, 1856." The stepped vault at the building line in the center and western bays retains some metal diamond plate.

The present building replaced a masonry store. Kitchen, Montross & Wilcox occupied the building at least until 1868. At the turn of the century the building was occupied by Ryan & McGraham, a dry goods firm. In the 1920s it was owned and occupied by the Durham Hosiery Mills company and currently houses a textile firm.

Significant References

J. Harford & Co., New York Merchants Directory (New York, 1869), 186.
Landmarks Preservation Commission, 85 Leonard Street Building Designation Report (LP-0877, 1974).

No. 87-89 LEONARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 174/1

Date: 1860-63 [Tax Assessment Records 1860-1863; Conveyance Index 174]
Architect: Unknown
Owner: Jonathan H. Ransom

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately forty-eight feet wide and 125 feet deep, is located near the middle of the block. It was constructed in 1860-63 for Jonathan H. Ransom, a merchant. Faced in marble above the first story, the building has six bays of window openings per story containing historic paired, double-hung wood sash. The upper facade consists of two "sperm candle" arcades, composed of smooth-shafted columns on pedestals, which frame two-story bays at the second and third, and fourth and fifth stories; paneled spandrels separate the stories within the arcades. Diamond-point quoins edge the facade which is crowned by a metal cornice.

The first story retains its original cast-iron storefront framing members, including fluted columns on tall pedestals. (The column capitals are missing.) The modillioned storefront cornice is partially intact. The two eastern bays of the storefront have arched openings with ornamented spandrels, keystones, and imposts. The arched insets have been removed from the other openings. Some wood transoms and bulkheads remain in these bays. The vault area in front of the building was altered in 1930 but some diamond plate and iron with glass lens remains at the steps near the windows and entrances.

The present building replaced two structures, one of which was a masonry store. In the 1870s, this building was occupied by dry goods firms, including Kobbe & Ball and Jaffe & Pincus. The building is currently occupied by a textile firm.

Significant Reference

Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953).

BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 66-70 LEONARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 173/13 [See: 239-245 Church Street]

No. 72-74 LEONARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 173/17

Date: 1864-65 [Tax Assessment Records 1864-1865; Conveyance Index 173]
Architect: Unknown
Owner: Jarvis Slade

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Second Empire style store and loft building, approximately thirty-eight feet wide and ninety feet deep, is located near the Church Street end of the block. It was constructed in 1864-65 for Jarvis Slade, a dry goods merchant active in real estate development in the area and father of architect J. Morgan Slade who designed several buildings in the district. This building appears to be continuous with its neighbor, 76-78 Leonard Street, which was built at approximately the same time and with which it shares a center party wall. Faced in marble above the first story, the building has five bays of segmentally-arched window openings per story. Pilasters frame the window openings at the second through fourth stories. Prominent sill courses separate each story, paneled piers are found at the west end of the facade, and an elaborate metal cornice crowns the facade. The first story retains its original cast-iron storefront framing members including Corinthian columns, a paneled end pier, and an entablature. A granite sidewalk remains.

This building replaced a building used for hazardous purposes. It has typically been used by dry goods firms for offices and showrooms. Currently the building is in residential use.

No. 76-78 LEONARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 173/19

Date: 1864-65 [Tax Assessment Records 1864-1865; Conveyance Index 173]
Architect: Unknown
Owner: Gardner Colby

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Second Empire style store and loft building, approximately twenty-four feet wide and eighty-six feet deep, is located near the Church Street end of the block and was constructed in 1864-65 for Gardner Colby (1810-1879). Colby established a successful dry goods business, Gardner Colby & Company, based in Boston, and was a co-owner of the Maverick Mills in Dedham, Mass. from 1850. During the Civil War he received numerous

continued .....

government contracts for clothing and owned other property in the Tribeca area. (In the 1870s Colby was president of the Wisconsin Central Railroad.)

This structure appears to be continuous with its neighbor, 72-74 Leonard Street, which was built at about the same time and with which it shares a center party wall. Faced in marble above the first story, the building has five bays of segmentally-arched window openings per story. Pilasters frame the window openings at stories two through four. All of the two-over-two double-hung wood sash survive. Prominent sill courses separate each story and a metal cornice crowns the facade. The first story retains its original cast-iron storefront framing elements of Corinthian columns supporting an entablature. Historic infill of show windows and paired wood and glass doors with a transom remains. A shallow stepped vault is covered with metal diamond plate. The present building replaced a masonry dwelling and a building used for hazardous purposes. Textile firms currently occupy the building.

Significant Reference

Dictionary of American Biography vol. 2, 284-285.

No. 80-82 LEONARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 173/20

Date: 1860-62 [Tax Assessment Records 1860-1862]
Architect: James H. Giles
Owner: Henry Young
Foundry: Architectural Iron Works

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately fifty feet wide and 100 feet deep, is located near the middle of the block. It was constructed in 1860-62 for Henry Young and was designed by James H. Giles, an architect known for his designs of cast-iron-fronted buildings in Manhattan. The building is faced in marble above the first story and features double-height "sperm candle" arcades, a design scheme first used in cast-iron facades and then adapted to masonry. Carved spandrel panels separate the stories within each arcade. All sash are replacements; the western bay of windows has been blocked for an elevator shaft. Diamond quoins and a corbel table near the top of the facade further enhance the design. The cornice has been removed. The first story retains its original cast-iron storefront framing members manufactured by the Architectural Iron Works, including fluted columns with capitals, end piers, and a cornice. The shallow stepped vault is covered with iron with glass lens. The east elevation, visible from the adjacent parking lot, is faced in brick.

The present building replaced three smaller structures. In the late 1860s,

continued .....

continuation of . . . . 80-82 Leonard Street

Zinn, Aldrich & Co., a fancy dry goods firm, occupied the building. Other dry goods firms subsequently occupied the building, which is currently vacant.

Significant References

J. Harford & Co., New York Merchants Directory (New York, 1869), 63.
The Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 30.

FRANKLIN STREET

Included within the Tribeca East Historic District are portions of the north and south sides of Franklin Street between West Broadway and Lafayette Street. Property in this area was part of the Anthony Rutgers farm and was subsequently transferred to such individuals as Jacobus Van Cortlandt and Leonard Lispenard. The part of Franklin Street within the district was originally called Sugar Loaf Street, in reference to the sugar refineries established early in the area. This street was regulated from Broadway to Chapel Street (West Broadway) in 1807, and in 1809 was joined to Provost Street which was located directly to the west. Sugar Loaf Street was opened east of Broadway in 1816, the year in which its name was changed to honor Benjamin Franklin. This eastward extension followed the completion of the filling in of the Collect Pond which was located directly to the east of the present historic district. The change in grade of this section of the street is an indication of the low-lying topography of the swampy area which included the Collect Pond.

In the early years of the nineteenth century, masonry and frame dwellings were constructed on Franklin Street. The buildings at No. 74 and No. 103 Franklin Street are examples of brick residences constructed in 1815 and 1836, respectively, which were later altered to accommodate commercial functions. Beginning in the 1860s, many of the other residences along Franklin Street were replaced by new store and loft buildings erected to serve the growing dry goods trade which was relocating from the Pearl Street vicinity. Most of these buildings, now dominating the Franklin Street streetscape, rise to five stories in height, well above the converted dwellings. They typically display facades designed in the Italianate and Second Empire styles, with molded window surrounds, columns or pilasters, prominent stringcourses, and metal cornices. While these styles predominate on Franklin Street, buildings constructed in the 1870s and later exhibit the Romanesque Revival and Moderne styles, as well as the Beaux-Arts style, seen in the Broadway Textile Building (1908-09) at the northeast corner of Broadway.

Margaret M.M. Pickart

BETWEEN LAFAYETTE STREET & CORTLANDT ALLEY (North Side)

No. 54-56 FRANKLIN STREET
between Lafayette Street & Cortlandt Alley (North Side)
a/k/a 1 Cortlandt Alley
Tax Map Block/Lot: 172/30

Date: 1891-92 [NB 1180-1891]
Architect: Charles R. Behrens
Owner: John T. Williams

Type: Store and loft
Style: Renaissance Revival
Method of Construction: masonry with cast-iron elements
Number of stories: 6

continued .....

continuation of . . . . 54-56 Franklin Street

Summary

This six-story store and loft building extends approximately fifty feet on the north side of Franklin Street and 100 feet on the east side of Cortlandt Alley. Constructed in 1891-92 for John T. Williams, it was designed in the Renaissance Revival style by Charles R. Behrens. The primary facade of the building, on Franklin Street, has a two-story rusticated stone base and above is faced in brick with stone trim. The third, fourth, and fifth stories are grouped together by giant brick pilasters, with stone capitals and bases, which frame two bays of tripled window openings with stone lintels and continuous stone sills. Above an intermediate cornice, the sixth story features an arcade of eight window openings with molded archivolts. Paired pilasters are placed in the center and at the ends. An elaborate sheet-metal cornice crowns the facade.

The two-story base of the facade is divided into two bay sections by three rough-faced, banded stone piers, and a stone cornice. Within this framework is found historic wood and cast-iron infill. Cast-iron framing members survive at the ground story and double-hung wood sash with transoms in arched frames remain at the second story. The spandrels of the arches are ornamented with garlands and wreaths, and the window aprons are paneled. A wood transom remains at the ground story. Some iron with glass lens remains at the steps of the entrances.

The overall design and articulation of detail of the front facade returns for one bay on the Cortlandt Alley elevation. The first story of this bay has been blocked. Beyond this bay, the elevation has ten bays of window openings. Most are square-headed window openings with one-over-one double-hung wood sash with transoms, stone lintels, stone sills, and iron shutters. The fourth bay from the south has round-arched openings with molded archivolts, also with double-hung wood sash. An historic fire escape fronts three bays near the south end of the elevation. A sheet-metal cornice (cut for a fire escape) caps the elevation. The first story has round-arched window openings with molded archivolts and stone sills. A round-arched doorway has been blocked and a square-headed entryway has been partially blocked. The east elevation of this building is visible from the adjacent parking lot. It is faced in brick and has several window openings with iron shutters.

Previously on this site were two masonry structures. In the 1860s the Miner & Stevens carriage company had offices here. In the 1890s this building provided office space for out-of-town dry goods firms, including Steiner & Lobman of Montgomery, Alabama, and F. Siegel & Bros. of Chicago, Illinois, as well as J.D. Sheldon & Co., publishers of "Sheldon's City Offices and Jobbing Trade," a listing of dry goods jobbers and their New York City addresses. Currently residential at the upper stories, the building has a restaurant at the ground floor.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 5-72.

BETWEEN CORTLANDT ALLEY & BROADWAY (North Side)

No. 58 FRANKLIN STREET between Cortlandt Alley & Broadway (North Side)
Tax Map Block/Lot: 172/1 [See: 366 Broadway]

BETWEEN FRANKLIN PLACE & CHURCH STREET (North Side)

No. 70-72 FRANKLIN STREET
between Franklin Place & Church Street (North Side)
a/k/a 2-4 Franklin Place
Tax Map Block/Lot: 175/1

Date: 1860-61 [Tax Assessment Records 1860-1861; Conveyance Index 175]
Architect: Unknown
Owner: Charles Contoit

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building extends approximately forty feet along Franklin Street and 100 feet along Franklin Place. It was constructed in 1860-61 for Charles Contoit. The primary facade, on Franklin Street, is faced in marble above the first story, and has four bays of window openings per story. The individual, molded window surrounds with flat pediments and simple sills exhibit the Italianate style. The windows have historic, two-over-two double-hung wood sash. Quoins and a sheet-metal cornice further enhance the design. The first story retains its original cast-iron storefront framing members, including fluted columns and piers, and infill of historic wood-framed doors and show windows with transoms.

The Franklin Place elevation has a one-bay marble return from the front facade. Window openings in this bay have historic iron shutters. Beyond, the building is faced in brick and has three bays of window openings with stone lintels and sills, and some iron shutters. Two-over-two double-hung wood sash remain where the openings have not been blocked. A sheet-metal cornice caps the elevation. The first story of the northern bay is framed by cast-iron paneled pilasters. The rear elevation of the building is visible from Franklin Place. It is faced in brick, has simple window openings covered by iron shutters, and has cast-iron bay framing at the basement and first story.

The present building replaced two structures with rear additions. It has typically been occupied by dry goods firms for sales, showroom, and office purposes. Currently, the Manhattan Textile Corporation, an import/export firm, occupies the building.

No. 74 FRANKLIN STREET between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/2

Date: 1815 [Tax Assessment Records of 1815; Conveyance Index 175]
Architect: Unknown
Owner: John Wood

and

continued .....

continuation of . . . . 74 Franklin Street

Date: 1853 [Tax Assessment Records of 1853]
Architect: Unknown
Owner: G.A. Bradbrook

Type: Converted dwelling
Style: Federal with Italianate additions
Method of Construction: masonry with cast-iron additions
Number of stories: 3 and one-half (now 4)

Summary

This building, approximately twenty-five feet wide and 100 feet deep, is located near the Franklin Place end of the block. It was originally constructed in 1815 as a three-and-one-half-story residence for John Wood, a merchant. Tax records indicate that the building was improved in 1853. The improvements made at that time most likely included the removal of the peaked attic story and the addition of the fourth story, with its Italianate style cornice, and the insertion of a cast-iron storefront (extant) at the first story. These alterations were made when the building was changed to commercial use.

The building is faced in brick and has three bays of simple, rectangular window openings per story. The windows have simple sills and keyed lintels which exhibit the Federal style. (The lintels of the fourth story duplicate those of the original design.) An historic metal-framed show window survives at the first story.

This building has typically been occupied by dry goods firms for sales, storage, showroom, and office uses. In 1869 it housed Bechel & Wolff, importers of French, German, and English fancy goods and corsets. The building is currently owned by Braun Textile, Inc.

Significant Reference

J. Harford & Co., New York Merchants Directory (New York, 1869), 68.

No. 76 FRANKLIN STREET between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/3

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Samuel A. Warner [attrib.]
Owner: M. & J. Sternberger

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, located near the Franklin Place end of the block, is approximately twenty-five feet wide and ninety feet deep. The facade design, exhibiting elements of the Italianate and Second Empire styles, is identical to that of the buildings at No. 78 and No. 80

continued .....

Franklin Street; all three buildings were constructed in 1866-68 and were most likely designed by Samuel A. Warner. The attribution of the design to Warner is based on his ownership of No. 78 during the period of construction. No. 76 was built for Mayer and Jacob Sternberger, dealers in millinery goods.

The marble-faced building has three bays of segmentally-arched window openings per story with molded arches resting on austere pilasters. The windows have historic two-over-two double-hung wood sash. Prominent sill courses divide the stories; paneled end piers, balustrades below the second-story windows, and a sheet-metal cornice further enhance the design. An historic fire escape fronts the center bays above the first story.

The first story retains its original cast-iron storefront framing and has infill of historic paired wood and glass doors, wood-framed transoms, and cast-iron window bulkheads. The vault area in front of the building retains some historic iron with glass lens. The granite sidewalk and curb remain.

The present building replaced a small frame dwelling. In 1893 the building was occupied by wholesale notions companies, neckwear firms, and an underwear manufacturing agent. It was subsequently used by other dry goods firms as salesrooms, showrooms, and office space. The building is currently owned by 76 Franklin Art, Inc. and is occupied by a textile company.

No. 78 FRANKLIN STREET between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/4

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Samuel A. Warner [attrib.]
Owner: Samuel A. Warner

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and ninety feet deep, is located near the middle of the block. The facade displays elements of the Italianate and Second Empire styles. The design of No. 78, as well as that of the identical neighboring buildings at No. 76 and No. 80 Franklin Street, is attributed to the owner of the property, Samuel A. Warner. All three buildings were constructed in 1866-68.

Faced in marble above the first story, the building has three bays of molded, segmentally-arched window openings per story. Most of the historic two-over-two double-hung sash remain. Prominent sill courses, paneled balustrades below the second-story windows, and a bracketed sheet-metal cornice further enhance the design.

The first story retains its original cast-iron storefront framing and has

continued .....

historic infill of paired wood and glass doors and wood-framed show windows and transoms. Cast-iron bulkheads remain below the show windows. Metal diamond plate is found in the vault area; the granite sidewalk and curb remain.

The present building replaced a small frame dwelling. It typically has been used for the storage and sale of dry goods. A textile firm currently occupies the building.

No. 80 FRANKLIN STREET between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/5

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Samuel A. Warner [attrib.]
Owner: J. Smith Dodge

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and ninety feet deep, is located near the middle of the block. It was constructed in 1866-68 for J. Smith Dodge, a dentist. The building exhibits elements of the Italianate and Second Empire styles and is identical in its design to the two buildings to the east, Nos. 76 and 78 which were built at the same time; all three buildings are attributed to Samuel A. Warner, based on his ownership of No. 78 at the time of construction. The building is faced in marble and has three bays of molded, segmentally-arched window openings at each story. Some historic two-over-two double-hung sash survive. Prominent sill courses, paneled balustrades below the second-story windows, and a bracketed sheet-metal cornice (altered for a fire escape) enhance the design. The first story of this building was altered in 1934; original cast-iron storefront framing members may exist behind the current storefront. (Part of the original storefront cornice is visible.)

This building replaced a frame dwelling and was typically occupied by dry goods firms for sales, storage, and showroom space. A textile firm currently occupies the building.

No. 82 FRANKLIN STREET between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/6

Date: 1871 [NB 288-1871]
Architect: Thomas R. Jackson
Owner: Jesse W. Powers

continued .....

continuation of . . . . 82 Franklin Street

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and 100 feet deep, is located near the middle of the block. Constructed in 1871 for Jesse W. Powers, a builder, it was designed by Thomas R. Jackson, an architect who worked extensively in the Tribeca area. Faced entirely in cast iron, the facade is characteristic of the Second Empire style. Each story has three bays of window openings which have flat arches with rounded corners supported by engaged columns. Some two-over-two double-hung wood sash remain. Prominent sill courses divide the stories and an elaborate galvanized iron cornice crowns the facade. At the first story, original cast-iron storefront framing members may survive behind the current storefront. The vault area in front of the building was altered in 1944; the granite sidewalk remains.

This building replaced a frame dwelling and has typically been occupied by store, office, and showroom space. A textile firm currently occupies the building.

No. 84 FRANKLIN STREET between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/7

Date: 1836 [Tax Assessment Records of 1836; Conveyance Index 175]
Architect: Unknown
Owners: Matthew L. Bujac, Patrick Julius Bujac

and

Date: 1869 [Alt 671-1869]
Architect: D. & J. Jardine
Owner: Adolph Bernheimer

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, approximately twenty-five feet wide and 100 feet deep, is located near the Church Street end of the block. Originally constructed in 1836 for Matthew L. Bujac and Patrick Julius Bujac, Philadelphia-based merchants, it attained its present appearance as a result of alterations undertaken in 1869 when the building was owned by Adolph Bernheimer. Bernheimer hired the firm of D. & J. Jardine to raise the front of the building four feet in height and to insert a cast-iron storefront at the first story. The building was most likely refaced at

continued .....

that time, resulting in a rusticated sandstone facade designed in the Italianate style. (This facade is similar in appearance to that of the building at 277 Church Street, also designed by the Jardines and completed in the same year.) The elaborate metal cornice with its scrolled console brackets also dates to that period. Later, the first story was altered again; historic cast-iron elements may survive behind the current storefront. Some historic bluestone remains in the sidewalk area; the curb is granite. Typically used for salesrooms and office space, this building continues to be occupied by textiles firms.

No. 86-88 FRANKLIN STREET
between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/8

Date: 1881-83 [NB 467-1881]
Architect: J. Morgan Slade
Owners: Isaac W. How, William P. Draper
Mason: John H. Masterton
Carpenter: John Sniffen

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron facade
Number of stories: 6

Summary

This six-story store and loft building, approximately fifty feet wide and eighty-five feet deep, is located near the Church Street end of the block. Constructed in 1881-83 for Isaac W. How and William P. Draper of Massachusetts, it was designed in the neo-Grec style by architect J. Morgan Slade who specialized in commercial buildings. The building is faced entirely in cast iron; it has six bays of segmentally-arched window openings per story, with deep-set sash and dentil ornament. Some two-over-two double-hung wood sash remain. Slender Ionic colonnettes frame the four center windows at each story. Partially fluted piers separate this central group from the end bays. Heavier piers, banded at stories two through five, flank the facade, and prominent sill courses divide each story. In 1885, a new galvanized iron cornice was installed following a fire. (Some of the ironwork on the sixth story was also damaged and repaired at this time.) The cornice supports a pediment which has been refaced.

The first story retains its original cast-iron storefront framing which follows the design of the upper facade, but with flat, dentilled arches. Some historic wood-framed show windows, transoms, and paired doors remain, as well as some historic iron with glass lens in the vault area.

This building replaced two masonry dwellings and was typically occupied by dry goods firms for sales, storage, and showroom space. In the late 1860s Aaron Jacobs, a cloth merchant, had his offices in this building. It continues in use by the textile industry.

continued .....

continuation of . . . . 86-88 Franklin Street

Significant Reference

J. Harford Co., New York Merchants Directory (New York, 1869), 88.

No. 90-94 FRANKLIN STREET
between Franklin Place & Church Street (North Side)
Tax Map Block/Lot: 175/10 [See: 271 Church Street]

BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 71-73 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/28

Date: 1859-61 [Tax Assessment Records 1859-1861]
Architect: Unknown
Owner: James Thompson
Foundry: J.B. & W.W. Cornell & Co.

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately fifty-four feet wide and seventy-six feet deep, is located near the Broadway end of the block. It was constructed as two separate buildings with a continuous facade in 1859-61 for James Thompson and displays elements of both the Italianate and Second Empire styles. The marble facade above the first story is rusticated at the second story and contains six bays of window openings per story. The second-story window openings are round-arched and have keystones and a stringcourse at the spring line; at the stories above, the window openings have segmentally-arched hoods and continuous sill courses. Some historic two-over-two double-hung wood sash remain. The facade is capped by a cornice of marble and sheet metal.

The first story retains its original cast-iron storefront framing members including fluted columns and piers which support flat arches with rounded corners. The arches in the center bays of the two building sections are wider than those in the flanking bays. (The column capitals and storefront cornice have been removed.) Inscribed foundry marks reading "J.B. & W.W. Cornell & Co., Iron Works" appear on the bases of the center and eastern piers. Some historic infill of wood-framed doors, show windows, and transoms remains. The vault area in front of the building is faced with metal diamond plate and iron with glass lens bearing an inscribed foundry mark which reads "L.R. Case, 175 Centre St." The exposed western elevation is a brick wall.

The present building replaced two smaller structures. In 1869, this building was occupied by Henry C. Norton & Co., dealers in boots, shoes, belting, and wagon springs; and the Lebrun & Thompson company, importers of kid gloves, French prints and flannels, and silk ties and scarfs. At the

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turn of the century, the building was owned by the Warner Bros. corset company. In the late 1920s the Sherman & Sons Company, converters and importers of white goods, wash goods, bedspreads, and linens, occupied the first and second stories. Currently residential at the upper stories, the building is vacant at the ground floor.

Significant Reference

J. Harford Co., New York Merchants Directory (New York, 1869), 79, 104.

No. 75 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/27

Date: 1864-65 [Tax Assessment Records 1864-1865; Conveyance Index 174]
Architect: Unknown
Owner: Eliza McBrair Sanderson

and

Date: c. 1894 [Tax Assessment Records of 1894]
Architect: Undetermined
Owner: Undetermined

Type: Store and loft
Style: Romanesque Revival
Method of Construction: masonry load bearing walls
Number of stories: 3

Summary

This three-story store and loft building, approximately nineteen feet wide and seventy-five feet deep, is located near the middle of the block between Broadway and Church Street. It was constructed in 1864-65 for Eliza McBrair Sanderson as a three-story structure. The current Romanesque Revival appearance of the facade is most likely the result of an alteration completed by 1894, at which time the building was extended to cover the entire lot. The brick facade above the first story has three bays of window openings per story. Double-height piers with bull-nose profiles and intricately ornamented capitals separate the windows and support corbelled arches of molded brick at the third story. Flat arches above second story windows, textured brick spandrels, and a prominent sheet-metal cornice further enhance the design. A fire escape fronts the center bay. The first story retains historic cast-iron storefront framing members, including pilasters with interlaced patterns, and historic infill including a wood-framed show window with a paneled bulkhead. Some iron with glass lens remains in the sidewalk vault area.

The present building replaced one smaller structure. In the 1890s it was occupied by the offices of the Hoosier Manufacturing Company of Fort Wayne Indiana. At the turn of the century, it was owned by Denison P. Chesebro a ladder manufacturer, and was occupied by a restaurant at the first story. Later it was used by a printing and stationery company for offices and storage. The building is currently occupied by fabric companies.

continued .....

continuation of . . . . 75 Franklin Street

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 48.

No. 77 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/26

Date: 1864-65 [Tax Assessment Records 1864-1865]
Architect: Unknown
Owner: Roman Catholic Orphan Asylum

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, approximately nineteen feet wide and seventy-five feet deep, is located near the middle of the block between Broadway and Church Street and displays elements of both the Italianate and Second Empire styles. It was constructed in 1864-65 as an investment property by the Roman Catholic Orphan Asylum, an organization established in 1825. Faced in sandstone above the first story, the upper stories have three bays of molded, arched window openings which are deeply set into segmentally-arched inscribed surrounds at the second and third stories, and square-headed surrounds at the fourth story. The facade is capped by a sheet-metal cornice. The first story retains an unusual cast-iron storefront, composed of piers with incised detailing supporting an entablature. An historic wood show window and transom survive in the western bay. The side elevations of the building are plain brick surmounted by a parged parapet. A granite sidewalk remains.

The present building replaced one smaller structure. The building typically has been used by dry goods firms for offices, showrooms, sales, and shipping, including the offices of the Florsheim Bros. Dry Goods Company, Ltd. of New Orleans, and the Martin Brown Company of Fort Worth, Texas. In the 1970s, the upper stories were converted for use as artists' studios.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 66-164.

No. 79 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/25

Date: 1814-15 [Tax Assessment Records 1814-1815; Conveyance Index 174]
Architect: Unknown
Owner: James McBrair

and

Date: 1845 [Tax Assessment Records of 1845]
Architect: Unknown
Owner: James McBrair

Type: Converted dwelling
Method of Construction: masonry load bearing walls
Number of stories: 2 and one-half (now 3)

Summary

This three-story converted dwelling, approximately nineteen feet wide and seventy-five feet deep, is located near the middle of the block between Broadway and Church Street. Originally constructed in 1814-15 for James McBrair, a merchant tailor, the building attained its present appearance as the result of two building campaigns and subsequent alterations. It was probably the first substantial building on the site. As constructed, the building was eighteen feet wide, forty-two feet deep, two-and-one-half stories tall, and faced in brick. The division of the facade into three bays with square-headed window openings dates to that period. The building was raised to three stories in height, probably in 1845 while it still was owned by James McBrair. The building was later expanded to cover the full seventy-five-foot-deep lot, possibly in 1893, under the ownership of Carl Rommelbacher, a beer merchant. In 1930, and again in 1966, the storefront was altered. The current cast-stone storefront has replacement windows and doors and is partially filled in at the western bay. The wall surface above has been stuccoed.

In 1869 this building was occupied by the Perry & Kellogg company, importers and jobbers of ribbons, trimmings, laces, buttons, and white goods. Later, the building was owned by the Strath Linen Company which used it for storage, showroom and office purposes. The first floor of this building was also occupied by a restaurant at the turn of the century. Currently, a business office occupies the ground floor and there is residential space above.

Significant Reference

J. Harford Co., New York Merchants Directory (New York, 1869), 53.

Alteration

1930: Alt 1739-1930 [Source: Alteration Application]
Storefront replaced.
Architect -- Sidney Daub Owner -- Strath Co.

No. 81-83 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/23

Date: 1860-62 [Tax Assessment Records 1860-1862]
Architect: Unknown
Owner: John Sniffen

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately forty feet wide and 100 feet deep, is located near the middle of the block between Church Street and Broadway. Beginning on May 1, 1860, John Sniffen, a builder associated with the Sniffen Court Historic District in Manhattan, leased this property from Maturin Livingston, a merchant. This lease stipulated that within eight months Sniffen would build "a first class store for dry goods with an ornamental marble front" to cover the full frontage of the lot and to be ninety-five feet in depth. Constructed between 1860 and 1862, the building is faced in marble above the first story; it has six bays of window openings per story with molded surrounds, flat pediments, and bracketed sills, a treatment typical of the Italianate style. Balustrades are found below second-story windows and the facade is crowned by a sheet-metal cornice. An historic fire escape fronts the center two bays of the upper stories. The first story retains its original cast-iron storefront, consisting of fluted columns (missing their capitals) supporting an entablature. The replacement wood and brick infill is neo-Colonial. The side elevations are stuccoed.

The present building replaced two smaller structures and typically has been occupied by the store, storage, and showroom space of dry goods firms, including the Mills Fabric Corporation and the Durelle Fabrics Corporation. Currently, a number of businesses occupy the building.

Significant Reference

Landmarks Preservation Commission, Sniffen Court Historic District Designation Report (LP-0249, 1966).

No. 85 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/22

Date: 1860-62 [Tax Assessment Records 1860-1862]
Architect: Unknown
Owner: John Mack

and

Date: 1936 [Alt 3493-1935]
Architect: Thomas White Lamb
Owner: Campe Corp.

continued .....

Type: Small commercial building
Style: Moderne
Method of Construction: masonry load bearing walls
Number of stories: 5 (now 2)

Summary

This two-story commercial building, approximately twenty-four feet wide and 100 feet deep, is located near the middle of the block between Church Street and Broadway. It originally was built in 1860-62 for John Mack, a merchant and manufacturer of ruches (ruffles or pleats of fine fabric) as a five-story store and loft building. In 1935 the upper three stories were removed and the facade was rebuilt of metal, cast stone, and glass in the Moderne style to the designs of Thomas White Lamb. This alteration was undertaken during the ownership of the Campe Corporation, commission merchants. The present facade is largely of glass in a tripartite arrangement. The ground story has large show windows flanking a central entrance. Corrugated metal panels separate the first story from the second-story windows, which have casement sash with transoms. Surrounding this window composition is a facing of cast stone. A geometric frieze caps the facade.

The present building replaced a structure with a rear extension. The building typically has been used for wholesale storage, shipping, and showrooms. Currently the building is leased for commercial space.

No. 87 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/21

Date: 1865-66 [Tax Assessment Records 1865-1866; Conveyance Index 174]
Architect: Unknown
Owner: Jane Aycrigg

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-four feet wide and 100 feet deep, is located near the middle of the block between Church Street and Broadway. It was built in 1865-66 for Jane Aycrigg. The stone facade above the first story has three bays of window openings with molded surrounds at each story, and flat pediments at stories two through four, a window treatment characteristic of the Italianate style. Sill courses and a sheet-metal cornice further enhance the design. At the first story, cast-iron storefront framing elements may survive behind the current brick and limestone veneer which also extends to Nos. 89 and 91 Franklin Street. (A Department of Buildings alteration application (#448-1947) indicated that plans for a "new front [would] be filed later.")

The present building replaced a structure with a small rear extension. In

continued .....

the 1890s, out-of-town dry goods firms, including Liddle & Carter of Cedar Rapids, Iowa, and Jacob Meyer & Bros. of Chicago, had offices here. In 1919 this building was leased by the Contoocook Mills Corp., hosiery manufacturers, and the Cohn Hall Marx Company. Currently, the upper stories are in residential use.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895).

No. 89 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/20

Date: 1864-65 [Tax Assessment Records 1864-1865; Conveyance Index 174]
Architect: Unknown
Owner: Louisa M. Livingston

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, exhibiting elements of the Italianate and Second Empire styles, is approximately twenty-four feet wide and 100 feet deep, and is located near the Church Street end of the block. It was constructed in 1864-65 for Louisa M. Livingston. The building is faced in marble above the first story; each story has three bays of round-arched window openings with diamond-point keystones, a treatment characteristic of the Italianate style. Some historic two-over-two double-hung wood sash remain. Projecting pilasters which flank the window openings and prominent sill courses create a layered effect reminiscent of the Second Empire style. The cornice has been removed. Original cast-iron storefront framing elements of the first story may survive behind a brick and limestone veneer which also extends to Nos. 87 and 91 Franklin Street. (A Department of Buildings alteration application filed in 1947 (#448-1947) indicated that plans for a "new front [would] be filed later.")

The present building replaced one smaller structure. It typically has been used for store, office, and showroom purposes by textile companies, including the M. & A. Isaacs company of Cincinnnati, Ohio, in the 1890s, and the Seneca Textile Company in the 1940s. Currently, the upper stories are residential.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 125.

No. 91 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/19

Date: 1865-66 [Tax Assessment Records 1865-1866; Conveyance Index 174]
Architect: Renwick & Sands
Owner: John Mack

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-four feet wide and 100 feet deep, is located near the Church Street end of the block. Built in 1865-66 for John Mack, a merchant and manufacturer of ruches (ruffles or pleats of fine fabric) who owned other property in the area, it was designed in the Italianate style by Renwick & Sands. The building is faced in marble above the first story; it has three bays of segmentally-arched window openings at each story, most containing double-hung wood sash. The facade is capped by a marble cornice. At the first story, cast-iron storefront framing elements, documented in the 1865 catalogue of D.D. Badger's Architectural Iron Works, may survive behind the current brick and limestone veneer which also extends to Nos. 89 and 87 Franklin Street and was applied in the late 1940s. (A Department of Buildings alteration application (#448-1947) indicated that plans for a "new front [would] be filed later.")

The present building replaced one smaller structure. In 1869, this building was occupied by the Osborne & Cheesman Co., shirt manufacturers. In the 1890s, Charles R. Porzel & Co. of Pittsburgh, Pennsylvania, had offices here. In the 1920s, it was owned by Emanuel Campe, president of the Campe Corporation, commission merchants, and in the 1940s, the Seneca Textile company occupied the site. Currently, a gallery occupies the ground floor; the building is in residential use.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 150.

No. 93-95 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/17

Date: 1864-66 [Tax Assessment Records 1864-1866; Conveyance Index 174]
Architect: Unknown
Owner: William Watson

and

continued .....

continuation of . . . . 93-95 Franklin Street

Date: 1913-14 [Alt 3658-1913]
Architect: Robert Teichman
Owner: William Watson Estate

and

Date: 1924 [Alt 904-1924]
Architect: Alfred Freeman
Owner: Leonard Securities, Inc.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 3)

Summary

This three-story store and loft building, located near the Church Street end of the block, is approximately forty-eight feet wide and seventy-five feet deep in the western section and 100 feet deep in the eastern section. As constructed in 1864-66 for William Watson, it was a five-story building. In 1913 the building was damaged by fire and the third, fourth, and fifth stories were removed. In 1924 a new third story was added. The first and second stories survive from the original structure; the facade recently has been painted. The second story has six bays of window openings with molded surrounds and flat pediments, a treatment typical of the Italianate style. The third story is built of brick with an imitation stone finish; the windows have no surrounds. Quoins defining the building's edges and blind balustrades below the second-story windows enhance the design. A parapet rises above a simple cornice.

The first story retains most of its original storefront framing elements, consisting of fluted cast-iron columns and piers; the capitals have been removed and the entablature covered with brick. Historic infill includes paired wood and glass doors and multipane windows which appear to date from the 1924 alteration.

The present building replaced two smaller buildings. In 1869, the building was occupied by L. Levenson & Co., manufacturers and jobbers of clothing. In the 1890s, out-of-town dry goods firms, including Stanton Morey & Company of Detroit and the Delaplain Dry Goods Company of Wheeling, West Virginia, had their New York offices in this building. In the 1920s through the 1940s, Cohn, Hall, Marx & Co., occupied the building. Currently, the building is vacant.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 73-175.

No. 97 FRANKLIN STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 174/16 [See: 257 Church Street]

BETWEEN CHURCH STREET & WEST BROADWAY (North Side)

No. 100 FRANKLIN STREET between Church Street & West Broadway (North Side)
a/k/a 278 Church Street
Tax Map Block/Lot: 178/29

Date: 1948 [Alt 1662-1948]
Owner: City of New York
Type: Parking lot

Summary

The current eastern boundary of block 178 resulted from the southern extension of Sixth Avenue in 1930. Seven lots (Nos. 1, 3, 28, 30, 31, 32, and 33) were affected by this project; one stone-fronted structure was demolished on each site. The Sixth Avenue extension cuts diagonally across the orthogonal street grid, creating two triangular-shaped areas along the blockfront which comprise the current lot 29. This eastern blockfront retains a Church Street address. Vacant for some years, this site was converted into a parking lot in 1948.

Significant References

"Sixth Avenue Extension to be Opened September 18," New York Times, Sept. 8, 1930, p. 2.
"Sixth Avenue Numbers will be Changed," New York Times, sec. 12 (Apr. 28, 1929), p. 1.
"Speeds Sixth Avenue Artery," New York Times, July 7, 1929, p. 23.

No. 102 FRANKLIN STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/4

Date: 1866-68 [Tax Assessment Records 1866-1868; Conveyance Index 1866]
Architect: Undetermined
Owners: Joseph Frailey Smith, Henry Lewis

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building in the Second Empire style, approximately twenty-five feet wide and one hundred feet deep, is located near the Church Street end of the block. It was constructed in 1866-68 for Joseph Frailey Smith and Henry Lewis, replacing a frame dwelling, and is identical to the adjacent building at 104 Franklin Street which was constructed at approximately the same time. The building's primary facade, of painted stone, features Corinthian pilasters, paneled end pilasters, prominent sill courses, and segmentally-arched and molded window surrounds. The layering of these elements is characteristic of the Second Empire style. Windows have two-over-two double-hung wood sash. A prominent cast-iron cornice (cut through for a fire escape) crowns the facade.

Historic sheet-metal storefront framing members at the first story may hide

continued .....

original cast-iron elements. A pair of wood doors, pivoting wood transoms, and a stone cornice remain. The altered sidewalk vault area in front of the building retains some iron with glass lens, and granite slabs remain at the sidewalk. The brick-faced side and rear elevations are visible from the adjacent parking lot. The rear elevation has three bays of window openings containing multipane, double-hung wood sash and a one-story pent roof addition with metal shutters.

Numerous dry goods firms based in other cities had offices in this building in the 1890s. Among them were I. Harris & Co. of St. Louis, Missouri (clothing and furnishing goods), the Frank Howard Manufacturing Company of Atchinson, Kansas (woolens and tailors' trimmings), the Robert Krause Company of Davenport, Iowa (cloths and trimmings), and the J. H. Rice & Friedman Company of Milwaukee (flannels, blankets, woolens). Dry goods firms continued to occupy the building through the 1940s when Rhode Island Textiles Inc., Wickford Fabrics Inc., and the Wilson Textile Company had offices here. The Freund, Freund Tickings company currently occupies the first story; the Millshire International Corporation, dealers in exports, imports, and domestics, occupies the fourth story.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 53-178.

Alteration

1917: Alt 1841-1917 [Source: Alteration Application]
Storefront replaced.
Architect -- John B. Snook Owner -- Alister Greene

No. 104 FRANKLIN STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/5

Date: 1866-68 [Tax Assessment Records 1866-1868; Conveyance Index 1866]
Architect: Undetermined
Owner: Isaiah V. Williamson

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building in the Second Empire style, approximately twenty-five feet wide and one hundred feet deep, is located near the Church Street end of the block. It was constructed in 1866-68 for Isaiah V. Williamson, replacing a masonry dwelling, and is identical to the adjacent building at 102 Franklin Street which was constructed at approximately the same time. Faced in painted stone (probably sandstone), the structure has segmentally-arched window openings flanked by Corinthian pilasters, prominent sill courses, and paneled end pilasters. The layering

continued .....

of these elements is characteristic of the Second Empire style. A prominent cast-iron cornice crowns the facade. The double-hung sash are replacements.

