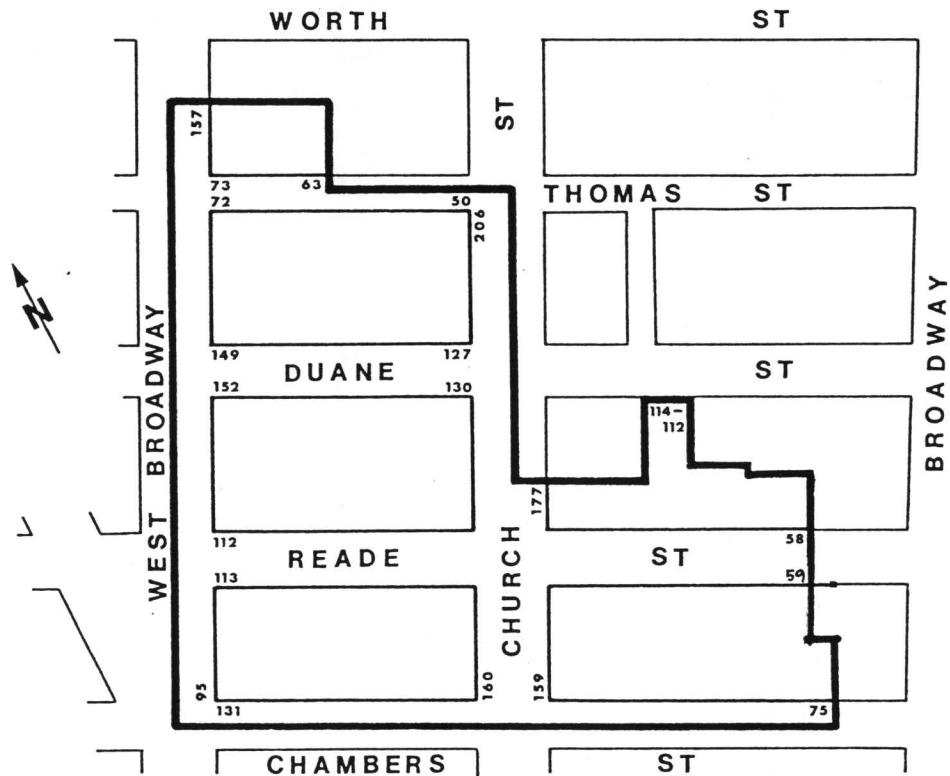


TRIBECA SOUTH HISTORIC DISTRICT DESIGNATION REPORT



NYC LANDMARKS PRESERVATION COMMISSION

DECEMBER, 1992



TRIBECA SOUTH HISTORIC DISTRICT

Designated December 8, 1992

Landmarks Preservation Commission

Numbers indicate buildings within boundaries of historic district.

TRIBECA SOUTH HISTORIC DISTRICT

DESIGNATION REPORT

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New York City
Landmarks Preservation Commission

December, 1992

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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 South 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.

TRIBECA SOUTH HISTORIC DISTRICT BOUNDARIES

The Tribeca South Historic District consists of the property bounded by a line beginning at a point in the center of the intersection of West Broadway and Chambers Street, extending easterly along a line extending down the middle of the streetbed of Chambers Street, northerly along a line extending southerly from the eastern property line of 75 Chambers Street, northerly along the eastern property line of 75 Chambers Street, westerly along the northern property line of 75 Chambers Street, northerly along part of the eastern property line of 59-63 Reade Street (aka 79-81 Chambers Street), northerly across Reade Street to the eastern property line of 58-60 Reade Street, northerly along the eastern property line of 58-60 Reade Street, westerly along the northern property lines of 58-62 Reade Street, northerly along part of the eastern property line of 64 Reade Street, westerly along the northern property lines of 64-68 Reade Street, northerly along part of the eastern property line of 70-72 Reade Street (aka 112-114 Duane Street), westerly along the southern curblin of Duane Street, southerly along part of the western property line of 70-72 Reade Street (aka 112-114 Duane Street), westerly along the northern property lines of 74-82 Reade Street, westerly along a line extending westerly from the northern property lines of 74-82 Reade Street to a point in the middle of the streetbed of Church Street, northerly along a line extending down the middle of the streetbed of Church Street to a point in the center of the intersection of Church Street and Thomas Street, westerly along a line extending down the middle of the streetbed of Thomas Street, northerly along a line extending southerly from the eastern property line of 151-157 West Broadway (aka 63-73 Thomas Street), northerly along the eastern property line of 151-157 West Broadway (aka 63-73 Thomas Street), westerly along the northern property line of 151-157 West Broadway (aka 63-73 Thomas Street), westerly along a line extending westerly from the northern property line of 151-157 West Broadway (aka 63-73 Thomas Street) 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, 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 South Historic District (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Forty-three 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 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 spoke at the hearing in opposition to the proposed district; two property owners or their representatives spoke expressing opposition to the inclusion of properties in which they held an interest, and one of these two opposed the proposed district. The Commission has received several hundred letters and other expressions of support for a proposed historic district in this section of Tribeca. The representatives of two owners of property sent submissions expressing opposition to the proposed district.

INTRODUCTION

The Tribeca South Historic District, encompassing 70 buildings and two undeveloped lots, contains cohesive blockfronts of mid-nineteenth century store and loft buildings which extend between Broadway and West Broadway, from Chambers Street on the south to Duane and Thomas Street on the north. West Broadway, historically a major transportation route, forms the western boundary. Chambers Street, the area's major east-west commercial street, linked Broadway, historically the preeminent mercantile thoroughfare, with West Broadway, the location of the Hudson River Railroad line and its depot which opened in 1851 at Chambers and Hudson Street.

The Tribeca South 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 South Historic District has a distinct and special character within the larger Tribeca area which is established by its remarkably intact and homogeneous architectural character, reflecting its role as the center for the wholesale dry goods trade and related businesses in New York City during the decade from the early 1850s into the 1860s.

During the decades after textile mills were established in New England where sources of water power were abundant, 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, in order for competitors to be in close contact with each other, to be closer to the Hudson River piers, and to offer buyers the convenience of a central marketplace, the dry goods merchants relocated to the area north and west of Broadway and Chambers Street. 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. The construction of a depot of the Hudson River Railroad at the southwest corner of Chambers and Hudson Streets, which opened in 1851, furthered commerce in the area. Within twelve years of the depot's opening, eighty percent of the lots now within the district's boundaries had been redeveloped with new mercantile buildings of the store and loft type which establish the district's cohesive architectural character.

In the Tribeca South Historic District, most of the store and loft buildings are typically five-story structures with facades composed of cast-iron-framed storefronts and upper walls faced in high quality materials: stone in over forty cases, brick in nearly twenty cases, or, more exceptionally, cast iron (five examples). Among the latter are three of the five earliest surviving cast-iron buildings in New York: the Cary Building (1856-57, a designated New York City Landmark) at 105-107 Chambers Street, the 93 Reade Street Building (1857), and the Peddie & Morrison Store (1857-58) at 77 Chambers Street. All three of these buildings have fronts produced by the important D.D. Badger Architectural Iron Works foundry. Within the district, cast-iron storefront framing members were used on virtually every store and loft building, and other iron elements, such as cornices, were commonly applied to stone and brick facades. The standard store and loft building has a trabeated, cast-iron-framed one-story storefront in which columns and 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 retain such historic fabric at their bases, a factor which contributes to the district's sense of place.

Most of the store and loft buildings are in the Italianate style, either following the "Roman palace" model of the A.T. Stewart Store or the "Venetian palace" model of the Bowen & McNamee Store (1849-50, demolished). The most notable of the latter is the Cary Building, designed by King & Kellum as an ornate architectural statement for the fancy goods firm of Cary, Howard & Sanger. A few store and loft buildings show the influence of the Second Empire style, usually in transitional designs which also retain Italianate elements. In addition, there is a rare surviving example of the Gothic Revival style as executed in cast iron at 62-66 Thomas Street. Several of New York's leading mid-nineteenth-century architects, some of whom specialized in commercial buildings, designed buildings in the district. In addition to King & Kellum, these include Samuel A. Warner, Isaac F. Duckworth, James H. Giles, and John B. Snook.

The initial urbanization of the area, following the Revolutionary War, is reflected today in the street pattern and in the names of the streets, cut through property owned by Trinity Church and the Rutgers family, and in the standard twenty-five foot lot size established by residential development. One Federal-era dwelling, which was constructed about 1810 and subsequently housed commercial occupants, still survives at 135 West Broadway.

The transformation of Chambers Street between Broadway and West Broadway from a fashionable residential street to a commercial thoroughfare lined with hotels and retail stores in the 1840s is reflected in two surviving hotel buildings. The Girard House (now the Bond Hotel) at West Broadway and Chambers Street was built in 1844-45, initially as a residential hotel, while the Irving House at Broadway and Chambers Street, was built in 1847-48. Sections of it remain at 75 and 77 Chambers Street (although No. 77 was rebuilt as the Peddie & Morrison Store). Immediately to the north, the blocks between Reade Street and Thomas Street became more industrialized, and residential buildings were converted to boarding houses or tenements. None of this character survives today.

By the early 1860s the area had become the thriving hub of a national system for distributing wholesale dry goods, containing the warehouses of such leading textile importing firms as Claflin & Co. and Benkard & Hutton, and smaller buildings of dry good jobbers and related businesses. As the dry goods firms moved further northward in the years after the Civil War, new kinds of wholesale businesses began to move into the area's store and loft buildings, notably hardware and cutlery merchants and wholesale shoe dealers. The endurance of such wholesale enterprises, reflecting a continuity in the mercantile use of the district, has been a major factor in retaining much of the district's nineteenth-century commercial architectural character. Different twentieth-century development patterns to the south, east, and north of the district have helped to reinforce the district's distinct sense of place. The Tribeca South Historic District remains remarkably intact, providing an invaluable view of mid-nineteenth-century architecture in the service of commerce.

Marjorie Pearson

HISTORICAL DEVELOPMENT OF THE TRIBECA SOUTH HISTORIC DISTRICT

Introduction

The Tribeca South Historic District was shaped by the growth of the transportation network in New York City and commercial pressures which pushed the urban center northward, displacing residential neighborhoods to accommodate New York's burgeoning wholesale dry goods trade. Within twelve years of the opening of the Hudson River Railroad depot at Chambers and Hudson Street, just outside the boundaries of the historic district, eighty percent of the lots in what is now the Tribeca South Historic District were cleared and redeveloped with new mercantile buildings which contemporaries likened to the commercial palaces of Renaissance merchant princes, and the remaining buildings in the district were adapted for commercial use. Containing the vast warehouses of such leading textile importing firms as Claflin & Company and Benkard & Hutton, and smaller buildings of dry goods jobbers and related businesses, it became the thriving hub of a national system for distributing wholesale dry goods. After most of the dry goods houses moved northward in the 1870s, new businesses took their place and the area of the Tribeca South Historic District remained a vital center of New York's commerce through the late nineteenth and early twentieth centuries. It survives today as a remarkably intact and cohesive district, which serves as a visible reminder of New York's role at the center of American trade in the mid-nineteenth century.

Early Development¹

Throughout the seventeenth and most of the eighteenth centuries, what is now the Tribeca South Historic District was open land. Dividing approximately midway between present day Reade and Duane Streets, the land at the southern part of the district was held by Trinity Church while the land to the north was part of the Kalckhook farm of Anthony Rutgers. Trinity's property was part of a large tract of land, extending from Broadway to the Hudson River, from Fulton Street to Reade Street, and then running irregularly north between the Hudson River and Hudson Street to Christopher Street. This land had been held by the Dutch West India Company in the early colonial period, before passing to the Crown under British Rule. In 1705, the British governor, Lord Cornbury, acting on behalf of Queen Anne, deeded this property to Trinity Church as a means of establishing an endowment for the Church of England in New York State. Trinity at first leased the land to farmers, but in 1760 the Common Council voted to extend Broadway from Ann Street to Reade Street. Envisioning the potential for future development, the church had the portion of the farm south of Reade Street mapped into streets and lots. In 1761, the streets between Fulton and Reade Street were ceded to the city. St. Paul's Chapel was constructed in 1764-66 to serve the population that was expected to move to the new neighborhood, and the first King's (Columbia) College building was erected in 1760 on a wooded lot bounded by Church Street, Murray Street, West Broadway, and Warren Street, donated by Trinity Church. To the north of Reade Street, Anthony Rutgers' heirs also had their property surveyed and mapped into streets and lots in the 1760s. The lots at the northwest corner of West Broadway and Thomas Street became part of the holdings of Rutgers' daughter Elise and her husband Leonard Lispenard, while the lots south of Thomas Street passed to Anthony Rutgers, Jr. In 1773, a portion of the Rutgers estate extending from Broadway to Church Street between Duane Street and

¹This section is based on information found in D.T. Valentine, "Operations in Real Estate in the City of New York in the Olden Time," [Valentine's] *Manual of the Corporation of the City of New York* (New York, 1860), 547-552; "History of Broadway," Valentine's (New York, 1865), 544-551; Kevin McHugh, "Historical Development of the Tribeca West Historic District" in LPC, *Tribeca West Historic District Designation Report* (New York, 1991), 7-17, 45-46.

Worth Street was sold to New York Hospital for the city's first hospital building. That same year Trinity Church set aside a plot measuring 75 feet by 82 feet at Church and Reade Streets as a "Burial Ground for the Negroes belonging to the Church."² This burial ground remained in use until 1802 when the property was granted to St. Mark's in the Bowery and converted to house lots.

This early history of the Tribeca South Historic District is reflected in the names of most of the streets in the area.³ In the blocks belonging to Trinity Church, the cross streets were named after prominent parishioners: James Duane, Joseph Reade, and John Chambers, while the streets paralleling Broadway were dubbed Church Street, in honor of Trinity Church, and Chapel Street, in honor of St. Paul's. Later, when Chapel Street was widened to relieve congestion on Broadway, it was renamed West Broadway. Thomas Street was one of three streets that Leonard Lispenard named for his sons (the others are Leonard Street and Anthony Street, now Worth Street, just outside the district).