The first story retains its original cast-iron storefront framing elements, consisting of Corinthian columns and piers supporting an entablature with a stone cornice. Historic infill includes multipane wood transoms and a metal-framed show window with a metal bulkhead. The stepped vault has been resurfaced and the vault area in front of the building has been altered. The rear elevation of the building is visible from the northern part of the parking lot at 100 Franklin Street. It is faced in brick, has three bays of window openings per story with stone sills and lintels, and has a one-story pent roof addition. The structure has typically been used for sales, storage, and office space, including that of Dexter, Lambert & Company, manufacturers of trimmings, and the American Knitting Mills Company. Currently residential at the upper stories, the building is vacant at the first story.

Significant References

"Advertisement," Dry Goods Economist, Feb. 3, 1906, 50.
J. Harford & Co., New York Merchants Directory (New York, 1869), 52.

No. 106 FRANKLIN STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/6

Date: 1866-68 [Tax Assessment Records 1866-1868; Conveyance Index 1866]
Architect: Undetermined
Owner: Hugh Doherty

and

Date: 1888 [Alt 146-1888]
Architect: George Edward Harding
Owner: Thomas S. Clarkson
Builder: W.A. & E.I. Conover

Type: Store and loft
Style: Italianate with late 19th-century alterations
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and almost one hundred feet deep, is located near the Church Street end of the block. The present brick-faced building, now painted, is the result of two major alterations to a masonry dwelling owned by Hugh Doherty. The conversion of the dwelling into an Italianate store and loft building was undertaken between 1866 and 1868. A later alteration, designed by George Edward Harding and executed for Thomas S. Clarkson in 1888, created a tripartite window bay with iron mullions at the west portion of the facade to increase light in the loft areas. Iron lintels

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above these windows at the second and third stories have rosettes. Brick soldier arches are visible above the remaining windows, including those of the eastern bay which maintain the configuration of single window openings. An historic fire escape fronts the tripartite bays and a cast-iron cornice crowns the facade. The altered first story of the building retains the cast-iron end brackets of its cornice (now partially removed). A metal-framed show window with a transom also remains.

The rear elevation, visible from the northern portion of the parking lot at the east end of the block, is brick and has three bays of windows per story. The hinges from iron shutters remain at the openings.

In 1872, this building was occupied by R.D. Wood & Sons, later known as George Wood, Sons & Co., whose founder established an iron foundry earlier in the century. A Wood family member later established a cotton mill and the Millville Manufacturing Company in Millville, New Jersey. Near the turn of the century the building was occupied by Kremer & Strubing, a dry goods firm.

Significant Reference

Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York, 1953), 131.

No. 108-110 FRANKLIN STREET
between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/7

Date: 1861 [Conveyance Index 178]
Architect: Unknown
Owners: Ann Richardson, William Bowne

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately fifty feet wide and ninety feet deep, is located near the middle of the block. The building was constructed as two structures with a central party wall in 1861 for Ann Richardson, a seamstress, and William Bowne, and replaced two smaller structures. It is faced in brownstone above the first story and has six bays of segmentally-arched window openings per story. The prominent, arched stone lintels have projecting keystones. This elaboration of the window openings is typical of the Italianate style. Some four-over-four double-hung wood windows remain. A stone cornice crowns the facade. The first story retains its cast-iron storefront framing members, with address plates attached to some of the piers, supporting an entablature. Historic paired wood doors, wood show windows with bulkheads, and transoms remain. The westernmost bay contains an exterior elevator door and a multipane transom. The stepped vault retains its historic iron with glass lens and diamond plate covering. Some bluestone remains at the

continued .....

sidewalk; the curb is granite.

From 1868 to 1911 James Talcott, a successful dry goods merchant, occupied 108-110 Franklin Street. In the 1940s the building was occupied by the Superior Knitting Mills and the Industrial Waste Corp., dealers in remnants for the doll and flower trades. The White Street Repacking Company currently occupies the first story.

Significant Reference

William Hurd Hillyer, James Talcott, Merchant and his Time (New York: Charles Scribner's Sons, 1937).

No. 112 FRANKLIN STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/9

Date: 1866-67 [NB 375-1866]
Architect: Samuel A. Warner
Owner: Max Weil

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, located near the middle of the block, is twenty-five feet wide and almost 100 feet deep. Constructed in 1866-67 for Max Weil, it was designed by Samuel A. Warner, an architect responsible for many commercial buildings in the area, and exhibits elements of the Italianate and Second Empire styles. This building is identical to its slightly later neighbor at 114 Franklin Street, whose architect of record was Warner's brother, Benjamin. (The two shared an office at 132 Broadway.) Faced in marble, this building has three bays of molded window openings per story above the base, each with a stilted, segmentally-arched head. Prominent sill courses divide each story and a sheet-metal cornice crowns the facade. The first story retains its original cast-iron Corinthian columns and piers supporting a stone entablature. Historic paired wood doors with transoms and a show window with a wood bulkhead remain. Some iron with glass lens remains in the raised vault area at the building line; the sidewalk has granite slabs.

This building replaced a frame dwelling. In the 1860s the building was occupied by Louis Weddigen & Company, a firm of importers and commission merchants. At the turn of the century, it was used by members of the linen and dry goods trades. In the 1940s a number of dry goods firms occupied the building, including the Black & Muller Linen Company, the Hoye Textile Corp., and Paul Veit Fabrics, Inc. The building is currently residential at the upper stories, and an art gallery occupies the ground floor.

No. 114 FRANKLIN STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/10

Date: 1868 [NB 530-1868]
Architect: Benjamin W. Warner
Owner: Elliot C. Cowdin

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

The design of this five-story store and loft building, exhibiting elements of both the Italianate and Second Empire styles, is identical to that of its neighbor at 112 Franklin Street. This building was constructed in 1868 for Elliot C. Cowdin. The architect of record is Benjamin W. Warner, whose brother, Samuel A. Warner, designed the slightly earlier neighboring twin at 112 Franklin Street. (The brothers shared an office at 132 Broadway.) Faced in marble, this building has three bays of molded window openings per story above the base, each with a stilted, segmentally-arched head. Prominent sill courses divide each story and a sheet-metal cornice crowns the facade. The first story retains its original cast-iron Corinthian columns and piers supporting a stone cornice. A pair of historic wood doors and wood transoms remain, as well as a cast-iron bulkhead below the show window. The stepped vault has been altered, but iron with glass lens and diamond plate remain. The sidewalk retains its granite slabs. Previously on this site was a structure used for hazardous purposes. This building typically has been used for the sale and storage of textiles. It was occupied by linen importers in 1946. Currently residential at the upper stories, the first story of the building is occupied by the Mercantile Ship Supply Corp.

No. 116-118 FRANKLIN STREET
between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 178/11

Date: 1870-72 [NB 651-1869]
Architect: Griffith Thomas
Owner: Samuel D. Babcock
Builder: Moore & Bryant

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade
Number of stories: 5

Summary

This five-story store and loft building, approximately forty feet wide and seventy-two feet deep, is located near the West Broadway end of the block. Samuel D. Babcock, a prominent financier and philanthropist, commissioned this building from Griffith Thomas, a prolific architect of residential and commercial buildings in New York City. Babcock was also responsible for other development projects in the Tribeca area, including several buildings

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now located within the Tribeca West Historic District. Construction was carried out by builders Moore & Bryant. The building's cast-iron facade, designed in the Second Empire style, features window openings with flat arches supported by slender columns, and rusticated quoins. Double-hung wood sash windows remain. Prominent sill courses articulate the stories and a cast-iron cornice with elaborate brackets crowns the facade. The first story retains its original cast-iron storefront framing members with historic infill of a paneled wood door and a multipane transom, as well as cast-iron bulkheads at the two western show windows. Some iron with glass lens remains in the vault area, and granite slabs remain at the sidewalk.

This building replaced two frame dwellings. It typically was occupied by salesrooms, store rooms, and showrooms. Currently residential at the upper stories, the building's first story is occupied by a delivery service.

Significant Reference

Landmarks Preservation Commission, Tribeca West Historic District Designation Report, 257.

No. 120-124 FRANKLIN STREET
between Church Street & West Broadway (North Side)
a/k/a 211-215 West Broadway
Tax Map Block/Lot: 178/13

Date: 1881-82 [NB 716-1881]
Architect: J. Morgan Slade
Owner: Theodore B. Rogers

and

Date: 1901 [Alt 1622-1901]
Architect: Schweitzer & Diemer
Owner: Charles R. Cobbs
Carpenter: James C. Hoes Sons
Mason: W.A. & J.E. Conover

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building in the neo-Grec style is located at the northeast corner of Franklin Street and West Broadway. The present building is the result of two building campaigns. The first, commissioned by Theodore B. Rogers and designed by J. Morgan Slade, was undertaken in 1881-82 and resulted in the construction of a six-story building extending sixty feet along Franklin Street and fifty feet along West Broadway. In 1901, Charles R. Cobbs of Brookline, Massachusetts, commissioned architects Schweitzer & Diemer to extend the building north along West Broadway approximately twenty-five feet. The six-story addition has the same overall design and articulation of detail as the original building. The

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facades, faced in brick, have brownstone sill courses and banded brick piers which create a grid-like pattern above the base. Window openings between the piers are further separated by brick mullions. The fifth-story windows are grouped under segmental heads accented by rosettes at the spandrels. The top story features short fluted pilasters with stylized capitals. The 1901 addition, consisting of a tripartite bay, follows the same design. Historic wood sash windows remain. A deep sheet-metal cornice crowns the facade.

The first story of the building retains its original cast-iron storefront framing members, which have fluting and banding similar to that above. Historic wood show windows and transoms remain in window openings which were lowered in 1900. The stepped vault has been altered to accommodate a diamond-plate covered platform currently used for an outdoor cafe. The sidewalk has granite slabs at the corner and in the vault area in front of the northern addition.

Previously on the site of the original building were three frame dwellings. A five-story tenement was demolished to construct the addition. The New York offices of several out-of-town dry goods firms occupied this building in the 1890s, including Forbes & Wallace of Springfield, Missouri (dry goods and notions) and the Caltender, McAuslan & Troop Company of Providence, Rhode Island (dress and white goods). The building was owned by the Hood Rubber Company in the late 1930s. Currently residential at the upper stories, the building is occupied by a restaurant at the first floor.

BETWEEN CHURCH STREET & WEST BROADWAY (South Side)

No. 103 FRANKLIN STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 177/28

Date: 1833-34 [Tax Assessment Records 1833-1834]
Architect: James Russell [attrib.]
Owner: James Russell
Builder: James Russell [attrib.]

and

Date: 1866 [Alt 34-1866]
Architect: Alfred A. Dunham
Owner: S. Heilpern
Foundry: L.R. Case

Type: Converted dwelling
Style: Italianate
Method of Construction: masonry with added cast-iron supports
Number of stories: 3 (now 4)

Summary

This four-story structure, twenty-five feet wide and ninety feet deep, is located near the Church Street end of the block. The building attained its present appearance as the result of two building campaigns. James Russell,

continued .....

a builder, acquired the lot at 103 Franklin Street early in 1833 and was most likely responsible for the design and construction of the original three-story brick-faced dwelling which was built in 1833-34. Early in 1835, Russell sold the improved property to George Ehninger, a merchant. In 1866, S. Heilpern commissioned architect Alfred A. Dunham to raise the building to four stories and extend its depth from fifty-two feet to ninety feet, converting the structure to a store and loft building. The metal sills, segmentally-arched cast-iron window hoods, unusual brick quoins, and cornice, all characteristic of the Italianate style, date from this alteration. Each of the three window openings per story have two-over-two, double-hung wood sash. The first-story cast-iron storefront framing, consisting of fluted columns and piers (some of the capital ornaments are missing) supporting an entablature, dates from the 1866 alteration, as well, and establishes the commercial use of the building at that time. Historic wood and glass doors and windows and a wood bulkhead remain at the first story. Some historic iron with glass lens is extant in the vault area and a foundry mark reading "L.R. Case" is found at the western bay.

This building has been occupied by numerous dry goods firms. In the 1870s tenants included Klein & Hoexter, collars; Weil & Heidelbach, cotton goods; the York Street Flax Spinning Co.; and Stark & Lowenthal, I. Frank & Co., and Isaac Roseinstein & Co., all shirt manufacturers. At the turn of the century the building housed a dry goods store at the first story and umbrella sales and manufacturing above. The structure was later owned by Frederick Frisch, a dealer in linens. The building is currently vacant.

Significant Reference

Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953).

No. 105 FRANKLIN STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 177/27

Date: 1867 [NB 773-1867]
Architect: Alexander G. Cutler
Owner: Charles Denison

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building in the Second Empire style, located near the Church Street end of the block, extends approximately thirty-five feet along Franklin Street and is approximately eighty-six feet deep. It was constructed in 1867 for Charles Denison, a merchant, and replaced a structure used for hazardous purposes. Shortly after the completion of the building, it was occupied by Isaac Rosenstien & Co., shirt manufacturers.

The marble facade of the building has four bays of segmentally-arched window openings per story, containing historic two-over-two double-hung

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wood sash. Both slate shingles and sheet metal cover the mansard roof which has two segmentally-arched metal dormer windows, one of which retains its historic iron shutters. This roof form, combined with the layered effect achieved by the pilasters, paneled spandrels, and the dentil frieze give this commercial structure its Second Empire character. The first story of the building retains its cast-iron storefront framing members, including fluted columns. (A non-historic sign covers the capitals.) The sidewalk vault area has been altered and the remaining steps covered with metal diamond plate. In the 1890s, Albert & David W. Cromwell, importers, had offices in this building. Presently, the building is vacant.

No. 107-113 FRANKLIN STREET
between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 177/24

Date: 1868 [NB 531-1868]
Architect: Benjamin W. Warner
Owner: D. Appleton & Co.
Builder: J.W. Mersereau

Type: Store and loft
Style: Italianate/Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately seventy-six feet wide and ninety-five feet deep, is located near the middle of the block. The structure, commissioned by Daniel Appleton & Co., book publishers, was built in 1868 according to the plans of Benjamin W. Warner, who designed numerous commercial buildings in New York City in the mid-to-late nineteenth century. This building replaced structures used for hazardous purposes. (Earlier on this site stood the Protestant Reformed Dutch Church.) The stone facade features prominent sill courses and sharply defined segmental and round-arched window openings which are typical of the Italianate style; the incised detailing is characteristic of the neo-Grec style. Historic two-over-two double-hung wood sash, an historic fire escape at the four center bays, and a metal cornice further enhance the design. The first story of the building was altered in 1939; cast-iron storefront framing members may exist behind these alterations. (The top edge of the original storefront cornice and supporting brackets are visible.) The sidewalk retains some of its granite pavers.

In the 1870s the present building was occupied by the firm of Hunt, Catlin & Valentine, dry goods merchants first established as Catlin Farrish & Co., Inc. in 1835. In the 1890s it was occupied by Louis Kessel, a dealer in cloths and cassimeres (a kind of wool cloth), and R. Blankenburg & Co., dealers in linens. Dry goods firms continued to occupy the building through the 1940s. Currently, the building is vacant.

Significant References

Sheldon's City Offices and Jobbing Trade (New York, 1895), 186.
Frank L. Walton, Tomahawks to Textiles, the Fabulous Story of Worth Street (New York: Appleton-Century-Crofts, 1953), 120-21.

WHITE STREET

The section of White Street included within the Tribeca East Historic District extends from West Broadway to the block between Cortlandt Alley and Lafayette Street, but excludes the south side of White Street between Franklin Place and Broadway. (Nos. 80-82 and 83-85 form part of the district's eastern edge.) Apparently the street was named for Henry White, a local landowner whose properties partly encompassed the southeast area of the district. Most of White Street was regulated and paved between 1807 and 1810, and the first wave of development along the street consisted of frame and masonry dwellings. Commerce transformed the street and during the 1850s and 1860s most of the lots were rebuilt with store and loft structures. Between 1880 and 1903 about a dozen store and loft buildings, which survive, were added to the street.

Several buildings on White Street were demolished in 1928-30 when Church Street was widened and Sixth Avenue extended southward; flanking White Street are two triangular-shaped parking lots that are vestiges of those changes. The construction of a synagogue and an apartment tower and the demolition required for these buildings were the only other significant architectural changes since that time.

Today, White Street is characterized by five- and six-story store and loft buildings; their stone, brick, and cast-iron facades feature cast-iron storefront bases and metal terminal cornices in a variety of mid-nineteenth-century styles. Other buildings along the street provide a fuller historical context: two masonry converted dwellings terminate the blockfronts at West Broadway; the dramatically conceived neo-Expressionist synagogue at No. 47-49, exemplifying mid-twentieth-century architecture, breaks the streetwall; and the apartment building that extends from Broadway to Cortlandt Alley towers high above the entire district and interrupts the streetwalls on both White Street and Broadway. The streetscape is predominantly composed of buff stone and brick, though a considerable number of buildings have been painted in a variety of colors. Many granite slab vault covers and several cast-iron stepped vault covers remain.

David M. Breiner

BETWEEN LAFAYETTE STREET & CORTLANDT ALLEY (North Side)

No. 80-82 WHITE STREET
between Lafayette Street & Cortlandt Alley (North Side)
a/k/a 5 Cortlandt Alley
Tax Map Block/Lot: 195/30

Date: 1867-68 [NB 447-1867]
Architect: Henry Engelbert
Owner: Elias S. Higgins & Co.
Foundry: Architectural Iron Works

continued .....

continuation of . . . . 80-82 White Street

Type: Store and loft
Style: Italianate/Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building extends approximately fifty feet on the north side of White Street and approximately one hundred feet on Cortlandt Alley. Designed by Henry Engelbert, it was constructed in 1867-68 for Elias S. Higgins & Co., carpet dealers. The marble facade has six bays of window openings per story, with segmentally-arched heads at stories two through five, and round-arched heads at the sixth story. Some two-over-two double-hung wood sash remain. Pilasters which flank the windows and the sill courses receive unusual stylized detailing evocative of the neo-Grec style. Quoins mark the corners of the building. A sheet-metal cornice caps the facade. The first story retains its original cast-iron storefront framing members, although the capitals have been removed from the fluted columns. It is likely that Daniel D. Badger's Architectural Iron Works manufactured the storefront, as a foundry mark for that company is found on the return on the side elevation.

The Cortlandt Alley (west) elevation has a one-bay return from the main facade. Simple, tall brick arcades are delineated on the remainder of this elevation. A brick corbel table is found above the fourth story. There is a cast-iron-framed loading bay at the north end of the first story.

The east elevation of the building, visible from the adjacent parking lot, is faced in brick and has three bays of window openings with a variety of wood and metal sash at its northern end. Previously on this site were two masonry dwellings with rear extensions. An 1885 Robinson map labels the present building as "William Topping & Co., Auctioneers." The building was later used for storage, office, and shipping purposes. Currently, the General Hardware Manufacturing Company occupies the building.

BETWEEN LAFAYETTE STREET & CORTLANDT ALLEY (South Side)

No. 77 WHITE STREET between Lafayette Street & Cortlandt Alley (South Side)
a/k/a 3 Cortlandt Alley
Tax Map Block/Lot: 172/10

Date: 1888 [NB 120-1888]
Architect: Auguste Namur
Owner: John M. Dodd
Builder: Robinson & Wallace

Type: Store and loft
Style: neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 6

continued .....

Summary

This six-story store and loft building extends approximately twenty-five feet along White Street and 100 feet along Cortlandt Alley. Constructed in 1888 for John M. Dodd, a builder and real estate developer, it was designed by Auguste Namur, an architect and civil engineer. Builders for this project were Robinson & Wallace.

The modestly embellished design of the brick facades evokes elements of the neo-Grec style. The primary facade, on White Street, has two bays of segmentally-arched window openings per story with paired double-hung sash in each. Windows of the second and third stories are grouped together vertically; second-story windows have stone lintels. Sill courses further enhance the design. A corbelled brick cornice caps the facade. The first story retains its original cast-iron storefront framing members which exhibit unusual detailing, including exposed rivets and bolt heads. Some historic wood transoms remain, as well as a cast-iron window bulkhead. The stepped vault is covered in metal diamond plate.

The overall design and articulation of detail of the front facade returns for one bay on the Cortlandt Alley elevation. Here, a metal sign reads "Reem Paper." Beyond this bay there are nine bays of simple window openings with stone lintels and sills. Many two-over-two double-hung sash remain; several openings have been blocked or have had sash removed. One pair of iron shutters remains. A corbelled brick cornice caps the elevation which has a concrete block base below the first-story window sills.

Previously on this site was a masonry store. This building typically has been used by dry goods firms for office and storage space. Currently residential at the upper stories, the building is occupied by B.L. Frames, Inc. at the ground floor.

No. 79 WHITE STREET between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 172/11 in part

Date: 1861-62 [Tax Assessment Records 1861-1862]
Architect: Thomas & Son
Owner: Solomon Kohnstamm
Foundry: Architectural Iron Works

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and almost 100 feet deep, is located near the Cortlandt Alley end of the block. This building was constructed in 1861-62 for Solomon Kohnstamm, a dry goods importer, was designed by the architectural firm of Thomas & Son, and displays elements of both the Italianate and Second Empire styles. The building is faced in painted stone above the first story; it has three

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bays of window openings per story with prominent stringcourses and panelled pilasters framing the window bays. A central pediment at the third story and a projection in the stringcourses emphasize the central bay of the facade, creating a frontispiece characteristic of the Second Empire style. Round-arched, double-hung wood sash remain. A sheet-metal cornice crowns the facade.

The first-story storefront retains its original fluted cast-iron columns and piers. Produced by the Architectural Iron Works, the storefront was listed in Daniel D. Badger's catalog of 1865. No historic infill remains at the base. A painted metal signband, extending to the neighboring building to the east (with which No. 79 shares a tax lot), covers the capitals of the columns.

The present building replaced a smaller, second-class structure. At the turn of the century this building was occupied by a suspender manufactory, a cord and tassel business, and by a saloon on the first floor. Later it was owned by the U.T. Hungerford Brass & Copper Company.

Significant Reference

The Origins of Cast Iron Architecture in America (New York: DaCapo Press, 1970), 33.

No. 81 WHITE STREET between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 172/11 in part

Date: 1881 [NB 147-1881]
Architect: Charles C. Haight
Owner: Stephen L. Hopkins, Trustee
Builder: David H. King, Jr.

Type: Store and loft
Style: Romanesque Revival
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Romanesque Revival style store and loft building, approximately twenty-five feet wide and nearly 100 feet deep, is located near the Cortlandt Alley end of the block. It was constructed in 1881 for Stephen L. Hopkins, a trustee of Mary W. Hopkins. Designed by Charles C. Haight, the construction of the building was executed by David H. King, Jr., who had worked with prominent architects including McKim, Mead & White in the early 1890s in the development of what is now the St. Nicholas Historic District. The brick-faced structure (now painted) has two bays of window openings at stories two through four. The larger western bay has tripartite windows in iron frames grouped together vertically and recessed within a corbelled brick arch. Cast-iron lintels above the second- and third-story windows have rosette ornament. The eastern window bays are square-headed at the second and third stories and round-arched at the fourth story. All have sandstone sills and most have double-hung wood sash. A continuous archivolt with bosses, evoking the Romanesque Revival

continued .....

style, accents the arches of the fourth-story openings. The fifth story has five square-headed window openings with double-hung sash. Parts of corbeled brick brackets support an altered cornice. The first story of this building has a large vehicular doorway at the east. The smaller pedestrian entry to the west was originally round-arched; a new door has been inserted and the arch above has been filled in with brick.

The rear elevation is visible from the parking lot to the south. Faced in brick, it has three bays of square-headed window openings with stone lintels, stone sills, and iron shutters. Some openings have been partially or completely filled in. This elevation has a one-story, brick-faced, pent-roof addition.

Previously on this site was a two-story frame dwelling. In the 1880s this building was occupied by a book binding company. It was jointed internally to the adjacent building at 79 White Street in 1919; the buildings share a continuous signband.

No. 83-85 WHITE STREET
between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 172/13

Date: 1881-82 [NB 675-1881]
Architect: J. Morgan Slade
Owner: William P. Dixon
Builder: William G. Slade
Foundry: Cornell Iron Works

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron facade
Number of stories: 5

Summary

This five-story store and loft building, approximately fifty feet wide and nearly 100 feet deep, is located near the middle of the block. It was constructed as two buildings in 1881-82 for William P. Dixon, a lawyer, and was designed by J. Morgan Slade, an architect/builder particularly influenced by French design of the day. William J. Slade, a relative of J. Morgan, executed the masonry work on the building. The cast-iron neo-Grec facade is composed of paneled pilasters with stylized Ionic capitals, shouldered arches, banded piers, and prominent sillcourses. Double-hung wood sash remain.

The first story retains its original cast-iron storefront framing elements including banded and partially fluted Ionic columns and piers supporting an entablature. A multipane wood transom remains and a roll-down shutter, with a foundry mark which reads "Cornell Iron Works," is extant in the second bay from the east. A granite sidewalk and curb remain.

The rear elevation of this building is visible from the parking lot to the south. Faced in brick, it has six bays of square-headed window openings with stone sills and lintels. Some two-over-two double-hung sash remain

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and some window openings have been partially blocked. Iron shutters have been removed. There is a one-story brick-faced addition at the rear.

Previously on this site were two masonry dwellings. This building was typically used by dry goods firms for offices, storage, and workrooms, including in the 1890s the offices of M. Cohen Son & Company, a firm based in Petersburg, Virginia. In the 1940s and '50s the building was owned by the Chase Brass & Copper Company. It is currently occupied by the United Journal Company.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 170.

BETWEEN CORTLANDT ALLEY & BROADWAY (North Side)

No. 70-78 WHITE STREET between Cortlandt Alley & Broadway (North Side)
Tax Map Block/Lot: 195/1 [See: 380-382 Broadway]

BETWEEN CORTLANDT ALLEY & BROADWAY (South Side)

No. 67-75 WHITE STREET between Cortlandt Alley & Broadway (South Side)
Tax Map Block/Lots: 172/1001-1164 [See: 374-378 Broadway]

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 34 WHITE STREET between Broadway & Church Street (North Side)
a/k/a 283-287 Church Street
Tax Map Block/Lot: 193/17

Date: 1805 or earlier [Deed Conv. L.74, p.415]
Architect: Unknown
Owner: Undetermined

and

Date: 1876-77 [Tax Assessment Records 1876-1877]
Architect: Undetermined
Owner: William Watson

Type: Converted dwelling
Style: Vernacular neo-Grec
Method of Construction: frame with masonry additions
Number of stories: 2 (now 3)

Summary

This three-story converted dwelling extends twenty-five feet along White Street and fifty-five feet along Church Street. The core of the structure appears to be a two-story frame dwelling erected in or before 1805 and occupied for several years by Abraham Moore. In 1876-77 owner William Watson, a dry-goods merchant, transformed the building into a three-story

continued .....

structure in the neo-Grec style with brick facades, a commercial base, and new window embellishment. Today the exterior retains a cast-iron pier and the metal cornice at its commercial base; on the Church Street side, first-story openings have been reduced in size. Now painted, the brick walls retain the graceful metal pedimented window lintels and projecting sills from this alteration; the bracketed metal cornice appears to date from an alteration executed in 1904.

Built as a dwelling, No. 34 White Street was occupied by a grocer in 1851; subsequent occupants, typical of the district, included James Wardlaw & Company and Whittemore, Cabot & Company, dry goods firms. During the mid-1970s, the building returned to its original use when apartments were legalized on the upper two stories.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 63.
William Hurd Hillyer, James Talcott, Merchant and his Time (New York: Charles Scribner's Sons, 1937), [195].

Alteration

1975: Alt 490-1975 [Source: Alteration Application]
Residences legalized on second and third stories.

No. 36 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/16

Date: 1880 [NB 331-1880]
Architect: J. Morgan Slade
Owner: Seth M. Milliken
Mason: R.L. Danagh
Foundry: J.B. & J.M. Cornell

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Church Street end of the block. Designed by J. Morgan Slade, an architect associated with many commercial buildings in the Tribeca area, it was erected in 1880 and replaced two small buildings, a frame structure at the front of the lot and a rear structure used for industrial purposes. The client was dry goods merchant Seth M. Milliken (1836-1920), one of the country's largest manufacturers of cotton and woolens who also held directorships in several banks and trust companies, and whose main business address was at Leonard Street.

The four-story brick upper section of the facade (now painted), featuring

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cast-iron colonnettes in its tripartite window openings, retains some historic two-over-two wood sash windows and its modillioned metal cornice. The facade's neo-Grec style is articulated by the incised ornament of the first-story pilasters, by the unusual proportions of the pilasters throughout the facade, such as at the top story, and by the stone banding at the lintels and imposts, among other features. Manufactured at the foundry of J.B. & J.M. Cornell, the storefront retains its cast-iron pilasters and metal cornice as well as early-twentieth-century infill in the neo-Georgian style such as leaded glass fanlights, a wood window surround, and a bull's-eye window. Diamond-plate panels cover the vault area and granite slabs extend from there to the street. The western side of the building, most of which is exposed above the adjacent structure, is a brick wall with modern windows; a rooftop enclosure and metal railing are visible from the street.

Among the building's occupants who were typical of the district was Joseph C. Klein, an importer of linens.

Significant References

Moses King, Notable New Yorkers of 1896-99 (New York: Bartlett Press, 1899), 488.
Joseph C. Klein obituary, New York Times, Aug. 26, 1949, p. 20.
Seth Mellon Milliken obituary, New York Times, Mar. 6, 1920, p. 11.

No. 38 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/15

Date: 1880 [NB 266-1880]
Architect: John B. McIntyre
Owner: Thomas Thacher
Builder: A. Brown

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, irregularly-shaped store and loft building with a twenty-five foot facade on White Street, is located near the Church Street end of the block. Designed by John B. McIntyre, it was erected in 1880 for Thomas Thacher, a merchant whose business address is given as Pearl Street and subsequently Broad Street by the time of the construction of this building. It replaced one structure used for industrial purposes. The facade is composed of a one-story cast-iron base and a four-story brick (now painted) upper portion which is trimmed in stone. The neo-Grec character of the facade derives from the stylized classical details, such as the exaggerated dentil course and unusually proportioned pilasters and capitals, the pier-like mullions between the paired windows, and the attenuated brackets of the terminal cornice.

At the base, the end brackets of the cornice are embellished with "38," the

continued .....

building's address; during the early twentieth century, the bays of the storefront were bricked in between the original cast-iron piers and openings were inserted which contain wood windows and doors and leaded glass fanlights in the neo-Georgian style. An iron stepped vault light remains partially intact and granite vault covers extend from the original vault area to the street. The building has been used as offices, showrooms, and storage space.

No. 40 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/14

Date: 1866-67 [Tax Assessment Records 1866-1867]
Architect: Undetermined
Owner: Benjamin Marks

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Church Street end of the block. Erected in 1866-67 for Benjamin Marks, a cloth merchant whose business was located on William Street according to directories of that era, it replaced a two-story frame building. Its front, faced in what appears to be marble, articulates a combination of the Italianate and Second Empire styles, through the superimposed tiers of molded, segmentally-arched openings with scrolled keystones, of pilasters and engaged columns, and of prominent stringcourses and paneled end piers. The dentilled terminal cornice with scrolled brackets and festoons and the parapet which has two urn-bearing piers and an inscription of "1866" further distinguish the design. Other surviving historic elements include part of the iron stepped vault light and the stone cornice at the base (which is otherwise heavily altered); and an iron fire escape and wood sash windows at the upper stories.

For many years the building was owned by banker and New York University professor Richard H. Bull and, subsequently, his son Charles C. Bull (1855-1940), an attorney who practiced in New York for sixty-four years. One of its earliest occupants was Stern & Kline, importers and jobbers of men's furnishings; the building was used to store and sell other merchandise as well, including textiles. The first story is presently occupied by a wholesale dress goods, drapery, and upholstery firm.

Significant References

Charles C. Bull obituary, New York Times, Mar. 8, 1940, p. 21.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 79.
New York State's Prominent and Progressive Men (New York: New York Tribune, 1900) vol. 2, 36-37.

No. 42 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/13

Date: 1867-68 [Tax Assessment Records 1867-1868]
Architect: Julius Boekell
Owner: William Collins

and

Date: 1874 [Alt 84-1874]
Architect: Julius Boekell
Owner: William Collins
Builder: R. Huson

Type: Store and loft
Style: Italianate with neo-Grec elements
Method of Construction: masonry load bearing walls
Number of stories: 4 (now 5)

Summary

This twenty-five-foot wide store and loft building is located near the Church Street end of the block. Its core is a three-story masonry structure, built in 1833-35 for merchant Abraham Richards, which was increased to four stories in 1867-68 for William Collins, a Brooklyn resident who operated an eatinghouse at this address. In 1874 Collins commissioned Julius Boekell to add a fifth story and alter the facade. The resulting brick front (now painted) exhibits the neo-Grec style in its molded window hoods and in the incised ornament of its metal terminal cornice. Other surviving historic elements include the metal cornice and stepped vault cover at the one-story base (which is otherwise heavily altered) and several two-over-two double-hung wood sash windows with bracketed sills at the upper section.

Among subsequent owners of the building was the estate of Peter McDonnell (1878/79-1942), a member of the New York Stock Exchange, director of two banks, and representative of the important Italian steamship interests in New York. Subsequent occupants included San Francisco-based M. Scheyer & Brother, merchants of white goods, laces, notions, fancy goods, millinery, and ribbons.

Significant References

Peter McDonnell obituary, New York Times, Jan. 26, 1942, p. 15.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon, 1895), 13.

No. 44 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/12

Date: 1865-66 [Tax Assessment Records 1865-1866]
Architect: Undetermined
Owners: Aaron Jacobs, Eliza Jacobs

continued .....

continuation of . . . . 44 White Street

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Church Street end of the block. It was erected in 1865-66 for Aaron and Eliza Jacobs and replaced one three-story masonry building. Mr. Jacobs was probably the cloth merchant listed in contemporary directories with a business on Franklin Street. The facade, consisting of a one-story base and a four-story stone (possibly marble) upper section, is articulated in the Italianate style by the first-story cast-iron storefront framing of fluted Corinthian columns and piers, the separation of upper stories with stringcourses, the arched window surrounds, the bracketed pediments, and the terminal cornice which is composed of a stone dentilled band and a metal upper portion of modillions and end brackets. At the base, additional surviving historic features include a wood bulkhead and show window and a stone cornice. Other historic elements at the upper section include wood sash windows and a decorative iron fire escape. The configuration of the existing stepped vault platform, covered with diamond-plate sheeting, appears to date from an alteration in 1886. In 1917 a doorway was cut through to connect the building with No. 46.

Among the subsequent owners of the building was Frederick F. Ayer (1849/50-1924), a Massachusetts-born capitalist and attorney who managed the properties left by his father and uncle, founders of many successful businesses, including a medicine company, the Tremont & Suffolk Mills and the American Woolen Company, the New England Telephone & Telegraph Company, and several ship canal, railway, and trust companies. The building's occupants, which are typical of the district, included Henry Glass & Company, manufacturers, importers, and converters of linens, cottons, and velvets; and Henry Goudchaux, a leading dry goods dealer.

Significant References

Frederick Ayer obituary, New York Times, Mar. 15, 1918, p. 13.
Frederick F. Ayer obituary, New York Times, June 10, 1924, p. 21.
William Thompson Bonner, New York: The World's Metropolis 1623/24 - 1923/24 (New York: R.K. Polk & Co., 1924), 479.
William Hurd Hillyer, James Talcott, Merchant and his Time (New York: Charles Scribner's Sons, 1937), [196].

Alteration

1917: Alt 2656-1917 [Source: Alteration Application]
Doorway cut through to No. 46.

Nos. 46 & 48-50 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lots: 193/11 & 10

WOOD'S MERCANTILE BUILDINGS
Date: 1865-67 [Tax Assessment Records 1865-1867]
Architect: Undetermined
Owners: Samuel Wood, Abraham Wood
Foundry: J.B. & W.W. Cornell

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, seventy-five-foot wide store and loft building, located near the middle of the block, is an individually designated New York City Landmark. The site was previously divided into three lots which contained two three-story and one two-story masonry buildings. In 1865-67 dry-goods merchants and Brooklyn residents Samuel and Abraham Wood constructed three five-story buildings and united them into the broad structure that survives. At about the same time they also commissioned No. 58.

Composed of a one-story cast-iron storefront at the base, manufactured by the J.B. & W.W. Cornell foundry, and a four-story marble-faced upper section, the facade of No. 46-50 exhibits the Second Empire style in its smooth-shafted colonnades and flat-arched openings with curved corners, its intermediate cornices and bracketed balustrades, and its prominent pedimented terminal cornice (removed in part) which is crowned by an elaborate pedestal. Additional surviving historic elements include the storefront consisting of a paneled wood overhead door, paneled bulkheads, and roll-down shutters at the ground story; two-over-two double-hung wood sash windows at the upper section; and the words "WOOD'S MERCANTILE BUILDINGS 1865" in the pedimented section of the cornice. In 1917 a doorway was cut through to connect the property to No. 44.

The Wood family's importing business grew into Wood's Dry Goods Commission Agency, which during the early-twentieth century was headquartered on Broadway. The White Street property remained in the family for almost a century; during this time the occupants included importers and jobbers of dry goods and clothing; and J.R. Leeson & Company, the country's largest linen-thread importing house. A subseqent occupant was a company that stored, mixed, and sold dry dyes. The upper stories were converted to residential use in 1978-84; the ground story is now occupied by a textile firm.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 42, 62.
Landmarks Preservation Commission, Woods Mercantile Buildings Designation Report (New York, 1979), LP-1040.
Samuel A. Wood obituary, New York Times, Apr. 8, 1904, p. 9.

continued .....

continuation of . . . . 46 & 48-50 White Street

Alteration

1978-84: Alt 1220-1978 [Source: Alteration Application]
Upper stories converted to residential use.
Architect -- Vincent Trocchia

No. 52 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/8

Date: 1866-68 [NB 40-1866;
Tax Assessment Records 1866-1868]
Architect: Henry Fernbach
Owners: Mayer Sternberger, Simon Sternberger

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, thirty-foot wide store and loft building is located near the middle of the block. Designed by Henry Fernbach and erected in 1866-68, it was commissioned by brothers Mayer and Simon Sternberger, owners of a shirt company who became bankers several years later. It replaced a frame building at the front of the site and a rear building used for industrial purposes. The marble facade in the Second Empire style is articulated by the superimposed colonnades and cornices, the segmentally-arched openings, the geometrically adorned spandrels and end piers, and the elaborate terminal cornice. The original storefront at the base of the facade, composed of cast-iron columns supporting an entablature, retains its historic wood infill and cast-iron bulkheads. At the four-story upper portion surviving historic elements include wood sash windows and a bracketed metal cornice that is adorned with a central pediment bearing the date "1866." An historic iron stepped vault light remains partially intact and granite vault covers extend from it to the street.

Among the occupants of the building were A. Langdon & Company, a boot and shoe wholesale firm; and John McCann & Company, a Chicago firm selling woolens, dress goods, white goods, and linens. In addition to being used for the wholesale dry goods trade, the structure was later used as a factory and storage facility. Among its subsequent owners was prominent attorney Henry Whiting Hayden (1853-1925), who was identified with many worthy civic and social enterprises. In 1974 the building was legally converted to artists' joint living and working quarters; at that time a motion picture studio occupied the first floor.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 28.
Henry Whiting Hayden obituary, New York Times, Jan. 8, 1925, p. 25.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon, 1895), 36.

continued .....

continuation of . . . . 52 White Street

Alteration

1974: Alt 795-1974 [Source: Alteration Application]
Legal conversion to artists' joint living and working quarters.
Architect -- Shael Shapiro

No. 54-56 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/6

Date: 1866-68 [NB 2-1866;
Tax Assessment Records 1866-1868]
Architect: Benjamin W. Warner
Owner: Sarah Jane Zabriskie

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, forty-six-and-one-half-foot wide store and loft structure is located near the middle of the block. Designed by Benjamin W. Warner, who, like his brother, Samuel A., was responsible for the designs of many other buildings in the Tribeca and SoHo areas, it was erected in 1866-68 for Sarah Jane Zabriskie and replaced two masonry buildings. The Italianate character of the sandstone facade is articulated by the prominent cornices and quoins, the window surrounds with projecting cornices, and the bracketed terminal cornice. The original cast-iron storefront framing at the base consists of columns (missing their capitals) supporting an entablature. Other surviving historic elements include infill of wood and glass and two projecting show windows with cornices. At the four-story upper section additional surviving historic elements include the iron fire escape and the two-over-two wood sash windows. Beyond the original vault area, granite vault covers extend to the street.