Though the area of the Tribeca South Historic District had been mapped in the mid-eighteenth century, the first phase of urbanization in the district did not get underway until the late 1780s with the construction of brick and frame workshops and two-and-one-half and three-one-half story dwellings.⁴ Built both by speculators and by individuals for their own use, these dwellings often contained ground story workshops or commercial space as well as living accommodations for one or more families. The sole surviving structure from this period in the district, 135 West Broadway, was one of four modest houses on West Broadway between Duane and Thomas Streets constructed about 1810 by mason Richard Kidney on land leased from James Morris. This three-and-a-half-story (attic now removed) frame dwelling with a brick front, measured only seventeen feet by thirty feet and most likely was constructed with a shop at the ground floor (since altered). In 1812, *Elliot's* directory listed merchant Peter Carion as the occupant of 73 Chapel Street (now 135 West Broadway).⁵ Neighboring buildings served as the homes and shops of such tradesmen as carpenters, masons, and shoemakers.

It should be noted that during this initial period in the district's development, Trinity Church sold some lots, but more often rented properties on long-term leases. As the mother church for the Protestant Episcopal Church in New York State, Trinity also deeded a number of lots to parishes with the proviso that they continue to follow the rituals and teachings of the Episcopal Church. Among the churches to receive lots in what is now the district were St. Mark's in the Bowery; St. Peter's, Westchester (now in the Bronx); St. George's in Flushing; Trinity Church in Utica; and Grace Church in Jamaica, Queens. Because of the covenant regarding continued observance, the churches were not free to sell these lots; they instead leased the properties, usually for a period of twenty-one years. Beginning about 1806, as the initial leases granted by Trinity

²For the Trinity African burial grounds see I.N. Phelps Stokes, *Iconography of Manhattan Island, 1498-1909* (New York: Robert H. Dodd, 1917-25), vol. 4, p. 840; vol. 5, p. 1227, Bancker Plans, Manuscripts and Archives Section, New York Public Library, box 3, folder 81; and New York County, Office of the Register, Liber Deeds and Conveyances, Liber 71, p. 355.

³On the origin of the street names in the area see Henry Moscow, *The Street Book* (New York, 1978); "Derivation of the Names of Streets in the City of New York," *Valentine's* (New York, 1869), 780-84.

⁴This section on the initial urbanization of the Tribeca South area is based on Elizabeth Blackmar, *Manhattan for Rent, 1785-1850* (Ithaca: Cornell University Press, 1989), 89-91.

⁵*Elliot's Improved New York Double Directory* (New York, 1812).

and related churches expired, new leases were drafted requiring leaseholders to erect substantial brick or brick-fronted houses within a prescribed period of time. Most leases also prohibited hazardous or noisome uses on church lots. Artisans who had maintained businesses in their homes were forced to move elsewhere and were replaced by well-to-do merchants, who could afford to maintain separate premises in the downtown business district for their stores and offices. Within a decade the southern portion of the district entirely lost its original mixed-use character and became one of the most desirable residential neighborhoods in the city.

This residential neighborhood was served by several churches and other institutional buildings. The Church of Divine Unity, the first Unitarian Church in the city, opened in 1820 on the north side of Chambers Street, just west of Church Street, where it remained until the 1840s. Several other churches were located just outside the district including the Duane Street Methodist Episcopal Church, 172-182 Duane Street (built 1797, demolished); the Chambers Street Presbyterian Church, on the north side of Chambers Street between Broadway and Centre Street (built 1801, rebuilt 1818, demolished 1835); and the Duane Street Presbyterian Church at the southeast corner of Duane and Church Streets (built 1836, demolished 1852).⁶ New York Hospital became a major institutional presence; it began treating general patients in 1791 and expanded its facilities in 1803 and 1806-08.⁷ In addition, Washington Hall, the meeting hall of the Federalist Party, at the southeast corner of Broadway and Reade Street (just east of the Tribeca South Historic District), was erected in 1809-12 to the designs of John McComb, and served as an important gathering place for a variety of social functions, lectures, and political events.

Early Commercial Development

In the 1820s and 1830s, wealthy New Yorkers displaced by the expansion of banks and other financial institutions in the previously residential Wall Street area, began moving to Broadway and the side streets between Barclay and Chambers Streets, replacing the older houses in the area with elegant Greek Revival town houses.⁸ Chambers Street residents included William Bayard, member of the prominent merchant firm of LeRoy, Bayard & Co. and director of the Bank for Savings (131 Chambers); James Boggs, founder of the firm of Boggs & Livingston and president of the New York Manufacturing Co. Bank (113 Chambers); John Oothout, president of the Bank of New York (79 Chambers); and John H. Hicks, partner in Hicks & Co., one of the oldest and wealthiest of the South Street merchant firms (93 Chambers). This concentration of great wealth soon attracted fashionable hotels and shops to the area. In 1828-30, Washington Hall, became the Washington House, a first-class hotel. A few blocks south of the present district, John Jacob Astor began acquiring the mansions adjoining his house on Broadway to create a development site for a new luxury hotel which would occupy most of the block bounded by Church, Barclay, and Vesey Streets, and Broadway. Planned by Isaiah Rogers, America's foremost hotel designer, the Astor House,

⁶This section on the churches surrounding the Tribeca South Historic District is taken from Stokes, vol. 3, pp. 928-933.

⁷For New York Hospital, see Stokes v. 3, pp. 569, 954-955; v. 6, p. 449; and J.F. Richmond, *New York and Its Institutions, 1609-1871* (New York, 1871), 371-373. For Washington Hall, see Stokes v. 3, p. 986; v. 6, p. 627.

⁸This information on the transformation of the blocks off City Hall Park in the 1820s and 1830s is based on Charles Lockwood, *Manhattan Moves Uptown* (Boston, 1976), 25-47; information on the Chambers Street residents was compiled from the New York City, Tax Assessment Records for the Third Ward, 1817-1840; and Henry Wysham Lanier, *A Century of Banking in New York* (New York, 1922).

which opened in 1834, set a new standard for size and luxurious accommodations among New York hotels, leading to a wave of new hotel building. Even before the Astor House had been completed, the owners of the American Hotel at Broadway and Park Place purchased the home of former Mayor Philip Hone for a major expansion and remodeling of their building. Hone then moved uptown to Broadway and Great Jones Street; his move is indicative of the general trend during the late 1830s and 1840s in which the residents of the blocks of Broadway immediately to the west and north of City Hall Park relocated to new neighborhoods further uptown, while their houses were converted for commercial use or were replaced by new hotels and commercial buildings. By the mid-1840s, Broadway between City Hall Park and Canal Street had become the major commercial artery for the city, lined with fashionable shops, hotels, restaurants, saloons, and daguerreotype parlors.

In the 1840s the commercialization of Broadway began to lead to similar developments on the blocks of Chambers Street now within the Tribeca South Historic District. Two major hotels were constructed, the Girard House at West Broadway and Chambers Street (Fig. 1), built in 1844-45 and now among the oldest surviving hotel buildings in New York, and the Irving House at Broadway and Chambers Street, built in 1847-48, sections of which survive at 75 and 77 Chambers Street. (No. 77 was refaced in cast iron in 1857-58 when the building was converted to the Peddie & Morrison Store.) A four-story brick building with Gothic Revival cast-iron lintel labels and an iron veranda at the second story, the Girard House operated initially as a residential hotel, providing long-term accommodations to businessmen such as Robert Rodman, a commercial merchant with a store on South Street, who lived at the Girard House from 1845 to 1851.⁹ In contrast to the Girard House, the Irving House operated as a standard hotel. Housed in a handsome granite-faced Italianate building that spanned the blockfront on Broadway between Chambers and Reade Street, this fashionable hotel had many notable guests including the renowned singer Jenny Lind and the Hungarian patriot Louis Kossuth (Fig. 2). In addition to the Girard House and the Irving House, two former Chambers Street mansions were adapted for use as residential hotels during the 1840s (the Mansion House at No. 97 and the St. Louis at No. 101, both demolished).

Both the Irving House and the Girard House were built with restaurants and ground-story retail space. In the 1850s a number of houses became boarding houses or were divided into apartments with commercial space at the ground story. (For example, the 1830s mansion of James Boggs at 113 Chambers became the home and offices of consulting engineer James Mapes in the 1840s, and was then altered for use as the store of coffee merchant Charles Alden and the boarding house of Mary Chilton around 1851.) While most buildings were simply altered for commercial use at the ground story, the Bank for Savings constructed a new banking building at 105-107 Chambers Street in 1844. By the mid-1850s Chambers Street had been transformed into an avenue of fashionable shops, boarding houses, restaurants, and hotels.

Immediately to the north, the blocks between Reade Street and Thomas Street were markedly more industrialized. The 1853 Perris Atlas reveals that in just one block bounded by West Broadway, Church, Duane, and Reade Streets, there was a coal yard, a factory, and a sugar refinery. One block further north, a gas house fronting on Church Street was located within 100 feet of Public School No. 10 at 131-135 Duane Street. From directories, it is apparent that the majority of residential buildings in the district had been converted to working class boarding houses or tenements. Many rear yard tenements had been constructed and houses had been altered for use in light manufacturing. During this period,

⁹For the tenants at Girard House see the New York City Directories, 1845-53 and the Third Ward Tax Records, 1845-53. On the economic and social changes which created the trend for middle- and upper-class residential hotels and boarding houses in the mid-nineteenth century see, Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca, 1990).

there was a considerable African-American presence in the area,¹⁰ especially on Duane Street, where the street directory of 1851 indicates African-Americans lived at Nos. 125, 127, 128, 134, 139, and 149.¹¹ Apparently, 139 Duane Street was a boarding house for blacks whose tenants included several laborers, a waiter, a porter, and a seamstress. In the 1840s a public primary school for African-American children was located on the upper floor of a dwelling at 161 Duane Street near Hudson Street, just west of the Tribeca South Historic District.¹² Around 1851 the school moved to 19 Thomas Street (now 64 Thomas Street), located through the block from the boarding house at 139 Duane Street. The school remained on Thomas Street until 1858, expanding in 1855 to accommodate secondary-school students.

Early Development of the American Textile Industry¹³

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. Events following the Revolutionary 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). Further technical advances were made in 1794 when 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 crops in the U.S. and shifted the status of cotton cloth from a luxury item to a standard clothing textile. At about the same time, carding machines (which opened, cleaned, and straightened fibers in preparation for spinning) were being introduced. Limited efforts were made to establish textile production in New York City during the late eighteenth century, but the textile industry never obtained a stronghold in the city, due mainly to the lack of 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

¹⁰African-American communities were established in this general area by the end of the eighteenth century. The first church constructed in New York for a black congregation was the Zion African Methodist Episcopal Church, built 1800 at the southwest corner of Leonard and Church Streets (outside the district). By 1860 the fifth ward, extending from Reade Street to Canal Street west of Broadway, had the second largest black population in the city.

¹¹*Doggett's New York City Street Directory for 1851* (New York: John Doggett, Jr., 1851), identifies residents in these buildings on Duane Street as "colored."

¹²For the African-American school, see the school listings in *Valentine's*, 1848-60; and the history of New York's public school system in Richmond, pp. 169-174.

¹³"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).

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.¹⁴ 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 Port of New York

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. Although shipping tended to be concentrated at the East River docks in the early nineteenth century, piers had been constructed on the west side of Manhattan at the end of every street between Vesey and King Streets by the late 1830s.¹⁵ 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 the new piers on the deeper Hudson River prospered. This Hudson River waterfront development was driven by the rapid expansion 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.

This development of the port was complemented by the introduction of railroads to the west side of Manhattan in the 1850s, creating a vital link between New York and America's inland cities. The Hudson River Railroad, (incorporated 1846) opened its river route between New York and Peekskill in 1849 and in 1851 extended the line to Albany where it connected with railroads to the north and west.¹⁶ The line's southern terminus was a depot at the southwest corner of Chambers and Hudson Streets (opened by 1851) on the site of the present

¹⁴For 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.

¹⁵ A general account of Manhattan's commercial waterfronts may be found in Ann C. Bittenwieser, *Manhattan Water Bound* (New York, 1987), especially pp. 39-50 and 75.

¹⁶This section on railroads is based on Carl W. Condit, *The Port of New York* (Chicago, 1980), v. 1, pp. 16-40, 53-63; *The Hudson River & the Hudson River Railroad* (Boston, 1851); John B. Jervis, *The Reminiscences of John B. Jervis: Engineer of the Old Croton* (Syracuse, 1971), 176-179.

Gerken Building, just outside the district's western boundary. A spur at Canal Street connected the railroad's mainline with the Hudson River waterfront where the railroad used the old Clinton Market building at Canal and West Streets as a freight depot. In 1851-53, the New York and New Haven Railroads, which operated over the same tracks on the east side of Manhattan, constructed a large freight depot designed by R.G. Hatfield on the block bounded by Centre, Franklin, Elm (Lafayette) and White Streets (outside the district boundaries). The Hudson, Harlem and New Haven lines were the only railroads with bridges into Manhattan in the nineteenth century; however, during the 1850s a number of other railroads established wharf stations on the Hudson River waterfront where railroad cars, ferried across the river from New Jersey on "car floats," were unloaded on the Manhattan piers. The New York & Erie Railroad, then the longest railroad in the country, extending from Dunkirk on Lake Erie to Piermont-on-Hudson, operated a ferry service from Piermont to a large depot at the foot of Duane Street which was constructed in 1851. According to Carl Condit, the

nearly simultaneous openings of the New York and Erie and the Hudson River railroads, in addition to the presence of the relatively long-established Erie Canal, gave New York City an immediate and overwhelming advantage over Philadelphia and Baltimore... In the year 1858, for example, the total of rail freight carried into the New York port area exceeded the combined total for Baltimore and Philadelphia by 141,000 tons.¹⁷

In the area of the Tribeca South Historic District the opening of the Hudson River Railroad station brought a number of changes. The Girard House was converted to a transient hotel in 1852 and was substantially enlarged in 1853 with the construction of a new wing at 125 Chambers Street. A number of other hotels opened just outside the present historic district on the side streets surrounding the station, among them the Wyckoff House at 58 Warren Street (demolished). In 1858, American Express erected a building at 55-61 Hudson Street (demolished), in what is now the Tribeca West Historic District, which had direct rail service through two spurs from the main Hudson line. Horse-drawn street railways, established in the 1850s, provided an efficient passenger link between the Hudson terminal and more northern portions of the city.