The Zabriskie family remained connected to this property for almost 100 years; Sarah Jane's son, Andrew C. Zabriskie (1851/52-1916), a noted philanthropist who was active in many civic and cultural organizations, figured as one of New York's largest real estate owners. Currently the building's first story accommodates the textile industry and the upper stories have been converted to residential use.

Significant References

Moses King, Notable New Yorkers of 1896-99 (New York: Bartlett Press, 1899), 586.
Andrew C. Zabriskie obituary, New York Times, Sept. 16, 1916, p. 11.

No. 58 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/5

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Undetermined
Owners: Samuel Wood, Abraham Wood
Foundry: G.R. Jackson Burnet & Co.

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. The building, which replaced one two-story masonry building, was erected in 1866-68 for Samuel and Abraham Wood, dry-goods merchants and Brooklyn residents who also commissioned No. 46-50. Composed of a one-story cast-iron base and an upper section, possibly of sandstone (now painted), the facade is articulated in the Second Empire style by the engaged columns and modillioned cornice of the base's storefront, by the superimposed pilasters and paneled end piers of the upper section which frame large flat-arched window openings, by prominent intermediate cornices, and by the bracketed metal terminal cornice with its arched central bay. Other surviving historic elements at the building's base include remnants of the iron stepped vault light, the cast-iron bulkhead, wood transoms, and the foundry plate of G.R. Jackson Burnet & Company. Granite slabs extend to the street.

Among the earliest occupants was W.H. & L.C. Thorn, importers and jobbers of hosiery and gloves. Subsequent occupants included S. Hays & Company, a Cleveland-based furnishing goods concern. The building has been used as a showroom and storage facility with offices on the second floor.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 79.
New York County, Office of the Register, Re-Indexed Conveyances, Block 193.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon, 1895), 136.

No. 60 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/4

Date: 1869 [NB 412-1869]
Architect: William W. Gardiner
Owner: Jasper Grosvenor Estate
Builder: Alex M. Ross

continued .....

continuation of . . . . 60 White Street

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-three-foot wide store and loft building is located near the Broadway end of the block. Designed by William W. Gardiner as the westernmost of three nearly identical buildings, it was erected in 1869 for Matilda A. Grosvenor acting on behalf of her late husband Jasper Grosvenor, a prominent merchant. It replaced one masonry structure. The Second Empire style of the cast-iron facade is articulated by the pilaster-framed flat-arched openings with curved corners resting on prominent intermediate cornices, the superimposed end piers, and the terminal bracketed cornice with its finial-capped and arched central bay. At its one-story base, the facade retains its original storefront framing consisting of cast-iron Corinthian columns supporting an entablature. The base also includes among its historic elements an altered iron stepped vault light, wood-and-glass infill, a cast-iron bulkhead, and metal roll-down security gate. The four-story upper section retains its two-over-two double-hung wood sash windows, iron fire escape, and the words "ERECTED 1869" within the cornice. Granite vault covers extend to the street.

Among the notable occupants of this building was the prominent cotton goods firm of Albert G. Hyde & Sons, whose business was typical of the district. Hyde, a native of Vermont, came to New York in 1848, worked his way up through the dry-goods field, and founded his own firm in 1861.

Significant References

Margot Gayle and James V. Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover Publications, 1974), 30-31.
New York State's Prominent and Progressive Men (New York: New York Tribune, 1900) vol. 2, 175-176.

No. 62 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/1 in part

Date: 1869 [NB 411-1869]
Architect: William W. Gardiner
Owner: D.C. Williams Estate
Builder: Alex W. Ross

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

continued .....

continuation of . . . . 62 White Street

Summary

This five-story, twenty-three-foot wide store and loft building is located near the Broadway end of the block. Designed by William W. Gardiner as the central of three nearly identical buildings, it was erected in 1869 for the estate of D.C. Williams. It replaced a masonry building at the front of the lot and an auxiliary structure at the rear. Its cast-iron exterior is articulated in the Second Empire style by the pilaster-framed flat-arched openings with curved corners resting on prominent intermediate cornices, the superimposed end piers, and the terminal bracketed cornice with its arched central bay which is capped by a finial. At its one-story base, the facade retains its original storefront framing consisting of cast-iron Corinthian columns supporting an entablature. Other surviving historic elements include an iron stepped vault light and infill of wood and glass. At the four-story upper section, surviving historic features include two-over-two wood sash windows, an iron fire escape, and the cornice's inscription, "ERECTED 1869." Granite vault covers extend to the street.

The building has been occupied by textile showrooms and offices. Among companies associated with the site were L. Wald & Company, a Cincinnati firm which sold linens, white goods, laces, notions, jewelry, and other goods; and Duer & Sweet, manufacturers of ladies' nightware.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 100.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon, 1895), 134.

No. 64-66 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/1 in part

GROSVENOR BUILDING
Date: 1869 [NB 413-1869]
Architect: William W. Gardiner
Owner: Jasper Grosvenor Estate
Builder: Alex M. Ross

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, forty-six-foot wide store and loft building is located near the Broadway end of the block. Designed by William W. Gardiner as the easternmost of three nearly identical structures, it was erected in 1869 for Matilda A. Grosvenor acting on behalf of her late husband Jasper Grosvenor, a prominent merchant. It replaced two masonry structures. Its cast-iron facade is articulated in the Second Empire style by the pilaster-framed flat-arched openings with curved corners resting on

continued .....

prominent intermediate cornices, the superimposed end piers, and the bracketed and modillioned terminal cornice with its arched central portion. The original storefront framing, consisting of cast-iron columns (missing their capitals) supporting an entablature, remains at the ground story. Additional surviving historic elements include paired doors of wood with glass panels and wood transoms at the first story; some double-hung two-over-two wood sash windows at the upper stories; and the words "GROSVENOR BUILDING 1869" within the terminal cornice. Granite vault covers extend to the street.

In 1875-76 the Grosvenor family erected a larger commercial structure around the corner at 385-387 Broadway which abuts the eastern wall of No. 64-66. Among the companies associated with this site was Elkan & Herzog, manufacturers of linen wear, undergarments, collars, cuffs, sleeves, and ruffling. The building was also used for the display and storage of dry goods. A subsequent owner was Gouverneur Morris Carnochan, a banker and broker. The current occupants include a law office.

Significant Reference

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 109.

Alteration

1945: BN 1511-1945 [Source: Building Notice Application]
Among other changes, existing vault light was removed.
Architect -- Samuel Roth Owner -- 64-66 White Street Corp.

No. 68 WHITE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 193/50 [See: 381-383 Broadway]

BETWEEN FRANKLIN PLACE & CHURCH STREET (South Side)

No. 35-37 WHITE STREET between Franklin Place & Church Street (South Side)
Tax Map Block/Lot: 175/17 [See: 281 Church Street]

No. 39 WHITE STREET between Franklin Place & Church Street (South Side)
Tax Map Block/Lots: 175/1101-1102

Date: 1831-32 [Tax Assessment Records 1831-1832]
Architect: Unknown
Owner: Thomas Barron

and

Date: 1860-61 [Tax Assessment Records 1860-1861]
Architect: Unknown
Owner: Estate of Seth Grosvenor

continued .....

Type: Converted dwelling
Style: Greek Revival with Italianate additions
Method of Construction: masonry with cast-iron elements
Number of stories: 3 (now 5)

Summary

This five-story building, approximately twenty-five feet wide and 100 feet deep, is located near the Church Street end of the block. It attained its present appearance as the result of two building campaigns. The original structure was built in 1831-32 as a brick-faced dwelling for Thomas Barron, a weaver. The three-story, three-bay-wide facade had simple window openings with pedimented lintels, features of the Greek Revival style popular at that time. The property was acquired by Seth Grosvenor, a merchant, in 1835.

In 1859 the executors of Grosvenor's estate leased the property. Beginning in 1860 two stories and a twenty-foot rear extension were added to the building. (The window lintels of the fourth story were made to match those of the original building.) The extant cast-iron storefront framing appears to date from that period. The storefront, with its fluted columns and piers, as well as the sheet-metal cornice at the fifth story, evoke the Italianate style which was popular in the 1850s and 1860s. Wood bulkheads and some historic wood-framed show windows and transoms remain at the first story. The stepped vault has been altered. The storefront cornice has been covered with sheet metal and traces of a sign reading "Bruce Kopelman Ind. Inc." are visible. Some historic two-over-two double-hung sash remain at the upper stories. An historic fire escape fronts the two western bays.

In the late 1860s Henry Attwell & Company, dealers in linens, white goods, and embroideries, occupied this building. In the 1920s it was owned by Henry F. Turtle, a dealer in linens. In the 1960s it was owned by the Taylor Linen Company and was occupied by the Anderson Textile Refolding Company. Currently, it is commercial at the ground floor and residential above.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 199.

No. 41 WHITE STREET between Franklin Place & Church Street (South Side)
Tax Map Block/Lot: 175/19

Date: 1869 [Tax Assessment Records of 1869]
Architect: Undetermined
Owner: Samuel D. Babcock

continued .....

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron facade
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-five feet wide and ninety feet deep, is located near the Church Street end of the block. Built on speculation in 1869 for Samuel D. Babcock, a prominent New York City banker and the developer of many properties in the Tribeca area, the building was sold to Andrew Hall its completion. The building is faced entirely in cast iron and displays elements of the Italianate and Second Empire styles. Three bays of window openings span the facade at each story, articulated by arcades with engaged columns, molded keystones, and spandrels. (The capital ornaments are missing.) Prominent sill courses and a metal cornice further enhance the design.

The first story retains most of its original cast-iron storefront framing elements, although the cornice has been altered. The stepped vault retains some historic iron diamond plate where part of a foundry mark reading "G.R. J..." (for the G.R. Jackson Co. or the G.R. Jackson, Burnet & Co. foundry) is visible. The sidewalk is granite.

The present building replaced a frame structure with rear additions. In 1896 it was owned by William H. Burnham of Boston, Massachusetts, and was used for linen goods and cloth stamping. Currently, there is residential space above a vacant ground story.

No. 43-45 WHITE STREET between Franklin Place & Church Street (South Side)
Tax Map Block/Lot: 175/20

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Undetermined
Owner: E.R. Mudge, Sawyer & Co.

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building, approximately fifty feet wide and 100 feet deep, is located near the Church Street end of the block. It was constructed in 1866-68 as a five-story building for Enoch R. Mudge and Joseph Sawyer, Boston-based commission merchants and agents for several mills and domestic dry goods firms. Designed in the Second Empire style, the building is faced in stone (probably sandstone) above the first story. There are six bays of window openings per story, with round- and segmentally-arched molded surrounds and keystones. The four center bays of the building are emphasized by projecting entablatures supported by engaged columns and end-piers with incised detailing. Swags hang from scrolled

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brackets at the fifth story of this frontispiece, an element associated with the Second Empire style. Also characteristic of the style is the mansard roof which has a prominent central dormer with flanking oculus windows. This elaborate roof treatment further strengthens the central emphasis of the design.

At the first story, historic cast-iron storefront framing members may survive behind the current stucco surface which was applied in 1939. A granite sidewalk remains.

This building replaced two smaller structures, one a brick building. In 1869, it was occupied by the Halsted & Stiles company, importers and jobbers of cloths, cassimeres (a type of woolen cloth), and vestings. Subsequently, it was used by other dry goods firms for office, storage, and factory space. An exercise studio currently occupies part of the ground floor.

Significant Reference

J. Harford & Co., New York Merchants Directory (New York, 1869), 43, 50.

Alteration

1939: BN 4200-1939 [Source: Building Notice Application]
First floor remodeled and covered with stucco. Transom sash replaced with glass block and two new doorways created.
Architect -- Arthur Rosenfeld Owner -- Charles G. Edwards & Co.

No. 47-49 WHITE STREET between Franklin Place & Church Street (South Side)
Tax Map Block/Lot: 175/22

CIVIC CENTER SYNAGOGUE
Date: 1965-67 [NB 59-1965]
Architect: William N. Breger
Owner: Civic Center Synagogue

Type: Synagogue
Style: Neo-Expressionist
Method of Construction: masonry structure [fireproof]
Number of stories: 2

Summary

This synagogue, approximately fifty feet wide and 100 feet deep, is located near the middle of the block between Church Street and Broadway. It was constructed in 1965-67 for the Civic Center Synagogue, and was designed by William N. Breger. The neo-Expressionist style of the structure is clearly exhibited in its undulating surface and bold, geometric form. Faced in marble tile, the structure stands two stories high and accommodates not only a synagogue, but meeting rooms, offices, a social hall, and a kitchen. The curved upper part of the structure is supported by a comparatively small tripartite base -- brick piers at the sides and a central entrance of metal and glass. The synagogue is recessed from the sidewalk and separated

continued .....

from it by an iron fence. The concrete plaza displays metal sculptures, and a bronze menorah is hung on the western wall of the base. The synagogue replaced a stone-faced store and loft building which was used by textile firms.

No. 51-53 WHITE STREET between Franklin Place & Church Street (South Side)
Tax Map Block/Lot: 175/24

Date: 1857-58 [Tax Assessment Records 1857-1858]
Architect: Unknown
Owner: D. & A.C. Kingsland

Type: Store and loft
Style: Italianate
Method of Construction: Masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately thirty-nine feet wide and 100 feet deep, is located on the south side of White Street, in the middle of the block between Church Street and Broadway. It was constructed in 1857-58 for Daniel and A.C. Kingsland, prosperous New York merchants who owned other property in the area. The building is faced in marble above the first story and has six bays of window openings which have elaborate window hoods and sills, a treatment typical of the Italianate style. Some of the windows retain historic double-hung wood sash. The facade is capped by a stone and metal cornice. At the first story, the original cast-iron storefront cornice is visible; other historic cast-iron storefront elements may survive behind the current stucco surface. An historic fire escape fronts the two center bays.

The present building replaced two structures, one of which was a masonry store building. It continues in a long tradition of housing textile and dry goods firms.

No. 55-57 WHITE STREET between Franklin Place & Church Street (South Side)
a/k/a 6-8 Franklin Place
Tax Map Block/Lots: 175/1201-1218

Date: 1861 [Tax Assessment Records of 1861]
Architect: John Kellum & Son
Owners: John Eliot Condict, Samuel H. Condict
Foundry: Daniel D. Badger

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron facade
Number of stories: 5

continued .....

Summary

This five-story Italianate store and loft building, approximately seventy feet wide and 100 feet deep, is located at the southwest corner of White Street and Franklin Place. It was constructed in 1861 for cousins John Eliot Condict and Samuel H. Condict, partners in the saddlery business, and was designed by architect John Kellum, one of New York City's most important commercial architects of the mid-nineteenth century who was a major figure in the development and design of cast-iron architecture.

The primary facade of the building, on White Street, is entirely of cast iron and was fabricated by the foundry of Daniel D. Badger; the facade is illustrated in Badger's "Catalogue of Cast Iron Architecture." This design is an especially noteworthy example of the so-called "sperm candle" facade, which is indigenous to New York and is characterized by double-height arcades with tall and slender columns which reminded nineteenth-century observers of candles made from sperm whale oil. This type of facade emphasizes verticality and openness, characteristics particularly suited to the properties of cast iron. No. 55 White Street is among the largest of the few remaining "sperm candle" designs in New York City and is particularly distinctive in that the facade has a one-bay return on the Franklin Place side elevation.

Other notable features of the design are diamond-point quoins, molded spandrels, and an elaborate cast-iron cornice with modillions, a corbel table, and console brackets. Windows have two-over-two double-hung sash. The first story retains its original cast-iron storefront framing members, featuring stylized Corinthian capitals and vermiculated quoins, which were recently uncovered (when later accretions were removed) and restored. Replacement wood doors, show windows, transoms, and bulkheads recall the original design. Roll-down metal shutters are found at each bay.

Beyond the one-bay, cast-iron return from the front facade, the side elevation is faced in brick and has four bays of window openings per story with stone lintels and sills. Two-over-two double-hung wood sash remain, as do many of the iron shutters. At the southern end of the elevation are two bays of cast-iron framing with simple, paneled pilasters, a replacement iron shutter door, and replacement windows.

The rear elevation of the building, exposed to sub-basement level, is visible from Franklin Place. Simple, paneled cast-iron pilasters separate the six bays of the first and basement stories. Some of these original pilasters have foundry marks at their bases reading "D.D. Badger." Rolling iron shutters with their tracking mechanisms, all probably original, remain at the basement level. The elevation above the first story follows that of the Franklin Place elevation, and is surmounted by a simple brick dentil course.

This building replaced two structures, one of which was masonry. J.E. Condict & Co. occupied the building for many years. It later housed textile concerns, among them a drapery manufacturer and a firm of cotton jobbers and converters. The building has been recently restored and was converted for residential use with office space at the ground floor. It is a designated New York City Landmark.

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Significant References

Daniel Badger, Origins of Cast Iron Architecture (New York: Da Capo Press, 1970).
Landmarks Preservation Commission, 55 White Street Designation Report (New York, 1988), LP-1651.

BETWEEN CHURCH STREET & WEST BROADWAY (South Side)

No. 3 WHITE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 178/21 [See: 229 West Broadway]

No. 5-7 WHITE STREET between Church Street & West Broadway (South Side)
a/k/a 221-223 West Broadway
Tax Map Block/Lot: 178/22

Date: 1868 [NB 806-1868]
Architect: Isaac F. Duckworth
Owner: William D. Mann
Builder: Walter Jones

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story L-shaped store and loft building is fifty feet wide on White Street and thirty-four feet wide on West Broadway. It was constructed in 1868 by Walter Jones for William D. Mann, a dealer in military goods, according to the plans of architect Isaac F. Duckworth. The building originally was constructed with a mansard roof which was removed in 1925 and replaced by the present brick-faced sixth story. Above the first story, the West Broadway and White Street facades feature the same overall design, which combines elements of the Italianate and Second Empire styles. The stone facades are articulated by stilted, segmentally-arched window heads with projecting lintels, stone sill courses, and paneled end piers. Most of the historic two-over-two wood sash windows remain. Original cast-iron storefront framing members remain at the first story of the West Broadway facade, including banded Corinthian columns framing segmental openings that have infill of historic wood doors and transoms. The stepped vault in front of this facade is covered by iron with glass lens and metal diamond plate. The sidewalk has granite slabs. The first story of the White Street facade is faced in sheet metal. Of the original cast-iron storefront framing, the cornice and end piers are visible. Additional cast-iron elements may exist behind the later facing. The sidewalk has granite slabs. The north, south, and west elevations of the building are visible above the adjacent buildings; they are faced in brick, have a variety of window openings, and display painted signs reading "Goodall Rubber Co., Inc. Industrial Rubber Products." The brick-faced southern elevation is also visible; there a painted sign reads "E. N. Little's Sons The Big Painters." This building typically was occupied by the storerooms,

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salesrooms, showrooms and offices of dry goods firms. Currently residential at the upper stories, the building is occupied by "Artists Space" at the ground floor.

Significant Reference

Annual Report of the Superintendent of Buildings (New York, 1868), 435.

Alteration

1925: Alt 1855-1925 [Source: Alteration Application]
Iron cornice and mansard with dormers removed and front wall built up with brick.
Architect -- Harold F. Smith Owner -- 5 & 7 White Street Corp.

No. 9-11 WHITE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 178/24

Date: 1861-62 [Tax Assessment Records 1861-1862]
Architect: Unknown
Owner: Daniel C. Kingsland

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story Italianate store and loft building, approximately thirty-eight feet wide and one hundred feet deep, is located near the middle of the block. This structure was constructed in 1861-62 for Daniel C. Kingsland (1812-1881). Kingsland was a merchant who developed other buildings within the Tribeca East Historic District, including 315-317 Church Street and 40 Lispenard Street.

Four bays of window openings, some with historic wood sash, span the marble facade of this building which is edged by quoins and crowned by a sheet-metal cornice. Window openings feature prominent sills and lintels, a characteristic of the Italianate style. The facade also features an historic fire escape at the two center bays. The first story retains its original cast-iron bay framing elements, consisting of fluted columns supporting an entablature, although some detail is missing, such as the capitals. Historic wood transoms and a show window with a bulkhead remain. The stepped vault retains some iron with glass lens and historic access doors at the western bay. Part of a granite slab remains in front of the loading bay; the sidewalk has some bluestone with granite curbs. This building has been used by various clothing-related concerns, providing storage, sales rooms, and show rooms. In the 1890s it housed the New York offices of several out-of-town dry goods firms, including Solomon Fein of Milwaukee (dry goods and notions) and the Blotchky Bros. Company of Omaha, Nebraska (notions and furnishing goods).

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continuation of . . . . 9-11 White Street

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 81-177.

No. 13-19 WHITE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 178/25

Date: 1867-68 [Tax Assessment Records 1867-1868]
Architect: Unknown
Owners: Henry Lewis, Joseph Frailey Smith

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building in the Second Empire style was constructed in 1867-68 for Henry Lewis and Joseph Frailey Smith and is located near the Church Street end of the block. Constructed in two parts and faced in sandstone, it gives the appearance of one structure approximately eighty-five feet wide and may have originally consisted of three joined buildings, the easternmost one of which has been demolished. The western section of the building has segmentally-arched window openings framed by pilasters and grouped into vertical bays by paneled piers. The eastern section has window openings with stilted, segmentally arched heads at stories two through four and round-arched openings at the fifth story. Rusticated piers separate the end bays from the tripartite midsection. A layered effect is created in both sections by prominent sill courses. Many historic two-over-two wood sash windows are extant. The building is crowned by a slate mansard roof characteristic of the Second Empire style. At the roof of the eastern section are a pedimented metal cornice and oculus windows flanking a central pavilion with an elaborate dormer. Above the metal cornice of the western section, pedimented metal dormers have scrolled consoles.

The first story of the building retains its cast-iron columns and piers and stone cornice. Historic multipane wood windows and wood transoms remain. The stepped vault is covered by historic iron with glass lens and metal diamond plate. The sidewalk retains some granite slabs. The eastern elevation of the building, visible from the adjacent parking lot, is faced in brick and has been punctured with several window openings.

This building replaced two frame dwellings and a structure used for hazardous purposes. In the 1890s it provided office space for out-of-town dry goods firms such as Pollock & Bernheimer of Mobile, Alabama (linens, white goods, woolens, etc.) and Joseph Metzenbaum of Cleveland, Ohio (notions). In the 1940s the building housed a manufacturer of mirrors. Currently residential at the upper stories, the building is partially occupied at the ground floor by the Soho Photo Gallery.

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continuation of . . . . 13-19 White Street

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York, 1895), 4-180.

No. 21 WHITE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 178/29 [See: 100 Franklin Street]

BETWEEN SIXTH AVENUE & WEST BROADWAY (North Side)

No. 2 WHITE STREET between Sixth Avenue & West Broadway (North Side)
a/k/a 235-237 West Broadway
Tax Map Block/Lot: 191/13

Date: 1808-09 [Tax Assessment Records 1808-1809]
Architect: Unknown
Owner: Gideon Tucker
Builder: Gideon Tucker

Type: Dwelling and store
Style: Federal
Method of Construction: wood-frame/masonry
Number of stories: 2 and one-half

Summary

A designated New York City Landmark, this brick and frame dwelling with a store was constructed in 1808-09 by Gideon Tucker, an assistant alderman, school commissioner, and New York City Commissioner of Estimates and Assessments, who operated the Tucker & Ludlum plaster factory nearby on White Street. The two-and-one-half story dwelling, with its gambrel roof and pedimented dormers at attic level, extends twenty feet on White Street and thirty-three feet on West Broadway. A one-story store extends an additional seventeen feet on West Broadway. The main facade, on White Street, has three bays of window openings with splayed lintels and double keystones characteristic of the Federal style. A dentilled wood cornice caps the second story. Two bays of window openings are present at the upper stories of the stuccoed West Broadway facade.

At the ground story on White Street, brick piers frame replacement storefront windows and an angled corner entry. Metal-framed show windows span the length of the first story on the West Broadway facade. The one-story extension has a stuccoed parapet and a metal sign attached to the roof. A sheet-metal cornice spans the ground story. The stuccoed rear elevation of the dwelling, partially visible above the store, has a dormer window with one square-headed window opening below. Currently, a travel agency occupies the front store and the back store is vacant.

Significant Reference

Landmarks Preservation Commission, 2 White Street House (New York, 1966), LP-0086.

No. 4-6 WHITE STREET between Sixth Avenue & West Broadway (North Side)
a/k/a 239 West Broadway
Tax Map Block/Lot: 191/11

Date: 1902-03 [NB 354-1902]
Architect: Frederick C. Zobel
Owner: James Stanton

Type: Store and loft
Style: Early twentieth-century commercial
Method of Construction: masonry load bearing walls
Number of stories: 6

Summary

This six-story, L-shaped store and loft building is forty feet wide on White Street and twenty-five feet wide on West Broadway. It was constructed in 1902-03 for James Stanton and was designed by Frederick C. Zobel, an architect of many commercial buildings in New York City. The structure replaced one frame dwelling and one masonry dwelling. The primary facade of the building, on White Street, is faced in painted brick. Rusticated brick piers with stone bases frame the two-story base, topped by a sheet metal cornice. The third through fifth stories have tripartite window bays with metal frames; a prominent sill course at the third story and an elaborate cornice above the fifth story distinguish this central section of the building. The sixth story has a band of six simple window openings and is capped by a cast-iron cornice. One-over-one double-hung sash remain throughout.

The West Broadway facade is similar in design to that of the White Street facade with simplified cornices. A multipane wood transom remains at the base. Side elevations of the building, facing south and west, are faced in brick, now stuccoed. A painted sign reading "Matera Canvas" is found on the western wall. Typically used for storage and manufacturing purposes in the past, this building is currently occupied by a restaurant at the first story and is residential above.

No. 8-10 WHITE STREET between Sixth Avenue & West Broadway (North Side)
Tax Map Block/Lot: 191/10

Date: 1869-70 [NB 770-1869]
Architect: Henry Fernbach
Owner: Eliakim L. Bolles
Builder: Marc Eidlitz

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron facade
Number of stories: 5

Summary

This five-story store and loft building, forty feet wide, was commissioned by Eliakim L. Bolles, who was listed in contemporary directories as a vice-president. The structure was built in 1869-70 by Marc Eidlitz, who was considered a leader in the building profession, and was designed by

continued .....

continuation of . . . . 8-10 White Street

Henry Fernbach, a noted architect of New York City commercial buildings. The building displays elements of both the Italianate and Second Empire styles. The cast-iron facade has window openings which are framed by columns and feature unusual rusticated arches and acanthus leaf keystones. Rusticated quoins, stringcourses, and a cast-iron cornice further enhance the design. Historic two-over-two wood sash windows survive. The first story retains its original cast-iron storefront framing of columns supporting an entablature, with infill of paired wood and glass paneled doors, matching windows, and wood transoms. The stepped vault is covered with metal diamond plate; the sidewalk retains some granite pavers.

The present building replaced two masonry dwellings. From 1917 to 1920, it was occupied by the A.M. Hinman Corp., which was involved in the rebaling, pressing, packing, and shipping of merchandise. Currently residential at the upper stories, the Printers Supply Co. occupies the first story of the building.

No. 12 WHITE STREET between Sixth Avenue & West Broadway (North Side)
Tax Map Block/Lots: 191/1001-1006

Date: 1883-84 [NB 713-1883]
Architect: Lewis H. Broome
Owner: Clarence C. Tucker, et al, Trustees
Carpenter: Charles R. Hedden
Mason: David T. Bumstead

Type: Store and loft
Style: Neo-Grec/Queen Anne
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building, twenty-four feet wide and eighty-two feet deep, is located near the Sixth Avenue end of the block. Commissioned by Clarence C., Charles A., and Arthur C. Tucker, trustees of the estate of George Tucker, this structure was built in 1883-84 according to the plans of Lewis H. Broome. It replaced a masonry dwelling. The brick facade has three bays of segmentally-arched window openings per story. Sandstone ornament with incised floral detailing marking the imposts, stone banding, and corbelled brackets supporting the cornice are characteristic of the neo-Grec style. The use of varied colors and textures, as well as classically-derived ornamental details, evoke the Queen Anne style. Most of the two-over-two double-hung wood sash windows survive. A sheet-metal cornice crowns the facade. The first story retains its original cast-iron storefront framing of stylized classical pilasters and a cornice; the western pilaster has an inscribed foundry mark reading "Mansfield & Fagan, Hoboken." The eastern elevation of the building is visible from the adjacent parking lot. It is faced in brick, partially stuccoed, and has two window openings. Currently, the first story is occupied by an art gallery and the upper stories are residential.

No. 14-18 WHITE STREET between Sixth Avenue & West Broadway (North Side)
Tax Map Block/Lot: 191/8 [See: 1-9 Sixth Avenue]

WALKER STREET

The section of Walker Street included within the Tribeca East Historic District extends from Church Street on the west to beyond Cortlandt Alley on the east. (Nos. 78-80 and 87 Walker Street form part of the district's eastern edge.) The street was named for Englishman Benjamin Walker (1753-1818), who established himself as a merchant in New York, served during the Revolution on the staffs of Generals von Steuben and Washington, and occupied several political posts including U.S. Representative before entering the brokerage business. Walker Street was opened around 1810, paved in 1819, and developed with masonry (and a few frame) dwellings and a church.

By the 1850s, other building types were present along the street. West of Broadway, the dwellings on the north side of the street were replaced by store and loft buildings; east of Broadway, the dwellings and the church were joined by Florence's Hotel, Panorama Hall, and part of the New York & New Haven Railroad Depot. During the late 1860s and early 1870s, most of the other store and loft buildings were constructed. Transportation improvements had an impact on Walker Street with the opening of a street railway that connected West Broadway to the east side of the island via Walker and Canal streets. The lots on Walker Street continued to be redeveloped to a greater extent than other side streets in the district, with five large structures erected between 1888 and 1930.

Walker Street has a particularly consistent architectural character, created by its Italianate and Second Empire store and loft buildings; these buildings have five- or six-story facades of cast iron, brick, or stone and feature cast-iron storefront bases. Interspersed throughout the streetscapes are later, larger buildings of note. Among them are cast-iron-fronted No. 43-45, articulated in a late-nineteenth-century commercial style; the towering masonry masses of Nos. 395-399 and 396-398 Broadway, both of which have long side facades on Walker Street; and the even taller Art Deco mass at 401-403 Broadway (a/k/a 60-68 Walker Street). The predominant color of the streetscapes is a combination of buff-colored stone and brick, enlivened by surfaces painted blue, brown, beige, gray, and green. Walker Street exhibits an extensive collection of exterior cast-iron elements from several foundries. Granite slab vault covers survive in front of many buildings.

David M. Breiner

BETWEEN LAFAYETTE STREET & CORTLANDT ALLEY (North Side)

No. 78-80 WALKER STREET
between Lafayette Street & Cortlandt Alley (North Side)
a/k/a 9 Cortlandt Alley
Tax Map Block/Lot: 196/29

Date: 1905-07 [NB 1478-1905]
Architect: Thomas White Lamb
Owner: Tudor Construction Co.

continued .....

continuation of . . . . 78-80 Walker Street

Type: Store and loft
Style: Neo-Renaissance
Method of Construction: frame of steel and cast iron
Number of stories: 8

Summary

For much of its history, this site, which is located on the northeast corner of Walker Street and Cortlandt Alley, has played a significant role in the development of the district. During the 1850s, a portion of the New York & New Haven Railroad's Passenger Depot stood here. By the 1890s the lot contained a three-story building which was occupied by the New York Dry Goods Exchange and the offices of the "Dry Goods Economist," a trade newspaper. Incorporated in 1893 and the first of its kind in the United States, the exchange was the headquarters for the representatives of out-of-town dry goods houses, facilitating their transaction of business in New York; it provided a venue for merchants to attend to correspondence, meet other buyers and sellers, and consult the informational bureau and sample room. The "Dry Goods Economist," established in 1846 under an earlier name, was the leading dry goods paper in the world, its circulation extending throughout the textile centers of the United States and Europe. That structure, characterized by its signage and elaborate pedimented cornice, was replaced by the existing eight-story store and loft building, which extends forty-eight feet along Walker Street and almost 102 feet along Cortlandt Alley. Designed by Thomas White Lamb, it was erected in 1905-07 for the Tudor Construction Company.

Supported by a frame of cast iron and steel, the building features two similar brick facades of two bays on Walker Street and six bays on Cortlandt Alley. Each facade consists of a two-story base, a five-story midsection, and a one-story crown. Resting on a stone watertable, framed by coursed piers, and surmounted by a stone entablature, the base of each bay contains a wood storefront with transoms, a show window, a bulkhead, and paired metal doors; a paneled metal spandrel; and a second-story window group with metal mullions. At the midsection, defined by continuous piers surmounted by flat arches with stone keystones, window groups rest on stone sills and alternate with simple brick spandrels. Repeating the arrangement below, the crown features a dentiled and modillioned metal entablature. Additional surviving historic fabric includes all of the one-over-one wood sash windows and, on the alley side, the decorative iron fire escape and shutter hardware. The exposed east elevation is a brick wall which retains some of its historic wood casement windows with transoms.

Among the building's occupants were Wolf & Brother, dry goods and fancy goods; Montgomery Ward & Company; a stationer, a printing firm, and a bookbinding company. Currently, the structure is used for light manufacturing.

Significant References

Moses King, King's Handbook of New York City (Boston: Moses King, 1893), 633, 806.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 6, 42.

BETWEEN LAFAYETTE STREET & CORTLANDT ALLEY (South Side)

No. 79 WALKER STREET
between Lafayette Street & Cortlandt Alley (South Side)
a/k/a 7 Cortlandt Alley
Tax Map Block/Lot: 195/9

Date: 1868-69 [NB 676-1868]
Architect: Henry Fernbach
Owners: Mayer Sternberger, Simon Sternberger

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building extends approximately thirty-six feet on the south side of Walker Street and one hundred feet on Cortlandt Alley. Constructed in 1868-69 for Mayer and Simon Sternberger, this structure was designed by Henry Fernbach who also designed the nearly identical adjacent building at 81 Walker Street at approximately the same time, as well as other buildings on this block. Fernbach's work is represented throughout the Tribeca and Soho areas. The main facade, on Walker Street, is faced in marble above the first story. It has four bays of window openings per story; alternating stories have segmentally-arched or flat-headed openings. Historic two-over-two double-hung sash remain. Stringcourses, pilasters, molded arches, and quoins are combined in the design to create a layered effect typical of the Second Empire style. An elaborate roofline, consisting of a sheet-metal cornice with a central pediment and embellished brackets, is a further expression of the style. Original cast-iron storefront framing may exist behind a facing of historic sheet metal. Historic multipane metal transoms remain. A sign below the original storefront cornice reads: "Landisman Bros., Neolite." A granite sidewalk and curb remain.

The articulation of the front facade returns for one bay on the Cortlandt Alley elevation. The remainder of the elevation is faced in brick above a high water table. Stone sill courses mark each story; simple brick pilasters flank the window bays which have stone sills and lintels (some arched). Most windows have historic two-over-two double-hung sash and iron shutters. A sheet-metal cornice is placed above a brick corbel table. An historic fire escape extends across the elevation.

St. Matthew's Lutheran Church, erected in 1821, previously occupied this site and the adjacent lot to the east at 81 Walker Street. This building typically was occupied by stores and manufacturing lofts. In 1902 it was occupied by a pocketbook manufacturer. Currently, the General Hardware Manufacturing Co., Inc. and an art gallery occupy the building.

No. 81 WALKER STREET
between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 195/11

Date: 1868-69 [NB 677-1868]
Architect: Henry Fernbach
Owner: J.L. Seasongood

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building, approximately thirty-six feet wide and one hundred feet deep, is located near the Cortlandt Alley end of the block. Constructed in 1868-69 for J.L. Seasongood, this structure was designed by Henry Fernbach who also designed the nearly identical adjacent building at 79 Walker Street at approximately the same time, as well as other buildings on the block. Fernbach's works is represented throughout the Tribeca and Soho areas. The main facade, on Walker Street, is faced in marble above the first story. It has four bays of window openings per story; alternating stories have flat-headed or segmentally-arched openings. Most of the two-over-two double-hung wood sash remain. Pilasters, stringcourses, molded arches, and quoins are combined in the design to create a layered effect typical of the Second Empire style. An elaborate roofline, consisting of a sheet-metal cornice (cut for a fire escape) with a central pediment and ornamented brackets is a further expression of the style.

Corrugated metal panels have been added at the first story and may obscure historic cast-iron storefront framing. Historic pivoting wood transoms are extant below the original sheet-metal cornice of the base. The east elevation of the building, has openings cut into it for vents. The south elevation is visible from White Street. It is faced in brick and has stone sills and lintels at the window openings. Mulitpane wood windows and iron shutters remain. There is a one-story pent-roof addition.

The present building, along with 79 Walker Street, replaced St. Matthew's Lutheran Church, which was organized in 1821. This building typically was used as a store, and for storage, showroom, and manufacturing purposes. Currently, the China Noodle Company and the MIB Fashion Co., Inc. occupy the building.

No. 83 WALKER STREET
between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 195/12

Date: 1963 [Demo 306-1963]
Type: Parking lot

continued .....

continuation of . . . . 83 Walker Street

Summary

This parking lot was created in 1963, following the demolition of one five-story, stone-fronted store and loft building which was designed by Henry Fernbach and occupied by the offices of various dry goods firms.

No. 85 WALKER STREET
between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 195/13

Date: 1868-69 [NB 679-1868]
Architect: Henry Fernbach
Owner: Charles Zinn & Co.
Foundry: Jackson Burnet Co.

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, approximately twenty-four feet wide and ninety feet deep, is located near the middle of the block. Constructed in 1868-69 for Charles Zinn & Co., this structure was designed with features characteristic of both the Italianate and Second Empire styles by Henry Fernbach who designed several other buildings on this block and whose work is represented throughout the Tribeca and Soho areas. Faced in sandstone above the first story, the facade has three bays of window openings per story with rusticated, segmentally-arched heads. Some two-over-two double-hung wood sash remain. A sheet-metal cornice caps the facade. The first story retains its original cast-iron storefront framing members supporting an entablature, with infill of historic wood show windows and transoms and paneled wood doors with sidelights. The vault covers in front of the building are iron with glass lens and have a foundry mark reading "Jackson Burnet Co., 201 Centre St." The granite sidewalk and curb are extant. The west elevation of the building is visible from the adjacent parking lot. Faced in brick, it has several blocked-up window openings. The rear elevation is also visible from the parking lot on White Street. It has three bays of window openings with stone sills and lintels containing six-over-six double-hung wood sash. A one-story pent-roof addition is extant.

Previously on this site was one second class masonry structure. At the turn of the century the building was shared by an umbrella manufacturer and a cigar manufacturer. It was later used as a store, and for storage and showroom purposes.