The Dry Goods Boom in New York City

The Impact of the A.T. Stewart Store. 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. An Irish immigrant who became 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 increasingly larger quarters and in 1846 opened a newly-completed store on the east side of Broadway between Chambers and Reade Streets. The new A.T. Stewart store was the largest retail establishment in the city. Divided internally into departments for the sale of distinct categories of merchandise, it is generally thought to have been an important prototype for the development of the American department store system.¹⁸ Designed by the architectural firm of Trench & Snook, the A.T. Stewart

¹⁷Condit, v. 1, p. 59.

¹⁸Stewart seems to have introduced the system of departmentalization to the retail drygoods trade at an earlier store at 257 Broadway. At the Broadway and Reade Street store he greatly refined the practice, creating separate rooms for different types of merchandise. His practices were adopted by a number of other leading retailers, including Arnold, Constable & Co., Lord & Taylor, Marshall Field, and John Wanamaker. While the first stores to separate goods into

store was modeled after a Renaissance palace and was constructed of elegant, expensive materials, notably white marble, leading contemporaries to dub it "A.T. Stewart's marble palace." A great success, it set a trend for the future commercial architecture and attracted other similar businesses to the Tribeca area.

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 since competitors needed to be close to one another to offer buyers the convenience of a central marketplace.¹⁹ Throughout the 1840s they remained concentrated on Pine, Broad, and Cedar Streets, but in 1851 a city project to widen Dey and Cortlandt Streets between Broadway and Greenwich Street suddenly made large tracts of cleared land available for development. Within the space of two years Dey and Cortlandt Streets had been almost entirely rebuilt with store and loft buildings for dry goods businesses and similar buildings were going up on Park Place, Vesey Street, and Church Street. According to the *Daily Tribune*, "forthwith commenced a most astonishing migration. [The] whole mercantile community seemed to have woke from a long sleep."²⁰ Over the next fifteen years the dry goods trade continued to move northward into the blocks west and north of City Hall Park where merchants could take advantage of the new transportation facilities in the area.

In what is now the Tribeca South Historic District, the first four store and loft buildings erected specifically for dry goods wholesalers were constructed between 1852 and 1854; all four were located on the north side of Chambers Street between Broadway and Church Street and extended through the block to Reade Street. Of these, only two buildings survive: 95 Chambers Street (aka 77 Reade Street), built in 1852-53 for attorney Francis Cutting and leased to Marks, Buttrick & Co., fancy goods wholesalers; and 83 Chambers Street (aka 65 Reade Street), built in 1853-54 for the estate of tea and wine merchant Jacob Binniger and leased to Gage, Sloan & Dater, dry goods jobbers.²¹ By 1858 the remaining dwellings and stables on the block bounded by Chambers Street, Reade Street, Church Street, and Broadway were similarly replaced with store and loft buildings. Those that survive have stone facades designed in the fashionable Italianate style above cast-iron storefronts on Chambers Street and simpler brick facades above cast-iron storefronts on Reade Street. A notable exception is 97 Chambers Street, built 1857-58, which has richly decorated sandstone facades on both Chambers and Reade Streets. Built by the estate of Dr. David Hosack on the site of Hosack's former residence, later the Mansion House hotel, this handsome building attracted some of the most successful firms in the dry goods district; early tenants included a number of dry goods houses and Bradley & Carey, manufacturers of hoop skirts, which maintained a factory on West 26th Street in

departments were retail drygoods houses, by end of the nineteenth century stores began to carry a wide variety of goods including furniture and hardware. See Harry E. Rasseguie, "A.T. Stewart's Marble Palace -- The Cradle of the Department Store," *New-York Historical Society Quarterly*, 48 (Apr. 1964), 131-35, 148-49.

¹⁹This section is based on Lois Severini, *The Architecture of Finance: Early Wall Street* (Ann Arbor, 1983), 55; and Lockwood, 91-105.

²⁰ *Daily Tribune*, quoted in Lockwood, 100.

²¹ A jobber was a businessman who dealt directly with the manufacturer to purchase goods in bulk and sell them to smaller dealers. He is distinguished from a commission merchant who sold goods on a percentage basis either in his name or in that of a manufacturer. Commission merchants often acted as financiers, advancing capital to manufacturers and accepting the credit risks of the buyer.

addition to this building used for salesrooms, storage, and offices for the firm's extensive mail order business.

At about the same time this initial development took place on Chambers Street, the western edge of the district saw the construction of four adjacent store and loft buildings at 143, 145, 147, and 149 Duane Street (aka 133 West Broadway). Built between 1855 and 1857 for separate owners, these buildings are somewhat more modest than contemporary buildings on Chambers Street. Two of the buildings, Nos. 143 and 149, are faced with brick rather than stone and 149 Duane Street has simple utilitarian facades.

Store and loft buildings soon began to appear on two other blocks in the district. On the block bounded by Chambers Street, Reade Street, Church Street, and West Broadway, development was sparked by the erection of the Cary Building at 105-107 Chambers Street (aka 89-91 Reade Street) in 1856-57. Built for the firm of Cary, Howard & Sanger, the Cary Building is the earliest surviving building in the historic district erected by a dry goods firm for its own use. Designed by the noted architectural firm of King & Kellum, with cast-iron facades produced by the Architectural Iron Works, this building is considerably larger and more richly decorated than the speculative buildings which had preceded it. Described by a contemporary account as "an elegant structure [and] a first-class, well-regulated warehouse," it contained over 1500 different kinds of foreign and domestic goods from which buyers for small retail stores and purchasing agents from across the nation could make their selections.²² Within a year of completion of the Cary Building, work began on five more store and loft buildings including the handsome cast-iron structure at 93 Reade Street erected in 1857. By 1861 new buildings had replaced all the structures on the block except for the Girard House and two former dwellings at 111 and 113 Reade Street that had been converted to commercial use (these buildings were subsequently demolished).

A similar pattern occurred on the north side of Reade Street between Church Street and Broadway where two leading dry goods merchants, Robert McCurdy of McCurdy, Aldrich & Spencer and William M. Bliss of Bliss, Kelly & Wheelock, commissioned the noted architect Samuel A. Warner to design two adjacent store and loft buildings at Nos. 66-68 and 70-72 Reade Street (aka 112-114 Duane Street) in 1856-57, the latter of which was leased to Loeschigk, Wesendonck & Co., a leading import firm dealing in German textiles, and Robbins, Royce & Hard, dry goods wholesalers. The presence of these major dry goods houses on the block seem to have encouraged further development, so that in 1859 a Brooklyn restaurant owner, George Bradshaw, commissioned architect James H. Giles to design three store and loft buildings, Nos. 74, 76 and 78 Reade Street (aka 177 Church Street). Other investors commissioned buildings at Nos. 80-82, 64, 62, and 58-60 Reade Street, the latter two buildings designed by architect Isaac F. Duckworth, a specialist in commercial architecture.

On the block bounded by Duane Street, Reade Street, Church Street, and West Broadway, the acquisition of the old Congress Sugar Refinery at 142-146 Duane Street by James Benkard and Benjamin Hutton, partners in a major silk-importing firm, in 1859 set off a wave of construction which resulted in fourteen buildings being added to the block between 1859 and 1861 (twelve of which survive, Fig. 3A). Benkard and Hutton developed their property with a triple store building, in which each unit was over forty feet wide. Treated as an ensemble, these handsomely decorated Italianate "Roman palaces" are enriched with quoins, an attic frieze, and pedimented lintels. The Benkard & Hutton firm occupied the central building at 144 Duane Street, while Nos. 142 and 146 were leased to dry goods importing firms, including Passavant & Co. and Babcock & Milnor. Soon after work began on Benkard and Hutton's buildings, A.T. Stewart commissioned John B. Snook to design a pair of speculative speculative store and loft

²²John Gobreight, *Union Sketch Book*, quoted in LPC, *Cary Building Designation Report* (New York: City of New York, 1982), 2.

buildings at 96-102 Reade Street (built 1859-60, Fig. 3B), which were leased to the dry goods firms of Pastor & Hardt (No. 96-98) and Carhart, Bacon & Greene (No. 100-102).

The area of the Tribeca South Historic District was also home to H.B. Claflin & Co., the most successful wholesale dry goods firm in the country from the 1860s through the 1880s, and the largest in the world by the 1890s (Fig. 4). Founded in 1843, by Horace B. Claflin, the firm moved from Pearl Street to 40 Worth Street in 1861, occupying the northern half of the block bounded by Worth, Thomas, and Church Streets and West Broadway. As Claflin & Co. expanded, it continued to add to the store, eventually covering the entire block. According to *King's Handbook of the United States* of 1891, "the premises comprised "one of the largest business houses in the country surpass[ing] every building ever erected for the wholesale dry goods trade."²³ While most of the building was replaced in 1926 by a sixteen-story office building, the last section of the store, constructed in 1891, at 151-157 West Broadway on the northeast corner of West Broadway and Thomas Street is within the historic district. Designed by Samuel A. Warner, who had been the architect of the earlier sections of the store, the 1891 wing was designed in the Italianate style to match the earlier portions of the store, so that today it is a significant reminder of one of the most important mercantile firms in nineteenth-century America.

In addition to these grand emporiums built for the great dry goods houses, the district also contained many smaller buildings which were generally constructed as rental properties by wealthy investors. Alvin Higgins, a partner in the prosperous A. & E.S. Higgins Co. carpet firm, was involved in the development of buildings on three of the six blocks in the district, having acquired from 1853 to 1855 a number of unexpired leases on church-owned properties that he then either developed himself or sub-leased to other merchants. Among the development parcels "assembled" by Higgins were 64 Reade Street, developed by Curtis & Giles in 1857, and 105-107 Chambers Street, site of the Cary Building of 1856-57; Higgins's own buildings included 85, 87, 89 Chambers Street (1855-57), 111 Chambers Street (1857-58), and 97-101 Reade Street (1861-62). Other prominent owners of buildings erected as investment properties include the cabinetmaker and decorator Alexandre Roux (110 Reade Street, 1860-61), sugar refinery owners and philanthropists Robert L. and Alexander Stuart (123 Chambers Street, 1857-58). Banker and real estate investor Samuel D. Babcock commissioned five buildings (Nos. 128, 130, 132 Duane Street in 1859-60 and Nos. 196 and 200 Church Street in 1863-64), only one of which, 132 Duane Street, survives. One of the most distinctive buildings in the district, the large cast-iron fronted Gothic Revival style 62-66 Thomas Street of 1863-64, was built for Horace Day, a leading industrialist who made a fortune developing the vulcanization process for rubber. This building, which originally extended through the block to 139 Duane Street and was later enlarged to encompass 137 and 141 Duane, was divided into four stores that were leased to individual dry goods merchants and produced a rental income of about \$18,000 a year.

By the mid-1860s building activity in the area of the district had declined sharply, partly due to the Civil War but also due to the limited potential for new development following the extensive construction of the previous decade. After peaking during the years from 1859 to 1862 with twenty-three new buildings, development from 1862 to 1866 was limited to alterations; additions to Benkard and Hutton's complex at 148 and 150-152 Duane Street in 1864-65 and 106-108 Reade Street in 1866-67; and construction of a dry goods store at 68 Thomas Street for John Martin, Jr. who was leasing the adjacent store at 66 Thomas Street from Horace Day. The large store and loft building at 137-139 West Broadway, erected as a speculative investment by importer Jacob Pecare in 1867, appears to have been the last new building in the district built exclusively for the dry goods

²³James Sweetser, *King's Handbook of the United States* (Buffalo, NY, 1891), 638.

trade.

By contrast, the area between Worth and Canal Streets boomed with new construction for the dry goods trade in the mid- and late 1860s.²⁴ Several factors seem to have favored development in that area, including the growth of the dry goods trade during the war years, which made expanded quarters a necessity for many firms, and the decision by Cornelius Vanderbilt, who had purchased the New York & Harlem, New York Central, and Hudson River railroads in the 1860s, to close the Hudson River Railroad depot at Chambers and Hudson Street and construct a new freight terminal at St. John's Park in 1867. Within a year or two of the new, expanded facility's opening, many of the firms that been located in the area of the Tribeca South Historic District since the early 1850s began to move to the blocks around Worth, Franklin, White, Lispenard, and Canal Streets where many wholesale textile firms still remain today.

Late Nineteenth-Century Developments

In what is now the Tribeca South Historic District, little new construction took place after the mid-1860s; only three buildings were erected in the 1870s, four in the 1880s, and three in the 1890s (one of which has been demolished). Most of the new buildings were on the western edge of the district where the construction of the Metropolitan Elevated Railway's Sixth Avenue line, which had stops on West Broadway at Chambers and Franklin Streets, seems to have prompted considerable new building.²⁵ In 1869-70 the five-story cast-iron fronted store and loft building at 147 West Broadway and the adjacent brick-fronted building at 70 Thomas Street were built for Michael Purcell, a liquor merchant, who also had a store in the district on West Broadway at Reade Street (demolished). Perhaps due to the financial panic in 1873, building activity in the area ceased until 1878, when a five-story store and loft building was erected at 92 Reade Street, which became the headquarters of Alexander Fries & Brothers, a chemicals firm. In 1884, Patrick Ryan, a dealer in boxes and packing boxes, who had been renting a converted Federal-era dwelling at 109 Reade for some years, entered into a new lease in which he agreed to construct a store and loft building on the site. During the following year he seems to have entered into a similar agreement with the owner of 111 Reade; the result was a pair of almost identical neo-Grec store and loft buildings designed by Berger & Baylies. No. 145 West Broadway, a handsome Romanesque Revival store and loft building, was constructed in 1888 for wholesale grocer E. Christian Korner and was leased soon after its completion to the Fairbanks Company, manufacturers and dealers in scales, "of all sizes, from those which weigh letters in the Post Office to those used in navy-yards and custom houses."²⁶ The adjacent structure at 141 West Broadway was constructed in 1889-90 for Philip McDowell, a cigar and liquor merchant.

During 1890-91, Claflin & Co. constructed the final portion of its store building at West Broadway and Thomas Street. In 1896 the Irving Savings Bank, a mutual bank which had served the merchants of the dry goods district since 1851, moved from Park Place to a new building designed by Thomas R. Jackson at 115 Chambers Street (replaced by the present Irving Savings Bank building in 1925), and in 1897-98 a store and loft building was erected at 56 Thomas Street

²⁴See LPC, Research Files for more information on the development of this area.

²⁵For the development of the West Broadway area in the 1870s see also LPC *Tribeca West Report*, 46-47; and *175 West Broadway Building Designation Report* (New York, 1991), 2.

²⁶Moses King, *King's Handbook of New York City* (Boston, 1892), 867.

which was leased to textile firms. The speculative building at 60 Thomas Street, designed by Adolph Mertin for John E. Olson and built in 1904-05, was leased to the United States Rubber Company, a manufacturer of rubber boots and shoes.

As the dry goods firms moved northward, new kinds of wholesale businesses began to move to the Tribeca South Historic District area, notably hardware and cutlery merchants and wholesale shoe dealers. The change in the nature of the district is chronicled in the advertising pages of *Iron Age*, the trade paper of the hardware industry, which began listing "removals" of hardware and cutlery firms from Beekman Street to the area of the district about 1870. By 1880 over fifty purchasing agents, jobbers, commission agents, export and import merchants, and manufacturer's representatives dealing in hardware, cutlery, and related items were located within the district. These included the New York representatives of such firms as the Benedict & Burnham Manufacturing Co. of Boston, makers of rolled brass sheets and German silver (78 Reade Street); the Stanley Works hardware factory of New Britain, Connecticut (79 Chambers Street); and Stauffer & McCready, manufacturers of "fancy hardware" of New Orleans (105-107 Chambers Street). Many of the hardware and cutlery firms remained in the district for decades (H.L. Judd & Co., for example, occupied 87 Chambers Street from the 1880s to the 1950s), making it a center for the wholesale hardware trade through the 1960s. While wholesale shoe dealers began to move into the area of the Tribeca South Historic District during the 1870s, they were slower to settle there than the hardware merchants; by 1880 there were fewer than twenty in the district. In the 1880s, however, this number more than doubled with wholesale and boot merchants established on almost every block, and by the 1890s what is now the Tribeca South Historic District had become the wholesale distribution center for shoes and boots for the nation. Among the prominent firms located there were the Brown Shoe Company and Nunn-Bush Shoe Co. (144 Duane Street), Golo Slipper and Footwear Co. (129 Duane Street), and the Diamond Shoe Co. (62-66 Thomas Street/aka 137-141 Duane Street). To a lesser extent the district also attracted some other types of wholesalers -- notably dealers in special papers and boxes, rubber goods and, in the twentieth century, auto supplies. Thomas Street, at the southern edge of the dry goods district, continued to house some dry goods firms, as well as shoe firms and hardware merchants. It should be noted that although the nature of the businesses within the district changed, the district continued to thrive and remained an important center of New York's economy (Fig. 5). In 1899, writing in *The New Metropolis*, E. Idell Zeisloft reported that Chambers Street was:

An extremely busy street of greatly diversified interests, the cutlery and hardware trade being the best represented. Traffic ... is very heavy, ... the crossing at West Broadway often being a dangerous place for the pedestrian. The people seen are businessmen, clerks, grocers, and truckmen, each and all rushing along the sidewalk at top speed.²⁷

Twentieth-Century Developments

In the first half of the twentieth century, the upper stories of the buildings in what is now the Tribeca South Historic District continued to be used by wholesale businesses, primarily the hardware and shoe trades, while ground floor stores were frequently converted to retail use to serve the workers from the large office buildings that went up on Broadway at turn of the century and the growing government center around City Hall. From 1904 to the 1920s, no new construction occurred in what is now the district, though in 1913-14 the former Girard House, then the Cosmopolitan Hotel, was completely renovated by realtor and Democratic Party stalwart, Joseph M. Weintraub, who made the hotel a meeting place for leading judges, lawyers, and politicians. In the 1920s, some of the

²⁷E. Idell Zeisloft, *The New Metropolis* (New York, 1899), 603.

earliest store and loft buildings in the district (85 Chambers Street and 95 Chambers Street), which by then probably had deteriorated brownstone fronts, were refaced in brick. The mid-nineteenth-century buildings at 62-66 Thomas Street/139 Duane Street and 137 Duane Street, were also extensively altered and refaced on their Duane Street facades when they were acquired by the Diamond Shoe Company in 1926. (In 1934 the company expanded into the adjacent building at 141 Duane Street which was refaced to match 137-139 Duane Street.) Between 1927 and 1928 the three mid-nineteenth-century store and loft buildings at 196 to 206 Church Street, that had been partially demolished to accommodate the construction of the IND subway line, were rebuilt to create a new headquarters for J.E. Bates & Co., a wholesale shoe firm that had occupied the building at 202 Church since 1902. Two other businesses which had been located in the Tribeca area for some time constructed new buildings in the district: the Irving Savings Bank doubled the size of its quarters with a new building at 115-117 Chambers Street, designed by Merkle & Elberth; and the D.P. Harris Hardware Co. (previously located at 22 Murray Street) erected an Art Deco loft building with a commercial base, designed by Jardine, Murdock & Wright, at Church and Chambers Streets in 1937-38. In the mid-thirties, two mid-nineteenth century store and loft buildings at 79-81 Chambers Street (aka 59-63 Reade Street) were replaced by a two-story Moderne style commercial building (one story on Reade Street), built for the Franklin Building Company, a real estate holding company, established by Alvin Higgins's niece, Nathalie Reynal. Since the 1950s, four other small commercial buildings have replaced nineteenth-century store and loft buildings, but these represent a very small percentage of the total buildings in the district.

Beginning in the 1970s, residential tenants began to locate in vacated loft spaces in the district, continuing a trend begun by artists 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.²⁸ 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.²⁹ 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. Today, the Tribeca South Historic District contains a wide range of uses, from traditional businesses, such as several shoe wholesalers on Duane Street, to retail stores and fashionable restaurants, and to a large residential population.

Gale Harris with contributions
by Margaret M.M. Pickart

²⁸NYC, City Planning Commission, Manhattan, Calendar, Jan. 28, 1976.

²⁹NYC, City Planning Commission, Zoning Map, 12a and 12b.

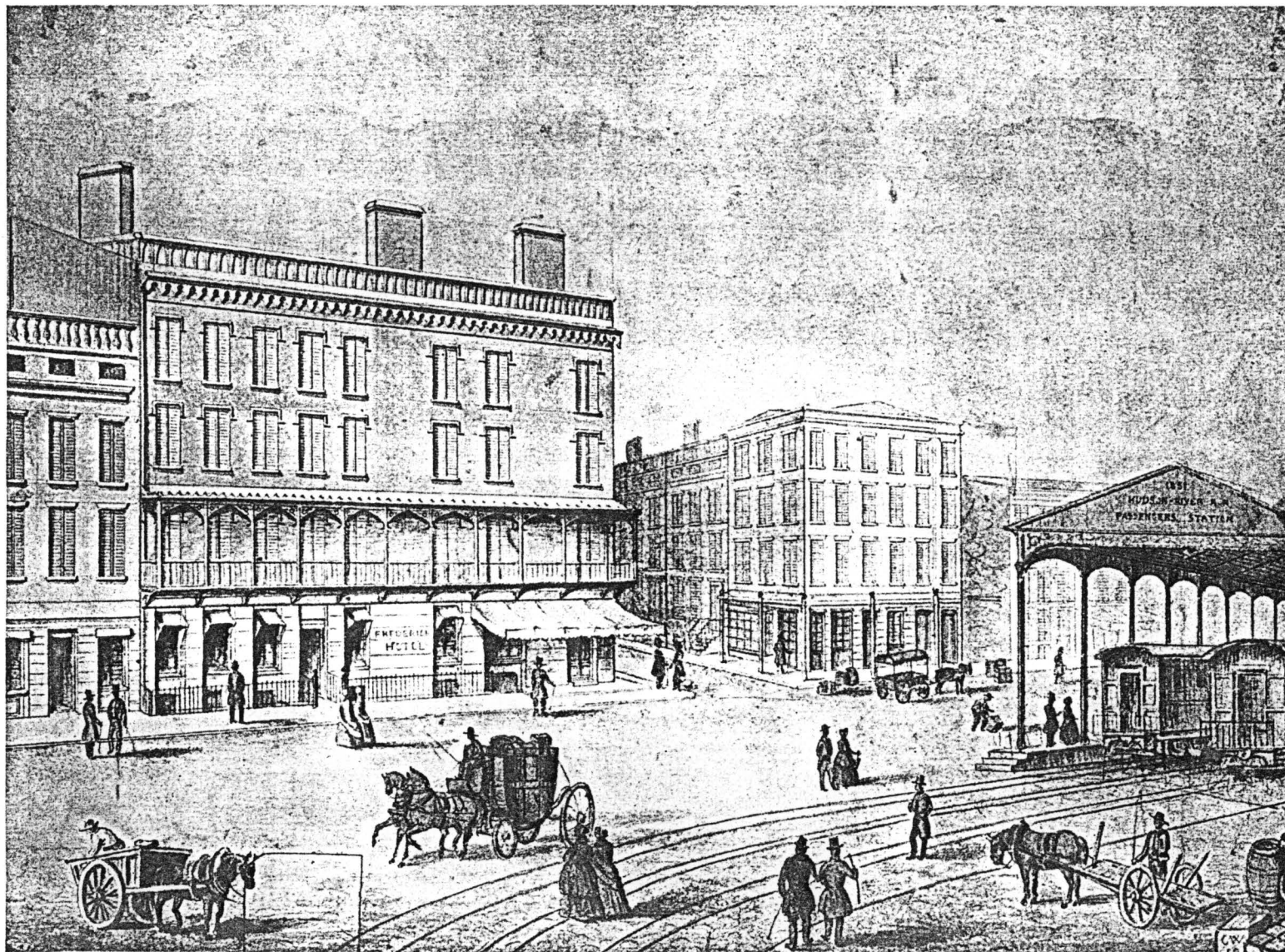


Fig. 1. The Girard House Hotel at 125-131 Chambers Street a/k/a 95-99 West Broadway
and the Hudson River Railroad Depot in 1851.
Source: Kouwenhoven, *Columbia Historic Portrait*.

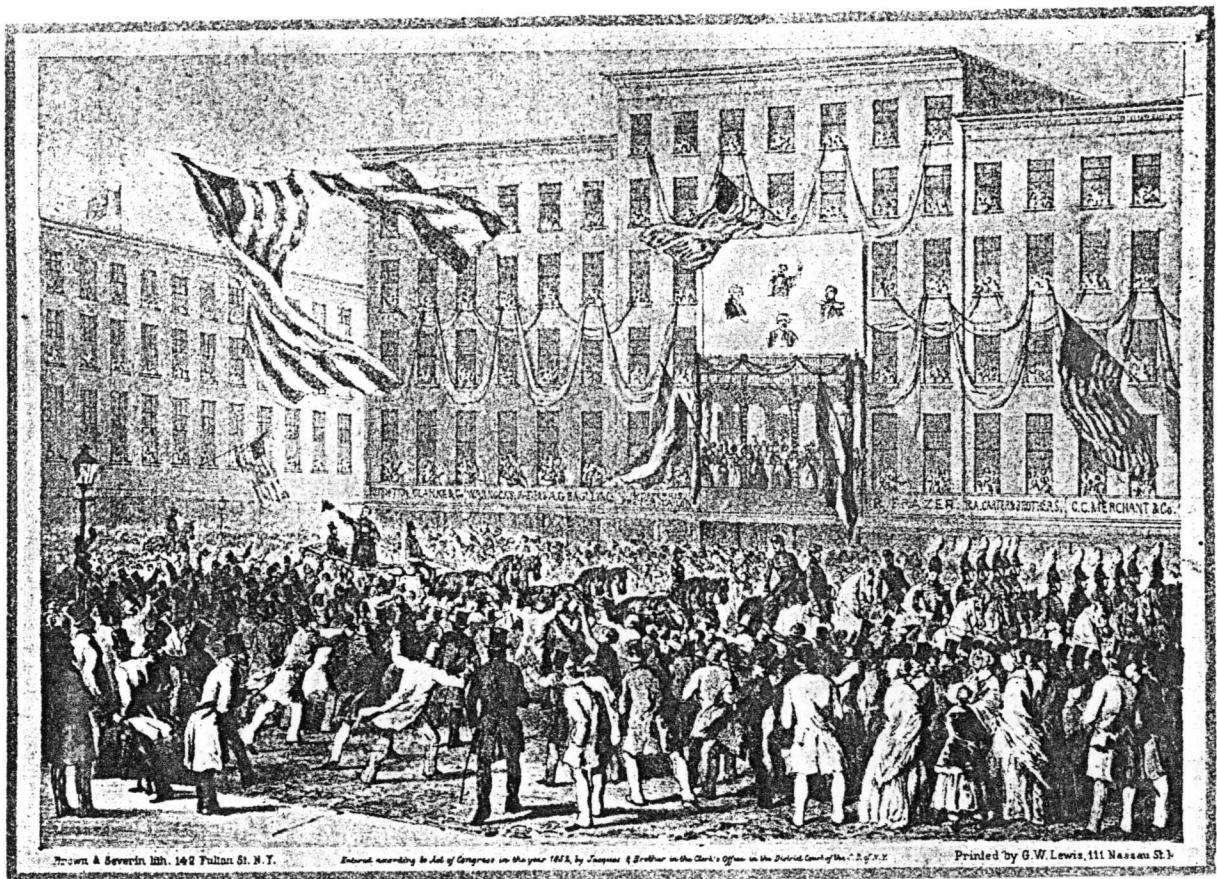


Fig. 2. Louis Kossuth Being Welcomed in Front of
 the Irving House at Broadway and Chambers Street c. 1851.
 Source: Kouwenhoven, *Columbia Historic Portrait*.