No. 87 WALKER STREET
between Lafayette Street & Cortlandt Alley (South Side)
Tax Map Block/Lot: 195/14

Date: 1868-69 [NB 694-1868]
Architect: Edward Wall
Owner: Samuel D. Babcock

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron facade
Number of stories: 6

Summary

This six-story store and loft building, approximately twenty-nine feet wide and eighty feet deep, is located near the middle of the block. Constructed in 1868-69 for prominent banker and developer Samuel D. Babcock, the building was designed by Edward Wall. The cast-iron facade features arcades at each story separated by prominent sill courses. Molded round arches, carried on engaged columns, have keystones and decorative spandrels. This concentration of detail at window openings is characteristic of the Italianate style. A variety of double-hung wood sash remains. An elaborate sheet-metal cornice crowns the fifth story. The sixth story takes the form of a mansard roof with metal dormer windows. These elements evoke the Second Empire style. The first story retains its original cast-iron storefront framing members, although most of the ornamental details are missing. Previously on this site was one masonry dwelling. Currently, this building is occupied by a chiropractic center and the Chison Fashion company.

BETWEEN CORTLANDT ALLEY & BROADWAY (North Side)

No. 70 WALKER STREET between Cortlandt Alley & Broadway (North Side)
Tax Map Block/Lot: 196/1 [See: 400 Broadway]

No. 72-76 WALKER STREET between Cortlandt Alley & Broadway (North Side)
a/k/a 26 Cortlandt Alley
Tax Map Block/Lot: 196/31

LATIMER BUILDING
Date: 1860-62 [Tax Assessment Records 1860-1862]
Architect: Unknown
Owners: Barret Ames, E.D. Hunter

and

Date: 1885 [Alt 2265-1884]
Architect: John B. McIntyre
Owner: Dr. Henry H. House

continued .....

continuation of . . . . 72-76 Walker Street

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, situated on the northwest corner of the intersection, extends seventy-five feet along Walker Street and eighty-one feet along Cortlandt Alley. Erected in 1860-62 for Barret Ames and E.D. Hunter, it replaced a frame structure that had been part of Florence's Hotel.

The Italianate facade, sheathed in marble, features stone quoining, window openings adorned with simple lintels and sills, and a one-story storefront consisting of cast-iron paneled piers and a metal cornice. In 1884-85 Dr. Henry H. House of Rockland Lake, New York, had architect John B. McIntyre add a new metal terminal cornice with paired brackets and a central pediment bearing the words "LATIMER BUILDING," probably after Charles Edward Latimer, who is listed in directories as a merchant with an address in what is now SoHo. Additional surviving historic elements include wood-framed show windows and transoms at the ground story and double-hung wood sash windows at the upper stories. The stepped vault has been removed. The Cortlandt Alley elevation, faced in brick (which is now painted at the first story), displays many historic features: openings with stone lintels and sills and double-hung wood sash windows; many sets of fireproof shutters and remaining shutter hardware at the other openings; an iron fire escape; and wood service doors bearing the identification "Lawrence Warehouse Company." The metal terminal cornice extends from the facade across the top of this elevation. A metal beam running above the basement windows reveals that a loading platform must have been removed.

Among the building's occupants, typical of the district, were Charles Zinn & Company, importers of baskets and manufacturers of willow ware and rattan and willow furniture; George & George E. Hoadley and Miner & Stevens, carriage merchants; J.L. Brandeis & Sons, an Omaha-based firm which sold white and fancy goods, hosiery, and cloaks; a printer; and a clothing manufacturer. Currently the building is occupied by sportswear companies.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 190.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 99, 206.

BETWEEN CORTLANDT ALLEY & BROADWAY (South Side)

No. 71-77 WALKER STREET between Cortlandt Alley & Broadway (South Side)
Tax Map Block/Lot: 195/7 [See: 396-398 Broadway]

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 32 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/16 [See: 305-307 Church Street]

No. 34 WALKER STREET between Broadway & Church (North Side)
Tax Map Block/Lot: 194/15 [See: 309 Church Street]

No. 36 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/14

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Thomas Lewis
Foundry: D.D. Badger & Co.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 54.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [32].

No. 38 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/13

Date: 1857-58 [Tax Assessment Records 1857-1858]
Architect: Unknown
Owner: Thomas Lewis
Foundry: D.D. Badger & Co.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Church Street end of the block. Built in 1857-58 for Thomas Lewis, who developed many buildings in the district, it replaced one masonry structure. The facade is identical to that of No. 36, erected for Lewis slightly later. Composed of a one-story cast-iron base and a four-story marble-faced upper portion, the exterior is articulated in the Italianate style at the first story by its storefront with a fluted Corinthian colonnade and at the upper stories by the quoining, the molded arched openings resting on prominent sills and joined by stringcourses, and the metal cornice. The cast-iron storefront is included in the list of work in D.D. Badger's "Architectural Iron Works" catalogue of 1865. (The storefront cornice is missing.) Additional surviving historic elements at the first story include the "D.D. BADGER & CO." foundry plate, the steps, and remnants of the storefront infill, consisting of paired wood doors, a wood-framed show window, wood-framed transoms, and a cast-iron bulkhead

continued .....

grille. At the upper portion, many historic two-over-two wood sash windows remain. The property remained in the Lewis Estate for many years. Currently the building is occupied by a textile company that specializes in laces and embroideries.

Significant Reference

Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [32].

No. 40 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/12

Date: 1859-60 [Tax Assessment Records 1859-1860]
Architect: Unknown
Owner: Joseph Bayley Estate

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Church Street end of the block. Built in 1859-60 for the estate of fancy goods merchant Joseph Bayley, it replaced one masonry structure. Bayley's estate also commissioned No. 56 Walker Street several years later. Composed of a one-story cast-iron base and a four-story brick-fronted (now painted) upper section, the facade of No. 40 is articulated in the Italianate style by its storefront framing of paneled pilasters and by its segmentally-arched metal window lintels and bracketed and modillioned metal cornice. Additional surviving historic elements at the base include portions of the iron stepped vault cover, three iron address plates (one of which retains the numerals "40"), and remnants of the storefront infill, consisting of paired wood doors with glass panels, a fixed wood-framed show window, and wood-framed transoms.

The site remained in the estate of Joseph Bayley for most of the nineteenth century. Occupants of the building, typical of the district, included shirt merchants Judson, Fowler & Company, William H. White, and Peter R. Weiler. Currently the building is occupied at the first story by a firm which converts corduroy and velvet from a raw to a finished state and a binding and waistband company; the upper stories are in residential use.

No. 42 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/11

Date: 1854-55 [Tax Assessment Records 1854-1855]
Architect: Unknown
Owner: Charles A. Baudouine

and

Date: 1879-80 [Alt 1279-1879]
Architect: Charles M. Youngs
Owner: Charles A. Baudouine
Builder: Sinclair & Wills
Foundry: C. Vreeland Iron Works

Type: Store and loft
Style: Second Empire/Neo-Grec
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. As originally erected in 1854-55 for Charles A. Baudouine, it had a brick facade and replaced one masonry building. Later Baudouine hired Charles M. Youngs to erect the present cast-iron facade which was manufactured by the C. Vreeland Iron Works and erected in 1879-80. The facade exhibits a combination of the Second Empire and neo-Grec styles in its superimposed levels of engaged columns and pilasters, which frame flat-arched openings with curved corners and rest on intermediate cornices, and in its bracketed metal terminal cornice. At the first story, which retains its cast-iron storefront framing, surviving historic elements include portions of the iron stepped vault cover, the "C. VREELAND" foundry plate, and parts of the storefront infill, consisting of paired wood doors with glass panels, a fixed wood-framed show window, a multipane wood bulkhead with a metal grille, and three roll-down metal shutters. Surviving historic elements at the upper stories include two-over-two double-hung wood sash windows and an iron fire escape. The sidewalk retains the iron vault light, having been reset in 1928, and granite slabs which extend to the street.

The building's occupants, typical of the district, included S.C. Miltenthal & Company, clothing merchants, and A.H. Weill, a seller of hosiery and knit goods. Currently the first story is occupied by a textile wholesaling firm.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 195.

No. 44 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lots: 194/1101-1102

Date: 1854-55 [Tax Assessment Records 1854-1855]
Architect: T. Thomas & Son
Owner: George Johnson
Foundries: Architectural Iron Works, T. Hyatt

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. Designed by T. Thomas & Son, a firm which through its various formations contributed much to the city's architectural heritage, it was erected in 1854-55 for George Johnson and replaced one masonry building. Arriving in New York in 1823, the English-born Johnson established a rope manufacturing business near Wall Street and eventually ventured into weaving horse hair into cloth, making furniture springs, and jobbing upholstery; his successful business in home furnishings became Johnson & Faulkner in 1867.

The brownstone-fronted Italianate facade is characterized by molded and segmentally-arched openings with projecting sills, and by a modillioned metal cornice with elaborate end brackets. The original paneled cast-iron piers of the first-story storefront, which were manufactured by the Architectural Iron Works, according to that company's catalog, support a brownstone cornice. Additional surviving historic elements include the "T. Hyatt" foundry plate on the stepped vault, four iron address plates, an iron fire escape, and remnants of storefront infill, consisting of paired wood doors and a wood-framed transom. Granite slabs extend from the vault area to the street.

The building has been used to store and manufacture merchandise. It was acquired in 1880 by Hewlett Scudder (1833-1918), a Long Island native who, by working his way up through a company of commission merchants, became a prominent businessman and vice president of the Union Square Savings Bank. The building remained in his family until 1930; among its occupants during that time was M. Homberger, a merchant of white goods, hosiery, notions, and buttons. The first story is currently occupied by an arts organization; the upper stories have been converted for residential use.

Significant References

Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [32].
Hewlett Scudder obituary, New York Times, Jan. 18, 1918, p. 9.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 202.

No. 46 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/9

Date: 1857-58 [Tax Assessment Records 1857-1858]
Architect: Unknown
Owner: John LeConte

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. Erected in 1857-58 for John LeConte, whose estate was involved later in the erection of an 1893 store and loft building at 11 Jay Street (now within the Tribeca West Historic District), it replaced one masonry building. The marble-fronted three-bay facade, identical in design to the eight-bay front of No. 52-54 Walker Street, has a one-story cast-iron base. Articulated in the Italianate style, the exterior features superimposed tiers of pilaster-framed molded-arched openings resting on continuous sills and a bracketed and modillioned terminal metal cornice. At the ground story, the original paneled pilasters of the storefront support a modillioned cornice. Additional surviving historic elements include remnants of an iron stepped vault cover, wood sash windows, and an iron fire escape.

The Estate of John LeConte owned this property for almost a century. Among its occupants, typical of the district, was Griffin, Henderson & Company, importers and jobbers of fancy goods, combs, buttons, threads, trimmings, and hosiery; P.H. & H. Williams, manufacturers and dealers in trimmings for upholsterers and cabinet and coach makers; J. Stettheimer & Company, manufacturers and jobbers of clothing; and Jacob Hecht & Son, sellers of furnishing goods. The upper stories have been converted for residential use.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 41-182.
Landmarks Preservation Commission, Tribeca West Historic District Designation Report (New York: City of New York, 1991), LP-1713.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 207.

No. 48-50 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lots: 194/1001-1004

Date: 1857-59 [Tax Assessment Records 1857-1859]
Architect: R.G. Hatfield
Owner: Josiah Lane
Foundry: Architectural Iron Works

and

continued .....

continuation of . . . . 48-50 Walker Street

Date: 1900-01 [Alt 2590-1900]
Architect: J.F. Kelly & Co.
Owner: John Boyle

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 6)

Summary

This fifty-foot wide store and loft building, located near the middle of the block, replaced two masonry structures. Built in 1857-59, it was designed by R.G. Hatfield, architect of the celebrated Tiffany & Company Building (1853-54) at 550 Broadway, for Josiah Lane as a five-story stone-fronted structure with a one-story cast-iron storefront manufactured by the Architectural Iron Works. In 1900-01 owner John Boyle, a cotton-goods merchant, whose business was headquartered on Fulton Street and later Duane Street, commissioned John F. Kelly & Company to increase the height of the building to six stories. This alteration is evident at both the fifth and sixth stories, composed of slender brick piers and spandrel panels, which echo the forms of the cast iron below. The Italianate facade (now painted) is characterized by its first-story base of fluted Corinthian columns and pilasters supporting a modillioned entablature; by the superimposed tiers of pier-framed segmentally-arched openings and the squat pediments at the second and fourth stories; and by the bracketed terminal cornice with its central pediment. Although added in 1900-01, the cornice was designed to harmonize with the style of the lower stories. Additional surviving historic fabric at the first story includes pieces of the iron stepped vault cover, three iron address plates, and remnants of the storefront infill, consisting of paired wood doors with glass panels, multipane wood transoms, and fixed wood-framed show windows. At the upper stories, surviving historic elements include some four-over-four double-hung arched wood sash windows and the iron fire escape.

Among the occupants and owners of this building, which has been used to store and manufacture dry goods, were merchant David Lane; umbrella merchant Boris M. Shaine; banker Herman Wronkow; Ray Wilner Sundelson (1874/75-1951), the "First Lady of Life Insurance," a Russian-born immigrant who became the first woman general agent of the Equitable Life Assurance Society and a member of its Board of Managers and who also owned No. 39-41 Walker Street; and the Firman Leather Goods Company.

Significant References

Notable New Yorkers, 1942 (New York: Empire City, 1942), 35.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [32].
Ray Wilner Sundelson obituary, New York Times, Mar. 1, 1951, p. 27.
Winston Weisman, "Commercial Palaces of New York: 1845-1875," Art Bulletin, 36 (Dec., 1954), fig. 10.

No. 52-54 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/5

Date: 1858-59 [Tax Assessment Records 1857-1859; Deed Conv. L.750, p.435]
Architect: Unknown
Owner: Charles Sandford
Builder: Charles Sandford

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, fifty-five-and-one-half-foot wide store and loft building is located near the middle of the block. Erected in 1858-59 by builder Charles Sandford as a speculative venture, it replaced two masonry buildings. The eight-bay-wide facade, apparently faced in sandstone (now painted), and containing a one-story cast-iron base, is identical to the design of No. 46 Walker Street. The Italianate character of No. 52-54 is exhibited at the first story by the original storefront framing of paneled pilasters (the capitals are missing) and at the upper section by the superimposed levels of pilasters which support molded arched openings and rest on continuous stringcourses, and by the bracketed and modillioned metal cornice. At the second story, pilaster-framed arched openings feature prominent keystones. Other surviving historic elements at the first story are the remnants of an iron stepped vault cover, a portion of the metal cornice, and pieces of the storefront infill, consisting of paired wood doors with glass panels, wood transoms and show windows, and paneled wood bulkheads with metal grilles; at the upper stories, historic wood windows survive.

Occupants of this building which are typical of the district have included Hull, Holmes, Ingersoll & Company, importers and jobbers of cloths, cassimeres (a kind of wool cloth), Kentucky jeans, and cloakings; A.G. Hyde & Company, importers and jobbers of woolens and boys' wear; Boris M. Shaine & Company, umbrella merchants; Frankfurt & Shaine, sellers of men's clothing; and John McCann & Company, a Chicago concern founded in 1853 and specializing in linens, handkerchiefs, robes, dress goods, shawls, and woolens. For many years the property was owned by James C. and Frederick Ayer, founders of many successful business ventures, including a medicine company, the Tremont & Suffolk Mills and the American Woolen Company, the New England Telephone & Telegraph Company, and several ship canal, railway, and trust companies.

Significant References

Frederick Ayer obituary, New York Times, Mar. 15, 1918, p. 13.
Frederick F. Ayer obituary, New York Times, June 10, 1924, p. 21.
William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 479.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 43, 192.

No. 56 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/4

Date: 1866-67 [Tax Assessment Records 1866-1868]
Architect: Undetermined
Owner: Joseph Bayley Estate

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Broadway end of the block. Erected in 1866-67 for the estate of fancy goods merchant Joseph Bayley, it replaced what had been Bayley's masonry dwelling. Bayley's estate had previously commissioned No. 40 Walker Street. The marble facade of No. 56, which surmounts a one-story cast-iron base, is articulated in a combination of the Italianate and Second Empire styles through its original storefront framing of fluted pilasters and columns (their capitals are missing), its superimposed tiers of pilaster-framed segmentally-arched openings resting on continuous sills, its modillioned metal cornice, and its second-story stone balustrade. Among the additional surviving historic features are remnants of an iron stepped vault light and a modillioned metal cornice at the first story and two-over-two double-hung wood sash windows at the upper section. A cast-iron bishop's crook light post with a foundry plate reading "NY CITY" survives at the sidewalk.

During its history, the building has been occupied by clothing salesrooms, dry goods manufactories, storerooms, and offices. The building's owners and occupants, typical of the district, included Crane, Fell & Company, importers and dealers in upholstery for carriage and home; Richard Lawrence, an importer of fancy goods whose main business address was on West Broadway; Peter R. Weiler, a manufacturer of shirtwaists and blouses; and William H. White, probably the shirt manufacturer listed in directories. Currently, the first story is occupied by a textile firm.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 653.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 181.

No. 58 WALKER STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 194/3

Date: 1869 [NB 127-1869]
Architect: Benjamin W. Warner
Owner: Dr. Thomas C. Chalmers
Builder: Moore & Bryant

continued .....

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Broadway end of the block. Designed by Benjamin W. Warner, an architect responsible for several buildings in the area, it was erected in 1869 for Dr. Thomas C. Chalmers (1810-1884), a native of New York State who relocated to New York City, associated himself with the New York Hospital, and was among the founders of the Academy of Medicine. The building replaced a masonry converted dwelling which had been occupied by Eugene Pottier, an importer of flowers who subsequently commissioned the structure at 47 Walker Street.

The building's marble facade, above a one-story cast-iron base of engaged columns (missing their capitals), is articulated in the Second Empire style by its superimposed tiers of pilaster-framed flat-arched openings with curved corners, its promiment sill courses, and its paneled piers; at the top story, the openings are segmentally-arched. Additional surviving historic elements include, at the base, a stone cornice and remnants of the storefront, consisting of a cast-iron bulkhead and a wood-framed show window; at the upper stories wood windows and a bracketed metal cornice survive. Granite slabs extend from the vault area to the street.

Among the building's occupants were Emil Aaron and Peter R. Weiler, manufacturers of shirtwaists and blouses; and M. Cohen & Company, sellers of cloaks and suits. Other firms associated with this site include Pottier, Vanderoest & Klein, importers and manufacturers of artificial flowers and feathers. Currently the building is occupied by a textile company and a video equipment showroom.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 653.
Dr. Thomas C. Chalmers obituary, New York Times, June 5, 1884, p. 4.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 74.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 188.

No. 60-68 WALKER STREET between Broadway & Church (North Side)
Tax Map Block/Lot: 194/42 [See: 401-403 Broadway]

BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 31-33 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/25 [See: 299-301 Church Street]

No. 35 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/26

Date: c. 1808 [Tax Assessment Records of 1808; Conveyance Index 193]
Architect: Unknown
Owner: Icabod Price

and

Date: 1830-31 [Tax Assessment Records 1830-1831]
Architect: Unknown
Owner: John Bennet Estate

Type: Converted dwelling
Style: Federal with mid-nineteenth century features
Method of Construction: frame with masonry facade
Number of stories: 2 and one-half (now 3)

Summary

This converted dwelling, a frame structure with a brick facade, is located near the Church Street end of the block. In 1803 Anthony Lispenard sold the property, then a vacant lot, along with two other lots, to carpenter Seba Brinckerhoff and tailor Albert Cooper. Two years later Brinckerhoff sold the site of this building to mason Icabod Price; the purchase price seems to indicate that the property did not yet contain a substantial improvement. In 1808, probably the year this portion of Walker Street was regulated (prior to its official opening the following year) and thus the earliest logical time for a substantial dwelling to be built, Price was assessed for a house on the site. The 1808 directory, however, shows carpenter Thomas Price as being the only Price associated with Walker Street in that year. By 1812, No. 35 was already accommodating two separate tenants, and a rear structure was occupied by a third tenant. Directories of the period list a hatter named Icabod Price, who in 1816 lived at No. 35; whether the owner changed his occupation or had a similarly named relative is not known.

The facade (now painted) exhibits features of the Federal style, particularly in the splayed lintels with doubled keystones of the second story openings and the Flemish bond of the brick surface. The front dwelling most likely was two-and-one-half stories when constructed. At the third story, the simpler lintels with their modified doubled keystones indicate that they were almost certainly a later addition; tax assessment records show a significant increase in the lot's value between 1830 and 1831, which is perhaps when the third story was added to the front dwelling. Apparently the site continued in residential use; in 1851 it was occupied by a teacher. In 1867 Peter W. Longley had architect Michael Dooley join the front and rear buildings and raise the level of the front building to conform with an altered street grade. The metal bracketed cornice in the Italianate style probably dates from this alteration. The cast-iron storefront may date from this time, if not earlier, since in 1869 the building's occupants, typical of the district, included Haiges & White, importers and jobbers of dress trimmings.

The resulting three-story brick-fronted converted dwelling is almost twenty-four feet wide at the ground story and twenty feet wide at the upper

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stories. At the ground story, the cast-iron storefront framing retains its slender piers which surround remnants of the storefront infill, consisting of paired wood doors with glass panels and a wood-framed transom and show window. At four window openings, two-over-two double-hung wood sash windows survive.

Subsequent occupants include a ground-story restaurant; the upper stories have been used for storage and manufacturing.

Significant Reference

J. Harford & Co., New York Merchants' Directory of 1869 (New York: J. Harford & Co., 1869), 54.

Alteration

c. 1867: Alt 44-1867 [Source: Alteration Application]
Front and rear buildings joined; front building raised from foundation to conform to new street grade.
Architect -- Michael Dooley Owner -- Peter W. Longley

No. 37 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lots: 193/1301-1304

Date: 1866-68 [NB 168-1866;
Tax Assessment Records 1866-1868]
Architect: David Patton
Owner: William E. Doubleday

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story, nineteen-foot wide store and loft building is located near the Church Street end of the block. Designed by David Patton, it was erected in 1866-68 for William E. Doubleday, a merchant of strawgoods and hats whose business was located at various addresses in Tribeca and SoHo, and replaced a two-story masonry dwelling and a frame rear building. The Italianate character of the stone (now painted) facade is expressed in the quoins, the molded, segmentally-arched openings, the dentilled and modillioned cornice, and the continuous sills, among other features. Other surviving historic elements include remnants of the storefront, consisting of cast-iron piers, paired wood doors with glass panels, and a wood show window and transoms; some four-over-four wood sash windows; and an iron fire escape at the upper section. The stepped vault cover has been altered with diamond plate sheeting.

For many years, the site was owned by the estate of E.D. Plimpton and managed from Brooklyn. Among the building's occupants were Cornish, Anderson & Company, merchants of woolens and other men's wear; and Charles

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Nourse & Company, sellers of hosiery, gloves, shirts, and drawers. The building was used for storage, display, and light manufacturing; in the 1960s the second floor was converted into a fine arts studio and the third through sixth floors into duplex studios and apartments. The ground story is currently occupied by the offices of a construction firm.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 192.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon, 1895), 204.

Alteration

1930: Alt 947-1930 [Source: Alteration Application]
Vault lights lowered, among other alterations.
Owner -- The United Interests Inc.

No. 39-41 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/28

Date: 1867-68 [Tax Assessment Records 1866-1868]
Architect: Undetermined
Owner: John R. Ford

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, forty-eight-foot wide store and loft building is located near the Church Street end of the block. Built in 1867-68 for John R. Ford, a resident of Fifth Avenue and local businessman who dealt in "india rubber," it replaced two two-story frame buildings. Composed of a one-story cast-iron base and a four-story marble-faced upper portion, the facade is given an impressive Italianate character through its classically-inspired orders, coursed end piers, continuous stringcourses, and arcaded openings. The original storefront, remarkably intact, consists of coursed end piers and Corinthian columns supporting a modillioned stone cornice; historic infill includes wood transoms and show windows. At the second story, the deeply-set windows are framed by round arches on a Corinthian colonnade. Above, two types of pilasters frame the arched windows (those at the fifth story have segmental heads). A bracketed and dentilled metal cornice surmounts the facade and an historic iron fire escape survives.

The property passed to Ford's son, James B. Ford, a Brooklyn Heights resident who is listed in directories first as an editor and later as a businessman in his father's field. During the 1920s, the building was owned by Ray Wilner Sundelson (1874/75-1951), the "First Lady of Life

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Insurance," a Russian-born immigrant who became the first woman general agent of the Equitable Life Assurance Society and a member of its Board of Managers and who also owned No. 48-50 Walker Street. The building has been used for storage, light manufacturing, and offices; at one time it was associated with the notion goods industry and was occupied by Rose Brothers, clothing merchants. Currently the building's first story is occupied by a wholesale textile firm and the upper stories are residential.

Significant References

Notable New Yorkers, 1942 (New York: Empire State, 1942), 35.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 196.
Ray Wilner Sundelson obituary, New York Times, Mar. 1, 1951, p. 27.

Alteration

1942: BN 3554-1942 [Source: Building Notice Application]
Cast-iron vault covers replaced by concrete.

No. 43-45 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/30

Date: 1888 [NB 140-1888]
Architect: Charles C. Haight
Owner: Maria I. Schermerhorn
Builder: Robinson & Wallace

Type: Store and loft
Style: Late nineteenth-century commercial
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 6

Summary

This six-story, fifty-and-one-half-foot wide store and loft building is located near the middle of the block. Designed by Charles C. Haight, a noted architect responsible for several buildings in the Tribeca area, it was erected in 1888 for Maria I. Schermerhorn. It replaced two masonry structures, which had been occupied by a manufacturer and importer of feathers, flowers, dusters, and plumes, and a two-story dwelling behind them. Articulated in a late-nineteenth-century commercial style, the cast-iron facade is characterized by its austere forms. The ground-story storefront features cast-iron pilasters which support a simple cornice; other surviving historic elements include wood transoms, show windows, and paired doors with glass panels; multi-pane wood bulkheads; and metal roll-down shutters. The five-story grid-like upper portion of the facade, divided into three zones by cornices, displays double-height piers at the lower zones and one-story piers above, paneled spandrels, and a metal cornice; historic wood sash windows survive, as does an historic iron fire escape, which has been altered.

Occupants, typical of the district, included clothing merchant Elias

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Frankfurt and shirt merchant Israel Unterberg; the Albany firm of E. Gips & Brother, merchants of hosiery, gloves, and fancy goods; and Field Brothers, sellers of blankets, quilts, towels, and "terries." By the mid-twentieth century, the first two stories of the building were occupied by stores and the upper stories by a factory. Among the current occupants are two textile companies.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 71.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 102-201.

Alteration

1928-29: Alt 2253-1928 [Source: Alteration Application]
Among other alterations, a portion of the vault lights was lowered.
Owner -- E.G. Schermerhorn Estate

No. 47 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lots: 193/1501-1502

Date: 1867-69 [NB 1022-1867;
Tax Assessment Records 1867-1869]
Architect: G. & W. Youngs
Owner: Eugene Pottier
Foundry: G.R. Jackson Burnet & Co.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, thirty-eight-and-one-half-foot wide store and loft building is located near the middle of the block. Designed by George & William Youngs, it was erected in 1867-69 for Eugene Pottier, an importer of flowers, and replaced a two-story frame building and an ancillary structure at the rear of the lot. Its cast-iron facade, manufactured by the G.R. Jackson Burnet & Company, according to the foundry plate, is articulated in the Italianate style. The original storefront consists of Corinthian columns supporting an entablature. The upper stories feature piers supporting keyed arches, continuous stringcourses, paneled end piers, and a modillioned and bracketed cornice. Other surviving historic elements include some two-over-two wood sash windows, remnants of a stepped vault of iron with glass lens, paired wood doors, and wood transoms.

The building, used at various times for light manufacturing, storage, display, and printing, has been occupied by dry-goods and notions companies; shirt merchant Israel Unterberg; gun merchants Hartley & Graham;

continued .....

continuation of . . . . 47 Walker Street

and several furnishing goods companies, including Benart & Schostreen, which was based in Fort Worth. Currently the first story is occupied by a fabric company; the upper stories were converted to residential use in 1979-80.

Significant References

Moses King, Notable New Yorkers of 1896-99 (New York: Bartlett Press, 1899), 477.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 164, 207.

Alteration

1979-81: Alt 857-1979 [Source: Alteration Application]
Second to fifth stories converted to apartments.
Architect -- Daub & Daub

No. 49 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/33

Date: 1869 [NB 266-1869]
Architect: Isaac F. Duckworth
Owner: Richard H.L. Townsend
Builder: John E. Sidman

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-three-foot wide store and loft building is located near the middle of the block. Designed by Isaac F. Duckworth, an architect known for his other commercial work in the areas of Tribeca and SoHo, it was erected in 1869 for Richard H.L. Townsend, a successful silk merchant from Astoria, and replaced one masonry structure. The largely intact cast-iron facade is articulated in the Second Empire style by the Composite pilasters; the keyed, flat-arched openings with curved corners; the intermediate cornices; the paneled end piers; and the elaborate terminal cornice with its arched central section resting on brackets and surmounted by a finial. The cornice bears the words "ERECTED 1869." At the storefront, additional surviving historic features include paired wood doors and wood windows, a cast-iron bulkhead, and the remnants of a stepped vault cover. Part of the sidewalk is paved with granite slabs. The exposed east elevation is a brick wall with one window opening.

Among the building's occupants, typical of the district, was L.H. Rice & Company, shirt sellers; Richard C. Burne, a notions and fancy goods firm; dry goods stores; and offices. By the mid-twentieth century, the upper stories were used for light manufacturing, then were converted to

continued .....

continuation of . . . . 49 Walker Street

apartments in 1978-81. Currently, the first story is occupied by a textile firm.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 199.

Alterations

1928: Alt 2232-1928 [Source: Alteration Application]
Cast-iron vault light replaced with concrete to allow street widening.
Owner -- Charles F. Noyes

1978-81: Alt 271-1978 [Source: Alteration Application]
Second to fifth stories converted to apartments with fine arts studios.

No. 51-53 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/34

Date: 1960 [Alt 587-1960]
Owner: Landsmile Realty Corp.
Type: Parking lot

Summary

This fifty-foot wide parking lot is located near the center of the block. It was created by the Landsmile Realty Corporation in 1960 after the demolition of two five-story store and loft buildings: No. 51, a cast-iron-fronted structure erected in 1861-62, probably for George Ross, a manufacturer on Maiden Lane and subsequently occupied by Gustave Blum & Brother, merchants of cloaks and suits; and No. 53, a marble-faced structure designed by noted architect John B. Snook for the estate of tobacco merchant Peter Lorillard, erected in 1871 and later occupied by Levinsky & Samuelson, merchants of cloaks and suits. The Tarnapol family, officers of the Landsmile Realty Corporation, are responsible for several parking lots found in historic districts.

Significant References

NYC, Department of Buildings, Manhattan, Plans, Permits and Dockets, NB 605-1871.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 188-189.

No. 55 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lots: 193/1401-1402

Date: 1867-68 [NB 146-1867;
Tax Assessment Records 1867-1868; Smith (1974), 111]
Architect: John B. Snook
Owner: Mary Lemercier
Foundry: G.R. Jackson Burnet & Co.

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Broadway end of the block. Designed by noted architect John B. Snook, it was erected in 1867-68 for Mary Lemercier, possibly a relative of the Gaston Lemercier who is listed in directories of the 1860s as an importer at 56 Reade Street. The facade of No. 55 exhibits a combination of the Italianate and Second Empire styles, articulated by the engaged Corinthian columns and paneled end piers of its original cast-iron storefront, manufactured by G.R. Jackson, Burnet & Company, and by the quoins, paneled piers, molded segmental arches, intermediate cornices, and bracketed terminal cornice of its marble-faced upper stories. Additional surviving historic elements include some wood-framed storefront infill and the stone cornice at the base. Remnants survive of an iron stepped vault light, concrete paving with glass lens, bluestone paving, and a granite curb. The exposed west elevation is a simple brick wall with one window opening.

Occupants of the building who were typical of the district included E. Sutro & Company, importers and jobbers of dress trimmings; Ryan & McGahan, a dry-goods firm specializing in curtains and cotton goods; and Weiler Brothers, manufacturers of shirtwaists and blouses. Currently the first story is occupied by a fabric company; the upper stories were converted to residential use between 1978 and 1988.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.K. Polk, 1924), 651, 653.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 53.
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State University, 1974, 111, 213.

Alterations

1928: Alt 1866-1928 [Source: Alteration Application]
Sidewalk and vault altered for street widening.
Owner -- Peter R. Weiler

1978-88: Alt 362-1978 [Source: Alteration Application]
Upper stories converted to apartments.

No. 57 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lots: 193/1201-1202

Date: 1870 [NB 178-1870]
Architect: D. & J. Jardine
Owners: Gottlieb Rosenblatt, Henry Rosenblatt

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Broadway end of the block. Designed by the noted New York firm of D. & J. Jardine, it was erected in 1870 for importers Gottlieb and Henry Rosenblatt, whose main business address was No. 392 Broadway. It replaced one building. Bavarian-born Gottlieb (1818-1885) came to the United States in 1840 and by 1844 had established himself in the fancygoods business. In 1856 he formed, presumably with his brother Henry, G. Rosenblatt & Brother, wholesale milliners, which became a national leader in the field. Both Gottlieb and Henry Rosenblatt retired soon after 1870, when No. 57 was completed to serve the wholesale dry-goods business. Its Second Empire cast-iron facade is articulated by Corinthian columns and pilasters, which support flat-arched window openings with curved corners, repeated intermediate cornices, and a modillioned metal terminal cornice with elaborate brackets. The original storefront, composed of columns and piers supporting an entablature, survives although the capital ornaments have been removed. Among its other historic elements, the facade retains: a paneled wood bulkhead with an iron grille, metal security gates, and a wood show window and wood transom at the first story; some two-over-two wood sash windows; and a date plaque ("1870") that is framed by the terminal cornice.

Among the subsequent owners of the building were Catharine Lorillard Wolfe (1828-1887), an art patron and a leader in New York society, who, by inheriting two family fortunes, became the world's wealthiest unmarried woman and as a noted philanthropist was considered the "most munificent benefactor" of the Protestant Episcopal Church; and brothers Alfred R. and Howard Conkling, prominent New York attorneys. Occupants, typical of the district, included a cloak manufacturer and wholesalers of clothing and linens. The current occupant of the first story is a wholesaling and exporting textile firm.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 323.
Dictionary of American Biography (1936) vol. 10, 449-50.
Moses King, Notable New Yorkers of 1896-99 (New York: Bartlett Press, 1899), 584.
Gottlieb Rosenblatt obituary, New York Times, Jan. 4, 1885, p. 2.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 206.
Catharine L. Wolfe obituary, New York Times, Apr. 5, 1887, p. 8.

No. 59 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 193/38

Date: 1871 [NB 604-1871; Smith (1974), 216]
Architect: John B. Snook
Owner: John D. Wolfe
Foundry: G.R. Jackson Burnet & Co.
Mason: John Demarest

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Broadway end of the block. It is among many buildings in the Tribeca and SoHo areas designed by prominent commercial architect John B. Snook and one of several he designed for John D. Wolfe (1791/92-1872). Wolfe, who had earned a large fortune as a hardware merchant, invested his wealth in real estate. Wolfe served as vice president of the New York Hospital and president of the Museum of Natural History and was an ardent supporter of his church. Upon his marriage to Dorothea Ann Lorillard, he was related to a family that owned much property in this area. No. 59 was erected in 1871, replacing one masonry structure.

Its facade is articulated in the Second Empire style by the Corinthian cast-iron base -- paneled piers and engaged columns -- and the Tuscan pilasters, flat-arched openings with curved corners, repeated intermediate cornices, and terminal cornice of the marble upper section. The storefront, manufactured by the G.R. Jackson Burnet & Company foundry, retains historic wood doors and much of its cast-iron details, except that part of the cornice is missing. The upper stories retain their stone window moldings and wood sash windows, metal terminal cornice, and iron fire escape. An iron stepped vault light survives in part, as do some granite vault covers.

Among the subsequent owners of the building was Gardiner Hall, Jr., a prominent figure in the textile industry. Hall founded his spool cotton and cotton sewing thread company in 1860 and is remembered as the inventor of the automatic spool printing press and other mechanical developments. Headquartered in Connecticut, the business had branches in New York City, Rochester, Philadelphia, Baltimore, and Chicago; by the 1920s, it was the oldest American thread company in continuous existence. Another occupant was Joel E. Hyams, a trimmings merchant. The building's uses were typical of the district: ground-story store and showroom and shipping facility; second-story offices; and upper-story factory. The building continues to be occupied by a textile company at the ground story.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 634.
John David Wolfe obituary, New York Times, May 20, 1872, p. 5.

No. 61-69 WALKER STREET between Broadway & Church Street (South Side)
Tax Map Block/Lots: 193/1001-1065 [See: 395-399 Broadway]

LISPENARD STREET

Lispenard Street between Church Street and Broadway is included within the Tribeca East Historic District. Its namesake is Anthony Lispenard, an eighteenth-century French religious refugee who was active in New York politics and became treasurer of King's College; by marrying into the Rutgers family, he came into possession of much land in this area, which was subsequently called Lispenard Meadows. When opened in 1809, Lispenard Street did not intersect Broadway but turned northward between Broadway and Church Street and met Canal Street opposite the intersection with Mercer Street. Around 1821, the L-shaped street was altered into its present configuration. Frame and masonry dwellings were erected, and around mid-century these were converted for commercial use or replaced by store and loft buildings. A street railway ran from lower Greenwich Street, along Beach and Lispenard streets, to Canal Street en route to the eastern part of the island; it was discontinued long ago.

During the 1890s, two commercial structures were built on Lispenard Street which are considerably larger than the typical store and loft buildings. The neighborhood's twentieth-century development is most clearly represented in buildings at the corners of the block: at the west end there are two small commercial buildings and at the east end a two-story bank building faces a large parking lot.

The architectural character of Lispenard Street is defined by the store and loft buildings, faced in brick, stone, and cast iron and provided with cast-iron storefront bases. The work of at least four different foundries is present on the street. On the north side of the street are several less elaborately articulated rear facades or elevations of buildings which extend through to Canal Street.

In addition, the street contains buildings typical of earlier and later phases of the development of the district. No. 58 is a three-story brick-faced converted dwelling; Nos. 45-51 and 60-62 are seven- and nine-story commercial buildings which exhibit the characteristic styles of the late nineteenth century in a variety of materials; and No. 65-69 (a/k/a 415 Broadway) is the southern facade of a prominently-sited and boldly articulated bank. The streetscape is primarily composed of red and buff brick facades, although several facades have been painted cream and white. Cast-iron stepped vaults and granite and bluestone slabs remain at many locations.

David M. Breiner

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 31-33 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/1 [See: 321-323 Church Street]

No. 35 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/34

Date: 1954-56 [Alt 2261-1953]
Architect: Mac L. Reiser
Owner: Benjamin Hochman

Type: Small commercial building
Method of Construction: masonry
Number of stories: 1

Summary

This one-story, twenty-five-foot wide small commercial structure is located near the Church Street end of the block. An alteration executed in 1954-56 by Mac L. Reiser for Benjamin Hochman, demolished the two upper stories of a brick building previously occupied by merchants of cloaks and suits; the structure had been converted to accommodate a boarding house and later a ground-story saloon with storage and factory spaces above. The current facade, sheathed in marble, is the result of an alteration applied for in 1969 but not completed until 1991. During the 1960s, a retail store occupied the building; it was replaced by a restaurant.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 188.

Alteration

1969-91: Alt 1140-1969 [Source: Alteration Application]
Part of building demolished and new facade built.