Fig. 3A. The store and loft buildings at 106-108, 110, and 112 Reade Street.

Photographic Source: *King's Photographic Views of New York, 1895.*



Fig. 3B. The store and loft buildings at 100-102, 104, and 106-108 Reade Street.

Photographic Source: *King's Photographic Views of New York, 1895.*



Fig. 4. View of the H.B. Claflin & Co. Store, West Broadway
Between Worth & Thomas Streets
Showing the Annex at 151-157 West Broadway (1891).
Source: *King's Views of New York, 1908-09.*



Fig. 5. View of the North Side of Chambers Street between Church Street and Broadway, showing Nos. 81, 79, 77, and 75 Chambers Street and the former Irving House (far right).
Photographic Source: *King's Photographic Views of New York, 1895.*

ARCHITECTURAL DEVELOPMENT OF THE TRIBECA SOUTH HISTORIC DISTRICT

Introduction

The architecture within the Tribeca South Historic District, resulting from concentrated redevelopment of the area during the mid-nineteenth century, 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 and later in the wholesale businesses of hardware and shoes. While the earliest building within the district survives from the Federal era, and construction, though limited, continued into the twentieth century, the store and loft buildings of the district were erected for the most part during the decade between 1851 (when the Hudson River Railroad depot opened) and the early 1860s and thus demonstrate a striking architectural cohesiveness. Merchants commissioned architects and builders to design buildings that were lavish enough to impress customers yet practical enough to enable easy handling of goods and other daily activities. Most buildings in the district are approximately twenty-five feet wide, a measurement which corresponds to the standard lot size established by the preexisting residential development; some buildings of fifty and seventy-five feet in width were erected, their facade designs based on the twenty-five-foot module. The typical five-story facade features a cast-iron storefront at the ground story which, in most cases, supports an upper wall of stone, although some are brick or cast iron. Pierced by regularly placed window openings and crowned by metal cornices, these facades are harmonious in scale and ornamentation, and together create uniform street walls which give the district its distinct character. Located within the district are three of the city's earliest surviving cast-iron-fronted buildings. The streetscapes are enlivened by diverse facade designs solutions from the 1850s and 1860s, most of which were inspired by the Italianate exterior of the influential A.T. Stewart Store, or the Bowen & McNamee Store. The Second Empire and neo-Grec modes popularized in Paris show their influence in certain elements of the Italianate designs from the 1860s. Several commercial structures built in the district are examples of the later nineteenth-century styles. The Tribeca South Historic District remains remarkably intact, providing an invaluable view of mid-nineteenth-century architecture in the service of commerce.

Architects and Builders

Many of the architects who were active in this district have not been identified, primarily 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 to document building activity was instituted. Nonetheless, it has been established that several important architects were responsible for some of the structures: Samuel A. Warner, Isaac F. Duckworth, James H. Giles, the renowned firm of King & Kellum, and John B. Snook. Further examples of the work of these designers are found in other parts of the city, including 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 areas of the city reflect the increasing professionalization of American architects and the consequent growing distinction between builders and architects. Among the other architects whose work is found in the Tribeca South Historic District are Alfred Dunham, John B. McIntyre, William Kuhles, Mortimer C. Merritt, John J. O'Neil, Quinby & Broome, Adolph Mertin, William F. Hemstreet, Wollins & Bull, Merkle & Elberth, and Jardine, Murdock & Wright.

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 building in the Tribeca South Historic District, a three-story Federal-era dwelling at 135 West Broadway, was built about 1810 by mason Richard Kidney and subsequently housed commercial occupants. It is an important survivor from an era in the city's history when the area of the district was a residential neighborhood in which residents lived in single-family houses or in boarding houses, and when merchants and craftsmen lived above their shops. Although this building has undergone alterations, including the removal of its peak-roofed attic, the upper two levels retain much of their historic character. While it is not known if the house originally had a commercial ground story, it appears on historic maps to have had a storefront by the 1850s. The brick facade features three rectangular window openings with splayed lintels and stone sills at each of the upper stories.

Another early surviving building in the Tribeca South Historic District is the former Girard House (later known as the Cosmopolitan Hotel and the Bond Hotel), built in 1844-45 on Chambers Street, at the northeast corner of West Broadway. This historically significant structure was built for James Boorman, a wealthy merchant and founder of the Hudson River Railroad, to provide residential hotel accommodations for merchants; as such it was one of several downtown hotels catering to businessmen during that period, as the area was just being transformed from a residential neighborhood to a commercial center. Its brick exterior, though altered, displays some of its original Gothic Revival character in the cast-iron lintel labels with drip molds which cap the windows. The northern section of the West Broadway facade retains its attic-story windows and crowning cornice dating from an 1867-68 alteration in which that portion of the building was raised to five-and-one-half stories. The hotel building also incorporates a twenty-five-foot wide wing at 125 Chambers Street, built in 1852-53 and designed in the then fashionable Italianate style, with segmentally-arched windows capped by heavy bracketed hoods and underscored by bracketed sills.

The Store and Loft Building Type

The overwhelming majority of the structures in the Tribeca South Historic District are store and loft buildings; the homogeneity of this predominant building type bestows a particular distinctiveness on the district. From the early 1850s and continuing into the Civil War years, the 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.¹ In the mid-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

¹ 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*. See also: *Annual Report* (1865), 151-152, 177-178; (1866), 210; (1867), 274-275.

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 commercial buildings. When the Department of Buildings was founded in the mid-1860s, it codified terms to classify commercial structures. "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 belong to this category; the store and loft buildings that predate the mid-1860s also would have been classified as such.²

In the Tribeca South Historic District, most of the store and loft buildings are 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. Some buildings fifty and seventy-five feet wide were erected, their facade designs based on the twenty-five-foot module; individual buildings were sometimes constructed in ensembles, and a certain flexibility in the arrangement of interior spaces was achieved by joining the buildings, if needed. The typical five-story structure has a facade composed of a cast-iron-framed storefront and an upper wall faced in a high quality material: stone (brownstone for some of the earliest buildings, then marble or light-colored sandstone)³ in over forty cases, brick in nearly twenty cases, or cast iron (five examples). While there are relatively few buildings with full cast-iron facades in this historic district, cast-iron storefront framing members were used in virtually every case and other iron elements, such as cornices, were commonly applied to stone and brick facades. The marble most likely came from the quarries of Westchester County. 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.⁴

The store and loft buildings were substantially built, incorporating changing construction technologies. During the mid-nineteenth century, this 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

² "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.

³The use of marble for mercantile facades gained popularity during the mid-1850s in part because marble was thought to be more durable than sandstone. "New Banking Houses, Splendid Stores, etc.," *United States Economist & Dry Goods Reporter* N.S. 8, n. 19 (March 1, 1856), 309.

⁴ 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.

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. Circulation was provided by stairs located against one of the side walls; workers moved goods vertically through open hoist-ways and later via elevators. Early New Building Applications often lack detailed 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 was less than one year 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 many of New York's historic commercial buildings, the standard store and loft building in this district has a trabeated, cast-iron-framed one-story storefront in which columns and 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. The building codes required the use of fireproof iron shutters on all openings not facing onto a street. 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 number of these stepped vaults survive, but some have been covered with modern materials or altered in other ways. The cast-iron sidewalk, set flush with the curb rather than stepped up, in front of No. 77 Chambers Street, the former Peddie & Morrison Store, is a rare survival.

While the store and loft buildings in the Tribeca South Historic District display an overall consistency in form and scale, their exteriors vary somewhat in design sophistication and ornamental quality. 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, the buildings of the district were consciously designed to be impressive advertisements for the businesses they housed.

Cast Iron as a Building Material⁵

Cast iron, which is a refined form of pig iron, was first produced in the Western world 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.⁶ 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.

In the United States, there was an early interest in the use of architectural cast iron, but the need to import the material, as foundries in this country had yet to exploit its architectural potential, initially delayed its general adoption; eventually cast iron revolutionized construction.⁷ 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. 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 (1800-1874), primarily an engineer and inventor whose work advanced the use of iron for structural systems, and Daniel D. Badger (1806-1884) began his career as an iron founder in Boston, erecting there in the early

⁵ 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 Bridgewater, *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; 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.

⁶ See in particular: Gloag and Bridgewater; Hitchcock, *Architecture*, 171-179; and Dixon and Muthesius, 94-96.

⁷ 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.

1840s a store building with iron columns and lintels at the first story; he claimed this was "the first structure of Iron ever seen in America."

Badger moved to New York in 1846 and established a foundry for the production of iron shutters, which were installed on the entire first story of the A.T. Stewart Store (1845-46, Trench & Snook, see below). With its headquarters at 42 Duane Street and its foundry on East 14th Street where it occupied over three acres and employed several hundred workers, 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, three of the five cast-iron-fronted buildings in the Tribeca South Historic District have facades that were manufactured by Badger's foundry; these include the Cary Building at 105-107 Chambers Street (King & Kellum, 1856-57, Fig. 1), 93 Reade Street (architect unknown, 1857), and 77 Chambers Street (Samuel A. Warner, alteration of 1857-58). In addition, the Architectural Iron Works is documented as having produced about one dozen (and probably more) ground-story storefronts for buildings within this district. Badger retired in 1873 and his foundry remained in business until 1876.

There are several other known foundries whose work is represented in this historic district. At least two buildings have exterior elements manufactured by the foundry of J.B. & W.W. Cornell & Co. (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. One structure in the district displays ironwork known to be from George R. Jackson & Co. (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. Other foundries whose work is represented in the district include Nichols & Billerwell (two buildings) and Boyce & McIntyre (one building).

In addition to providing storefronts, facades, and other architectural elements to the local streetscapes, the foundries of New York City and Brooklyn (which together totaled forty-one during the 1860s)⁸ shipped cast-iron building elements nationally and internationally. Proponents of cast iron encouraged the erection of cast-iron structures in the city's commercial districts and extolled its virtues in written form.⁹ The material and its process of manufacture by casting allowed for variety in stylistic interpretation, as the cast-iron-fronted buildings in the Tribeca South Historic District demonstrate. While the three

⁸ Gayle and Gillon, xiv.

⁹ 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., 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.

buildings with facades manufactured by Badger are all ornate variations on the classically-derived Italianate style, 62-66 Thomas Street (architect unknown, 1863-64) is an unusual example of a building with a cast-iron front designed in the Gothic Revival style, featuring pointed-arched openings and engaged polygonal piers. No. 147 West Broadway (aka 72 Thomas), the latest example of a cast-iron-fronted building in the district, was designed by John J. O'Neil and built in 1869-70. The building's two Italianate facades, with a rusticated treatment resembling coursed stone, are enriched with ornamented lintels typical of the then popular neo-Grec style. O'Neil also designed the adjacent building at 70 Thomas Street (1870) with a brick facade displaying the same cast-iron lintel treatment.

Architectural Expression of the Store and Loft Building¹⁰

The A.T. Stewart Store and the Italianate style. 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. In the 1840s the architectural symbolism of such buildings was criticized 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. 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 different varieties of goods. Built in 1845-46 and faced in white marble, the exterior of the A.T. Stewart Store 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. (Located at 280 Broadway and now known as the Sun Building after a subsequent occupant, this building is a designated New York City Landmark.)

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

¹⁰ 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. 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).

"Italianate" style;¹¹ 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, for which he commissioned Trench & Snook. A later addition was designed by Snook alone.

The Italianate style in America was given further legitimacy by architectural pattern books which were published at mid-century.¹² 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. The Italian palace motifs shown in the book were amply employed by New York's architects and builders. 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 illustrated elements could be adapted to cast iron.

The Italianate "Roman Palaces." The neighborhood of the A.T. Stewart Store, of which the Tribeca South Historic District is a part, was transformed during the next two decades by the erection of store and loft buildings which generally were given modest versions of the Stewart Store facade and served businesses that aspired to that company's success. In 1862 the Stewart Store 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. Many of these buildings in the neighborhood of the A.T. Stewart Store copied the Italianate theme of a wall pierced by a regular pattern of amply decorated window openings and crowned by a bracketed cornice. A number of examples within the district also incorporate small, rectangular attic-story windows between the brackets of the cornice.

In the Tribeca South Historic District, over half a dozen surviving store and loft buildings, erected between 1856 and 1860, follow the Stewart Store model very closely, using a combination of these elements: a four-story stone veneer framed by quoins or paneled pilasters; rectangular window openings -- three or four across each story -- embellished with molded surrounds and pedimented lintels; a first-story storefront composed of engaged cast-iron columns and pilasters supporting an entablature and, occasionally, a marble second-story balustrade; stringcourses separating the stories; and a bracketed and/or modillioned metal cornice. Of these Italianate "Roman palaces," none can be attributed to a particular architect. One example of a building in this group is 97 Chambers Street (aka 79-81 Reade Street), built in 1857-58, which features a center tripartite bay and round-arched openings at the fifth story. Particularly noteworthy are the three buildings at 142, 144, and 146 Duane Street (1859-60), built for the dry goods firm of Benkard & Hutton; these buildings form an ensemble in which the center building, set off by quoins, projects slightly from the two side buildings and features attic-story windows, a prominent cornice, and various pedimented lintel treatments.

¹¹ 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.

¹² M. Field, *City Architecture; or Designs for Dwelling Houses, Stores, Hotels, etc.* (New York, 1853), esp. pls. I, II, IV, and V.

Yet another building which can be characterized as a "Roman palace," the six-story annex to the H.B. Claflin & Co. Store at 151-157 West Broadway, was not built until 1891. Erected at a time when the Italianate style had long waned in popularity, the building was designed by Samuel A. Warner in its purposely "outdated" style to relate to Warner's 1861 design for the earlier Claflin Store building which occupied the remainder of the entire block (since demolished). While its two-story storefront base is a departure from the form of its predecessors, the upper facade displays the quoins, window ornament, and stringcourses typical of the earlier Italianate palaces in the district. The bracketed cornice is embellished with a triangular central gable.

The largest group of stylistically similar buildings in the district is composed of about a dozen buildings, built primarily between 1853 and 1861 (one building dates from 1866-67), which incorporate segmentally-arched window openings with molded surrounds or prominent projecting hoods into the Stewart Store model. Most have cast-iron storefront bases, marble upper facades, stringcourses, and bracketed cornices (Fig. 2). No. 66-68 Reade Street, built in 1856-57 with a design attributed to Samuel A. Warner, has a marble facade featuring segmentally-arched windows set into molded, eared surrounds with bracketed sills and flat, projecting lintels; a bracketed stone cornice surmounts the round-arched openings of the top story. The flanking buildings at Nos. 64 and 70-72, built at roughly the same time, are simpler variations of this design scheme. Another group at 74, 76, and 78 Reade Street, built between 1859 and 1860 to the designs of James H. Giles, display molded stone lintels whose segmental arch form echoes that of the window openings, fifth-story windows with round-arched heads, and bracketed and modillioned metal cornices. The West Broadway facade of the corner building at 112 Reade Street (1860), crowned by a shallow pediment, has broad, segmentally-arched openings containing unusual, tripartite arched window sash in its center bay.

Another variation of the Italianate "Roman palace" which can be identified in a group of about ten buildings uses the round arch form as the predominant design motif. The stone facades of these buildings have round-headed window openings arranged in bays which are sometimes articulated as implied arcades by moldings at the arches and stringcourses at the springlines. Nos. 87 and 89 Chambers Street (aka 69 and 71 Reade Street, respectively) were built in 1855-56 for carpet merchant Alvin Higgins; their adjacent facades are enlivened by the variation in the size of the openings, each facade having a wider center bay flanked by narrower side bays. A combination of arched opening shapes adds lively interest to the facade of the corner building at 80-82 Reade Street (1860-61); keyed round-arched openings are used at the second and fifth stories and at the masonry base of the West Broadway facade (the storefront facing Reade Street has framing composed of cast-iron columns), while the third and fourth stories, set off by stringcourses, have segmentally-arched bays. A similar fenestration pattern is found at 103 and 105-107 Reade Street (1860-61), where pilasters and stringcourses articulate the adjacent three-bay facades which feature such decorative motifs as scrolled keystones, an aedicule at the center bay of the second story of No. 105, and dentilled and modillioned terminal cornices.

The Italianate "Venetian Palaces." An additional group of buildings in the Tribeca South Historic District have features in common with the Bowen & McNamee Store (1849-50, Joseph C. Wells, demolished) which stood at 112-114 Broadway. Like the Stewart Store, it was sheathed in white marble, but its "most showy and elegant front"¹³ was a descendant of Jacopo Sansovino's Renaissance Venetian palaces, as popularized by the Carlton Club (1845-56, Sydney Smirke, demolished) 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

¹³ Kramer, 272, quoting *Andrews & Company's Stranger's Guide to the City of New York* (New York, 1852), 12.

recessed spandrels and protruding pilasters which terminated in round arches containing bifurcated window frames, and by its elaborate parapet; the skeletal, arcaded facade, made possible through the incorporation of iron elements, allowed abundant illumination of the interior.

The Tribeca South Historic District boasts three buildings -- all with cast-iron fronts produced by Badger's Architectural Iron Works -- which are elaborate variations of the Italianate style resembling the earlier Bowen & McNamee Store in certain design elements. The Cary Building (1856-57) at 105-107 Chambers Street was designed by King & Kellum as an ornate architectural statement for the fancy goods firm of Cary, Howard & Sanger. Like the Bowen & McNamee Store, the Cary Building uses projecting vertical members and repeated round arches to organize the facade, yet in the latter the arcades are limited to one story in height. The Cary Building's two rusticated cast-iron facades have layered single-story arcades, devised from paired Corinthian columns supporting decorated arches, set off by stringcourses. Two other examples, 93 Reade Street (1857-58, architect unknown) and 77 Chambers Street (alteration of 1857-58, Samuel A. Warner), are alike in their comparison to the Bowen & McNamee Store model. In each case, tiers of engaged columns supporting paneled entablatures are intersected by dentiled and molded stringcourses at the sill line of each story, thus creating an orderly grid, and culminate in round arches at the fifth story. These two similar buildings are further distinguished by their tall window openings with notched upper corners, an element which looks to the French-inspired neo-Grec and Second Empire modes. All three of these facades produced by the Architectural Iron Works have cornices of the same design -- featuring dentils, modillions, and elongated brackets -- and, like the Bowen & McNamee Store, the Cary Building and the building at 93 Reade Street have prominent, gabled rooflines.

Yet another cast-iron-fronted building in the Tribeca South Historic District bears comparison to the Bowen & McNamee Store: No. 62-66 Thomas Street (1863-64, architect unknown), its unusual, Gothic Revival facade overtly evoking the medievalizing characteristics of a "Venetian palace." Like the Bowen & McNamee Store, this facade is organized by a taut grid of engaged piers and recessed spandrels, allowing large openings for paired window sash which have bifurcated frames in the arcaded stories. However, No. 62-66 Thomas Street employs polygonal piers and pointed Gothic arches in place of classically-inspired pilasters and round arches to achieve a similarly striking effect.

There are a half dozen buildings -- all dating from 1860 to 1862 -- with stone facades composed of one-story colonnaded storefront bases supporting two superimposed two-story arcades. The upper tiers of stories are characterized by engaged piers or pilasters, an intermediate cornice, molded arches, a bracketed and/or modillioned terminal cornice, decorated spandrels, and contrasting end piers. (This is a variation on the so-called "sperm candle" style, using piers instead of engaged, double-height columns. This column type acquired the name "sperm candle" because of its resemblance to the then-common candles made from sperm whale oil.) Three of these buildings are attributed to architect Isaac F. Duckworth: the three-bay wide building at 62 Reade Street (1860), the adjacent double-width building at 58-60 Reade Street (1860), and the triple-width building at 97-101 Reade Street (1861-62). Nos. 62 and 97-101 Reade Street display quite similar designs, in which the double-height arcades are formed by slender, paneled pilasters supporting molded arches with keystones and intersected by paneled spandrels. The cast-iron storefront framing at No. 97-101 is particularly intact, retaining its fluted Corinthian columns rising from paneled pedestals, bulkheads, and an entablature with a modillioned cornice. Duckworth's design for 58-60 Reade Street substitutes coursed and keyed rustication for the paneled masonry of the other two facades. Nos. 58-60 and 62 Reade Street are crowned by handsome metal cornices with decorated brackets (the cornice of No. 97-101 was removed when the two-story rooftop addition was built).

A second group of three buildings with facades of this type were designed by architects not yet identified; they include two adjacent buildings at 129 Duane Street (1860-61) and 131-135 Duane Street (1861-62, known as the Hope Building for owner Thomas Hope), and a third at 110 Reade Street (1860-61) which was leased to furniture maker Alexander Roux. The three-bay wide building at 129 Duane Street and its nine-bay wide neighbor at No. 131-135 form an impressive unified facade. Above storefront bases of fluted Corinthian columns supporting entablatures, the double-height arcades are composed of smooth stone pilasters topped by stylized capitals of Ionic scrolls and fleur-de-lis, supporting molded arches; engaged balusters fill the spandrels. The third building, at 110 Reade Street, has a smooth stone facade with keyed arches and paneled spandrels. That building is also distinguished by its sixth-story mansard with dormers, added in 1871 to the designs of John G. Prague, which reflects the Second Empire mode then popular.

The Italianate Style with Second Empire influence. France exerted a very strong influence in the realm of architecture and style in the nineteenth century in 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.¹⁴

The Second Empire style was introduced in America by such architects as Detlef Lienau and James Renwick, Jr.; 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) at 100-102 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.

Commercial versions of the Second Empire style, quite numerous in the area of the SoHo-Cast Iron Historic District, are characterized by facades composed of classically-inspired storefronts and superimposed tiers of upper stories with regularly placed, large window openings (either flat-arched with curved corners or segmentally-arched), framed by engaged columns or pilasters supporting accentuated lintels. Quoins often mark the edges of the buildings or divide sections of the facades. Often, a decorated, prominent metal cornice with elongated brackets is used to crown the facade. A cage-like quality of the facade and the large proportion of fenestration to wall surface generally distinguishes these commercial Second Empire designs from the earlier Italianate "palaces."

Within the Tribeca South Historic District, there are relatively few store and loft buildings that were developed late enough in time to fully display the influence of the Second Empire style, in contrast to the broader area of the SoHo-Cast Iron Historic District which, due to its greater size and location further north, encompass many such later buildings. A few noteworthy examples in the Tribeca South Historic District, dating from the 1860s, display certain stylistic elements of the Second Empire mode yet, like the "Roman palaces," emphasize the wall surface to a greater extent than is generally found in Second Empire facades. Nos. 148 and 150-152 Duane Street, both designed by an unidentified architect and built in 1864-65 for the importing firm of Benkard & Hutton, have stone facades articulated by segmentally-arched openings with molded hoods resting on pilasters, stringcourses dividing the stories, deeply coursed

¹⁴ See 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.

quoins, and metal cornices with elongated brackets. The buildings have intact cast-iron storefront framing of smooth-shafted Corinthian columns between coursed end piers. Of particular interest is the corner building at No. 150-152; its West Broadway facade is brick trimmed with stone, rather than stone alone. Quoins divide the facade into three portions and at each end three-bays repeat the window treatment of the Duane Street facade; the double-width center section is articulated by molded segmentally-arched windows joined by impost bands. No. 137-139 West Broadway, designed in 1867 by architect Alfred A. Dunham, displays a blending of the openness of the Second Empire mode with the restraint of the Italianate aesthetic. Above a cast-iron base, the stone facade is edged with quoins and has large, segmentally-arched and round-arched windows set in enframements with contoured hoods which are different at each story. Yet another example of an Italianate design incorporating Second Empire elements in the building at 92 Reade Street, designed by John B. McIntyre and built in 1878. The elongated window bays within the stone facade are ornamented with a variety of bracketed pediments -- broken scroll, triangular, and flat -- revealing an ornate quality of embellishment which is atypical of earlier Italianate designs but quite characteristic of the Second Empire style.

Utilitarian store and loft buildings. Also located within the district are about a half a dozen store and loft buildings which have facades that are utilitarian versions of the Italianate style. A number of these buildings extend through the block, having a main "designed" facade on one street and a more modest, utilitarian facade with less architectural pretension at the rear; this is the case with some of the buildings fronting onto Chambers Street and extending to rear facades on Reade Street in the block between Broadway and Church Street. These utilitarian exteriors derive more directly from the vernacular form of the dwellings and converted dwellings, previously found throughout the district, than from the "palaces." The typical utilitarian Italianate facade has a three-bay cast-iron storefront and a masonry upper wall of brick (or sometimes stone) pierced by a regular pattern of identical window openings and topped with a simple metal cornice. The utilitarian facades of 77 Reade Street (aka 95 Chambers Street, 1852-53) and 65 Reade Street (aka 83 Chambers Street, 1853-54) have similar treatments; above a cast-iron storefront of slender pilasters, each brick facade has narrow window bays with splayed stone lintels and a shallow dentiled cornice. The facade at 95 Chambers Street (aka 77 Reade Street) was rebuilt in 1924, thus its original appearance is unknown, while 83 Chambers Street (aka 65 Reade Street) has an Italianate stone facade with segmental openings above an early twentieth-century two-story storefront. Constructed in 1855-57, Nos. 67, 69, and 71 Reade Street, which are the rear facades of Nos. 85, 87, and 89 Chambers Street, respectively, have cast-iron storefronts and brick upper walls pierced by identical round-arched window openings which echo the use of the arched form in the more complexly designed stone facades still evident at 87 and 89 Chambers Street (the facade of 85 Chambers Street was rebuilt in 1925-26 but presumably matched its neighbors). The brick rear facade of No. 129 Duane Street (1860-61), located at 54 Thomas Street, has rectangular windows with flush stone lintels, a treatment which differs greatly from the modified "sperm candle" design of the main stone facade. Finally, the modest corner building at 149 Duane Street (aka 133 West Broadway, c. 1855-58) has molded stone window lintels and sills at the rectangular openings of its brick facades.

Later nineteenth-century developments. Construction within what is now the Tribeca South Historic District waned significantly after the Civil War; surviving within the district today are only three buildings from the 1870s, four buildings from the 1880s, and two buildings from the 1890s. The facades of these buildings display the fashionable architectural styles of the post-Civil War period: neo-Grec, Romanesque Revival, Renaissance Revival, and neo-Renaissance.

Epitomized in Henri Labrouste's masterpiece, the Bibliothèque Sainte-Geneviève (1843-50), the French architectural movement called *Néo-Grec* was a

progressive attempt to formulate a modern architectural expression of the era.¹⁵ 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, producing flattened and stylized forms that were 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.