No. 37 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/7 [See: 334 Canal Street]

No. 39-41 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/8 [See: 332 Canal Street]

No. 43 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/10 [See: 324 Canal Street]

No. 45-51 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/26

JEWELERS' CRAFT BUILDING
Date: 1895-96 [NB 735-1895]
Architect: Cady, Berg & See
Owner: Clarence L. Smith
Builder: Clarence L. Smith

Type: Store, loft and office
Style: Renaissance Revival
Method of Construction: masonry [fireproof]
Number of stories: 9

Summary

This nine-story, ninety-two-foot wide store, loft, and office building is located near the middle of the block. Designed by the noted firm of Cady, Berg & See for Clarence L. Smith, a builder, it was erected in 1895-96 and replaced five masonry dwellings, some of which had been occupied by a manufacturer of cloth hats and caps and a merchant of artificial flowers. The Renaissance Revival facade is composed of a two-story base, a five-story midsection, and a two-story crown. The base has coursed stone piers and a simple entablature and classically-inspired cast-iron storefront pilasters; the midsection has simple brick piers framing the bays and cast-iron engaged columns between the windows. At the crown, brick pilasters support decorative arches and a metal terminal cornice. Additional surviving historic fabric includes wood-framed show windows, doors, and transoms at the ground story, many fixed frame and pivoting wood windows at the second story, and double-hung wood windows and an iron fire escape at the upper stories. The exposed north elevation, faced in parged brick, contains a wide variety of window types, including historic two-over-two double-hung wood sash. The east and west elevations are parged brick walls; the east wall has a painted sign.

Historic occupants included Wigger & Swayze, woolens and linens; S. Hollander, ribbons and yarns; G. Merzbach, furnishing goods; and merchants of cloth and clothing. During the mid-twentieth century the edifice acquired the name "Jewelers' Craft Building." It was used for storage and light manufacturing until the upper stories were converted in 1978-80 into joint living and working spaces for artists.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 185-202.

Alteration

1978-80: Alt 1168-1978 [Source: Alteration Application]
Commercial building converted into joint living and working quarters for artists.
Architect -- Thomas Rochon Owner -- Peter Nelson

No. 53 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/16 in part

Date: 1867-68 [NB 1038-1867;
Tax Assessment Records 1867-1868]
Architect: William H. Hume
Owner: James Slavin
Foundry: Nichols & Billerwell

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, twenty-five-foot wide store and loft building is located near the middle of the block. Designed by William H. Hume for James Slavin, possibly the bricklayer listed in contemporary directories, it was erected in 1867-68 and replaced one masonry dwelling which had been occupied by a boot merchant. The brick facade is articulated in the Italianate style by the fluted pilasters and columns and modillioned cornice of the cast-iron storefront, which was manufactured by Nichols & Billerwell as indicated by the surviving foundry plate, and by the stone pedimented lintels and sills and a bracketed metal cornice at the upper stories. (The storefront is mostly hidden behind security gates; column capitals are missing much of their ornament.) Additional surviving historic elements include wood transoms and a stepped vault cover (now resurfaced in concrete) at the base and several two-over-two double-hung wood sash windows. One bluestone slab survives at the sidewalk. In 1879-80 the rear wall was removed and the building was connected to the newly constructed building at 310 Canal Street.

No. 55 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/17 [See: 308 Canal Street]

No. 57-59 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/18 [See: 304-306 Canal Street]

No. 61 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/19 [See: 302 Canal Street]

No. 63 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/20 [See: 300 Canal Street]

No. 65-69 LISPENARD STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 210/21 [See: 415-417 Broadway]

BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 36 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/22 [See: 319 Church Street]

No. 38 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/20 [See: 315-317 Church Street]

No. 40 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/23

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Undetermined
Owners: Daniel C. Kingsland, Ambrose C. Kingsland
Foundries: G.R. Jackson Burnet & Co., Excelsior Iron Works

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the Church Street end of the block. It was erected in 1866-68 for Daniel C. and Ambrose C. Kingsland, wealthy oil and shipping merchants, replacing two frame structures, one of which was used for hazardous purposes. Daniel (1812-1878), an attorney, was a director of the Rutgers Insurance Company and Chemical Bank, and a patron of the Academy of Music; Ambrose (1804-1878), mayor of New York in 1851-53, is remembered for his support for civic improvements such as Central Park, High Bridge, and the Croton Aqueduct. The Kingsland brothers also developed No. 315-317 Church Street/38 Lispenard Street (1866-69), located immediately adjacent to this building.

Fronted in sandstone with a one-story cast-iron base, the facade is articulated in the Second Empire style at the storefront by its fluted columns and pilasters (the cornice has been altered); and at the upper stories by superimposed tiers of coursed end piers, stringcourses, and pilaster-framed flat-arched openings, and by the arched central panel bearing the inscription "ERECTED 1866" that remains from the terminal cornice. (The projecting elements of the cornice have been removed.) At the first story, additional surviving historic elements include an iron vault light with plates from the G.R. Jackson Burnet & Company and Excelsior Iron Works foundries, and a wood-framed transom at the center bay. Somewhat later are the multipane transoms and metal-framed show window with its paneled bulkhead. At the upper portion, two-over-two double-hung wood sash windows and an iron fire escape survive.

Among the building's occupants, typical of the district, were Crane & Ogden, manufacturers and wholesale dealers in children's clothing; and Altmayer Brothers, merchants of knit underwear. Currently, the upper stories are in residential use.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 42.
Ambrose C. Kingsland obituary, New York Times, Oct. 15, 1878, p. 5.
Daniel Kingsland obituary, New York Times, Oct. 2, 1881, p. 5.
Sheldon's City Office and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 199.

No. 42 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/24

Date: 1867-68 [NB 1002-1867;
Tax Assessment Records 1867-1868]
Architect: William Naugle
Owner: David Straus

Type: Store and loft
Style: Italianate/Second Empire
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-nine-foot wide store and loft building, located near the Church Street end of the block was designed by William Naugle, architect of the observatory constructed next to New York's Crystal Palace. No. 42 was erected in 1867-68 for David Straus, an importer of flowers, and replaced one two-story masonry dwelling. Articulated in a combination of the Italianate and Second Empire styles, the stone facade (now painted) has a one-story cast-iron base, featuring a classically-inspired colonnade with paneled end piers and a modillioned cornice, and an upper portion composed of superimposed tiers of paneled end piers; pier-framed, stilted, segmentally-arched openings which rest on continuous sills; and a bracketed metal cornice. Additional surviving historic fabric at the first story includes an iron stepped vault light (partially obscured by the addition of a loading platform) and remnants of the storefront infill, consisting of wood-framed show windows and transoms, and a wood bulkhead. An iron fire escape and historic three-over-three industrial wood sash windows remain at the upper stories. Granite slabs extend to the street. Among the owners and occupants of this building, typical of the district, were George Legg & Son (later Legg & Simon), purveyors of artificial flowers.

No. 44 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/25

Date: 1866-67 [Tax Assessment Records 1866-1867]
Architect: Isaac F. Duckworth
Owner: Emanuel Uhlfelder

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-three-foot wide store and loft building is located near the Church Street end of the block. Designed by Isaac F. Duckworth, an architect responsible for many buildings in the district, for Emanuel Uhlfelder, a Broadway merchant of fancy goods and trimmings, it was erected in 1866-67 and replaced one masonry dwelling. Identical to Duckworth's design for the fronts of Nos. 38 and 54 Lispenard Street and No. 315-317 Church Street, the cast-iron facade is articulated in the Second Empire

continued .....

style by its superimposed tiers of paneled end piers, pilaster-framed flat-arched openings with curved corners, and intermediate cornices, and by the bracketed metal terminal cornice with an arched pediment bearing the inscription "ERECTED 1866." Additional surviving historic fabric includes the rope moldings and storefront cornice. (The storefront has been substantially altered.) Later occupants of the building that were typical of the district included wool and yarn merchant Henry Hesse and paste manufacturers Samuel Weil & Son. Currently, the upper stories are in residential use.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 789.
New York County, Office of the Register, Liber Deeds and Conveyances, Liber 974, p. 204.

No. 46-48 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/26 in part

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Isaac F. Duckworth
Owner: Pierre Keff Francis
Foundry: Architectural Iron Works

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, forty-seven-foot wide store and loft building is situated near the middle of the block. Designed by Isaac F. Duckworth, an architect responsible for many buildings in the district, for Pierre Keff Francis, it was erected in 1866-68 and replaced two three-story masonry structures. Manufactured by the Architectural Iron Works foundry, the cast-iron facade, which is identical to the facade of No. 315-317 Church Street, is articulated in the Second Empire style by the superimposed tiers of paneled end piers, intermediate cornices, and flat-arched openings framed by Composite pilasters and rope moldings, and by the bracketed metal terminal cornice with its pedimented central portion. (The lettering within the pediment is no longer visible.) Its storefront framing, consisting of pilasters on bases supporting an entablature, is virtually intact. Additional surviving historic elements at the first story include foundry marks, an iron stepped vault light (partially obscured by the addition of a loading platform), and remnants of the storefront infill, consisting of wood-framed transoms and iron overhead shutters. Several two-over-two double-hung wood sash windows survive at the upper stories. Among the building's occupants and owners was Robert Martin of Connecticut, who may be the local importer of that name listed in contemporary directories; and Berg Brothers, merchants of notions, fancy goods, and jewelry. Currently the building, which shares a tax lot with No. 50, counts among its

continued .....

occupants fashion companies.

Significant References

New York County, Office of the Register. Liber Deeds and Conveyances, Liber 974, p. 204.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 199.

No. 50 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/26 in part

Date: 1866-68 [Tax Assessment Records 1866-1868]
Architect: Undetermined
Owner: Richard H.L. Townsend
Foundry: G.R. Jackson Burnet Co.

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. Erected in 1866-68 for dry-goods merchant and local real estate developer Richard H.L. Townsend, it replaced a two-story masonry dwelling that had been altered for multiple tenants. Above a one-story cast-iron colonnaded storefront, manufactured by G.R. Jackson Burnet & Company, the stone facade (now painted), is articulated in the Italianate style through its coursed end piers, projecting window lintels and sills, and bracketed metal cornice. Other surviving historic elements at the base include an iron stepped vault light (partially obscured by a later loading platform), a paneled cast-iron bulkhead, and a foundry plate. At the upper stories, several two-over-two double-hung wood sash windows survive. The east elevation is a brick party wall which was revealed when the adjacent building was lowered.

Among the occupants of the building, typical of the district, were merchant Leopold Bamberger and S. Weill, a merchant of linens, notions, and hosiery. The building, which shares a tax lot with No. 46-48, is currently occupied by a textile company.

No. 52 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/28

Date: 1867-68 [NB 518-1867;
Tax Assessment Records 1867-1868]
Architect: D. & J. Jardine
Owner: Joel E. Hyams
Mason: Samuel Cochran

and

continued .....

continuation of . . . . 52 Lispenard Street

Date: 1937 [Alt 2989-1937]
Owner: Harry & Frank Paul

Type: Store and loft
Style: Italianate/Second Empire elements
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 2)

Summary

This twenty-five-and-one-half-foot wide store and loft building is located near the middle of the block. Designed by the prominent New York firm of D. & J. Jardine, it was erected in 1867-68 as a five-story structure for Joel E. Hyams, of the firm Hyams & Bamberger, merchants of trimmings and flowers. It replaced a two-story masonry structure which, according to insurance maps, had been used for hazardous purposes. D. & J. Jardine also designed that firm's building at 458 Broome Street, now in the SoHo-Cast Iron Historic District.

Subsequent to a fire, Harry and Frank Paul, jobbers and exporters of general merchandise, had the upper three stories of No. 52 removed in 1937, leaving the surviving two-story structure surmounted by a parapet. The remaining facade retains elements suggesting the Italianate and Second Empire styles including the cast-iron paneled end piers and metal cornice of the first-story storefront and segmentally-arched openings with ornamental hoods at the second story, which is faced in sandstone and now painted. (The storefront infill appears to date from 1937.) Additional surviving historic elements include the two-over-two wood sash windows at the second story. The building's occupants, typical of the district, included a merchant of underwear and hosiery; during the mid-twentieth century, a clothing store occupied the structure.

Significant References

Architects' and Builders' Guide (New York: Fitzpatrick & Hunter, 1868), 88, 127.
Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (New York: City of New York, 1973), 59-60.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 200.

No. 54 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/29

Date: 1866-68 [NB 446-1866;
Tax Assessment Records 1866-1868]
Architect: Isaac F. Duckworth
Owner: Lewis Duhain, Jr.
Foundry: Architectural Iron Works

continued .....

Type: Store and loft
Style: Second Empire
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5

Summary

This five-story, twenty-five-foot wide store and loft building is located near the middle of the block. Designed by Isaac F. Duckworth, an architect responsible for many buildings in the district, it was erected in 1866-68 for Lewis Duhain, Jr., an importer of flowers whose main business address was on Broadway, and replaced a two-story masonry dwelling. Manufactured by the Architectural Iron Works foundry, the cast-iron facade is identical to those at 38 and 44 Lispenard Street and 315-317 Church Street. It exhibits the Second Empire style in its superimposed tiers of paneled end piers, Composite pilasters framing flat-arched openings with curved corners, and intermediate cornices, and in its bracketed terminal cornice with an arched central pediment bearing the inscription "ERECTED 1867." The storefront is virtually intact. Additional surviving historic fabric at the first story includes a foundry plate, a stepped vault cover (now covered with diamond plate and partially hidden by a loading platform), and remnants of storefront infill, consisting of wood-framed transoms. Rope moldings survive at all stories and some two-over-two double-hung wood sash windows remain at the upper stories. Bluestone sidewalk slabs also survive. The west elevation is a brick party wall which was exposed when the adjacent building was lowered; the east elevation is a brick wall.

Among the notable owners of the building was Thomas H. O'Connor (1827-1916), who assisted his family in the establishment of a steel and hardware company in San Francisco and was a trustee of the Emigrant Industrial Savings Bank. The building's occupants included fancy-goods merchant William H. Collins; Hosford, Pierson & Clark, merchants of white goods, linens, hosiery, and furnishing goods; and Harry and Frank Paul, jobbers and exporters of general merchandise, who altered the adjacent building at No. 52 in 1937 for the use of their business.

Significant References

Thomas H. O'Connor obituary, New York Times, Feb. 6, 1916, p. 15.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [32].
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 202.

No. 56 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/30

Date: 1866-68 [NB 234-1866; Tax Assessment Records 1866-1868]
Architect: J. Van Riper
Owner: Judson & Leary
Foundry: Tice & Jacob's

continued .....

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, twenty-five-foot wide store and loft building is located near the middle of the block. Designed by J. Van Riper, it was erected in 1866-68 for Judson & Leary, about whom nothing is known, and replaced one two-story masonry dwelling. The brick facade (now painted), with its one-story cast-iron storefront manufactured by Tice & Jacob's foundry, exhibits the Italianate style in its storefront framing of fluted pilasters supporting an entablature, and at the upper stories in its stone molded lintels and sills and its modillioned and bracketed metal cornice. Additional surviving historic elements at the base include the foundry plate and the iron stepped vault light with its stone curb; at the upper section two-over-two double-hung wood sash windows survive. The east elevation is a simple brick wall.

Among the subsequent owners and occupants of the building was dry-goods merchant Samuel Inslee, who commissioned a building in what is now the Tribeca West Historic District; S.H. Cohen & Brother, merchants of cloths and cassimeres (a type of woolen cloth); and Louis Baerlein, a merchant of hosiery, fancy goods, and yarn. The upper stories were rented as apartments as early as the mid-1970s and were legally converted for residential use in 1981. Currently the first story is occupied by a plastics company.

Significant References

Landmarks Preservation Commission, Tribeca West Historic District Designation Report (New York: City of New York, 1991), LP-1713.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 186, 199.

Alteration

1981: Alt 1251-1981 [Source: Alteration Application]
Building, previously used for manufacturing and then vacated, converted to apartments.

No. 58 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/31

Date: 1821-22 [Tax Assessment Records 1821-1822]
Architect: Unknown
Owner: William Ross

and

continued .....

Date: 1867 [Alt 183-1867]
Architect: Julius Boekell
Owner: Jacob Pabst

Type: Converted dwelling
Style: Greek Revival
Method of Construction: frame with masonry front and rear walls
Number of stories: 2 and one-half (now 3)

Summary

This twenty-five-foot wide converted dwelling is located near the Broadway end of the block. Coachmaker William Ross acquired the site, along with many others on the block, in 1804 and subsequently erected a stable on it. The stable was replaced in 1821-22 by a two-and-one-half-story dwelling. Ross's descendants owned the building into the 1860s, at which time it was recorded as having brick front and rear walls and frame side walls. In 1867 Jacob and Christina Pabst hired architect Julius Boekell to replace the first story with a cast-iron storefront to accommodate their restaurant, which thereafter occupied the first story. (This first-story front was subsequently altered.) Due to discrepancies between the records of the tax assessor and the Department of Buildings, it is unclear whether the full third story was created from the original attic story during the 1867 alteration or during an alteration applied for in 1879, which proposed raising the building's height by five feet (although the docket book states that the alteration application was not approved).

The brick facade (now painted) features elements of the Greek Revival style in its incised stone lintels and simple stone sills. Dating from the later alteration, the metal cornice with its modillions and scrolled brackets exhibits the Italianate style. Other surviving historic elements include the four-over-four double-hung wood sash windows. Subsequent owners of the building included William and Philip Hoffmann, businessmen involved in the brewing industry, and it was once occupied as a liquor store. The building also accommodated storage, showrooms, and offices and included among its tenants I. Baumgart, a merchant of notions, hosiery, and fancy goods. Currently, a men's clothing store occupies the first story.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 199.

No. 60-62 LISPENARD STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 194/32

Date: 1895 [NB 190-1895]
Architect: Gilbert A. Schellenger
Owner: New York Building & Improvement Co.

continued .....

Type: Store and loft
Style: Renaissance Revival
Method of Construction: masonry with cast-iron elements
Number of stories: 7

Summary

This seven-story, almost fifty-foot wide store and loft building is located near the Broadway end of the block. Designed by Gilbert A. Schellenger, an architect noted for his numerous residential commissions, it was erected in 1895 for the New York Building & Improvement Company. It replaced two two-story masonry dwellings that had been altered to accommodate a restaurant and a store. The facade of No. 60-62 is composed of a two-story stone-fronted base with cast-iron intermediate piers and a granite watertable, and a four-story arcaded midsection and one-story arcaded crown, both faced in Roman buff-colored brick with stone trim. The exterior exhibits the Renaissance Revival style at the first story in its coursed stone piers and elaborate cast-iron storefront framing of piers with acanthus-leaf brackets which support a stone entablature; at the second story, by fluted pilasters; and at the upper stories by Composite pilasters, which frame paired bays composed of fluted cast-iron mullions and stone spandrels carved with a variety of classical motifs and support molded arches. The bull-nose brick used in the pilasters and arches is a noteworthy element of the design. A metal entablature terminates the facade. At the base, additional surviving historic fabric includes remnants of a stepped vault cover, paired wood doors with glass panels, various wood-framed windows, and cast-iron bulkhead grilles. At the upper stories, one-over-one double-hung wood windows survive. The exposed west elevation is a common brick wall with returns of buff brick and openings which have stone lintels and sills and contain wood sash windows. The exposed east elevation is a stuccoed brick wall with similar openings. Fireproof shutters have been removed from both elevations.

Owners and occupants of the building have included William R. Grace (1832-1904), an Irish-born merchant who pioneered direct steamship service between New York and South America's west coast. Grace's international business interests consisted of trade in nitrate, soda, sugar, and cotton, as well as railroad service, and he was elected mayor of New York twice during the 1880s.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 491, 724.
William R. Grace obituary, New York Times, Mar. 22, 1904, p. 9.
Who's Who in New York City and State (New York: R.L. Hamersly Co., 1904), 263.
"William R. Grace's Career," New York Times, Mar. 22, 1904, p. 9.

No. 64-68 LISPENARD STREET between Broadway & Church (South Side)
Tax Map Block/Lot: 194/36 [See: 411-413 Broadway]

CANAL STREET

Forming the northernmost boundary of the district, the portion of the south side of Canal Street between Nos. 268-270 and 342 occupies an area which was part of the Rutgers farm. The proposal to construct a water tunnel or canal along this route to drain the nearby Collect Pond (located in the vicinity of today's Foley Square) into the Hudson River was made as early as 1792 by local landowner John Jay (1745-1829), patriot, diplomat, Chief Justice of the Supreme Court, and governor of New York. Subsequent to the Common Council's appointment a decade later of a commission to study the continued problems at the pond, a plan for an open canal was approved. In 1805 a canal was dug and tree-lined promenades erected beside it. A bridge at Broadway permitted that street to retain its importance to transportation. Within a decade the canal was filled in and by the early 1820s the street was built up with houses, several of which survive in a greatly altered state.

By mid-century commercial occupants had transformed the character of Canal Street and during the second half of the century store and loft buildings were erected on many lots. The last major changes to the section of the street included in the district were the appearance of a large store and office building (1898-99) and a bank building (1927) which frame the intersection with Broadway.

West of Broadway, the current architectural character of Canal Street is defined by masonry-fronted commercial buildings of four to eight stories, illustrating the development of mercantile architecture during the second half of the nineteenth century. The buildings are typically faced in red brick, though several examples have been painted. This block also contains a row of three converted dwellings (1825-26) which retain some elements of their historic character. The eastern end of the block is occupied by the distinguished Moderne style bank built for the National City Bank of New York. East of Broadway, where Canal Street is intersected by Cortlandt Alley, the streetscape is dominated by a six-story cast-iron-fronted store and loft building and a nine-story store and office structure faced in limestone and brick. While much of the historic sidewalk material has been replaced, some bluestone slabs remain.

David M. Breiner

BETWEEN LAFAYETTE STREET & CORTLANDT ALLEY (South Side)

No. 268-270 CANAL STREET
between Lafayette Street & Cortlandt Alley (South Side)
a/k/a 11-49 Cortlandt Alley
Tax Map Block/Lot: 196/13

Date: 1886-87 [NB 1032-1886]
Architect: Lansing C. Holden
Owner: Jeremiah W. Dimick
Builder: Lewis H. Williams
Foundry: Atlantic Iron Works

and

continued .....

continuation of . . . . 268-270 Canal Street

Date: 1907-08 [Alt 1835-1907]
Architect: Israels & Harder
Owner: Theresa D. Browning
Builder: J. Odell Whitenack

Type: Store and loft
Style: Queen Anne
Method of Construction: masonry with cast-iron facade & supports
Number of stories: 5 (now 6)

Summary

This store and loft building, located on the southeast corner of the intersection, extends fifty-three feet along Canal Street and 102 feet along Cortlandt Alley. Designed by Lansing C. Holden, an architect also responsible for several other buildings in Manhattan and Brooklyn which are designated New York City Landmarks, it was erected as a five-story structure in 1886-87 for successful carpet and wool merchant Jeremiah W. Dimick. Dimick, whose business had been located at this site as well as at several others now in the Tribeca North and Tribeca West Historic Districts, moved his operations to a more fashionable uptown address and built this building for speculative purposes. During the 1850s the two masonry buildings on the site had been occupied by the New York & New Haven Railroad Depot and subsequently by Noah Wheaton, a dealer in building elements such as doors, window sash, and glass. The noted New York firm of Israels & Harder designed the sixth story of No. 268-270, which was erected in 1907-08 for Theresa Dimick Browning.

The prominently sited building features an exuberantly detailed cast-iron facade, manufactured by the Atlantic Iron Works, which is articulated in the Queen Anne style by superimposed and differentiated tiers of squat pilasters and slender colonnettes framing the windows, by its spandrels which display asymmetrically placed sunbursts, and by prominent intermediate cornices. The fluted pilasters of the sixth-story addition translate the rhythm of the lower stories into a more neo-Classical idiom. Windows throughout the building are replacements. The side elevation, with a two-bay cast-iron-fronted return, exhibits a more vernacular version of the Queen Anne style in its bands of stone trim and elaborate brickwork, in its rock-faced ground-story lintels, and in its cast-iron entrance enframement at the southernmost bay. The cast-iron framing elements of the storefront are extant. Other surviving historic elements include a foundry plate and metal bulkhead grilles on the facade and granite-slab vault covers along Cortlandt Alley.

The building has been used for manufacturing, offices, and sales and has been occupied by a printing firm and an electrical supply company. Among the subsequent owners of the building was the New York Edison (Power) Company. Currently, a bank occupies the ground story.

Significant References

Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover Publications, 1974), 34.
J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 51.

BETWEEN CORTLANDT ALLEY & BROADWAY (South Side)

No. 272 CANAL STREET between Cortlandt Alley & Broadway (South Side)
a/k/a 48 Cortlandt Alley
Tax Map Block/Lot: 196/12

Date: 1885 [NB 154-1885]
Architect: John B. Snook
Owners: Diederick Heidgerd, William Heidgerd

Type: Store and loft
Style: Utilitarian with neo-Grec elements
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, located at the southwest corner of the intersection, extends twenty-five-and-one-half feet along Canal Street and twenty-one-and-one-half feet along Cortlandt Alley. Prominent commercial architect John B. Snook designed it for D. & W. Heidgerd, owners of a cloth business, to resemble their adjacent building at No. 274. No. 272 was erected in 1885, replacing one masonry dwelling.

The brick exterior is given a utilitarian treatment which exhibits elements of the neo-Grec style in its sandstone banding and projecting sills and in the metal cornice brackets which are inscribed with linear patterns. Additional historic fabric includes a cast-iron pier at the ground story, double-hung wood sash windows and shutter hardware on the Canal Street side, and fireproof shutters on the Cortlandt Alley side, where bluestone slabs also remain at the sidewalk. Construction drawings at the New-York Historical Society reveal that the original cast-iron storefront had three bays facing Canal Street and that the two stone-framed window openings on the alley elevation are original.

Occupants of the building have included a chandelier maker, a liquor store, and merchants of hosiery and underwear. Currently, three small discount stores occupy the ground story.

Significant References

Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 228.
John B. Snook, "272 Canal Street," plans, section, and elevations, Map and Print Division, New-York Historical Society.

No. 274 CANAL STREET between Cortlandt Alley & Broadway (South Side)
Tax Map Block/Lot: 196/11

Date: 1883 [NB 623-1883]
Architect: Alfred B. Ogden
Owners: Emma D. Van Vleck, Helen D. Adams

continued .....

Type: Store and loft
Style: Utilitarian with neo-Grec elements
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, thirty-two-and-one-half foot wide store and loft building is located near the Cortlandt Alley end of the block. Designed by Alfred B. Ogden, it was erected in 1883 for Emma D. Van Vleck and Helen D. Adams, trustees of the estate of Patrick Dickie, a local druggist who had acquired the site in 1828. Originally used as a clothing store, the present building replaced one masonry dwelling. The design of the brick exterior, which inspired the design of the neighboring building at No. 272, is given a utilitarian treatment which displays elements of the neo-Grec style in its sandstone banding and projecting sills and in the linear patterns inscribed on the brackets of its metal cornice. Additional surviving historic fabric includes double-hung wood sash windows and the hardware from fireproof window shutters. In 1929 the ground story was lowered to sidewalk level and its front was altered, replacing the original cast-iron lintel above the ground story with a steel one. The building was subsequently occupied by the cloth business of Diederick and William Heidgerd, who commissioned a nearly identical building at No. 272 in 1885, and by a liquor store. Currently, the ground story is occupied by discount clothing stores.

Alteration

1929: Alt 2465-1928 [Source: Alteration Application]
Ground-story floor beams lowered; front columns at ground story removed and upper part of facade supported on steel beam.
Architect -- Philip Bardes Owner -- Morris Block

No. 276-280 CANAL STREET between Cortlandt Alley & Broadway (South Side)
a/k/a 416 Broadway
Tax Map Block/Lot: 196/9

Date: 1898-99 [NB 35-1898]
Architect: Jordan & Giller
Owner: Catherine W. Bruce

Type: Store and office
Style: Renaissance Revival
Method of Construction: masonry with cast-iron & steel elements
Number of stories: 9

Summary

This nine-story store and office building, located at the southeast corner of the intersection, extends 120 feet along Canal Street and thirty-three-and-one-half feet along Broadway. It was designed in the

continued .....

Renaissance Revival style by Jordan & Giller and erected in 1898-99 for Catherine W. Bruce, wife of George Bruce, an innovative typefounder who had erected No. 254-260 Canal Street, an individually designated New York City Landmark, in 1856-57. No. 276-280 replaced three masonry structures, one of which was a commercial building designed by John B. Snook, the prominent commercial architect, and erected in 1883 for local typefounder David Wolfe Bruce. That building in turn had replaced a three-story converted dwelling, built in the Federal era and occupied in the 1860s by a button company.

Constructed with a frame of steel and cast iron, the existing building features an eight-bay facade on Canal Street and a two-bay facade on Broadway. The bays are virtually identical except for that containing the monumental entrance at the third bay from the east on Canal Street. The two-story limestone base (obscured at the ground story by alterations) features coursed piers, pilaster-framed arched window openings with carved spandrels in groups of three, and a modillioned stone entablature. The only exception is the main entrance bay, which still displays its limestone facing and polished granite watertable and features a second-story stone portico framing paired arched windows and supporting a baulstrade bearing the year of construction, 1898. The midsection of each facade consists of a limestone-faced transitional story with an entablature and four brick-faced additional stories which are grouped within giant arcades; at each story there are tripled pilaster-framed window openings. Decorated spandrels and elaborate iron tie-rod plates also distinguish this section. Above a stringcourse is the two-story crown, differentiated from the midsection by the use of paired pilasters supporting terra-cotta plaques and flattened arches; it is surmounted by a modillioned copper cornice.

Additional surviving historic fabric includes an iron subway entrance and an elaborate iron fire escape on the Canal Street facade; one-over-one double-hung wood sash windows at the second story and a wood transom at the service entrance, all on the Canal Street side. The south elevation is a brick wall which retains several wood sash windows and a painted sign advertising a fire alarm company; the east elevation is a simple brick wall. The original ornamental piers flanking the Canal Street entrance were set back closer to the wall in 1917.

The upper stories of the building have been used for the manufacture, display, and sale of merchandise; among the occupants of the ground story was a liquor store. Currently, the ground story is occupied by two restaurants and a discount store.

Significant References

Dictionary of American Biography (New York: Charles Scribner's Sons, 1929) vol. 2, 181.
Nineteenth-Century New York in Rare Photographic Views (New York: Dover, 1981), 39.

continued .....

continuation of . . . . 276-280 Canal Street

Alteration

1917: Alt 874-1917 [Source: Alteration Application]
Ornamental piers flanking entrance, which projected 29" beyond building line, taken down to bottom of carved panel and rebuilt to project 6".
Architect -- Louis Giller Owner -- Surety Realty Co.

BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 294-298 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/21 [See: 415-417 Broadway]

No. 300 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 63 Lispenard Street
Tax Map Block/Lot: 210/20

Date: 1851-52 [Tax Assessment Records 1851-1852]
Architect: Trench & Snook
Owner: William White

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, situated near the Broadway end of the block, extends through the block and is twenty-five-and-one-half feet along Canal Street and twenty-five feet along Lispenard Street. Designed by Trench & Snook in 1847, it was erected in 1851-52 for local haberdasher William White. The cast-iron storefront was manufactured by Daniel D. Badger's Architectural Iron Works.

Identical in design to the adjacent building at No. 302, also designed by Snook and built at the same time, the brownstone facade on Canal Street is articulated in the Italianate style by its fenestration pattern, projecting sills, and bracketed metal cornice. Additional surviving historic elements include paired double-hung wood sash windows. The storefront on Canal Street has been altered. On the brick Lispenard Street elevation, surviving elements include the fenestration pattern, several double-hung wood sash windows, a metal storefront cornice, an iron fire escape, and a brick terminal cornice. The building has been used for storage and sales. The first story is currently occupied by a store.

Significant References

Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [28].
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 201.

No. 302 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 61 Lispenard Street
Tax Map Block/Lot: 210/19

Date: 1851-52 [Tax Assessment Records 1851-1852]
Architect: Trench & Snook
Owners: Nathan Brown, Joshua Brown

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, located near the Broadway end of the block, extends through the block and is approximately eighteen-and-one-half feet wide along Canal and Lispenard streets. Designed by the prominent architectural firm of Trench & Snook, it was erected in 1851-52 (when Snook was practicing independently) as No. 53 Canal Street for Nathan and Joshua Brown, merchants of paperhangings who had previously been located at what is now 320 Canal Street. The cast-iron storefront (now obscured) was manufactured by Daniel D. Badger's Architectural Iron Works.

Identical to that of the adjacent building at No. 300, which had been designed in 1847 when Snook was an employee of Joseph Trench and was also built in 1851-52, the brownstone facade on Canal Street displays its Italianate character in the fenestration pattern, prominent sills, and bracketed cornice (apparently wood). An iron fire escape and some of the historic paired windows with two-over-two wood sash survive. The rear elevation facing Lispenard Street features a one-story base and a four-story brick upper section (now parged). This elevation retains a portion of the metal storefront cornice and paired wood doors at the base, and the fenestration pattern, several sills, wood sash windows, an iron fire escape, and a brick cornice at the upper stories.

Among the occupants of this building were the American Express and National Express companies. The former began in 1841 as Pomeroy & Company, a delivery service between Albany and Buffalo, and established a route between New York and Buffalo in 1844. The latter firm is rooted in the formation of a company established in 1845 to serve the area west of Buffalo. During the 1890s, the building was occupied by a clothing company.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 873-74.
Origins of Cast-Iron Architecture in America (New York: Da Capo, 1970), [28].
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 196.
Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 203.

No. 304-306 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 57-59 Lispenard Street
Tax Map Block/Lot: 210/18

Date: 1860-61 [Tax Assessment Records 1860-1861]
Architect: John B. Snook [attrib.]
Owner: John D. Wolfe

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-store store and loft building, extending through the block, has frontages of thirty-seven-and-one-half feet along Canal Street and thirty-seven feet along Lispenard Street. Erected in 1860-61 for John D. Wolfe, a very successful hardware merchant who invested his fortune in real estate and developed many buildings in the Tribeca area, this building may have been designed by John B. Snook, the architect responsible for several of Wolfe's other buildings in the area. It replaced two structures facing Canal Street.

The almost identical Italianate facades are each composed of a two-story cast-iron base and a three-story stone-fronted (now painted) upper section. The base of each facade exhibits fluted piers and engaged columns at the storefront as well as the second story where they flank paired arched windows in cast-iron frames. (Most of the capital ornaments are missing.) The upper stories display paired windows with metal lintels and pediments, stone quoining, and bracketed metal cornices. On the Canal Street facade, additional surviving historic elements include a stepped vault, wood doors with glass panels, wood-framed show windows, and a wood storefront (at the east bay) at the first story, and wood sash windows above. On the Lispenard Street facade, historic fabric includes an overhead shutter at the first story and several wood sash windows and an iron fire escape above.

Once used for light manufacturing, the building is currently occupied by an art supply store.

Significant Reference

Mary Ann Clegg Smith, "The Commercial Architecture of John Butler Snook," Diss. Pennsylvania State Univ., 1974, 209-21.

No. 308 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 55 Lispenard Street
Tax Map Block/Lot: 210/17

Date: 1864-65 [Tax Assessment Records 1864-1865]
Architect: Unknown
Owners: James Goadby, Thomas Goadby

continued .....

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story store and loft building, extending through the block, has frontages of almost nineteen feet along Canal Street and eighteen-and-one-half feet along Lispenard Street. Erected in 1864-65 for James and Thomas Goadby, manufacturers of iron grates, it replaced two structures, one of which had been occupied by a tinsmith. The Canal Street facade, comprising a one-story base and a three-story brick (now painted) upper section, is designed in the Italianate style and features segmentally-arched window openings with stone sills and lintels (probably stone, but now covered with many layers of paint), and a bracketed metal cornice. Additional surviving historic fabric includes the storefront cornice (now covered by sheet metal) and two two-over-two double-hung wood sash windows. The Lispenard Street elevation, also faced in brick (now painted), is more simply designed. Surviving elements include cast-iron storefront piers, stone window lintels and sills, an iron fire escape, and a brick cornice.

Among the building's occupants were a manufacturer of children's clothing, liquor merchants, and a printing office; these and other tenants have used the building for light manufacturing, storage, and sales. Currently an art supply store occupies the building.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 189.

No. 310 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/16 in part

Date: 1879 [NB 99-1879]
Architect: John J. Devoe, Jr.
Owner: Jonathan Edwards
Builder: John J. Devoe, Jr.

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 4

Summary

This four-story, twenty-foot wide store and loft building is located near the middle of the block. Designed and built by John J. Devoe, Jr., for Jonathan Edwards, probably the businessman and lawyer listed in contemporary directories, it was erected in 1879 and joined through the rear wall to No. 53 Lispenard Street. No. 310 replaced one masonry dwelling which was developed in the 1820s by Isaac Lawrence (d. 1841), a

continued .....

shipping merchant and prominent American banker. Composed of a cast-iron base and a brick upper portion trimmed in stone, the facade exhibits characteristically neo-Grec elements such as inscribed lintels with rosettes and dropped ends, smooth stone banding, jagged brick banding, and a bracketed metal cornice. Additional surviving historic fabric includes the cast-iron piers (behind security gates) and a metal cornice of the original storefront and wood sash windows at the upper stories.

The building's occupants have included manufacturers of clothing and cigars and an engraver. Currently, the first story is occupied by a store.

Significant Reference

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 410, 473.

No. 312-314 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/12 in part

Date: 1825-26 [Tax Assessment Records 1825-1826]
Architect: Unknown
Owner: Isaac Lawrence

and

Date: 1962-65 [Alt 736-1961]
Architect: Abraham L. Seiden
Owner: Via Canalis

Type: Converted dwelling
Method of Construction: masonry load bearing walls
Number of stories: 2 and one-half (now 2)

Summary

This two-story, almost twenty-six-foot wide converted dwelling is located near the middle of the block. Formerly a two-and-one-half-story dwelling known as No. 61, then No. 63, and later No. 312 Canal Street, it was one of several built in 1825-26 for Isaac Lawrence (d. 1841), a shipping merchant and prominent American banker. By 1851 the building had been converted for commercial use; occupants, typical of the district, included a milliner. In 1892-93 the building was raised to four stories. In conjunction with work executed on Nos. 312 to 322 Canal Street, Via Canalis hired architect Abraham L. Seiden to alter the building in 1962-65, removing the upper two stories. The facade, built of brick laid in Flemish bond (now painted), consists of a recent ground-story storefront, with roll-down metal security gates and a fixed awning, and an upper section which retains its historic window openings with their stone lintels. Currently a store occupies the building.

Significant Reference

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 410, 473.

No. 316 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/12 in part

Date: 1825-26 [Tax Assessment Records 1825-1826]
Architect: Unknown
Owner: Isaac Lawrence

and

Date: 1962-65 [Alt 736-1961]
Architect: Abraham L. Seiden
Owner: Via Canalis

Type: Converted dwelling
Method of Construction: masonry load bearing walls
Number of stories: 3 and one-half (now 2)

Summary

This two-story, fifteen-foot wide converted dwelling is located near the middle of the block. Formerly a two-and-one-half-story dwelling with a slate-covered peaked roof, known first as No. 63, then No. 65, and later as No. 314 Canal Street, it was one of several built in 1825-26 for Isaac Lawrence (d. 1841), a shipping merchant and prominent American banker. By 1851 the building had been partly converted to commercial use and in 1869 a wood cornice and flat tin roof were added. In 1892-93 the building was increased to four stories. In conjunction with work erected on Nos. 312 to 322 Canal Street, Via Canalis hired architect Abraham L. Seiden to alter the building in 1962-65, removing the upper two stories.

The brick facade (now painted) consists of a recent ground-story storefront, with a roll-down metal security gate, and an upper section which, though largely hidden by a canvas awning, retains two historic window openings and an inscribed stone plaque. Currently, a store occupies the building.

Significant Reference

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 410, 473.

No. 318 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/12 in part

Date: 1825-26 [Tax Assessment Records 1825-1826]
Architect: Unknown
Owner: Isaac Lawrence

and

Date: 1962-65 [Alt 736-1961]
Architect: Abraham L. Seiden
Owner: Via Canalis

continued .....