Within the Tribeca South Historic District are a number of buildings which derive their character from the neo-Grec mode. One particularly early example is the building at 94 Reade Street (1860-61, architect unknown), its stone facade bearing a transitional design which combines the formal classicism of the Italianate style, evidenced by the fluted storefront columns, paneled pilasters, and bracketed cornice, with a flattened, rectilinear decorative treatment associated with the neo-Grec aesthetic, as illustrated in the notched heads of the window openings and the scalloped enframements at the top story. The cast-iron-fronted building at 147 West Broadway (aka 72 Thomas Street, 1869-70) and the adjacent brick-fronted building at 70 Thomas Street (1870), both designed by John J. O'Neil, also demonstrate an inventive combination of the Italianate style with neo-Grec elements. The "rusticated" cast-iron facing and the overall architectural composition of No. 147 West Broadway are typically Italianate, while the pedimented triangular lintels enriched with foliate incising are characteristic of the neo-Grec style. The brick facade of No. 70 Thomas Street employs the same lintel treatment.

The appearance of the neo-Grec style in New York's commercial architecture also marks the emergence of decorative brickwork and contrasting stone elements as alternatives to traditional carved or cast classical forms. Nos. 109 and 111 Reade Street (1885-86), designed by Berger & Baylies, epitomize a straightforward and rational approach to the design of commercial buildings. Devoid of the orders and overt classical references of the previous generation, the design of these two brick buildings nonetheless suggests sophistication in the contrasting stone impost blocks at the segmentally-arched windows, continuous sill courses and stone bands, abstracted end piers with corbelled capitals and vertical channels, brick soldier courses, and the cast-iron storefronts of banded piers marked with flutes and rosettes. Another interesting example, the three-story building at 141 West Broadway (1889-90) designed by Mortimer C. Merritt, displays channeled piers with rough-cut stone capital blocks, diapered brick spandrel panels, and whimsical animal heads as keystones. These buildings are related to similar structures in the Tribeca West, SoHo-Cast Iron, and Ladies' Mile Historic Districts.

Following the mid-1880s, the Romanesque and Renaissance Revival styles replaced the neo-Grec in the design of commercial architecture, although only a few store and loft buildings were erected in the Tribeca South Historic District during the period in which these modes of design were popular. The facades of these buildings are boldly organized through the use of arches or grids, such as the Romanesque Revival style building at 145 West Broadway (1888), designed by William Kuhles. Structural emphasis is given in the facade design by arched openings, projecting piers, and stone banding, and decorative counterpoints are provided by terra-cotta plaques, mask keystones, and shields at the gabled parapet. Two buildings on Thomas Street -- the Renaissance-inspired No. 56 (1898, Quinby & Broome) and the more unusual No. 60 (1904-05, Adolph Mertin), in

¹⁵ 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.

which Secessionist details enliven an early-twentieth-century commercial design -- are nonetheless similar solutions to the design of store and loft buildings. The narrow sites of these buildings create facades that function as framed "window walls," in which broad bays of windows divided by mullions extend between brick and stone end piers and the stories are separated by decorated spandrel bands at each story. Classical ornamental forms are used to add visual interest. The six-story No. 60 has a ground-story storefront and a large show window at the second story. Similar buildings are found in the Tribeca West and Ladies' Mile Historic Districts; as a group they reflect a common scheme of exterior articulation for mid-block store and loft buildings erected at the turn of the century. The grid-like facades of these structures are indicative of the movement toward a straightforward commercial style of architecture in the twentieth century in which the historically derivative, stylistic references are subdued, abstracted, or abandoned.

Twentieth-century developments

Little new construction occurred within the area of the Tribeca South Historic District in the twentieth century. A few buildings received new facades in the 1920s, notably No. 85 Chambers Street (aka 67 Reade Street, 1925-26, Wollins & Bull), No. 95 Chambers Street (1924, William F. Hemstreet), and No. 137-141 Duane Street (aka 62-66 Thomas Street, 1926, Irving M. Fenichel and 1934-35, Joseph J. Furman). These buildings all have brick exteriors articulated by a grid of piers and spandrels framing large window bays above stone-fronted bases. In 1927-28, portions of three mid-nineteenth-century store and loft buildings were combined into one structure at 196-206 Church Street, to the design of Jardine, Hill & Murdock (the building was subsequently enlarged). The large building at 159-165 Church Street, which occupies entire blockfront, was erected in 1937-38 for the D.P. Harris Hardware Manufacturing firm and designed by Jardine, Murdock & Wright. Above ground-story storefronts, the upper facades are articulated in the Art Deco style by uninterrupted piers and contrasting spandrels, emphasizing verticality, and by the concentration of geometric ornament in discrete zones, as at the parapet.

Other buildings were erected to satisfy the needs of local businesses and their employees. Banks were built in the area so as to be near the companies they served. One bank building survives within the district, the former Irving Savings Bank, an imposing neo-Classical structure designed by Merkle & Elberth and built in 1925-26. The changing economy of the district during the twentieth century is reflected by the appearance of several small one- and two-story commercial buildings, typically with little architectural pretention.

Current Architectural Character

The district retains much of its nineteenth-century commercial architectural character, though some historic storefronts, storefront infill, window sash, and similar materials have been replaced or obscured. The endurance of wholesale enterprises (particularly hardware and shoe businesses) without frequent turnover reflects a continuity in the mercantile use of the neighborhood, and as a result there is a high rate of survival of such commercially-related architectural features as cast-iron storefronts and stepped vaults. In association with a sharp rise in residential use in the district, there have been a few rooftop additions and alterations to make building entrances accessible to the handicapped. The ground stories of numerous store and loft buildings have been remodeled to accommodate restaurants and retail stores.

Elisa Urbanelli, with
contributions by David Breiner

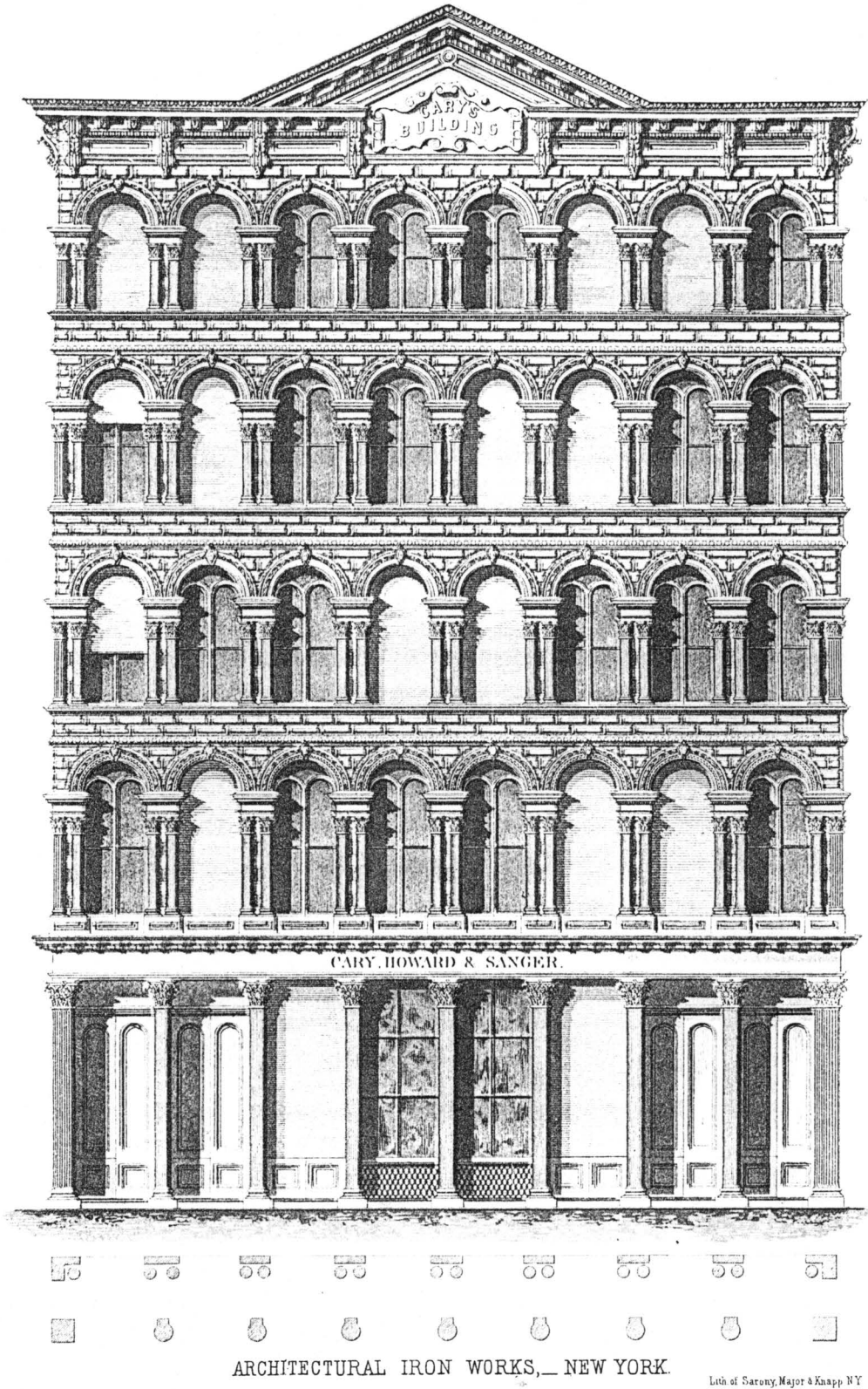


Fig. 1. The Cary Building, 105-107 Chambers Street, John Kellum, Architect.
Source: Architectural Iron Works Catalog, 1865.

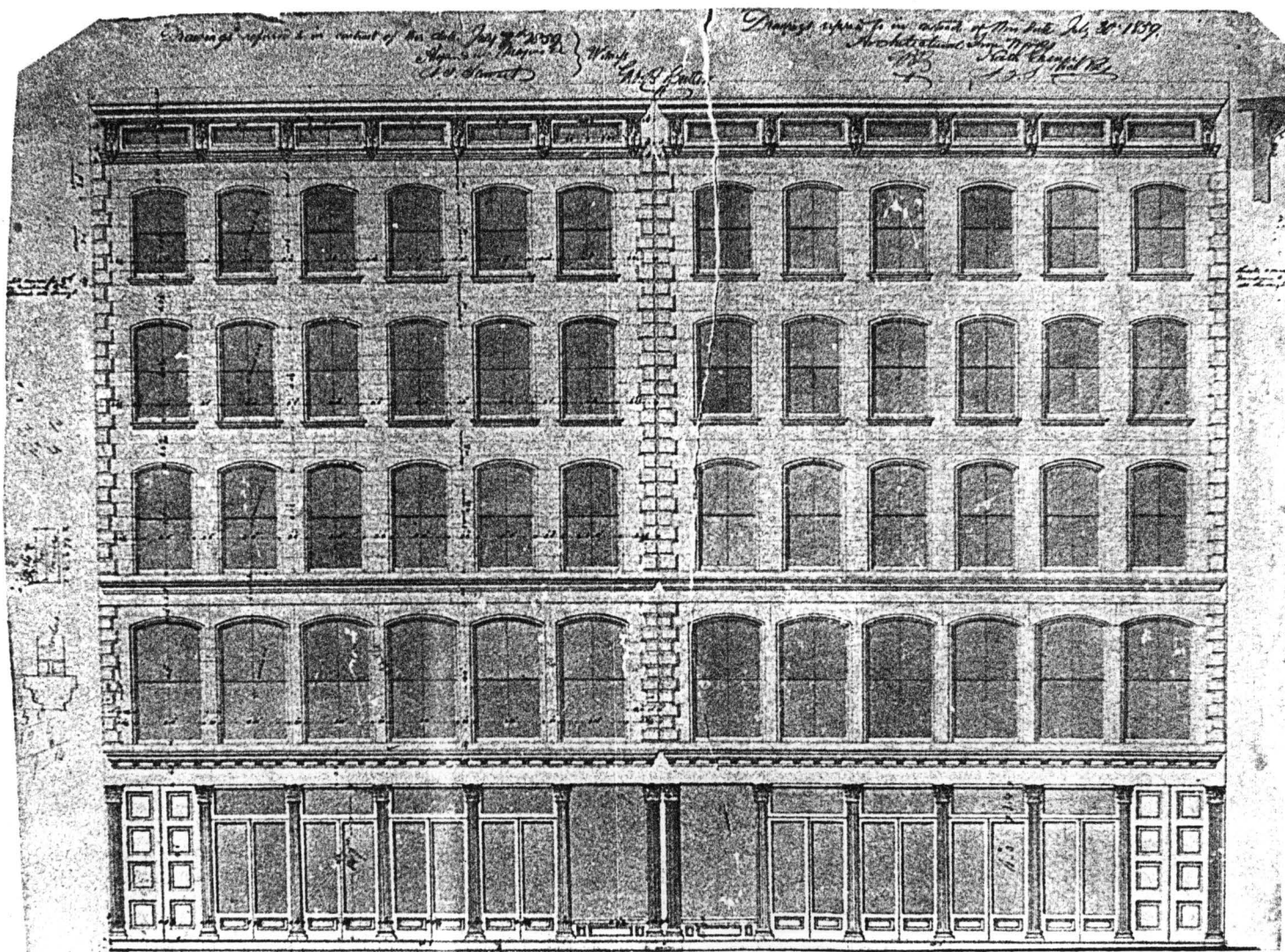


Fig. 2. John B. Snook, Design for the store and loft building at 96-102 Reade Street, 1859-60.
Photo credit: Mary Ann Smith

CHURCH STREET

Included within the boundaries of the Tribeca South Historic District are the three blocks on the west side of Church Street between Chambers and Thomas Streets and one-and-one-half blocks on the east side of Church Street, just north of Chambers Street. Named for Trinity Church, the portion of the street which originally lay within the bounds of Trinity Church's "Church Farm" was mapped and ceded to city jurisdiction in 1761. By 1767, Church Street had been extended northward to "Ranelagh," the former Anthony Rutgers farm house which had been converted to an inn and pleasure garden after the model of its English namesake. In 1773 Trinity Church set aside a plot measuring 75 feet by 82 feet at the northwest corner of Church and Reade Streets as a "Burial Ground for the Negroes belonging to the Church." This burial ground remained in use until 1802.