Type: Converted dwelling
Method of Construction: masonry load bearing walls
Number of stories: 2 and one-half (now 2)

Summary

This two-story, fifteen-foot wide converted dwelling is located near the middle of the block. Formerly a two-and-one-half-story dwelling known as No. 63 1/2, then No. 65 1/2, and later as No. 316 Canal Street, it was one of several built in 1825-26 for Isaac Lawrence (d. 1841), a shipping merchant and prominent American banker. By 1851 the building had been converted for commercial use; the occupants during that year sold umbrellas and corsets. In 1892-93 the building was raised to four stories; subsequently, the building contained ground-story shops, second-story storage space, and a dwelling at the third and fourth stories. In conjunction with work executed on Nos. 312 to 322 Canal Street, Via Canalis hired architect Abraham L. Seiden to alter the building in 1962-65, removing the upper two stories. The facade, built of brick laid in Flemish bond (now painted), consists of a recent ground-story storefront, with a roll-down metal security gate and a fixed awning, and an upper section which retains its historic window openings with stone lintels (hidden behind signage.) Currently a store occupies the building.

Significant Reference

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 410, 473.

No. 320 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/12 in part

Date: 1962-65 [Alt 736-1961]
Architect: Abraham L. Seiden
Owner: Via Canalis

Type: Small commercial building
Method of Construction: masonry load bearing walls
Number of stories: 2

Summary

This two-story, twenty-five-foot wide small commercial building is located near the middle of the block. It is the result of alterations which were executed by Abraham L. Seiden for Via Canalis in 1962-65 and encompassed the buildings at Nos. 312 to 322. The core of the building was one of several dwellings erected in 1825-26 for Isaac Lawrence (d. 1841), a shipping merchant and prominent American banker; the two-and-one-half-story structure was originally known as No. 65, then No. 67, and later as 318-320 Canal Street. It was subsequently divided for multiple occupants and then converted for commercial use at the lower two stories. Among the early commercial occupants of the building was the paperhanging firm of Nathan and Joshua Brown, which later developed the building at 302 Canal Street. The existing exterior is characterized by metal roll-down security gates

continued .....

and fixed awnings at the ground story and a band of windows and stuccoed parapet at the upper section. Currently, a store occupies the ground story.

Significant Reference

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 410, 473.

No. 322 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/11

Date: 1962-65 [Alt 736-1961]
Architect: Abraham L. Seiden
Owner: Via Canalis

Type: Small commercial building
Method of Construction: masonry load bearing walls
Number of stories: 2

Summary

This two-story, twenty-one-and-one-half-foot wide small commercial building is located near the middle of the block. It is the result of alterations which were executed by Abraham L. Seiden for Via Canalis in 1962-65 and encompassed the buildings at Nos. 312 to 322. The core of the building was one of several dwellings erected in 1825-26 for Isaac Lawrence (d. 1841), a shipping merchant and prominent American banker; the two-and-one-half-story structure with a slate-covered peaked roof was originally known as No. 67, then No. 69, and later 322 Canal Street. It was subsequently divided for multiple occupants and then converted for commercial use at the lower two stories. The existing exterior is characterized at the ground story by metal roll-down security gates and at the upper story by a billboard-like surface at the west side and a fixed canvas awning and banner at the east side. Currently the ground story is occupied by stores.

Significant Reference

William Thompson Bonner, New York: The World's Metropolis 1623/4 - 1923/4 (New York: R.L. Polk & Co., 1924), 410, 473.

No. 324 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 43 Lispenard Street
Tax Map Block/Lot: 210/10

Date: 1863-64 [Tax Assessment Records 1863-1864]
Architect: Unknown
Owner: George T. Jackson

and

continued .....

continuation of . . . . 324 Canal Street

Date: 1875-76 [Tax Assessment Records 1875-1876]
Architect: Undetermined
Owner: George T. Jackson

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, extending through the block, has a twenty-foot wide facade on Canal Street and a twenty-five-foot wide facade on Lispenard Street. The northern portion of the building, facing Canal Street, which replaced a three-story converted dwelling, was erected in 1863-64 for George T. Jackson, a glass merchant with a business on Maiden Lane who evidently leased the property from the millinery firm of Aitken & Miller. A two-story converted dwelling on the southern portion of the site was replaced by Jackson in 1875-76 by the existing five-story addition to the northern section.

The Canal Street facade, executed in stone (now painted) is articulated in the Italianate style by its superimposed levels of double-height paneled pilasters supporting molded arches with prominent keystones, and by the decorated spandrels and bracketed metal cornice. Additional surviving historic fabric includes several two-over-two double-hung wood sash windows and a retractable awning over the ground story. The storefront has been altered. The Lispenard Street facade, executed in brick with stone trim, is a simplified version of its counterpart. At the ground story, this facade retains its original cast-iron storefront of fluted piers and columns supporting a modillioned cornice. On Lispenard Street, granite-slab vault covers remain adjacent to the street.

Among the subsequent owners and tenants of this building were W. Butler Duncan, Jr. (1830-1912), president of the Mobile & Ohio Railroad Company, director of the Southern & Altantic Telegraph Company, and a real estate broker; J. Richman & Company, cotton goods; L.F. Bristol, cloths and cassimeres; and Otto Lang, furnishing goods. Currently, the upper stories are used for light manufacturing and the ground story is occupied by a store.

Significant References

William Butler Duncan, Jr. obituary, New York Times, June 21, 1912, p. 11.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 186, 207.

No. 326 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/9

Date: 1866-67 [NB 33-1867;
Tax Assessment Records 1866-1867]
Architect: John M. Hoffman
Owner: Theodore Stevens

and

Date: 1920-21 [Alt 2548-1920]
Architect: Samuel Edson Gage
Owner: Theodore L. Bogert

Type: Store and loft
Style: Italianate
Method of Construction: masonry with cast-iron elements
Number of stories: 5 (now 3)

Summary

This twenty-six-foot wide store and loft building is located near the Church Street end of the block. Designed by John M. Hoffman for glass merchant Theodore Stevens, it was erected as a five-story structure in 1866-67. (Despite the 1867 New Building Application date, tax assessment records indicate that the building had five stories in 1866; perhaps the application was applied for during the course of construction.) The top two stories were removed during alterations executed by Samuel Edson Gage for Theodore L. Bogert in 1920-21.

The surviving three-story brick facade retains some of its original Italianate features, such as segmentally-arched window openings with metal lintels and projecting sills at the upper stories. Additional surviving historic elements include one two-over-two double-hung wood sash window and an iron parapet fence which was probably reused from an historic fire escape. The ground-story storefront has been altered.

The building has been used for showrooms, workshops, offices, and ground-story salesrooms and at one time was occupied by an awning merchant. Currently it is occupied by stores selling footware and clothing.

No. 332 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 39-41 Lispenard Street
Tax Map Block/Lot: 210/8

CLARK BUILDING
Date: 1883 [NB 108-1883]
Architect: Jobst Hoffmann
Owner: John J. Clark

continued .....

Type: Store and loft
Style: Queen Anne
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and loft building, extending through the block, has frontages of almost twenty-five feet along Canal Street and over fifty feet along Lispenard Street. Designed by Jobst Hoffmann for John J. Clark, a restaurant chain owner who later developed No. 336-340 Canal Street, it was erected in 1883. The structure replaced three masonry converted dwellings, one of which had been occupied by a firm which jobbed hosiery, gloves, linens, and white goods.

The Queen Anne design of the three-bay Canal Street facade is more or less doubled to form that of the six-bay Lispenard Street facade. Composed of a one-story base, a four-story midsection, and a one-story crown, each facade features end piers of stone, brick, and cast iron in various proportions and featuring ornamental details; mullions with engaged cast-iron colonnettes; carved stone spandrels; and metal cornices. On the Canal Street facade, the second-story piers support stone brackets bearing the address and the top story is embellished with a lunette over the central window. Additional surviving historic elements on the Canal Street facade include most of the two-over-two double-hung wood sash windows. On the Lispenard Street facade, historic elements include paneled cast-iron piers and a metal cornice at the storefront, wood sash windows, and an iron fire escape. Both fronts bear friezes with swags flanking the words "CLARK BUILDING" above the fifth story. The exposed east and south elevations are brick walls with window openings (some of which have been blocked up) from which fireproof shutters have been removed.

The building has been used for light manufacturing and storage, with stores at the ground story. Among the historic occupants was L. Kerster & Son, a company which sold cloaks and suits.

Significant Reference

Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 189.

No. 334 CANAL STREET between Broadway & Church Street (South Side)
a/k/a 37 Lispenard Street
Tax Map Block/Lot: 210/7

Date: 1881-83 [NB 86-1880;
Tax Assessment Records 1881-1883]
Architect: William E. Bloodgood
Owner: William Mitchell

continued .....

Type: Store and loft
Style: Neo-Grec
Method of Construction: masonry with cast-iron elements
Number of stories: 5

Summary

This five-story store and loft building, extending through the block, has frontages of twenty-six-and-one-half feet along Canal Street and twenty-five feet along Lispenard Street. Designed by William E. Bloodgood for William Mitchell, a Wall Street lawyer, it was erected in 1881-83 and replaced a frame structure facing Lispenard Street and a masonry structure on Canal Street which had been occupied by importers and jobbers of millinery straw goods, silks, velvets, feathers, laces, and flowers. The brick facades are articulated in the neo-Grec style by the stone banding, by the stone lintels and notched imposts, and by the geometrically detailed metal cornices. The design of the Canal Street facade is further enhanced by rosettes at the imposts, while the Lispenard Street facade features incised lintels. On both facades, additional surviving historic elements include the cast-iron piers and metal cornices of the original storefronts and wood sash windows at the upper stories. On the Canal Street facade, an iron fire escape also survives. The exposed west elevation is a brick wall with wood sash windows.

Mitchell's heirs retained ownership of the building into the twentieth century. It has been used for storage and manufacturing by its occupants, among which were N. & S. Gerber, dry goods, blankets, and hosiery; Morganstern & Robinson, cloaks and suits; a dye company; a dry cleaning and ironing company; and a metal equipment firm. Currently the first story is occupied by a store and the upper stories have been converted to residential use.

Significant References

J. Harford & Co., New York Merchants' Directory for 1869 (New York: J. Harford & Co., 1869), 123.
Sheldon's City Offices and Jobbing Trade (New York: J.D. Sheldon & Co., 1895), 182, 189.

Alteration

1944: BN 1865-1944 [Source: Building Notice Application]
Vault lights replaced with reinforced concrete slab.
Architect -- William Miltenberger Owner -- Barrett Nephews Co.

No. 336-340 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/5

CLARK BUILDING
Date: 1894-95 [NB 466-1894]
Architect: John J. Clark [attrib.]
Owner: John J. Clark

Type: Office building
Style: Renaissance Revival
Method of Construction: masonry with cast-iron elements
Number of stories: 8

Summary

This eight-story, fifty-one-foot wide building is located near the Church Street end of the block. Financed by John J. Clark and called an "office building" on the New Building Application, it was erected in 1894-95 and replaced three frame structures. While no architect is given on the application, a John J. Clark is listed in directories of the time as an architect; Clark had previously developed the building at 332 Canal Street. The brick facade is articulated in an Edwardian variation of the Renaissance Revival by its coursed surface, window groups defined by segmentally-arched openings, and abstracted details such as splayed keystones joined by raised brickwork. Pressed metal spandrels with recessed panels and a metal cornice bearing the building's name and year of construction ("1894") further enhance the design. Most of the one-over-one double-hung wood sash windows survive. At the ground story, brick pilasters flank the main entrance above which a metal cornice bears the words "CLARK BUILDING." One historic wood transom remains at the ground story. The exposed south, west, and east elevations are brick walls with many window openings. There is a large painted sign on the west elevation.

The ground story was originally occupied by restaurants ("eatinghouses,") including one of a chain owned by John J. Clark; the upper stories have been used for storage and light manufacturing.

No. 342-344 CANAL STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 210/4 [See: 329-333 Church Street]

ARCHITECTS' APPENDIX

CHARLES R. BEHRENS (dates undetermined)

54-56 Franklin Street p. 130

Charles R. Behrens was first listed as an architect in New York City directories in 1893, but practiced prior to that date, probably near his home in New Jersey. The store and loft building which he designed within the Tribeca East Historic District was constructed between 1891 and 1892. Behrens designed another store and loft building in the area in 1895; it is located within the Tribeca West Historic District, and like the earlier building, displays elements of the Renaissance Revival style. Behrens also altered commercial storefronts in what is now the Ladies Mile Historic District in the 1890s, and was a member of the Architectural Department of Columbia College in 1895. After 1894, his office was located in Brooklyn. Behrens remained in practice at least through 1897.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 15, 85.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
Trow's New York City Directory (New York, 1895-1896).

LOUIS A. BELLINI (dates undetermined)

217-219 West Broadway p. 110

Louis Alfredo Bellini became a member of the Brooklyn Chapter of the American Institute of Architects in 1955, the year he converted two structures originally constructed in the early nineteenth century into a small commercial building in what is now the Tribeca East Historic District.

American Architects Directory (1962), 46.

LOUIS BERGER (dates undetermined)

311 Church Street p. 101

Louis Berger is the architect of record for No. 311 Church Street (1868-70), a store and loft building in the Italianate style in the Tribeca East Historic District. He may be the same architect who is listed in city directories with offices in Brooklyn and Manhattan in 1899.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 15, 86.

WILLIAM H. BIRKMIRE (1860-1924)

396-398 Broadway p. 60

Born in Philadelphia, William Harvey Birkmire graduated from the Philadelphia Academy of Music in 1883 and studied architecture with such influential American architects as Samuel Sloan. In Philadelphia Birkmire was associated with the Penncoyd Steel Works and Rolling Mills and in New York with the Jackson Architectural Iron Works where he was head of the construction department in 1885. After 1892 he was employed by the J.B. & J.M. Cornell Iron Works. His work with these companies and his interest in advanced building techniques led Birkmire to become known as an authority on modern steel construction. He often focused on the engineering aspects of design, developing the steel details for the Astor Hotel in New York, the Mexican National Opera House in Mexico City, and many large commercial structures. In 1894 and 1898 Birkmire worked as both architect and engineer for John T. Williams, with whom he designed the Silk Exchange and the Lord's Court Building in New York.

By 1895, Birkmire was established as an architect in New York with offices on Franklin Street, and later on Broadway. Birkmire applied his knowledge of structural techniques to the design of large store and loft buildings, examples of which are found in what is now the Ladies Mile Historic District, and looked to Renaissance sources when designing the exteriors of steel-framed structures in the Tribeca area, including a Renaissance Revival style office building (1898-99) in the Tribeca East Historic District and warehouses in the Tribeca West and Tribeca North Historic Districts.

In the 1890s, Birkmire compiled his extensive knowledge of modern building methods into several publications. An early work, "Skeleton Construction in Buildings" (1893), was an attempt to provide information about the rapid improvements in iron and steel construction. This was followed by "The Planning and Construction of High Office Buildings." First published in 1896 as a series of articles in "Architecture and Building" and later published in book form, this work incorporated his practical experience since the earlier publication. Birkmire wrote other articles including "Architectural Iron and Steel" (1891), "The Planning and Construction of American Theaters" (1896), and "Compound Riveted Girders" (1893), and practiced architecture through 1923.

William Harvey Birkmire, "The Planning and Construction of High Office Buildings," Architecture and Building 25 (Dec. 5, 1896), 269+.

"William Harvey Birkmire," Who Was Who in America (Chicago, 1967), vol. 5, 97.

"William Harvey Birkmire," Who's Who in New York City and State (New York, 1905), 91.

William Harvey Birkmire obituary, American Art Annual ed. F.N. Levy (New York, 1924), vol. 21, 283.

William Harvey Birkmire obituary, New York Times, Feb. 10, 1924 p. 23.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 16.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper East Side Historic District Designation Report

continued .....

continuation of . . . . William H. Birkmire

(LP-1051), (New York, 1981).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 8.

WILLIAM E. BLOODGOOD (dates undetermined)

334 Canal Street p. 242

William E. Bloodgood was established as an architect in New York City by 1881, the year in which he designed a neo-Grec style store and loft building in what is now the Tribeca East Historic District. As early as 1885 he was in partnership with his brother Freeman in an architecture and building firm. The firm designed commercial buildings in Manhattan, with three store and loft buildings to its credit in the Tribeca West Historic District. The firm designed a pair of Chateauesque houses at 134 and 136 West 82nd Street, in what is now the Upper West Side/Central Park West Historic District. When the firm dissolved, both brothers continued in independent practice. William was associated with Walter Lund in 1895-97, and practiced from 1919 through 1923 in the firm of Bloodgood & Sugarman with Henry M. Sugarman, then practiced alone until 1925.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 16.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 8.

JULIUS BOEKELL (dates undetermined)

42 White Street p. 166
58 Lispenard Street p. 225

Julius Boekell was established as an architect in New York City by 1859 and in 1886 the firm became Julius Boekell & Son. The younger Boekell practiced into the 1920s. In what is now the Tribeca East Historic District, Boekell altered a dwelling for commercial purposes and enlarged and altered the facade of a commercial building in the 1860s and 1870s.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 16.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 9.

JAMES BOGARDUS (1800-1874)

85 Leonard Street p. 124

James Bogardus, considered a pioneer in cast-iron architecture and structural ironwork, was born in Catskill, New York in 1800. Apprenticed at the age of fourteen to a local watchmaker, he trained in the crafts of engraving and die-sinking. Around 1825, he moved to New York where he pursued a career as an inventor and filed a variety of patents. Bogardus spent the late 1830s in England, France, and Italy. Returning to New York in 1840, he began manufacturing his sugar-grinding mill (one of his inventions) on a commercial basis at a factory at 40 Eldridge Street. By 1847 his business had prospered sufficiently to warrant the erection of a new factory at the corner of Centre and Duane Streets. This, which he intended to be the first building constructed entirely of iron, was the basis for his 1850 patent for an all-iron building. (The building was disassembled in 1859 when Duane Street was widened.)

Bogardus's early cast-iron designs included a new iron front for a drugstore on Broadway for John Milhau (the first full cast-iron facade on a New York City building), a drugstore for Edward Laing at Washington and Murray Streets, and his own factory at Centre and Duane Streets. These designs, credited to Bogardus alone, reflected a greater concern with construction than with aesthetics. Bogardus' designs of the 1850s were for commercial buildings modeled on Venetian palaces, like the Kitchen, Montross & Wilcox Store at 85 Leonard Street, a designated New York City Landmark within the Tribeca East Historic District.

In time, Bogardus accumulated a large stock of patterns and offered clients several options. He could manufacture new castings from designs by architects, replicate existing designs, or combine various stock elements for new designs for clients who wished to forego the expense of hiring an architect. Whether he was responsible for these designs himself, or whether he would have hired a designer to prepare designs for clients, is undetermined. However, it is possible to identify components of various cast-iron buildings with Bogardus. Partially because of Bogardus's work, the use of cast iron for facades and structural supporting systems became widespread in New York City during the mid-nineteenth century.

"James Bogardus," Dictionary of American Biography, vol. 1.
James Bogardus obituary, New York Herald (June 10, 1874), 9.
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 17.
Landmarks Preservation Commission, 85 Leonard Street Building Designation Report (LP-0877), (New York, 1974); No. 254-260 Canal Street Designation Report (LP-1458), (New York, 1985); SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 19-21.

WILLIAM N. BREGER (b. 1920)

47-49 White Street p. 177

New York native William N. Breger, educated at Harvard and New York Universities, began his career working for Coolidge, Shepley, Bulfinch & Abbott, and then for Walter Gropius. During his partnership with Stanley Salzman (1947-1955) Breger was awarded (as part of a team which included Caleb Hornbostel and George S. Lewis) third prize for the Jefferson National Expansion Memorial Competition in St. Louis and first prize for Best House of the Year (1949) from "House & Garden," among other awards. In New York, his most admired works include several religious schools, health care facitilites, and synagogues, particularly the award-winning Civic Center Synagogue (1965-67) in the Tribeca East Historic District. Beginning in 1945 Breger was associated with the Pratt Institute as a professor and administrator.

AIA Journal 49 (June, 1968), 103.
American Architects Directory (1962), 77.
"Chicago Acclaims Architects' Plan," New York Times, Sept. 7, 1954 p. 39.
"Competition: Jefferson National Expansion Memorial," Progressive Architecture 29 (May, 1948), 53.
"Interval in a Street," Architectural Forum 127 (Oct., 1967), 64-69.
"Rx for hospital construction," Industrial Design 16 (July, 1969), 31-37.
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 68,passim.

LEWIS H. BROOME (1849-?)

12 White Street p. 185

Philadelphia-born Lewis H. Broome settled in Jersey City, where he maintained an architectural practice until moving to New York in 1883. In addition to designing a store and loft building (1883-84), which exhibits elements of the neo-Grec and Queen Anne styles, in the Tribeca East Historic District, Broome was responsible for the front and rotunda (1889) additions to the old New Jersey State Capitol in Trenton and for the City Hall (completed in 1896) in Jersey City. It seems likely that he returned to New Jersey, as he is not listed in New York directories after 1888.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 18.
Trow's New York City Directory (New York, 1883-88).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 79.

FREDERICK C. BROWNE (dates undetermined)

366 Broadway p. 48

Frederick C. Browne was established as an architect in New York City from the late 1890s. He designed the Mercantile Building at 34 East 10th Street, apartment buildings at 113th Street and St. Nicholas Avenue, and the Beaux-Arts style Hotels Hargrave and Colonial in the Upper West Side/Central Park West Historic District. In 1908-09 he designed a Beaux-Arts style office building for Louis M. Jones & Co. in what is now the Tribeca East Historic District. In 1910 Browne joined Randolph H. Almiroty in partnership. In that year the firm designed an apartment building in what is now the Greenwich Village Historic District and a neo-Gothic store and loft building in the Ladies Mile Historic District. After the dissolution of the firm in 1916, Browne continued to work independently through 1925.

"Building for Sohmer Piano Co.," American Architect 124 (Oct. 24, 1923).
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 18.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 94; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Trow's New York City Directory (New York, 1895-1925).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 10.

WILLIAM T. BURE (dates undetermined)

297 Church Street p. 97

Little is known of the career of William T. Bure, who designed a store and loft building in the Second Empire style in the Tribeca East Historic District in 1869.

CADY, BERG & SEE

Josiah Cleveland Cady (1837-1919)
Louis D. Berg (1856-1926)
Milton See (1854-1920)

45-51 Lispenard Street p. 216

Born in Providence, Rhode Island, J.C. Cady graduated from Trinity College in 1860 and was established as an architect in New York by 1864. Earlier he worked as a draftsman with the firm of Town & Davis. Cady was a Fellow of the American Institute of Architects and a member of the Architectural League of New York.

Louis De Coppett Berg was born in New York City and studied architecture in Stuttgart. He was also a Fellow of the American Institute of Architects and a member of the Architectural League.

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Milton See was born in Rochester, New York, and early in his career entered the architectural office of Emlen T. Littell. His independent practice was established in New York City by 1879. A Fellow of the American Institute of Architects and a member of the Architectural League, he was later associated with his son Edmund T. See.

The partnership of See & Berg was formed in 1881. In the following year Cady, Berg, and See established the firm of J.C. Cady & Co., Berg and See having been associated with Cady unofficially for several years prior to the firm's establishment. The name Cady, Berg & See began appearing in city directories in 1890. (Later, from 1909 to 1919, Cady was associated with William S. Gregory, who had previously been the head draftsman for Cady, Berg & See.)

The firm of Cady, Berg & See was a leader in the use of the Romanesque Revival style. This style is evident in the firm's work in the Upper West Side/Central Park West Historic District, which includes St. Andrew's Methodist Episcopal Church (1889-90), now the West Side Institutional Synagogue, and the impressive complex of buildings at the American Museum of Natural History along West 77th Street. In the Tribeca East Historic District, the firm designed a store, loft and office building in the Renaissance Revival style in the mid-1890s. Other works by the firm in New York City include the Metropolitan Opera House, the Gallatin Bank on Wall Street, additions to Presbyterian Hospital, and the New York Skin and Cancer Hospital (all demolished).

"J.C. Cady," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 1, 364-365.
J.C. Cady obituary, American Architect and Building News 115 (1919), 583.
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 15,20,68.
A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 673.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Milton See obituary, New York Times, Oct. 29, 1920 p. 15:5.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 12, 69.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 104, 545.

JOHN J. CLARK (dates undetermined)

336-340 Canal Street [attrib.] p. 244

John J. Clark, the owner of several restaurants, commissioned No. 332 Canal Street, which was erected in 1883. Whether he is the same person as the builder listed in a Brooklyn directory of 1890 is not known. The 1894 New Building Application for No. 336-340 Canal Street lists no architect but gives John J. Clark as the owner. During the subsequent year, Clark was listed in directories as an architect, so No. 332 Canal Street has been attributed to him. One of that building's first-story restaurants was

continued .....

continuation of . . . . John J. Clark

owned by Clark.

LEONARD COLCHAMIRO (dates undetermined)

329-333 Church Street p. 106

Leonard Colchamiro is an architect based in the Park Slope neighborhood of Brooklyn. He designed a small commercial building, which was constructed between 1985 and 1986, in the Tribeca East Historic District.

Brooklyn Telephone Directory (1990).

CROSS & CROSS

John Walter Cross (1878-1951)
Eliot Cross (1884-1949)

271 Church Street p. 89

John Walter Cross and Eliot Cross, brothers, were born in South Orange, New Jersey, and attended Groton School in Groton, Massachusetts. John graduated from Yale in 1900 and continued his architectural studies at Columbia and at the Ecole des Beaux-Arts from which he received a diploma in 1907. Eliot graduated from Harvard in 1906. The brothers formed their partnership upon John's return to the United States in 1907, with John assuming the design responsibilities of the firm and Eliot securing the commissions while also establishing extensive interests in real estate. Cross & Cross designed a number of prominent buildings in the city. Early commissions were typically residential in nature; later commissions were predominantly for commercial buildings. Most notable are the General Electric Building at 570 Lexington Avenue (1929-31, a designated New York City Landmark), the Passavant Building (44 Park Avenue, 1912), the twin Knapp Buildings (Madison Avenue and 47th Street), the Postum Building (250 Park Avenue, 1924), and the Tiffany Company Building (Fifth Avenue and 57th Street, 1939-40). The firm's designs of the 1910s and 1920s, many for buildings now in the Upper East Side Historic District, exhibit the neo-Federal or neo-Georgian styles. Some later buildings, most notably the General Electric Building, are Art Deco in style, including office buildings constructed in 1930-31 for a subsidiary of the Hanover Bank in both the Tribeca East and Tribeca West Historic Districts. The firm's only ecclesiastical design was for the Eglise de Notre Dame (1914, a designated New York City Landmark) at Morningside Drive and 114th Street.

"John Cross," Who's Who in New York City and State (New York, 1952), 254.
"Cross & Cross," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 1, 477-78.
John W. Cross obituary, New York Times, July 26, 1951 p. 21.
Eliot Cross obituary, New York Times, Jan. 24, 1949 p. 19.
Landmarks Preservation Commission, General Electric Building Designation Report (LP-1412), (New York, 1985); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

ALEXANDER G. CUTLER (dates undetermined)

105 Franklin Street p. 155

Alexander G. Cutler maintained an architectural practice at 187 Greenwich Street in 1867-68, during which time he designed No. 105 Franklin Street, a Second Empire style store and loft building in the Tribeca East Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 24.
Trow's New York City Directory (New York, 1867-68).

E.J.M. DERRICK (dates undetermined)

309 Church Street p. 100

Edward John McDonald Derrick, a resident of Brooklyn and, later, New Jersey, is intermittently listed as a practicing architect in New York City from 1860 until 1874. Derrick designed an Italianate store and loft building (1867) in the Tribeca East Historic District. In 1860-61 he shared a business address with architect John Macduff Derrick (d.1861), most likely a relative.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 26.
John W. Kennion, Architects & Builders Guide (1868).
Trow's New York City Directory (New York, 1860-74).

JOHN J. DEVOE, JR. (dates undetermined)

310 Canal Street p. 235

A builder by the name of John J. Devoe is listed in New York City directories with offices on East 18th Street between 1873 and 1900. This is probably the same individual who designed and built the neo-Grec store and loft building at 310 Canal Street in the Tribeca East Historic District in 1879. (An architect by the name of John Devoe is listed as occupying offices at an address on East 18th Street different from that of the builder in 1890-91.)

Trow's New York City Directory (New York, 1873-1915).

ISAAC F. DUCKWORTH (1840-?)

295 Church Street p. 96
315-317 Church Street p. 102
73 Leonard Street p. 121
5-7 White Street p. 180
49 Walker Street p. 208
44 Lispenard Street p. 219
46-48 Lispenard Street p. 220
54 Lispenard Street p. 222

continued .....

continuation of . . . . Isaac F. Duckworth

New York State Census records indicate that Isaac F. Duckworth was born in Pennsylvania of native-born parents in 1840. Directories indicate that he was established as a carpenter in New York City in 1858-59 and in the following year was practicing as an architect. The eight architectural projects that he undertook within the boundaries of the Tribeca East Historic District were all store and loft buildings which were completed in the mid- to late 1860s; most of them were executed in the Second Empire style. Three early buildings designed by Duckworth (dating from 1859-60), located on Reade Street west of Broadway (Nos. 58-60, 62, and 97-101), are designed in the Italianate style and feature double height arcades. Additional French-inspired designs with cast-iron fronts, some listed in Daniel Badger's Architectural Iron Works catalog of 1865 and others dating to the early 1870s, can be found in what is now the SoHo-Cast Iron Historic District. From 1882 to 1884 Duckworth practiced with Alfred A. Dunham who had been practicing in the city since 1869. In 1883 Duckworth had an office in Brooklyn.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 27,28,88.
Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 178.
Trow's New York City Directory (New York, 1858-1884).

CHARLES DUGGIN (1830-1916)

289 Church Street p. 94

A native of London and a member of the Royal Institute of British Architects, Charles Duggin immigrated to New York in 1853 and two years later opened an architectural office which specialized in residential work. Early in his career he practiced with H.H. Holly (1834-92) and Frederick H. Cruso. Two of the best known works attributed to Duggin are houses in New Brighton, Staten Island, built as rental units by William S. Pendleton, including a Gothic Revival villa at 22 Pendleton Place (c. 1855, a designated New York City Landmark) and a Stick Style residence (1861). Duggin won a design competition in 1859 for a new Plymouth Church in Brooklyn, whose congregation was led by the nationally known preacher, writer, and abolitionist Henry Ward Beecher; however, Duggin's scheme was not executed. In 1867 he designed a store and loft building in the Second Empire style in the Tribeca East Historic District. In 1868 he formed a partnership with J.M. Crossman, which lasted until 1879. He then resumed his independent practice until 1888.

Architects' & Mechanics' Journal 1 (1859), 88.
Architects' & Mechanics' Journal 1 (1860), 102.
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 24-40.
Guide to New York City Landmarks, 228.
Landmarks Preservation Commission, W.S. Pendleton House Designation Report (LP-0332), (New York, 1969).
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 811.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 183.

ALFRED A. DUNHAM (dates undetermined)

103 Franklin Street p. 154

Alfred A. Dunham was practicing as an architect in New York City by 1866, the year in which he was commissioned to convert a dwelling to a store and loft building in what is now the Tribeca East Historic District. He was listed as an architect in Manhattan directories beginning in 1869. Dunham moved his practice to Brooklyn in 1870. His partnership with the architect Isaac F. Duckworth (see) lasted from 1882 until 1883 or 1884.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 27-28, 88.
Trow's New York City Directory (New York, 1875-83).

HENRY ENGELBERT (dates undetermined)

408-410 Broadway p. 70
80-82 White Street p. 157

Henry Engelbert first appears in city directories in 1852, listed as a partner in an architectural firm with John Edson. That firm was responsible for the First Baptist Church (1856, demolished) on the southeast corner of Fifth Avenue and East 35th Street in Manhattan and St. Mary's Abbey Church (1856) in Newark, both of which were modelled on buildings erected in Southern Germany during the preceding two decades. This may indicate that Engelbert was trained in Germany and emigrated to this country sometime before 1852, probably after the Rebellion of 1848.

From 1857 to 1879 Engelbert worked independently, designing many types of structures for sites throughout Manhattan and the Bronx. Among his important commissions were Roman Catholic churches and institutions, including the College of Mount Saint Vincent Administration Building (1857-59) in Riverdale and Holy Cross Church (1868) on West 42nd Street. Other prominent buildings by this architect are the Grand Hotel in the Second Empire style (1868, a designated New York City Landmark, located on the southeast corner of Broadway and West 31st Street), designed for Elias S. Higgins, the client for Engelbert's buildings in the Tribeca East Historic District, and the cast-iron-fronted Bond Street Savings Bank/now the Bouwerie Lane Theatre (1874, a designated New York City Landmark) at 330 Bowery.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 28-29.
Francis W. Kervick, Architects in America of Catholic Tradition (Rutland, VT, 1962).
Landmarks Preservation Commission, Bouwerie Lane Theatre (originally Bond Street Savings Bank) Designation Report (LP-0192), (New York, 1967); Grand Hotel Designation Report (LP-1041), (New York, 1979).
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), passim.

HENRY FERNBACH (1828-1883)

52 White Street p. 169
8-10 White Street p. 184
79 Walker Street p. 189
81 Walker Street p. 190
85 Walker Street p. 191

Henry Fernbach, born in Germany and educated at the Berlin Bauakademie, came to New York around 1855 and embarked upon a successful architectural practice. He was associated with Aldridge Winham, Jr., in both 1856 and 1859, and with Theodore W. DeLemos in the design of the Eden Musee in 1884. Fernbach was best known for his institutional and commercial buildings, including the Hess Building and the original section of the Stern Bros. Department Store in what is now the Ladies Mile Historic District. Despite his German background, many of Fernbach's designs displayed a dominant French influence. Fernbach also designed a number of religious buildings: the Moorish style Temple Emanu-El (1866-68, a commission shared with Leopold Eidlitz) and the Central Synagogue are prominent New York examples. He also worked extensively in cast iron, designing numerous cast-iron-fronted stores, lofts, and warehouses found in the SoHo-Cast Iron Historic District. In the Tribeca East Historic District, Fernbach designed five store and loft buildings in the Italianate and Second Empire styles in the late 1860s; one of these has a cast-iron facade. At the time of his death, Fernbach was said to have designed more buildings in New York than any other architect, with the exception of Griffith Thomas (see). Fernbach was a Fellow of the AIA and a former treasurer of the United Association of American Architects and continued in practice until his death.

"Henry Fernbach," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 2, 52.
Henry Fernbach obituary, American Architect and Building News (Nov. 24, 1883), 241.
Henry Fernbach obituary, New York Times, Nov. 13, 1883 p. 2:3.
Henry Fernbach obituary, Real Estate Record & Guide (Dec. 8, 1888), 974.
Henry Fernbach obituary, Universal Jewish Encyclopedia 4 (1969), 279.
Landmarks Preservation Commission, Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 178-79.

ALFRED FREEMAN (1878-1942)

93-95 Franklin Street p. 146

Alfred Freeman was born in Pennsylvania and studied architecture at Cornell University and at the Ecole des Beaux-Arts. A pioneer in air-conditioning technology, he practiced in New York from 1909 to 1937. In 1924 he designed alterations to a store and loft building in the Tribeca East Historic District.

"Alfred Freeman obituary," New York Times, Mar. 15, 1942.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 26.

SAMUEL EDSON GAGE (d. 1943)

326 Canal Street p. 241

Born in New Jersey and educated in Italy and England, Samuel Edson Gage graduated from the Columbia School of Mines in 1887. He began his practice in 1892 in Flushing and maintained an office there until 1898, although five years earlier he had opened an office in Manhattan. His short-lived partnership with William J. Wallace produced the impressive carriage house (1895) for Henry O. Havemeyer on East 66th Street. Upon the dissolution of that firm, Gage continued to practice in Manhattan. In 1920 he undertook alterations to a store and loft building in the Tribeca East Historic District. Additional alterations, as well as new buildings designed by Gage, are included in the Upper East Side Historic District. Gage also practiced in Westchester. He retired from practice in 1935.

American Architect 121 (Mar. 1, 1922).
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 32.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 27.
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 356-369.

WILLIAM W. GARDINER (dates undetermined)

60 White Street p. 171
62 White Street p. 172
64-66 White Street p. 173

William W. Gardiner was established as a New York City architect by 1856. In 1869 he designed three nearly identical Second Empire style store and loft buildings in the Tribeca East Historic District. Gardiner practiced through 1891.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 33.
Trow's New York City Directory (New York, 1873-87).

ARCHIBALD F. GILBERT (1875?-1953)

407-409 Broadway p. 76

Archibald F. Gilbert, a native of New York State, began his architectural career in 1901 with the distinguished Chicago office of D.H. Burnham. He established his own firm, A.F. Gilbert & Son, in New York in 1916. Gilbert designed the Equitable Building (later the Montgomery Ward Building) at 383-399 Seventh Avenue and other large structures in New York and other cities; in the Tribeca East Historic District, he is responsible for the (former) Manufacturers Trust Company Bank building (1926) in the neo-Classical style. Gilbert practiced at least through 1940.

"Archibald F. Gilbert obituary," New York Times, July 8, 1953.
Michigan Society of Architects Monthly Bulletin 27 (Sept., 1953), 25.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 28.

JAMES H. GILES (dates undetermined)

80-82 Leonard Street p. 128

James H. Giles, a resident of Brookyn, was established as an architect in New York by 1857, and continued in active practice at least through 1886. He designed cast-iron buildings in Manhattan and at least one such building in Mobile, Alabama. A row of three Italianate sotre and loft building were constructed in 1859-60 at Nos. 74, 76 and 78 Reade Street according to Giles's designs. Giles also designed residential buildings, including a row of tenements in East Harlem in 1870. He was a member of both the national and New York Chapters of the AIA. Within the Tribeca East Historic District he designed a store and loft building (1860-62) in the Italianate style whose marble facade is composed of "sperm candle" arcades. Giles is also responsible for the first section of the Lord & Taylor Building (1870), a designated New York City Landmark within the Ladies Mile Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 34.
Landmarks Preservation Commission, Research Files.

CHARLES C. HAIGHT (1841-1917)

81 White Street p. 160
43-45 Walker Street p. 206

Charles Coolidge Haight was born in New York City and graduated from Columbia College (now a part of Columbia University) in 1861. After serving in the Civil War, Haight studied architecture and worked with New York architect Emlen T. Littell, then opened his own office in New York in 1867. His successful career was advanced through his family connections with the Episcopal Church -- his father was the Rev. Benjamin I. Haight, assistant rector of Trinity Church. In the 1870s he was appointed architect of the Trinity Church Corporation, subsequently designing many buildings which the corporation developed, including an apartment house at Charlton and King Streets (1882) and the Trinity Vestry offices at Fulton and Chapel Streets (1886); neither of these buildings survive.

Haight's early buildings were churches and residences in the Victorian Gothic and English Tudor styles. He later gained recognition for his public and educational buildings, many in the English Collegiate Gothic style, including the General Theological Seminary (1883-1901, now part of the Chelsea Historic District), buildings at Yale University (1894-1914, later buildings completed in association with Alfred Morton Githens), and Trinity School (1893-94, 139-147 West 91st Street, a designated New York City Landmark). Haight also designed buildings for Columbia's midtown campus (1874-84, demolished), the New York Cancer Hospital (1884-86, later the Towers Nursing Home, a designated New York City Landmark), and the Second Battery Armory in the Bronx (1908-11, a designated New York City Landmark). Haight's work for the Trinity Church Corporation is prominent in the greater Tribeca area. He designed five warehouses between 1888 and 1912 in the Tribeca West Historic District, four of which were constructed for the Protestant Episcopal Society of the State of New York for the Promotion of Religion and Learning, a subsidiary organization of Trinity Church, of which Haight was a director. During the 1880s, Haight was

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responsible for three warehouses developed by the Trinity Church Corporation which are located in what is now the Tribeca North Historic District. These buildings exhibit the influence of the Romanesque Revival and late-nineteenth century commercial styles, as do the two store and loft buildings he designed within the Tribeca East Historic District, also in the 1880s.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 36.
"Charles Coolidge Haight," Dictionary of American Biography (New York, 1929), vol. 4.
"Charles Coolidge Haight," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 2, 296-297.
"Charles Coolidge Haight," Who Was Who in America (Chicago, 1967), vol. 1, 500.
Charles Coolidge Haight obituary, New York Times, Feb. 9, 1917 p. 11.
Landmarks Preservation Commission, Trinity School and the Former St. Agnes Parish House Designation Report (LP-1659), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 255.

HENRY J. HARDENBERGH (1847-1918)

239-245 Church Street p. 84

Henry Janeway Hardenbergh was born in New Brunswick, New Jersey, to parents of Dutch descent. He attended the Hasbrouck Institute at Jersey City and received his architectural training under Detlef Lienau in New York from 1865 to 1870. In 1870 he opened his own New York practice. Hardenbergh designed a number of city office buildings including the Western Union Office Building at Fifth Avenue and 23rd Street (1884, in the Ladies Mile Historic District), and the Importers' Building (1900-01, now known as the Textile Building) for the Importers' Building Company in the Tribeca East Historic District.

Hardenbergh was best known as a pioneer in luxury hotel and apartment house design. The Plaza Hotel (1905), the Waldorf-Astoria Hotel (predecessor of the current hotel by that name, demolished 1929), and the Dakota Apartments (1880, a designated New York City Landmark in the Upper West Side/Central Park West Historic District), all in New York; the Copley Plaza in Boston (1912); and the Willard in Washington, D.C. (1901) are some of his most famous commissions. His buildings are recognized for their picturesque compositions, practical planning, and innovative use of historical style. Hardenbergh was also associated with Edward S. Clark in the early development of the Upper West Side of Manhattan and several examples of his rowhouse designs, primarily for Clark, can be found in the Upper West Side/Central Park West Historic District. Hardenbergh was one of the founders of the American Fine Arts Society and the Municipal Art Society of New York. He was president of the Architectural League (1901-02), was elected to the American Institute of Architects in 1867 and to Fellowship in 1877, and was an associate of the National Academy of Design.

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continuation of . . . . Henry J. Hardenbergh

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 37.
"Henry Janeway Hardenbergh," National Cyclopaedia of American Biography (New York, 1967), vol. 11, 329.
"Henry Janeway Hardenbergh," Dictionary of American Biography, supp. 4.
"Henry J. Hardenbergh," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 2, 307-8.
"Henry Janeway Hardenbergh," Who's Who in New York City and State (New York, 1909), 619.
Henry Janeway Hardenbergh obituary, AIA Journal 6 (Apr., 1918), 199.
A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 691,697-8.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 130.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 263-64.

GEORGE EDWARD HARDING (1843-1907)

106 Franklin Street p. 149

George Edward Harding, born in Bath, Maine, studied engineering at Columbia, and established a New York architectural practice by 1881. In 1887 he formed a partnership with Frederick P. Dinkelberg (1861-1935) who was established as an architect in New York from 1882. This partnership lasted two years, in which time it designed a French flats building in the Queen Anne style in what is now the Ladies Mile Historic District. Commercial structures were Harding's specialty; in the Tribeca East Historic District he altered an Italianate store and loft building (1888).

After 1889, Harding formed a short-term partnership with William Tyson Gooch. That partnership was responsible for the Postal Telegraph Building (1892-94) and the Holland House Hotel (1891), among other commercial buildings. From 1892 to 1899 Harding's architectural practice was located in Staten Island, after which he was again established in Manhattan. Harding continued to practice through 1905.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 37, 101.
Landmarks Preservation Commission, (Former) Home Life Insurance Company Building Designation Report (LP-1751), (New York, 1991); "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 32.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 264.

R.G. HATFIELD (1815-1879)

48-50 Walker Street p. 198

Robert Griffith Hatfield was born in Elizabeth, New Jersey, and first worked in the building trades. This experience led him to write "The American House Carpenter" which was published in twelve editions between 1844 and 1892. Hatfield established his independent architectural practice in New York by 1844. Directories indicate that his brother, Oliver Perry Hatfield, practiced from his office beginning in 1848. Both brothers were early members of the American Institute of Architects and served as presidents of the New York Chapter. Among their works in the city were buildings for the Department of Charities and Correction on Randall's Island, Seaman's Savings Bank on Wall Street, the Institute for the Deaf and Dumb (none of which are extant), and a series of flats buildings in the neo-Grec style in what is now the Upper West Side/Central Park West Historic District. In the Tribeca East Historic District, R.G. Hatfield independently designed one Italianate store and loft building in the late 1850s. Earlier in the decade, he designed the large railroad freight depot which stood on the block bounded by Centre, Franklin, Elm (Lafayette), and White Streets (just outside the district boundaries, constructed 1851-53) which was shared by the New York & Harlem and New York & New Haven Railroads and facilitated the distribution of goods through 1885.

Experts in the field of building construction, the Hatfields published an article entitled "The Theory of Transverse Strain and its Application to the Construction of Buildings." In 1876, Robert F. Hatfield, a relative, began to practice with the firm as an architect; previously he had worked as an engineer. Upon Robert's death in 1879, the firm became O.P. & R.F. Hatfield. It remained in business until 1884. Oliver continued to practice through 1901.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 38.

"Oliver Perry Hatfield," Who Was Who in America (Chicago, 1967), vol. H, 239.

"Robert Griffith Hatfield," Who Was Who in America (Chicago, 1967), vol. H, 239.

Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

"Oliver Perry Hatfield," American Architect and Building News 32 (May 2, 1891), 61.

"R.G. Hatfield," American Architect and Building News 5 (Mar. 1, 1879), 65.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 33.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 271.

ARTHUR PAUL HESS (dates undetermined)

402 Broadway p. 67
404 Broadway p. 68
406 Broadway p. 69

Arthur Paul Hess practiced architecture in New York from the early 1920s into the 1960s. Among his projects was an Art Deco apartment building at 891 Park Avenue (1930-31, now in the Upper East Side Historic District). For the renovation of three store and office buildings in 1938 in the Tribeca East Historic District, he collaborated with Frederic P. Kelley (see).

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Manhattan Telephone Directory (1923-63).
Univ. of State of N.Y., Registered Architects 1958-60, 19.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 35.

JOHN M. HOFFMAN (dates undetermined)

326 Canal Street p. 241

John M. Hoffman, the architect of record for an Italianate style store and loft building (1866-67) in the Tribeca East Historic District, may have practiced as a mason or a carpenter, based on listings in city directories in the 1860s and 1870s. He may also have been the architect of No. 105 Christopher Street (1879-80, now in the Greenwich Village Historic District).

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 228.
Trow's New York City Directory (New York, 1860-75).

JOBST HOFFMANN (dates undetermined)

332 Canal Street p. 241

Jobst Hoffmann maintained an architectural office in Manhattan from 1871 into the early 1910s. He designed a store and loft building (1883) in the Queen Anne style in the Tribeca East Historic District. He may also have been the architect of No. 105 Christopher Street (1879-80, now in the Greenwich Village Historic District).

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 40.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 228.
Trow's New York City Directory (New York, 1882-1910).

LANSING C. HOLDEN (1854?-1930)

268-270 Canal Street p. 227

A native of Rome, New York, Lansing C. Holden received an M.A. from Wooster University (later the College of Wooster) in Ohio. He began practicing architecture in Scranton, Pennsylvania, where his designs include the Moses Taylor Hospital (1884-91 with I.G. Perry), the Green Ridge Library (1889), alterations to the Connell and Commonwealth Buildings (1895), and the First Presbyterian Church and Parsonage (1907-1914). As early as 1886 Holden concurrently established an office in New York where his residential work includes the Phillips Residence (1887, in what is now the Park Slope Historic District), the Buchanan Residence (1893, in what is now the Upper East Side Historic District), and a house at 677 Lafayette Avenue in Bedford-Stuyvesant (1890, a designated New York City Landmark). His other work during this period included the Antioch (formerly Greene Avenue) Baptist Church (1887-92, 828 Greene Avenue, Brooklyn, a designated New York City Landmark), the Delaware Lackawanna & Western Railroad Company Office Building (1892, 26 Exchange Place, now demolished), and the Queen Anne store and loft building at 268-270 Canal Street (1886-87) in the Tribeca East Historic District.

After closing his Scranton office in 1905, Holden continued to work in New York until his death in 1930. In 1916 he designed an extension to the Dietz Company warehouse building at 435 Greenwich Street in the Tribeca North Historic District, replicating the Romanesque Revival design of the earlier building. Holden was active in professional groups, and served as president of the New York chapter of the American Institute of Architects; to a large extent he was responsible for a version (now superseded) of the A.I.A. Code of Ethics. Holden was appointed to the state Board of Architectural Examiners in 1916. His son, Lansing C. Holden, Jr. was also an architect, as well as the art director of many Hollywood productions.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Antioch (formerly Greene Avenue) Baptist Church and Church House Designation Report (LP-1790), (New York, 1990).

WILLIAM H. HUME (1834-1899)

313 Church Street p. 102
53 Lispenard Street p. 217

William H. Hume first practiced as an architect/builder in the southern United States where he was associated with Jacob Rief of Nashville for a short time. He began his New York practice in 1855 and was a member of the New York Chapter, AIA. In the late 1860s Hume designed two store and loft buildings in the Tribeca East Historic District; these buildings display the popular Italianate and Second Empire styles. William's son, Frederick T. Hume, joined his architectural practice by 1894. W.H. Hume & Son designed offices, banks, hotels, stores, and churches. The Emigrant Savings Bank on Chambers Street (predecessor of the present building with that name) and the Hotel Netherland (replaced by the Sherry-Netherland Hotel) on Fifth Avenue at 59th Street were two of their most notable commissions. The Humes also designed department stores in what is now the Ladies Mile Historic District. The firm was active through 1910.

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Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 42.
"Frederick Thomas Hume," Encyclopedia of American Biography, vol. 4, 462-63.
A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 683.
William H. Hume obituary, American Art Annual ed. F.N. Levy (New York, 1900), vol. 3, 59.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 38.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 307-08.

ISRAELS & HARDER

Charles Henry Israels (1865-1911)
Julius F. Harder (1865?-1930)

268-270 Canal Street p. 228

Nephew of the painter Joseph Israels, Charles Israels was born in New York and was educated at the Irving Institute in Tarrytown, the Art Students League, and in Paris. He traveled in Europe in 1889 and returned to New York in the same year to begin architectural practice. Israels was interested in tenement reform and wrote several articles which expressed his interests, including: "New York Apartment Houses" and "Socialism and The Architect," both published in "Architectural Record." He served on the Building Code Revision Commission in 1907, was secretary of the Municipal Art Society, and was a member of the executive committee of the Architectural League of New York.

Julius F. Harder worked with John R. Thomas on the plans for City Hall and the Hall of Records. He was involved in civic matters in Queens, where he lived for some time, and was a member of the Architectural League.

In 1894 Israels and Harder were partners in the firm of Marsh, Israels & Harder, having previously met while in the employ of Charles B. Atwood during an 1888 competition for a new New York City Hall. In 1897 the firm became known as Israels & Harder with commissions ranging from apartment houses and hotels, including the Beaux-Arts style Hotel Walton (1903-04) in the Upper West Side/Central Park West Historic District, to commercial designs, including an alteration to a Queen Anne store and loft building in the Tribeca East Historic District (1907-08).

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 37, 43.
Julius Harder obituary, New York Times, Nov. 22, 1930 p. 17:3.
"Charles Henry Israels," American Art Annual ed. F.N. Levy (New York, 1913), vol. 10, 78.
"Israels & Harder," American Art Annual ed. F.N. Levy (New York, 1900), vol. 3, 111, 115.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York,

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1989); Riverside Drive-West 80th-81st Street Historic District Designation Report (LP-1429), (New York, 1985); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 39.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 316.

THOMAS R. JACKSON (1826-1901)

82 Franklin Street p. 135

Thomas R. Jackson was born in London, England, and was brought to the United States in 1831. He received his architectural education in the office of Richard Upjohn. In his own practice, established by 1850, he designed theaters, clubs, residences, and schools. Among his most famous projects were the Academy of Music, Wallack's Theatre, and Tammany Hall, none of which survive. The famous mansion he designed for Leonard Jerome (now demolished) was one of the most impressive Second Empire buildings in the United States. Jackson's specialty, however, was commercial buildings, including the former New York Times headquarters (demolished) near City Hall. Examples of store and loft buildings and warehouses, built in the 1880s and 1890s to his designs, can be found in both the SoHo-Cast Iron Historic District and throughout the Tribeca area. An early example of this work is his Second Empire store and loft building (1871) in the Tribeca East Historic District. Jackson's work within the Tribeca West Historic District includes the New York Mercantile Exchange, built in 1884-85 to serve the trading needs of the area's produce and grocery merchants. In Tribeca North he designed several warehouses and a store and loft building constructed between 1883 and 1899.

Later in life, Jackson was appointed Superintendent of Federal Buildings in New York by the Secretary of the Treasury and remained in that capacity for five years. Trained in his office were George Fletcher Babb of Babb, Cook & Willard, Peter B. Wight, and Isaac G. Perry. Jackson practiced through 1900.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 43.
Thomas R. Jackson obituary, American Architect and Building News 71 (Feb. 19, 1901), 49-50.
Thomas R. Jackson obituary, American Art Annual ed. F.N. Levy (New York, 1903), vol. 4, 141.
Key to the Architects of Greater New York (New York, 1900), 39.
Key to the Architects of Greater New York (New York, 1901), 42.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 39.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 49,78,564.

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Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 318.

D. & J. JARDINE

David Jardine (1830-1892)
John Jardine (dates undetermined)

370 Broadway p. 50
381-383 Broadway p. 61
277 Church Street p. 91
84 Franklin Street p. 136
57 Walker Street p. 211
52 Lispenard Street p. 221

Born in Scotland, David Jardine trained under his father before immigrating to America at the age of 20. In New York he first practiced alone and then with Edward Thompson from 1858 to 1860. After the Civil War, his brother John immigrated to New York, and in 1865 the Jardines formed a partnership which was especially active in the residential development of New York City in the 1870s. The firm achieved special prominence in the 1880s for its designs for warehouses, office buildings, and apartment houses. The Jardines designed four contiguous store and loft buildings in 1887 in what is now the Tribeca West Historic District, as well as warehouses and store and loft buildings in what is now the SoHo-Cast Iron Historic District. During this period the firm also designed several rows of Renaissance Revival, Romanesque Revival, and Queen Anne houses in what is now the Upper West Side/Central Park West Historic District. David Jardine also independently designed a number of churches and charity buildings.

After the death of David, his brothers John and George joined with William W. Kent to form the firm of Jardine, Kent & Jardine. Kent had been in practice in New York since 1888 and was a member of the American Institute of Architects and the Architectural League. Jardine, Kent & Jardine continued the residential work which D. & J. Jardine initiated in the 1870s Jardine, Kent & Jardine designed an Italianate store and loft building in the Tribeca East Historic District, and several other store and loft buildings in what is now the Ladies Mile Historic District. George Jardine died in 1903, but the firm name was listed in directories through 1910.

By 1909 Clinton M. Hill was practicing with John Jardine and William Kent. Hill was born in Boston, studied at the Lowell School of Design and MIT, an had practiced with several architectural firms in Boston. In 1911, the fir became Jardine, Kent & Hill. With Kent's retirement in 1913, Harris H. Murdock joined the firm which then became known as Jardine, Hill & Murdock. In 1929, the firm designed an Art Deco loft, factory, and office building which is in the Tribeca East Historic District, as well as a five-story commercial building at 125-127 Duane Street (1929-30). Jardine, Hill Murdock also designed the Art Deco Sofia Brothers Warehouse, originally the Kent Automatic Parking Garage (1929-30, a designated New York City Landmark) at 34-43 Wes 61st Street which used a patented automatic parking system. practiced through 1936, at which time Hill retired and the firm became Jardine, Murdock & Wright. The firm was responsible for an Art Deco store and factory building located at 165 Church Street.

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continuation of . . . . D. & J. Jardine

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 44, 46.
A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 685-89.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); Sofia Brothers Warehouse Designation Report (LP-1239), (New York, 1982); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 35,40,56.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 286.

JARDINE, HILL & MURDOCK

John Jardine (dates undetermined)
Clinton M. Hill (1873-1939)
Harris H. Murdock (dates undetermined)

401-403 Broadway p. 73

See D. & J. Jardine, above.

JARDINE, KENT & JARDINE

John Jardine (dates undetermined)
William W. Kent (dates undetermined)
George E. Jardine (d. 1903)

390 Broadway p. 57

See D. & J. Jardine, above.

JEAN JEAUME (dates undetermined)

253-255 Church Street p. 87

Jean Jeaume, a resident of New Jersey, practiced architecture in New York during the 1920s and 1930s. During the early 1930s, directories list Jeane (Marie) Jeaume as the secretary-treasurer of Young & Jeaume, Inc., builders. If Jean and Jeane (Marie) are the same person, it is possible the Jeaume was a woman architect; otherwise Jean and Jeane may have been a husband-and-wife team.

Trow's New York City Directory (New York, 1927-37).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 40.

JORDAN & GILLER

Julius Jordan (dates undetermined)
Louis Giller (dates undetermined)

276-280 Canal Street p. 230

Julius Jordan and Louis Giller, both residents of Brooklyn, began practicing architecture in New York in 1887. Jordan held a short-term partnership in the firm of Jordan & Smith in 1888. The firm of Jordan & Giller designed a Renaissance Revival store and office building (1898-99) in the Tribeca East Historic District, then set up offices in that building. The partnership ended in 1901, and Giller continued to work as an architect at that address and elsewhere in the district until 1922.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 28-45.
Trow's New York City Directory (New York, 1885-95).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 41.

FREDERIC P. KELLEY (dates undetermined)

402 Broadway p. 67
404 Broadway p. 68
406 Broadway p. 69

Frederic P. Kelley practiced architecture in New York from 1911 to 1938, during which time he collaborated with Arthur Paul Hess (see) on the renovation of three store and office buildings (1938) in the Tribeca East Historic District.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 42.

JOHN KELLUM & SON

John Kellum (1809-1871)
Benjamin Kellum (dates undetermined)

55-57 White Street p. 178

See King & Kellum, below.

J.F. KELLY & CO.

John Francis Kelly (1875-1940)
Thomas White Lamb (1871-1942)

48-50 Walker Street p. 199

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continuation of . . . . J.F. Kelly & Co.

Born in New York City, John Francis Kelly was educated at Pratt Institute and the Massachusetts Institute of Technology. A resident of Passaic, New Jersey, for most of his life, Kelly designed several public buildings in that city and throughout northern New Jersey. In 1899 he formed J.F. Kelly & Company with Thomas White Lamb (see) and maintained an office in Manhattan until 1904. During that time the firm altered a store and loft building (1900-01) in the Tribeca East Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 46, 48.
"John F. Kelly obituary," New York Times, Oct. 24, 1940.
Francis W. Kervick, Architects in America of Catholic Tradition (Rutland, VT, 1962).
Trow's New York City Directory (New York, 1897-1900).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 42.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 337.

E. KETCHUM (dates undetermined)

325 Church Street p. 105

Though he designed an Italianate store and loft building (1871) in the Tribeca East Historic District, it appears that E. Ketchum did not have an office in New York. He may be the Indianapolis architect (listed as E.F. Ketchum) credited with designing a hospital (1887) in Richmond, Indiana.

American Architect and Building News 21 (June 18, 1887), 295.

KING & KELLUM

Gamaliel King (1800?-1876)
John Kellum (1809-1871)

388 Broadway p. 55

Gamaliel King's career began in the 1820s, the start of a period of rapid growth that eventually made Brooklyn the nation's third largest city. His stature as an architect and businessman was very high in Brooklyn, and most of his known commissions, almost all either religious or civic structures, were in that city. King's Brooklyn churches included the early Gothic Revival First Presbyterian Church (1822) on Cranberry Street; the small frame York Street Methodist Episcopal Church (1824); the original Greek Revival version of St. Paul's Catholic Church (1830s) at Court and Congress Streets; the Gothic Revival Free Church of St. Matthew's (1859) on Throop Avenue; and the Early Romanesque Revival Twelfth Street Reformed Church (1868) in Park Slope. King's most important Brooklyn works, however, were the city's two major civic structures: City Hall (1844, now Borough Hall), and the Kings County Courthouse (1861-1865, demolished). Together, these buildings defined Brooklyn's civic center for almost a century.

John Kellum was born in Hempstead, Long Island, in 1809 and began his

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career as a house carpenter. He moved to Brooklyn in 1842 and began his architectural career in the office of Gamaliel King. The 25 years of Kellum's architectural practice coincided with the commercial redevelopment of lower Broadway, the development of cast-iron architecture, and the predominance of the Italianate style. In 1846 the architectural firm of King & Kellum was formed. In 1855 the firm relocated to Manhattan with Kellum as a full partner. Of the numerous commercial buildings King & Kellum designed, the Cary Building (1856, a designated New York City Landmark) at 105-107 Chambers Street was distinguished as one of the earliest cast-iron structures in the city. In the late 1850s the firm designed a store and loft building in the Italianate style in the Tribeca East Historic District.

In 1859 Kellum dissolved his partnership with King and formed a new partnership with his son Benjamin in the firm of Kellum & Son. In that year he received his first commission from the multi-millionaire Alexander T. Stewart for a department store at Broadway and 10th Street. Constructed of cast iron, that building was considered the largest retail establishment in the world. Kellum was also the architect of Stewart's luxurious residence (1863-69) on Fifth Avenue and 34th Street, a marble mansion in the Second Empire style with a mansard roof (demolished 1901). In 1861 this firm designed the cast-iron-fronted store and loft building in the Italianate style for John and Samuel Condict at 55 White Street (a designated New York City Landmark). Other of Kellum's cast-iron designs can be found in what is now the SoHo-Cast Iron Historic District. Kellum was also responsible for the Working Women's Hotel (1869-75), the Tweed Courthouse (1861, a designated New York City Landmark), in City Hall Park and the planning of the residential suburb of Garden City, Long Island.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 46,47,91.
"John Kellum," Avery Architectural Library Obituary File, (New York).
"John Kellum," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 2, 558.
Landmarks Preservation Commission, Cary Building Designation Report (LP-1224), (New York, 1982); SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 180; Tweed Courthouse Designation Report (LP-1437), (New York, 1984).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 337.

THOMAS WHITE LAMB (1871-1942)

85 Franklin Street p. 142
78-80 Walker Street p. 187

Thomas White Lamb was born in Dundee, Scotland, came to the United States at an early age, and studied at Cooper Union for the Advancement of Science and Art in New York. He established an architectural practice, Thomas W. Lamb, Inc., in New York by 1892, and in 1899 he was associated with J.F. Kelly & Co. Although his earliest commissions, as listed in the firm's account books, include work on the St. Nicholas Skating Rink at 157 West 66th Street (demolished), the Grand Central Depot (demolished), and factories, lofts, stables, and residences, he is best known for his

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prolific work as a theater designer. Lamb designed over 300 theaters throughout the world, including the Cort Theater at 138-146 West 48th Street (1912, a designated New York City Landmark). Later in his career, Lamb continued to design legitimate theaters but also designed movie theaters throughout the U.S., including the Rivoli Theater (1919, demolished), and Loew's State Building and Theater (1922). Although best known for his theaters, Lamb occasionally accepted other commissions, and his work included loft buildings, factories, stables, hotels, and religious structures. In New York, the most notable among these are the Paramount Hotel (1927-28) at 235-45 West 46th Street, and the Pythian Temple at 135 West 70th Street (1926-27, altered, within the Upper West Side/Central Park West Historic District). In the Tribeca East Historic District, Lamb designed two store and loft buildings, one built in 1905-07 in the neo-Renaissance style, the other in the Moderne style in 1936.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 48.
Landmarks Preservation Commission, Cort Theater Designation Report (LP-1328), (New York, 1987); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
"Thomas White Lamb," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 2, 625.
Thomas White Lamb obituary, New York Times, Feb. 27, 1942 p. 12.
"Thomas White Lamb," Pencil Points 23 (Mar., 1942), 54.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 51.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 360-61.

ROBERT MAYNICKE (1848-1913)

395-399 Broadway p. 65

Born in Germany, Robert Maynicke studied mechanics and mathematics at Cooper Union. By 1872-73 he was employed by George B. Post, where he studied the structural properties of iron and steel and participated in the firm's work on early elevator buildings -- commercial structures built during the 1870s and '80s whose increased height required an elevator for easy access -- including the Mills Building (1881-83), known as the first "modern" office building; the Produce Exchange (1881-85); the Cotton Exchange (1883-85); and the Union Trust Building (1889-90); all demolished. Maynicke remained with Post until 1895. By 1905 Maynicke was practicing in partnership with Julius Franke, a native New Yorker and graduate of the College of the City of New York (now City College) who worked with George B. Post early in his career. Maynicke & Franke designed over 100 large commercial structures in New York. The firm's work is noteworthy for its use of advanced structural systems as well as for its exploration of the artistic and structural properties of reinforced concrete.

Maynicke was the single most prolific architect within what is now the Ladies Mile Historic District. In the Tribeca East Historic District, Maynicke designed a neo-Renaissance building incorporating stores, loft space, and offices at the turn of the century. With Franke he designed

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warehouses displaying elements of the neo-Renaissance style in the Tribeca North and Tribeca West Historic Districts.

Maynicke was a Fellow of the American Institute of Architects, and a member of the Municipal Art Society and the Architectural League. He practiced until his death in 1913.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 31, 53.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
"George Browne Post," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 3, 460-463.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 51.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 218, 402.

JOHN B. MCINTYRE (dates undetermined)

38 White Street p. 164
72-76 Walker Street p. 192

John B. McIntyre maintained an architectural office in Manhattan from 1872 until 1895, during which time he designed a store and loft building (1880) in the neo-Grec style and altered an Italianate style store and loft building (1885), both in the Tribeca East Historic District. McIntyre moved his office to Astoria in 1898 and to Long Island City in 1899. McIntyre also designed the Boys' Building (1899) of the New York Catholic Protectory (demolished) in what is today the neighborhood of Parkchester, in the Bronx.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 53, 100.
Trow's New York City Directory (New York, 1870-73).

LARRY MELTZER (dates undetermined)

305-307 Church Street p. 99

Larry Meltzer maintained an architectural office in Brooklyn from the 1940s into the 1960s. During that period he designed a small commercial building in what is now the Tribeca East Historic District.

Brooklyn Telephone Directory (1946-62).
Univ. of State of N.Y., Registered Architects 1958-60, 26.

AUGUSTE NAMUR (dates undetermined)

77 White Street p. 158

Auguste Namur was an architect with offices in downtown Manhattan from 1882 to 1901. He specialized in the design of ferryhouses and steamship piers; his work in this area included the South Brooklyn Ferry Houses (1899-1901). Earlier he designed a neo-Grec style store and loft building (1888) in what is now the Tribeca East Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 57.
Trow's New York City Directory (New York, 1890/91).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 56.

WILLIAM NAUGLE (dates undetermined)

42 Lispenard Street p. 219

William Naugle worked as a carpenter in New York in the 1840s and was practicing architecture as early as 1851. He designed a store and loft building, constructed in 1867-68, which exhibits elements of the Italianate and Second Empire styles and is found in the Tribeca East Historic District. Naugle continued his professional activity independently until 1871 when he and architect Denmark P. Collins established a mill in Greenwich Village which produced mouldings.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 22, 57.
Trow's New York City Directory (New York, 1848-73).

ALFRED B. OGDEN (dates undetermined)

274 Canal Street p. 229

Alfred B. Ogden established an independent New York City architectural practice in 1874. A utilitarian store and loft building with neo-Grec elements was built in 1883 to his designs in what is now the Tribeca East Historic District. Two years later he invited his son, Samuel B. Ogden, to join his firm and changed the name to A.B. Ogden & Son. The father and son team specialized in rowhouse design in the Queen Anne, Romanesque Revival, and Renaissance Revival styles, and examples of their work can be found in the Carnegie Hill, Greenwich Village, and Upper West Side/Central Park West Historic Districts. In 1897 the firm became S.B. Ogden & Co. with Samuel B. Ogden and John H. Tomlinson as principals in the firm, presumably following the death or retirement of Alfred. That firm continued to practice through 1909.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 58.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 58.

DANIEL PANG & ASSOCIATES

Daniel Y.S. Pang (dates undetermined)
Paul Willen (dates undetermined)

374-378 Broadway p. 52

A graduate of the Massachusetts Institute of Technology and Princeton University, Daniel Y.S. Pang established the present architecture and planning firm in 1979, after having gained professional experience in Boston and New York. Among the firm's projects are The Octavia (1985-87), an apartment building at 216 East 47th Street; World Plaza (1988-89) at College Point, Queens; Glory China Office Tower (a/k/a Ka Wah Centre, 1990-91) at 11 East Broadway; and Flushing Center (1991), a mixed-use complex in Queens.

Brochure, Daniel Pang & Associates, LPC files.
New York Times, (Mar. 31, 1985) sec. 8 p. 1.
New York Times, (Nov. 25, 1990) sec. 10 p. 1.

DAVID PATTON (dates undetermined)

37 Walker Street p. 204

Brooklyn architect David Patton designed an Italianate store and loft building (1866-68) in what is now the Tribeca East Historic District.

Trow's New York City Directory (New York, 1866-1883).

FREDERICK P. PLATT (d. 1955)

412 Broadway p. 71

Frederick Putnam Platt, a native New Yorker, was an architect in the city for more than fifty years. He was first listed as an architect in city directories in 1908 and practiced independently for twelve years. During that time he designed a store and loft building in the neo-Renaissance style in what is now the Tribeca East Historic District. In 1920 the firm of F.P. Platt & Brother was organized as Charles Carsten Platt joined Frederick in partnership. This firm gained prominence for the design of housing projects and Horn & Hardart Automat restaurants, including one built in 1931 in what is now the Upper West Side/Central Park West Historic District. The firm was involved with many conversions and renovations and maintained an alterations department for twenty-five years. Additional examples of the firm's work can be found in the Ladies Mile Historic District. The firm remained active through 1940.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
Frederick Putnam Platt obituary, New York Times, Mar. 28, 1955 p. 27:5.
Frederick Putnam Platt, obituary, Michigan Society of Architects Monthly Bulletin 29 (May, 1955), 9.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 61.

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"What Modernizing 400 Buildings Has Taught Us," American Architect 141 (Jan., 1932), 46-49.

MAC L. REISER (dates undetermined)

321-323 Church Street p. 104
327 Church Street p. 106
35 Lispenard Street p. 215

During the 1940s through the 1960s, Mac L. Reiser practiced as an architect with an office in Brooklyn. During that period he designed three small commercial buildings in what is now the Tribeca East Historic District.

Brooklyn Telephone Directory (1946-62).
Univ. of State of N.Y., Registered Architects 1958-60, 31.

RENWICK & SANDS

James Renwick, Jr. (1818-1895)
Joseph Sands (d. 1879)

91 Franklin Street p. 145

One of New York's most prominent nineteenth-century architects, James Renwick, Jr. was born in New York City, the son of James Renwick, an engineering professor at Columbia College. The younger Renwick studied engineering, graduated from Columbia in 1836, and joined the engineering staff of the Erie Railroad. Soon after, he worked as superintendent for the construction of the distributing reservoir (later the site of the New York Public Library) of the Croton Aqueduct. His first architectural commission was for Grace Church (a designated New York City Landmark) in 1843 at 800 Broadway. Its studied Gothic Revival design helped to establish the use of that style for church architecture in New York City. Another early church commission was for Calvary Church (1846) at 21st Street and Park Avenue South, now in the Gramercy Park Historic District. In 1853 Renwick was chosen by Archbishop John J. Hughes to be the architect for the new St. Patrick's Cathedral on Fifth Avenue, a project which occupied him for 35 years and gained him an international reputation. The cornerstone was laid in 1858, the cathedral was dedicated in 1879, but the spires were not completed until 1888. Other work for the Roman Catholic archdiocese in New York included the early Romanesque Revival St. Stephen's Church (1854) at 149 East 28th Street, and St. Michael's Chapel, built in 1858-59 as a chancery office for Old St. Patrick's Cathedral at 266 Mulberry Street. Renwick also continued to do work for the Episcopal Church, designing the Victorian Gothic St. Ann's Church (1869) at Clinton and Livingston Streets in Brooklyn Heights; the Victorian Gothic Church of the Resurrection (1869), originally the Church of the Holy Sepulchre, within the Upper East Side Historic District on 74th Street; and the first St. Bartholomew's Church (1872) at Madison Avenue and 44th Street.

In 1846 Renwick was appointed architect for the Smithsonian Institution in Washington, D.C. His early Romanesque Revival design for that building (1846-55) is generally credited with introducing the style to the United

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States. Similarly, his Corcoran Gallery (1859-61, now the Renwick Gallery) in Washington is credited with introducing the Second Empire style to this country. Another important institutional commission was for the Free Academy, later City College, of the City of New York. This building (now demolished), constructed in 1848-49 at Lexington Avenue and 23rd Street, reflected elements of the Romanesque Revival and Gothic Revival styles.

During the 1860s Renwick served as supervising architect for the Commission of Charities and Correction, designing buildings on Blackwell's (now Roosevelt), Randall's, and Ward Islands. Renwick was also active in the field of residential construction. His commercial designs were typically executed in the Italianate style.

In 1858 Renwick invited Richard T. Auchmuty to join his practice. In the following year Joseph Sands began to practice with the firm. Sands had begun his New York City architectural practice with Alfred Janson Bloor (1828-1917) in 1854. In 1860 the firm name was changed to Renwick, Auchmuty & Sands. In 1862 Auchmuty resigned his position, leaving the firm of Renwick & Sands which practiced through 1871. During that period the firm designed an Italianate store and loft building in the Tribeca East Historic District (1865-66). Renwick & Sands practiced together until Sands' death in 1879. Renwick then practiced under the firm name of Renwick, Aspinwall & Russell with James Lawrence Aspinwall and William H. Russell (later of Clinton & Russell) from 1883 to 1891; then with Renwick, Aspinwall & Renwick, with William W. Renwick, a nephew, from 1892 until 1895.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 16,64,67.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
"James Renwick, Jr.," Dictionary of American Biography, vol. 8.
"James Renwick, Jr.," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 3, 541-549.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 501-502.

JOEL RICHARDSON (dates undetermined)

414 Broadway p. 72

Joel Richardson, the owner and architect of record for the store and loft building at 414 Broadway (1867-71), was listed in New York City directories as a dry goods merchant in 1868 with a business at Broadway and Chambers Street.

Trow's New York City Directory (New York, 1868).

JAMES RUSSELL (dates undetermined)

103 Franklin Street [attrib.] p. 154

James Russell, credited with designing the dwelling at 103 Franklin Street (1833-34, later altered for commercial use), was listed in New York City directories as a builder living at 104 Franklin Street in 1833.

GILBERT A. SCHELLENGER (d. 1921)

60-62 Lispenard Street p. 225

Gilbert A. Schellenger was established as an architect in New York by 1882. He had an extremely prolific career during the 1880s and 1890s; examples of his work can be found in what are now the Carnegie Hill, Greenwich Village, Ladies Mile, and Upper East Side Historic Districts. In addition, he was the second most prolific architect in the Upper West Side/Central Park West Historic District, designing numerous rows of houses and flats executed in the Renaissance Revival, neo-Grec, Queen Anne, and Romanesque Revival styles. In the Tribeca East Historic District, Schellenger used the Renaissance Revival style for a store and loft building constructed in 1895. He remained in practice through 1910.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 67.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 68.

SCHWEITZER & DIEMER

Bernard J. Schweitzer (dates undetermined)
Julius J. Diemer (dates undetermined)

120-124 Franklin Street p. 153

Bernard J. Schweitzer is listed as a New York architect beginning in 1882. In 1889 he formed a partnership with New Jersey resident Julius J. Diemer; the firm survived until 1912, producing, among other projects, the Tiffany & Company factory (1899-1901) in Newark. In the Tribeca East Historic District, the firm altered a store and loft building (1901). Diemer continued to practice architecture independently until 1925.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 26, 68.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 20, 69.

CLARENCE L. SEFERT (dates undetermined)

405 Broadway p. 75

Clarence L. Sefert began practicing architecture in Manhattan in 1908, the year in which he altered a store and loft building in the Tribeca East Historic District. His practice survived until 1936.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 69.

ABRAHAM L. SEIDEN (dates undetermined)

312-314 Canal Street p. 236
316 Canal Street p. 237
318 Canal Street p. 237
320 Canal Street p. 238
322 Canal Street p. 239

Abraham L. Seiden practiced architecture in Manhattan as early as 1939. He became a member of the American Institute of Architects in 1946 and was still active professionally in the 1960s. In 1950 Seiden designed an addition for the freight terminal building at 454-456 Greenwich Street, which is in the Tribeca North Historic District. He was responsible for the alteration of the buildings at 312-322 Canal Street, in the Tribeca East Historic District, in the 1960s.

American Architects Directory (1962), 630.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 70.

J. MORGAN SLADE (1852-1882)

384-386 Broadway p. 54
86-88 Franklin Street p. 137
120-124 Franklin Street p. 153
83-85 White Street p. 161
36 White Street p. 163

Jarvis Morgan Slade received his professional training in the office of Edward H. Kendall and began independent practice in New York City in 1873. Slade specialized in commercial buildings and many of his designs reflect a strong adherence to French design traditions, probably learned from Kendall who had been trained at the Ecole des Beaux-Arts in Paris. The store designed by Slade in the High Victorian Gothic style at 8 Thomas Street (1875-76, a designated New York City Landmark) is an early example of the commercial architecture which quickly made his reputation. The five store and loft buildings Slade designed in the Tribeca East Historic District in the early 1880s all display elements of the neo-Grec style. Two of these buildings have cast-iron facades. Additional cast-iron-fronted buildings designed by Slade can be found in what is now the SoHo-Cast Iron Historic District, including the store at 489-493 Broome Street. Slade's promising architectural career ended abruptly with his unexpected death at the age of 30. His "New York Times" obituary stated that he "had attained a very high rank in his profession."

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Also active in building and real estate were George P. (a brother) and William G. Slade. Jarvis Morgan lived and worked with George at various points throughout his career. While William never worked at the same address as the other Slades, he was most likely a relative and collaborated with them on building activities in the city. Jarvis Slade, the father of J. Morgan, was listed in city directories as a dry goods merchant in the 1860s. In 1865-66 his business was located at 74 Leonard Street, within the boundaries of the Tribeca East Historic District. The "Real Estate Record & Guide" indicated that he was "instrumental in organizing the Central Real Estate Association and the New York & Manhattan Real Estate Association," which improved a large number of lots in the area with store and loft buildings for the dry goods trade.

Andrew S. Dolkart, The Texture of Tribeca (New York, 1989), 36-37.
"The Dry Goods District," Real Estate Record & Guide 27 (Jan. 29, 1881), 92.
Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 69.
Landmarks Preservation Commission, 8 Thomas Street Building Designation Report (LP-1010), (New York, 1978); SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 63, 138; "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
"Jarvis Morgan Slade," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 4, 81.
Jarvis Morgan Slade obituary, New York Times, Dec. 6, 1882 p. 5:3.
Trow's New York City Directory (New York, 1870-1925).

JOHN B. SNOOK (1815-1901)

368 Broadway p. 49
381-383 Broadway p. 61
391 Broadway p. 63
291 Church Street p. 95
299-301 Church Street p. 98
55 Walker Street p. 210
59 Walker Street p. 212
272 Canal Street p. 229
304-306 Canal Street [attrib.] p. 234

John Butler Snook was born in England where his father was a carpenter and builder. The younger Snook worked as a bookkeeper and draftsman in his father's office and there received a strong background in construction. He immigrated to the United States and by 1835 Snook was established in New York City as a carpenter/builder. In 1836 he worked with William Beer, and by 1837 he was established as an architect. The Snook/Beer partnership dissolved in 1840 and by the mid-1840s Snook was practicing with Joseph Trench in the firm of Joseph Trench & Co. Trench had begun his New York City architectural practice in 1837. In 1851 the firm name was changed to Trench & Snook. The work of this firm helped to introduce the Italianate style to New York with buildings such as the A.T. Stewart Store (in 1846 the country's first department store, 280 Broadway), and the Metropolitan Hotel. Trench left New York for California in the 1850s, relinquishing the

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senior partnership to Snook; however, the firm of Trench & Snook was listed in city directories through 1857. Snook designed several additions to the A.T. Stewart Store as well as two store and loft buildings at 96-102 Reade Street (1859), which were investment properties for Stewart. In what is now the Tribeca East Historic District, Trench & Snook designed two Italianate store and loft buildings, constructed in 1851-52.

Snook became an extremely prolific architect-builder who worked in virtually all revival styles and designed structures of all types, thereby expanding his architectural practice into one of the largest in New York. The first Grand Central Station (1869-71) was one of his best known works. In 1887, Snook took his three sons (James Henry, Samuel Booth and Thomas Edward) and a son-in-law (John W. Boyleston) into his office, changing the firm's name to John B. Snook & Sons to celebrate the firm's fiftieth anniversary. A few years after the deaths of the elder Snook and two of his sons, the firm's name was changed to John B. Snook Sons. The firm continued well into the twentieth century.

Snook designed several store and loft buildings within the Tribeca East Historic District. They display elements of the Italianate, Second Empire and neo-Grec styles and were constructed between 1851 and 1880. Additional buildings, designed by Snook and his sons, can be found in the Tribeca West Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 71, 76.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); Odd Fellows Hall Designation Report (LP-1293), (New York, 1982); Sun Building Designation Report (LP-1439), (New York, 1986); "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

"John Butler Snook," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 4, 95.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 73, 76.

ROBERT TEICHMAN (1881-1970)

93-95 Franklin Street p. 146

A native of Brooklyn, Robert Teichman graduated from Pratt Institute and the Columbia College of Engineering. He was practicing architecture as early as 1913, when he altered a store and loft building in what is now the Tribeca East Historic District, and continued his professional activity in Manhattan until 1940. An expert on the building codes and multiple dwelling laws of New York City, Teichman was also a leader in professional societies in New York and Long Island.

"Robert Teichman obituary," New York Times, Sept. 9, 1970.

Trow's New York City Directory (New York, 1910-25).

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James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 77.

THOMAS & SON

Griffth Thomas (1820-1879)
Griffth B. Thomas (dates undetermined)

79 White Street p. 159

See T. Thomas & Son, below.

T. THOMAS & SON

Thomas Thomas (1787?-1871)
Griffith Thomas (1820-1879)

44 Walker Street p. 197

Thomas Thomas was born in Wales and most likely studied architecture in England. He moved to New York, worked as a draftsman for a short time, then opened his own practice in 1833. Thomas was one of the founding members of the National Institute of Architects, the precursor of the American Institute of Architects.

Thomas' son, Griffith, also studied architecture in England. Trow's New York City Directory indicates that he joined his father in the practice of architecture in the firm by the name of T. Thomas & Son in 1842-43. The Thomases' work included many Fifth Avenue residences, numerous commercial buildings including stores for Lord & Taylor and Arnold Constable, and many buildings in what is now the SoHo-Cast Iron Historic District. In the Tribeca East Historic District the firm designed an Italianate store and loft building in 1854-55.

In 1863 Griffith B. Thomas joined the firm, then called Thomas & Son. (By this time, the elder Thomas was no longer listed in Trow's directory.) Thomas & Son designed a Second Empire store and loft building in what is now the Tribeca East Historic District in 1861-62. With the death of Thomas Thomas in 1871, Griffith formed a new firm called Thomas & Sons with Griffith B. and Charles F. Thomas. This firm designed one Second Empire style store and loft building in what is now the Tribeca East Historic District in 1870-72, and practiced through 1874. Griffith Thomas practiced until his death in 1879, at which time the "American Architect and Building News" praised him for having "done more to build up this city during the past forty years than any two men in the same line of effort."

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 74-75.
Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (LP-0955), (New York, 1977), 116-117; SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 183-184; "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).
"Griffith Thomas," Macmillan Encyclopedia of Architects ed. Adolf K. Placzek (New York, 1982), vol. 4, 204.

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"Griffith Thomas," Who Was Who in America (Chicago, 1967), vol. H, 526.
Trow's New York City Directory (New York, 1832-79).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 594-96.

GRIFFITH THOMAS (1820-1879)

116-118 Franklin Street p. 152

See T. Thomas & Son, above.

TRENCH & SNOOK

Joseph Trench (1815-1879)
John B. Snook (1815-1901)

300 Canal Street p. 232
302 Canal Street p. 233

See John B. Snook, above.

J. VAN RIPER (dates undetermined)

56 Lispenard Street p. 223

City directories from the late 1850s to the 1880s list a carpenter-turned-builder named Jeremiah Van Riper who lived and worked in Brooklyn. Van Riper is listed as the architect of record for an Italianate store and loft building (1866-68) in the Tribeca East Historic District.

Trow's New York City Directory (New York, 1857-83).

WALKER & GILLETTE

A. Stewart Walker (1880?-1952)
Leon N. Gillette (1878?-1945)

415-417 Broadway p. 77

A. Stewart Walker was born in Jersey City, N.J., and received an architectural degree from Harvard in 1898. Leon N. Gillette was born in Malden, Mass., and studied at the Universities of Minnesota and Pennsylvania. In 1895-97 he was employed by the firm of Bertrand & Keith, in 1899 by Howell & Stokes, and later by Babb, Cook & Willard and Schickel & Ditmars. He then attended the Ecole des Beaux-Arts in Paris during 1901-03. Returning to New York in 1903, he worked with Warren & Wetmore, then joined Walker in partnership.

Walker & Gillette rose to a prominent position in New York and eventually worked nationwide. The firm's commissions were for private residences, banks, apartment and office buildings, hospitals, clubs, museums, and hotels. Among these were the first National Bank building at 2 Wall Street (which was voted the second best building in downtown New York in 1927),

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the Art Deco Fuller Building (41 East 57th Street, 1928-29, a designated New York City Landmark), and a substantial addition to the New York Historical Society, a designated New York City Landmark located in the Upper West Side/Central Park West Historic District. In the Tribeca East Historic District the firm designed a Moderne style bank built in 1927. Both partners were members of the American Institute of Architects, the Architectural League, and the Beaux-Arts Institute of Design. The firm practiced at least through 1940.

"Leon N. Gillette," Who Was Who in America (Chicago, 1967), vol. 2, 210.
Leon N. Gillette obituary, New York Times, May 4, 1945 p. 20:2.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
"A. Stewart Walker," Who Was Who in America (Chicago, 1967), vol. 3, 883.
A. Stewart Walker obituary, New York Times, June 11, 1952 p. 29:4.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 81.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 235-36.

EDWARD WALL (dates undetermined)

87 Walker Street p. 192

Long Island resident Edward Wall established an architectural practice in lower Manhattan in 1868. In that year he designed a store and loft building, found in the Tribeca East Historic District, which exhibits elements of the Italianate and Second Empire styles. Wall practiced until 1888.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 79.
Trow's New York City Directory (New York, 1882/83).

BENJAMIN W. WARNER (dates undetermined)

114 Franklin Street p. 152
107-113 Franklin Street p. 156
54-56 White Street p. 170
58 Walker Street p. 201

Benjamin W. Warner was established as an architect in practice with his brother Samuel Adams Warner (see) in New York by 1859. In the late 1860s Benjamin was responsible for four store and loft buildings in the Tribeca East Historic District. These buildings display elements of the Italianate, Second Empire, and neo-Grec styles. One of these buildings, No. 114 Franklin Street, is identical to four buildings attributed to Samuel Warner, suggesting that the brothers were collaborating on projects before their partnership was reflected in directory listings. (The firm of S.A. & B.W. Warner was only listed in directories in 1871). The brothers also designed many commercial and warehouse buildings in what is now the

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SoHo-Cast Iron Historic District. Benjamin was active in the profession at least until 1902.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 80.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 82.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 534.

SAMUEL A. WARNER (1822-1897)

71 Leonard Street p. 120
76 Franklin Street [attrib.] p. 133
78 Franklin Street [attrib.] p. 134
80 Franklin Street [attrib.] p. 135
112 Franklin Street p. 151

Samuel A. Warner, born in Geneseo, New York, received his architectural training in the office of his father, Cyrus L. Warner, and in 1849 became a partner in the firm of C.L. Warner & Son. After the elder Warner's death, Samuel practiced independently, achieving prominence with his designs for several large stores for dry-goods merchants, among them buildings for the H.B. Claflin Company, S.B. Chittendon & Co., and Aldrich & Schenck. His late addition (1891) to the H.B. Claflin Store still survives at 151-157 West Broadway. He also designed the Early Romanesque Revival Marble Collegiate Reformed Church at 275 Fifth Avenue (1851-54, a designated New York City Landmark). Examples of his later work can be found in what are now the SoHo-Cast Iron and Tribeca West Historic Districts. In the mid- to late-1860s, Samuel Warner designed five store and loft buildings in what is now the Tribeca East Historic District. Three of these are identical and are attributed to him based on his ownership of one of the properties at the time of its construction. A fourth structure, No. 112 Franklin Street, is identical in design to these buildings and to No. 114 Franklin Street, which is attributed to his brother Benjamin. Benjamin had begun to practice with Samuel in 1859; their partnership was listed in directories in 1871. (See Benjamin W. Warner, above.)

Samuel remained in practice until his death in 1897, at which time the firm was turned over to his brother and nephew. During his career he also executed commissions in Texas, Louisiana, and South Carolina.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 80.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Marble Collegiate Reformed Church Designation Report (LP-0234), (New York, 1967); SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 184; "Architects' Appendix," Tribeca West Historic District

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Designation Report (LP-1713), (New York, 1991); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Samuel A. Warner obituary, American Architect and Building News 57 (July 3, 1897), 2.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 634.

NICHOLAS WHYTE (d. 1901)

393 Broadway p. 64

Nicholas Whyte began practicing architecture in lower Manhattan in 1868. One of his earliest projects was the Second Empire style store and loft building (1866-69) in the Tribeca East Historic District. Another of his buildings is a very light and open cast-iron building with neo-Grec motifs (1870-71) in the SoHo-Cast Iron Historic District. Whyte practiced independently through 1873. Shortly before his death, Whyte was associated with William Wheeler Smith (1899-1900).

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 82.
Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 143.
Trow's New York City Directory (New York, 1868).

WILLIAM WIDMAYER (dates undetermined)

319 Church Street p. 104

William F. Widmayer practiced as an architect-engineer in New York beginning in 1873 with John M. Merrick. Early in his career, Widmayer designed a neo-Grec store and loft building (1875-76) in what is now the Tribeca East Historic District. Upon the dissolution of Widmayer & Merrick, Widmayer continued to practice architecture in New York until 1894.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 54, 82.
Trow's New York City Directory (New York, 1871-79).

OSWALD WIRZ (1850?-1900)

253-255 Church Street p. 87

Oswald Wirz emigrated from Switzerland to the United States in 1880. He maintained a short-lived partnership with Robert Nickel in 1886 and worked with the firm of Wallace Brothers until 1895. In the following year, he designed alterations for a store and loft building in the Tribeca East Historic District. Wirz was listed as an architect in New York City directories until 1897.

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continuation of . . . . Oswald Wirz

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 83.
"Oswald Wirz obituary," New York Times, Oct. 25, 1900 p. 2.

CHARLES WRIGHT (dates undetermined)

385-387 Broadway p. 62

Charles S. Wright was an architect/builder who maintained an office in what is now SoHo from 1867 to 1878, as this section of the city was undergoing intensive redevelopment. He is responsible for two buildings in the SoHo-Cast Iron Historic District, Nos. 32 and 34 Greene Street (both 1872), and for the cast-iron front (1872) of No. 90-94 Maiden Lane, a designated New York City Landmark. He also designed a Second Empire store and loft building (1875-76) in what is now the Tribeca East Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 84.
Landmarks Preservation Commission, 90-94 Maiden Lane Designation Report (LP-1648), (New York, 1989).
Trow's New York City Directory (New York, 1873-83).
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 37.

CHARLES M. YOUNGS (dates undetermined)

42 Walker Street p. 196

The architectural practice of Charles M. Youngs was established in New York City by 1889 with offices in upper Manhattan. Youngs designed a store and loft building displaying elements of the Second Empire and neo-Grec styles in what is now the Tribeca East Historic District in 1879-80, as well as a row of Renaissance/Romanesque Revival style houses in what is now the Upper West Side/Central Park West Historic District in 1890.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 84.
Landmarks Preservation Commission, "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

G. & W. YOUNGS

George Youngs (dates undetermined)
William Youngs (dates undetermined)

47 Walker Street p. 207

continued .....

continuation of . . . . G. & W. Youngs

George Youngs is first listed in New York City directories in 1835/36 as a builder. In 1844/45 the carpentry/building firm of G. & W. Youngs was organized with William Youngs joining George in partnership. This firm is listed as the architect of record for an Italianate store and loft building which was completed in 1867-69 in what is now the Tribeca East Historic District. William was no longer listed in directories after 1868. In that year, George independently designed an Italianate store and loft building in what is now the Tribeca West Historic District. In 1870 George formed a partnership with John V. Outcault (Youngs & Outcault) who had begun his career as a carpenter in 1864. The firm was listed as the architect of record for a store and loft building designed in the Second Empire and built in 1870 in what is now the Tribeca West Historic District.

Landmarks Preservation Commission, "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York, 1991).

Longworth's New York City Directory (New York, 1835-1843).

Trow's New York City Directory (New York, 1842-1881).

FREDERICK C. ZOBEL (d. 1943)

4-6 White Street p. 184

Frederick C. Zobel was established as an architect and builder in New York City in 1893. He was active in the design and construction of commercial architecture in the city until 1936 and was credited with advancing the techniques of skyscraper construction. Zobel designed many store and loft buildings in the city in the early twentieth century, including one in the Tribeca East Historic District (1902-03) and several in what is now the Ladies Mile Historic District.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 85.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).

Frederick C. Zobel obituary, New York Times, Nov. 21, 1943 p. 56:1.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Tribeca East Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds, that, among its important qualities, the Tribeca East Historic District has a distinct and special character within the larger Tribeca area which is defined by its many blockfronts of ornate store and loft buildings which reflect the district's role as the center for dry goods and related businesses in New York City, beginning at the mid-nineteenth century and continuing through the early twentieth century; that the nineteenth-century commercial architectural character of the district is established by its cohesive blockfronts of store and loft buildings which were characterized by nineteenth-century critics as palatial and substantial, enabling New York "to vie with the greatest continental cities of Europe"; that most of the store and loft buildings are five-story structures with facades composed of trabeated cast-iron storefronts and upper walls faced in stone, brick, or cast iron; that many of these buildings retain such historic storefront elements as paneled and glazed wood doors, wood-framed transoms, show windows, roll-down shutters, and stepped vaults, which contribute to the district's sense of place; that within the district, there is a significant number of buildings with cast-iron facades, which include examples of the work of two important pioneers and disseminators of architectural cast iron in James Bogardus's cast-iron facade for the building at 85 Leonard Street (1860-61) and in the fourteen buildings that have facades that were manufactured in whole or in part by Daniel D. Badger's Architectural Iron Works foundry between 1854 and 1868; that many of the district's store and loft buildings are in the Italianate style, either following the "Roman palace" model of the A.T. Stewart Store (1845-46) or the "Venetian palace" model of the Bowen & McNamee Store, while others are utilitarian versions of the Italianate style or show the influence of the Second Empire style; that over a dozen surviving buildings with Venetian-derived facades, either of stone or cast iron, incorporate two-story "sperm candle" columns into distinctive double-height arcades; that later store and loft buildings erected in the district, from the late 1870s to the early 1880s, were designed in the then-popular neo-Grec, Queen Anne, and Renaissance Revival styles; that several important architects, many of whom specialized in commercial design, were responsible for the ornate yet functional store and loft buildings in the district, including the firms of John Kellum & Son, John B. Snook, D. & J. Jardine, Isaac F. Duckworth, Benjamin W. and Samuel A. Warner, Henry Fernbach, and J. Morgan Slade; that the initial urbanization of the area is recalled by No. 2 White Street, which was built around 1808-09, most likely as a dwelling with a shop at the ground floor, and several other residential buildings subsequently converted to commercial use; that beginning in the 1850s, the area shifted to commercial use, as the dry goods industry located north and west of the A.T. Stewart Store, converting earlier residential buildings and constructing some two dozen new store and loft buildings; that by the end of the 1860s, the area of the district had been thoroughly transformed by the rapidly-growing textile trade, which continued to construct store and loft buildings during the next two decades to meet its needs; that the side streets of the district extending between Broadway and Church Street, which are filled with nineteenth-century store and loft buildings, form exceptionally strong streetscapes; that twentieth-century development patterns have bounded this area by Worth Street on the south and Canal Street on the north, helping to reinforce the district's distinct sense of place; that the long expanse of White Street within the district contains buildings which represent

the full historical context of the area -- a few early nineteenth century dwellings converted at mid-century for commercial use, many five- and six-story store and loft buildings in a variety of materials and mid-nineteenth-century styles, and a limited number of late-nineteenth-century structures; that the blocks of Broadway within the district, on which stand some of the district's finest surviving Italianate and Second Empire style store and loft buildings, constitute a significant reminder of the historic mercantile character of that preeminent thoroughfare; that Church Street, which forms much of the western boundary of the district, contributes to the district's character with its mid-nineteenth-century store and loft buildings as well as two taller twentieth-century office buildings, constructed for tenants associated with the textile trade; that the two small service alleys, Cortlandt Alley and Franklin Place, which are elements of the early-nineteenth century street plan of the area, add to the district's historic character; that throughout the district, granite slab sidewalks and streetbeds of granite pavers further contribute to its historic commercial architectural character; and that the consistent scale, form, and character of the store and loft buildings in this district, which reflect its development as the premier dry goods district from the mid-nineteenth century to the early twentieth century, combine to constitute a distinct section of the city.

Accordingly, pursuant to Chapter 74, Section 3020 (formerly Chapter 21, Section 534) of the Charter of the city of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Tribeca East Historic District containing the property bounded by a line beginning at a point on the southeast corner of West Broadway and Franklin Street, extending easterly along the southern curbline of Franklin Street, southerly along the western property line of 107-113 Franklin Street, easterly along the southern property lines of 103-113 Franklin Street, northerly along the eastern property line of 103 Franklin Street, easterly along the southern curbline of Franklin Street, easterly along a line extending easterly from the southern curbline of Franklin Street to a point in the middle of the streetbed of Church Street, southerly along a line extending down the middle of the streetbed of Church Street to a point at the center of the intersection with Worth Street, easterly along a line extending down the center of the streetbed of Worth Street, northerly along a line extending southerly from the eastern property line of 83-85 Worth Street, northerly along the eastern property line of 83-85 Worth Street, westerly along the northern property line of 83-85 Worth Street, northerly along the eastern property line of 80-82 Leonard Street, northerly along a line extending northerly from the eastern property line of 80-82 Leonard Street to a point in the middle of the streetbed of Leonard Street, easterly along a line extending down the middle of the streetbed of Leonard Street, northerly along a line extending southerly from the eastern property line of 87-89 Leornard Street, northerly along part of the eastern property line of 87-89 Leonard Street, westerly along part of the southern property line of 353 Broadway, northerly along the western property lines of 353-357 Broadway, easterly along part of the northern property line of 355-357 Broadway, northerly along the western property line of 359 Broadway, westerly along part of the southern property line of 361-363 Broadway, northerly along the western property line of 361-363 Broadway, northerly across Franklin Street, northerly along the eastern curbline of Franklin Place, easterly along the southern curbline of White Street, easterly along a line extending easterly from the southern curbline of White Street to a point in the middle of the streetbed of Broadway, southerly along a line extending down the middle of the streetbed of Broadway to a point at the center of the intersection with Franklin Street, easterly along a line extending down the middle of the streetbed of Franklin Street, northerly along a line extending southerly from the eastern property line of 54-56 Franklin Street, northerly along the eastern property line of 54-56 Franklin Street, easterly along the northern property line of 50-52 Franklin Street, northerly along the eastern property line of 83-85 White Street,

northerly along a line extending northerly from the eastern property line of 83-85 White Street to a point in the middle of the streetbed of White Street, westerly along a line extending down the middle of the streetbed of White Street, northerly along a line extending southerly from the eastern property line of 80-82 White Street, northerly along the eastern property line of 80-82 White Street, easterly along the southern property lines of 81-85 Walker Street, northerly along part of the eastern property line of 85 Walker Street, easterly along the southern property line of 87 Walker Street, northerly along the eastern property line of 87 Walker Street, northerly along a line extending northerly from the eastern property line of 87 Walker Street to a point in the middle of the streetbed of Walker Street, westerly along a line extending down the middle of the streetbed of Walker Street, northerly along a line extending southerly from the eastern property line of 78-80 Walker Street, northerly along the eastern property line of 78-80 Walker Street, westerly along part of the northern property line of 78-80 Walker Street, northerly along the eastern property line of 268-270 Canal Street, northerly along a line extending northerly from the eastern property line of 268-270 Canal Street to a point in the middle of the streetbed of Canal Street, northwesterly along a line extending down the middle of the streetbed of Canal Street to a point in the center of the intersection with Church Street, southerly along a line extending down the middle of the streetbed of Church Street, westerly along a line extending easterly from the northern curbline of White Street to a point in the middle of the streetbed of Sixth Avenue, northwesterly along a line extending down the middle of the streetbed of Sixth Avenue, westerly along a line extending easterly from the southern property line of 11-15 Sixth Avenue, westerly along the southern property line of 11-15 Sixth Avenue, southerly along the eastern property line of 241-243 West Broadway, westerly along the southern property line of 241-243 West Broadway, southerly along the eastern property line of 241-243 West Broadway, westerly along the southern property line of 241-243 West Broadway, westerly along a line extending westerly from the southern property line of 241-243 West Broadway to a point in the middle of the streetbed of West Broadway, southerly along a line extending down the middle of the streetbed of West Broadway, easterly along a line extending westerly from the southern curbline of Franklin Street, to the point of beginning.

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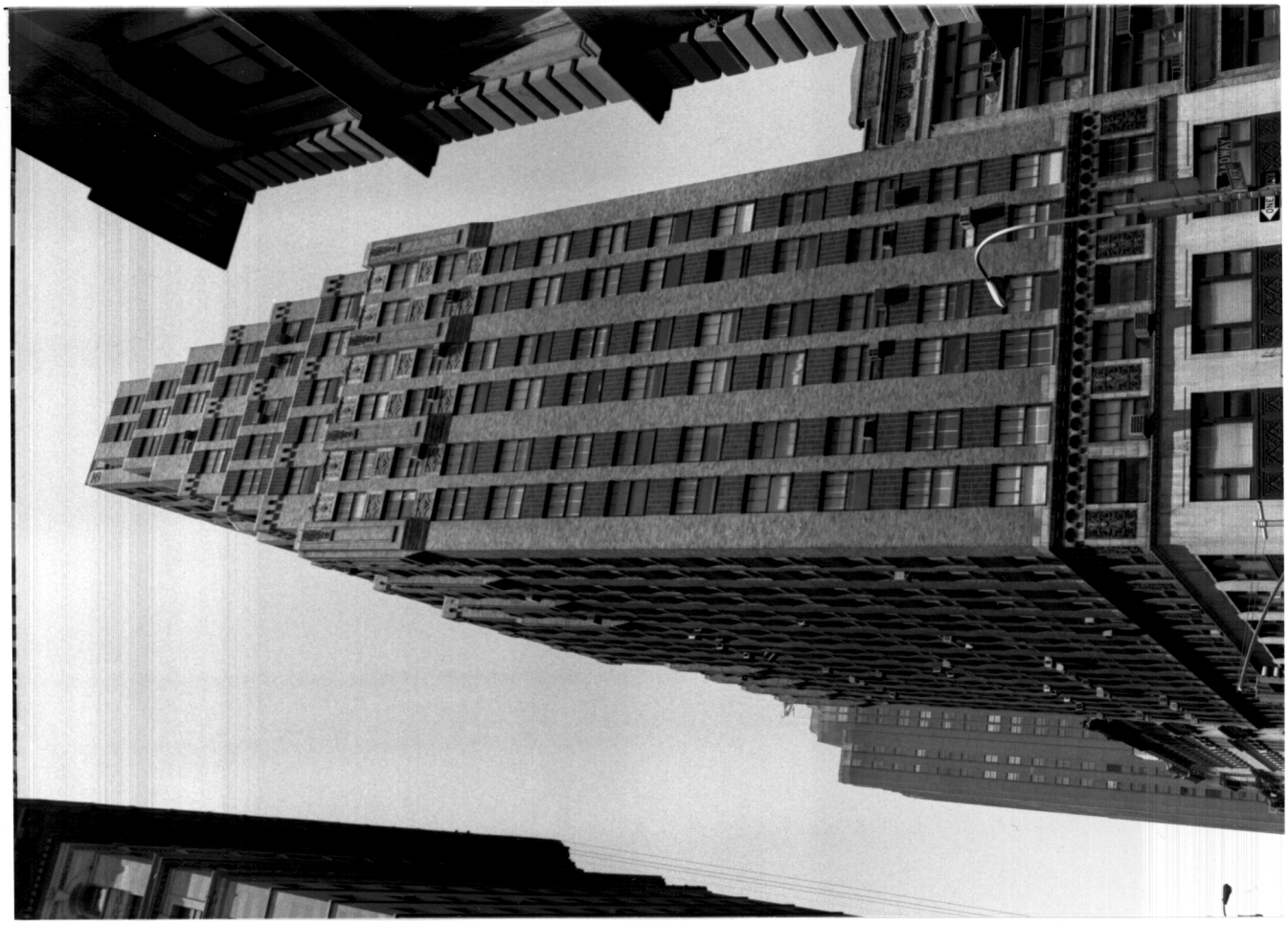
366 Broadway
374-378 to 366 Broadway

396-398 to 380-382 Broadway
381-383 to 393 Broadway

395-399 Broadway
406 to 400 Broadway

414 to 408-410 Broadway
401-403 Broadway



401-403 to 407-409 Broadway
415-417 Broadway

247-249 to 257 Church Street
281 to 271 Church Street

299-301 to 283-287 Church Street
319 to 305-307 Church Street

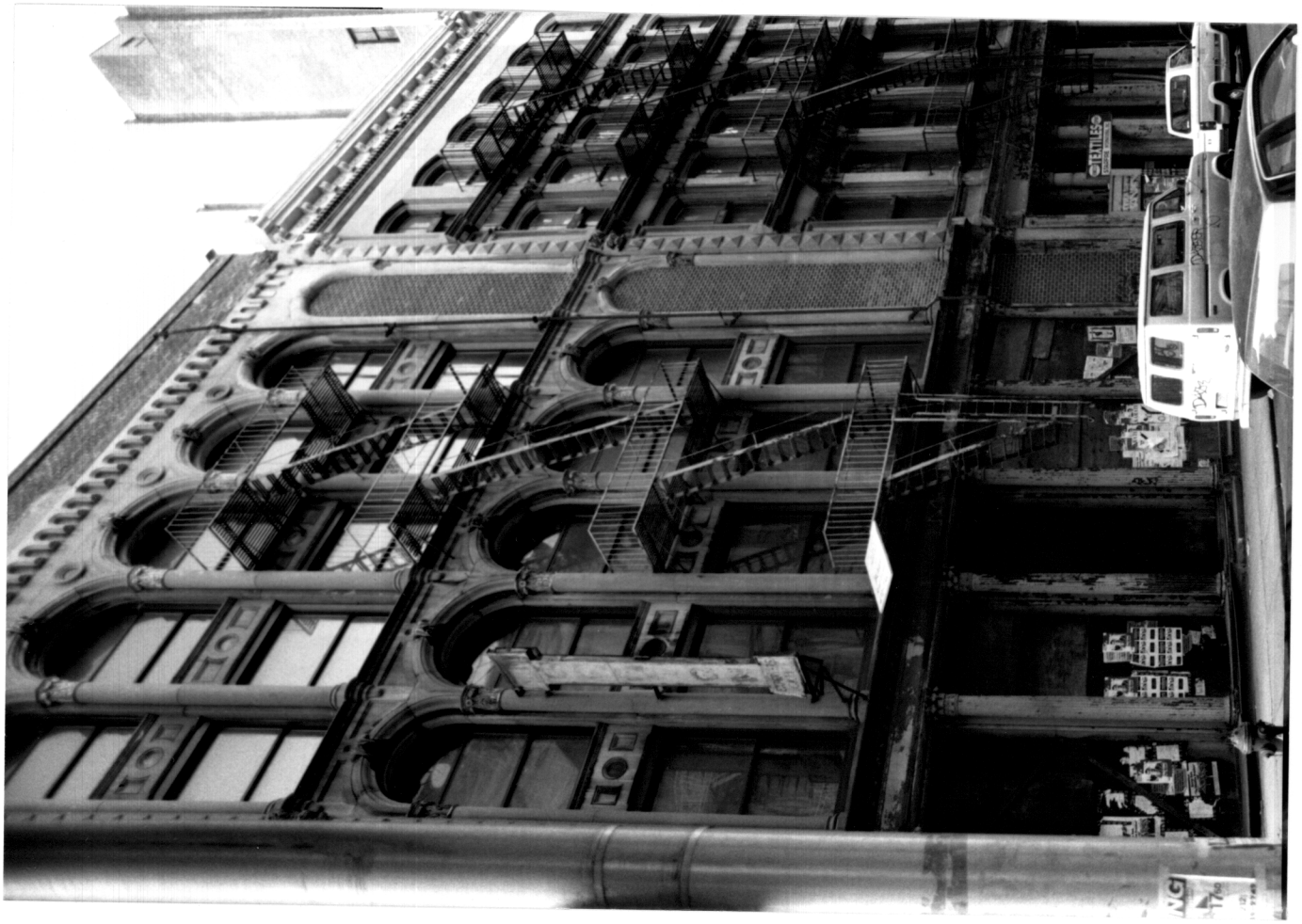
327 to 321-323 Church Street
229 to 211-215 West Broadway

239 and 235-237 West Broadway
3 Cortlandt Alley

5 Cortlandt Alley
2 Cortlandt Alley

12 and 14 Cortlandt Alley
6-8 Franklin Place

65-67 to 83-85 Worth Street
80-82 and 76-78 Leonard Street



72-74 and 66-70 Leonard Street
83 to 87-89 Leonard Street

75-77 and 79-81 Leonard Street
69 to 73 Leonard Street

54-56 Franklin Street
71-73 Franklin Street

75 to 79 Franklin Street
81-83 and 85 Franklin Street

87 to 91 Franklin Street
93-95 and 97 Franklin Street

74 and 70-72 Franklin Street

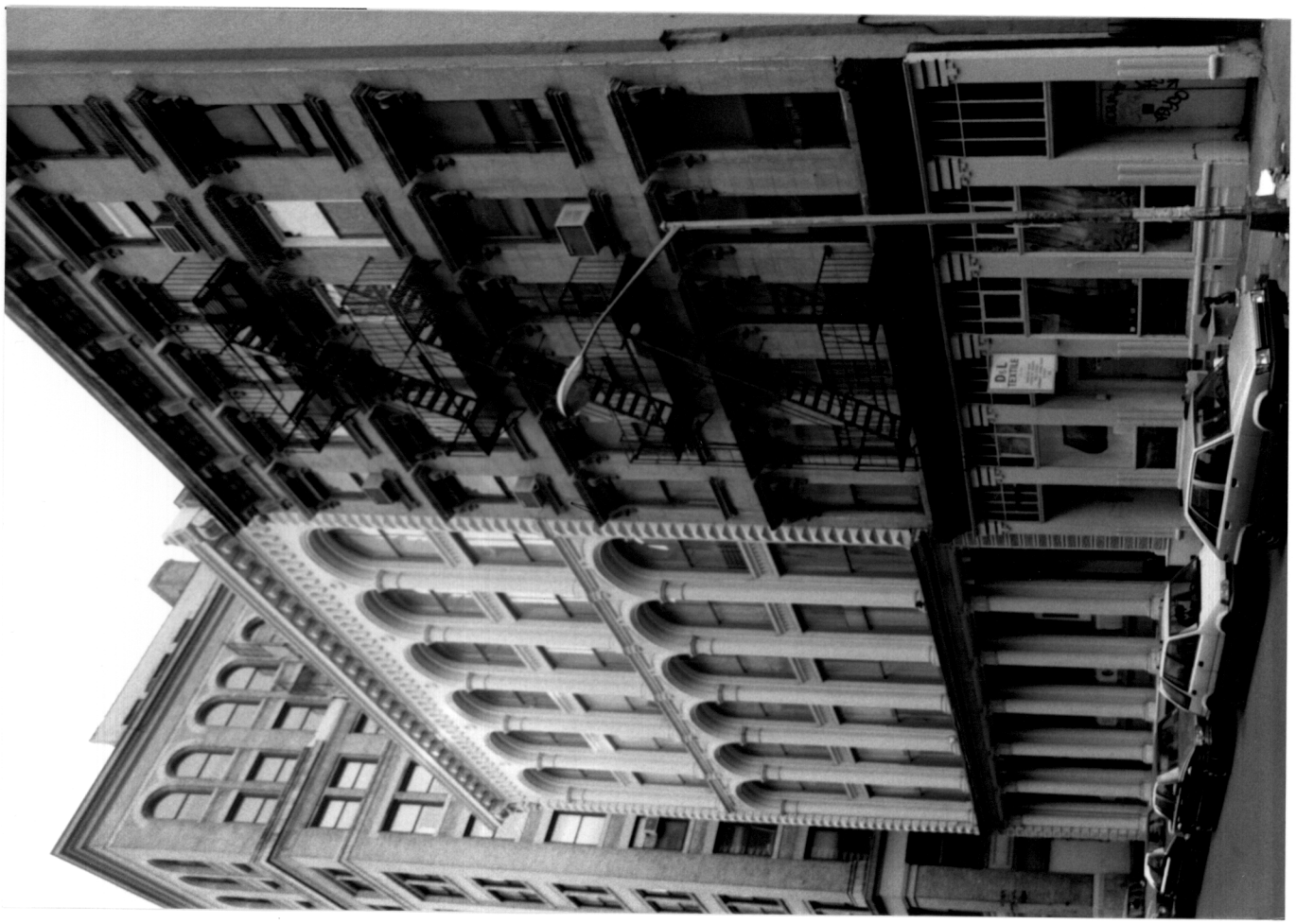
82 to 76 Franklin Street

86-88 and 84 Franklin Street
103 to 107-113 Franklin Street

104 and 102 Franklin Street
108-110 and 106 Franklin Street

116-118 to 112 Franklin Street
83-85 to 77 White Street

80-82 White Street
55-57 and 51-53 White Street



47-49 to 41 White Street
39 and 35-37 White Street

58 to 64-66 White Street
52 and 54-56 White Street

46 & 48-50 White Street
34 to 44 White Street

13-19 to 3 White Street
4-6 to 12 White Street

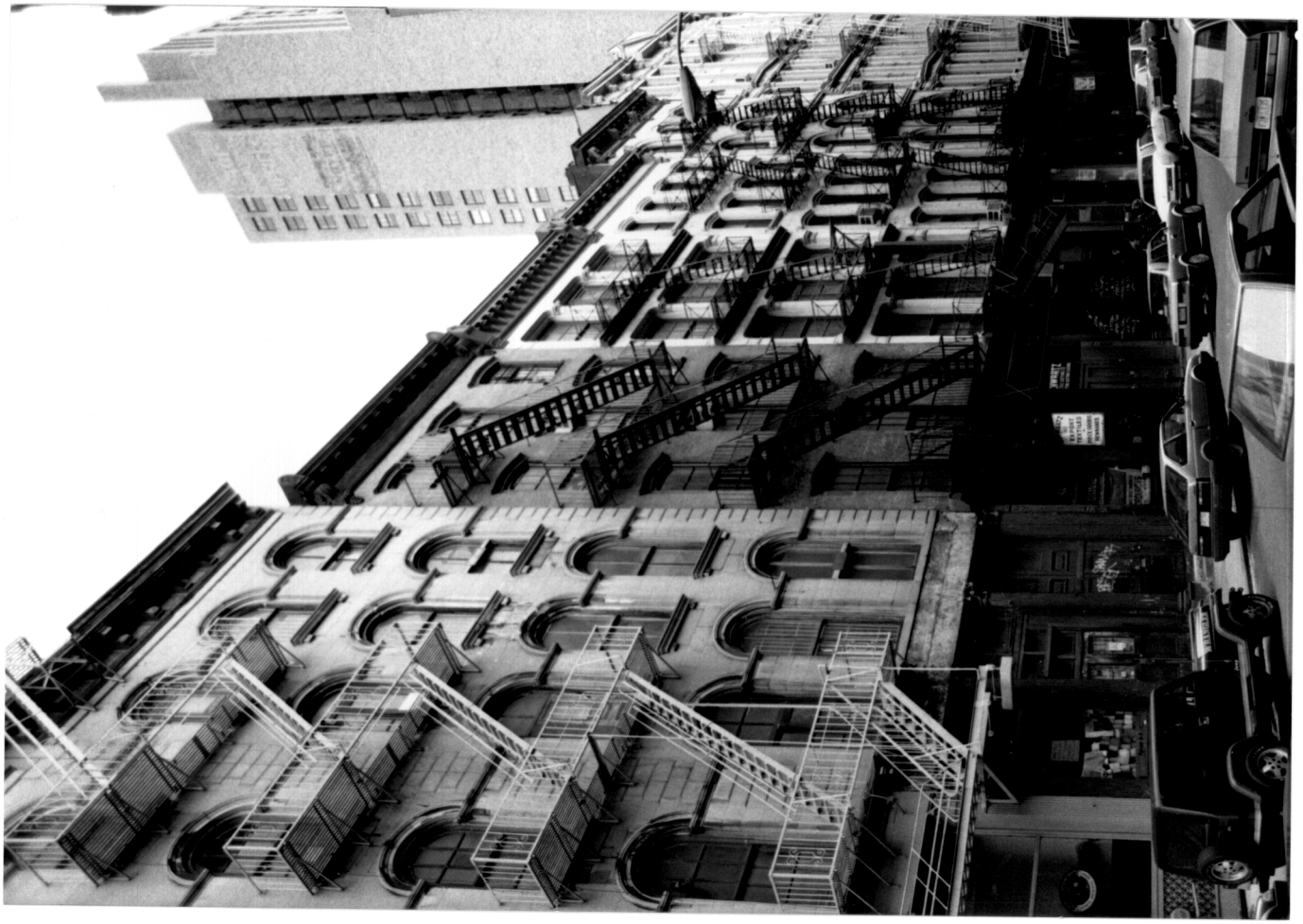
87 and 85 Walker Street
81 and 79 Walker Street

70 and 72-76 Walker Street
78-80 Walker Street

61-69 to 55 Walker Street
49 to 39-41 Walker Street

37 to 31-33 Walker Street
56 and 58 Walker Street

48-50 and 52-54 Walker Street
38 to 46 Walker Street



32 to 36 Walker Street
60-62 and 58 Lispenard Street

56 to 50 Lispenard Street
46-48 and 44 Lispenard Street

42 and 40 Lispenard Street
38 and 36 Lispenard Street

55 to 63 Lispenard Street
45-51 and 53 Lispenard Street

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300 to 310 Canal Street

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