Church Street was regulated between Barclay and Barley (Duane) Streets in 1792 and paved in 1798. In 1800-01 the blocks between Duane and Worth Streets were regulated. Rapid development followed, largely with frame and masonry dwellings and workshops. By mid-century many former dwellings had been converted to commercial use at the ground-stories and the New York Gas Company had constructed a gashouse on the west side of Church Street between Duane and Thomas Streets. The Duane Street Presbyterian Church stood at the southeast corner of Duane and Church Streets from 1836 to 1852 (outside the district).

In the 1850s and 1860s these earlier buildings were replaced by five-story store and loft buildings. The L-shaped building at No. 78 Reade Street/177 Church Street, together with Nos. 74 and 76 Reade Street, form a row of marble-fronted Italianate store and loft buildings designed in 1859-60 by architect James H. Giles. The corner building at 80-82 Reade Street/175 Church Street (1860-61), may also have been designed by Giles. Both Nos. 78 and 80-82 have arched window openings set off by molded lintels and rusticated keystones and well-preserved cast-iron storefronts which are raised on Church Street to accommodate the sloping grade of the street.

A subway tunnel for the IND line, begun in 1928, was dug beneath Church Street (service connecting Jay Street in Brooklyn with 207th Street in Upper Manhattan began in February, 1933). This project required the streetbed to be widened by forty feet, as well as the demolition of buildings along the west side of the street. On the block between Duane and Thomas Streets, three buildings that had been partially demolished were joined together and refaced to create a five-story commercial building at 196-206 Church Street/50-52 Thomas Street for J.E. Bates & Co., a wholesaler of boots, shoes, and rubbers that had occupied a building on the site since 1902. Executed by the architectural firm of Jardine, Hill & Murdock, 196-206 Church Street was faced in tan brick and cast stone and is designed in a simple neo-Classical style. In 1937-38, the D.P. Harris Hardware Manufacturing Co., which also had been established on Church Street since the turn of the century, commissioned Jardine, Murdock & Wright, the successor firm to Jardine, Hill & Murdock, to design a tan brick building in the Art Deco style at 159-165 Church Street, which extended along the entire blockfront between Chambers and Reade Streets.

continued

continuation of Church Street

During the 1930s a gas station was erected at the southwest corner of Church and Duane Streets (now demolished) and during the 1950s a two-story commercial building was erected at the northwest corner of Reade and Church Streets. More recently (1988), the building at 196-206 Church Street/50-52 Thomas Street was extended to include 194 Church Street/127 Duane Street; the addition, by Joseph Sultan, was designed to harmonize with the building's existing facade on Church Street.

CHURCH STREET

BETWEEN CHAMBERS STREET & READE STREET (East Side)

No. 159-165 CHURCH STREET

between Chambers Street & Reade Street (East Side)
a/k/a 99 Chambers Street & 83 Reade Street
Tax Map Block/Lot: 149/14

Date: 1937-38 [NB 183-1937]
Architect: Jardine, Murdock & Wright
Owner: D.P. Harris Hardware Manufacturing Co.
Builder: Fred Ley & Co.

Type: Store and factory
Style: Art Deco
Method of Construction: steel-frame [fireproof]
Number of stories: 6

Summary

This six-story store and factory building, approximately twenty-five feet deep, occupies the entire 151-foot blockfront on the east side of Church Street between Chambers Street and Reade Street. Built in 1937-38 for the D.P. Harris Hardware Manufacturing Co., this structure was designed in the Art Deco style by the firm of Jardine, Murdock & Wright, successor firm to that of D. & J. Jardine which was founded in 1865.

Above the first story, each story of the Church Street facade has nine bays of paired window openings separated by narrow, buff-colored brick piers. Wider brick piers flank the bays. The windows have historic three-over-one steel sash. The spandrels are faced in panels of stone aggregate. Above the sixth-story windows are cast-stone panels with abstract Art Deco patterns, terminating in a stepped form at the parapet. The first story retains its cast-stone storefront framing which is partially obscured by signage. The center bay of the first story contains an entrance to the upper stories, set into an ornamented Art Deco surround, partially filled by a storefront. An historic wood and glass door is located in a shopfront at the north end of the facade. The side facades are each one bay wide and feature the same overall design and articulation of detail as the Church Street facade.

The present building replaced two six-story store and loft buildings

continued

continuation of 159-165 Church Street
Summary

constructed in 1854-55 for Thomas Suffern which originally housed dry goods dealers and were later occupied by businesses typical of the district, such as hardware manufacturers' agents and shoe wholesalers. The D.P. Harris Hardware Manufacturing Co. had been a tenant at 99 Chambers Street for over ten years prior to the construction of the present building. According to Department of Building records the present building originally contained retail space on the ground story, offices and showrooms on the second floor, and factory space on the third through sixth floors. The D.P. Harris Co. remained in the building through the 1950s. Their tenants included the Ferncook Diner, United Drills & Tools, drillmakers Whitman & Barnes, and periodical clipping services such as Burrelies Press Clipping and the Harold Wynne Clipping Service. The building remains in commercial use.

Significant Reference

William T. Bonner, New York: The World's Metropolis (New York: R.L. Polk, 1924), 648.

CHURCH STREET
BETWEEN CHAMBERS STREET & READE STREET (West Side)

No. 160-170 CHURCH STREET
between Chambers Street & Reade Street (West Side)
Tax Map Block/Lots: 145/1001-1002, 9001
[See: 105-107 Chambers Street]

CHURCH STREET
BETWEEN READE STREET & DUANE STREET (East Side)

No. 175 CHURCH STREET between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 150/12 in part [See: 80-82 Reade Street]

No. 177 CHURCH STREET between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 150/12 in part [See: 78 Reade Street]

CHURCH STREET
BETWEEN READE STREET & DUANE STREET (West Side)

No. 176-180 CHURCH STREET between Reade Street & Duane Street (West Side)
Tax Map Block/Lot: 146/27 [See: 88-90 Reade Street]

No. 182-190 CHURCH STREET between Reade Street & Duane Street (West Side)
Tax Map Block/Lot: 146/23 [See: 130 Duane Street]

CHURCH STREET
BETWEEN DUANE STREET & THOMAS STREET (West Side)

No. 194-206 CHURCH STREET between Duane Street & Thomas Street (West Side)
a/k/a 127 Duane Street & 50-52 Thomas Street
Tax Map Block/Lot: 147/28

Date: 1927-28 [Alt 1068-1927]
Architect: Jardine, Hill & Murdock
Owner: J.E. Bates & Co., Inc.

and

Date: 1988 [Alt 774-1988]
Architect: Joseph Sultan
Owner: 200 Church Street Associates

Type: Commercial
Style: early twentieth-century commercial with
Neo-classical elements
Method of Construction: masonry with iron and steel framing
Number of stories: 5

Summary

This five-story fifty-foot wide store and office building, occupying the entire 176-foot blockfront on the west side of Church Street between Duane and Thomas Streets, was constructed in two building campaigns. In 1927-28 architects Jardine, Hill & Murdock created a new headquarters for the wholesale shoe firm of J.E. Bates and Co. at 196 to 206 Church Street using structural elements from three mid-nineteenth-century store and loft buildings that had been partially demolished to accommodate the construction of the IND subway line and widening of Church Street in 1928-30. This building was enlarged in 1988 with the construction of a five-story L-shaped addition which occupied the formerly vacant lot at 194 Church Street/127 Duane Street and rear yards of 196-200 Church Street.

Designed in a simplified Neo-classical style suitable to its use as an office and warehouse building, the original portion of the building at 196-206 Church Street is articulated in a tripartite composition with a one-story commercial base, three-story mid-section, and one-story attic. Above the ground story the facade is faced in tan brick. There are sixteen bays of square-headed windows on Church Street and six bays of square-headed windows on Thomas Street. Cast-stone facings decorate the base of the piers between the window bays and the third and fourth story windows have projecting brick sills. The fifth story is set off by a dentiled terra-cotta cornice. The windows have molded terra-cotta surrounds and the building is crowned by a frieze decorated with paterae, a molded terra-cotta cornice, and a brick parapet coped with stone.

continued

continuation of 194-206 Church Street
Summary

The ground story retains its granite pier bases and cast-stone facing. On Church Street the building's main entrance is set off by a molded surround, black polished granite revetments, a projecting cornice, and two historic flag poles. (The walls of the recessed entranceway are faced with stone panels.) On both Church and Thomas Streets the shopfronts have been replaced. The Church Street facade has a variety of asymmetrical placed window, door, and vent openings; the vertical window with a projecting brick sill and a historic tripartite wood casement window appear to be original. Both the Church and Thomas Street ground stories are crowned by cast-stone cornices.

The Church and Thomas Street facades of the 1988 addition are treated independently. On Church Street light colored brick and cast-stone facings are employed to harmonize with the existing facade. The upper story windows are arranged in pairs but are the same height as the windows on the earlier portion of the facade. The ground story is crowned by a cornice but the fifth story moldings and crowning cornice have not been replicated. On Duane Street the facade is faced in orange brick and sheet-metal panels and has a blind sixth story to hide mechanical equipment.

In the middle of the nineteenth century this site was occupied by a number of two- and three-story dwellings and by the buildings of the New York Gas Works at 196 to 200 Church Street. As this block began to be redeveloped in the 1860s, these buildings were replaced by five-story store and loft buildings which were leased to dry goods merchants. By the 1890s the majority of tenants were boot and shoe merchants. By 1902, Jerome E. Bates, a wholesaler of boots, shoes, and rubbers, had begun leasing space at 202 Church Street, an L-shaped building that also had a frontage at 50-52 Thomas Street. J.E. Bates & Co. purchased No. 202 in 1917 and in 1920 acquired the adjoining buildings at 196 to 200 Church Street. Initially J.E. Bates & Co. leased portions of the buildings to other shoe dealers (for example, the Diamond Shoe Corp., which later remodeled 62-66 Thomas, occupied 196 Church Street in the early 1920s). When the front fifty feet of the buildings were condemned for the new subway line, Leonard Bates, then president of the firm, commissioned Jardine, Hill & Murdock to create the present building. J.E. Bates and Co., Inc. continued to occupy the building known as 200 Church Street until the 1940s, when the property was sold to Spring Mills Inc. That firm made a number of internal alterations in 1945. The building is currently commercial at the ground story and has offices on the upper floors.

WEST BROADWAY

Three-and-one-half blocks of the east side of West Broadway (originally called Chapel Street), form the western boundary of the Tribeca South Historic District. (A portion of this boundary is contiguous to the eastern boundary of the Tribeca West Historic District.) The portion of Chapel Street which originally lay within the bounds of Trinity Church's "Church Farm" was mapped and ceded to the city in 1761. Chapel Street was extended northward to Leonard Street during the 1790s by Effingham Embree, a member of the Rutgers family. Chapel Street was graded and paved between Murray and Reade Streets in 1792; in 1797-98 it was regulated to Barley Street (Duane Street), and in 1800-01 the blocks between Duane Street and Worth Street were regulated. Rapid development followed, largely with frame and masonry artisans' dwellings and workshops on relatively small lots. This era of the district's development is represented by the surviving building at 135 West Broadway, a three-and-a-half-story (attic now removed) frame dwelling with a brick front, constructed about 1810 by mason Richard Kidney as one of a row of four.

The portion of Chapel 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. On the southern edge of the district, at the northeast corner of West Broadway and Chambers Street, several small lots were consolidated in 1844-45 to create the site for the Girard House, a residential hotel with ground story shops. (Now the Bond Hotel, it is one of the oldest surviving hotels in New York.)

After mid-century, as five-story store and loft buildings began to be constructed along the street, West Broadway was drawn into the city's growing web of mass transportation. The route of the Metropolitan Elevated Railway 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, before connecting to Sixth Avenue. A street railway also ran along West Broadway en route from the Astor House to uptown destinations. In 1918, the Seventh Avenue line of the IRT subway was opened under this section of West Broadway.

Architecturally, West Broadway is the most varied street in the historic district, with buildings of widely different sizes representing almost every phase of the area's development. They range from the small Federal style former dwelling at 135 West Broadway, to the Gothic Revival Girard House (Bond Hotel), to the utilitarian brick store and loft building at 149 Duane Street/131-133 West Broadway (c. 1855-58), to the Italianate store and loft building at 112 Reade Street/109-113 West Broadway (1860), which features tripartite windows with unusual arched wood mullions and a triangular pediment on its West Broadway facade. Two buildings, 137-139 West Broadway (1867) and 150-152 Duane Street/115-123 West Broadway (1863-64), have designs combining elements of the Italianate and the Second Empire styles. The unusual rusticated cast-iron building at 147 West Broadway/72 Thomas Street features neo-Grec elements in an Italianate design (1869-70). There is also a small, three-story neo-Grec store and loft building at 141 West Broadway, and a large Romanesque Revival warehouse from 1889-90 at 145 West Broadway. The district is anchored on the north side of Thomas Street by an architectural anomaly -- the 1891

continued

continuation of West Broadway

Italianate Claflin Annex (151-157 West Broadway/63-73 Thomas Street) -- designed to match the earlier sections of the Claflin dry goods wholesale store (begun 1861) that once covered the entire block between Thomas, Worth, and Church Streets and West Broadway.

WEST BROADWAY
BETWEEN CHAMBERS STREET & READE STREET (East Side)

No. 95-99 WEST BROADWAY between Chambers Street & Reade Street (East Side)
Tax Map Block/Lot: 145/12 [See: 125-133 Chambers Street]

No. 101-107 WEST BROADWAY
between Chambers Street & Reade Street (East Side)
a/k/a 113 Reade Street
Tax Map Block/Lot: 145/15

Date: 1967-68 [Alt 1785-1966]
Architect: Edward J. Hurley
Owner: Joseph S. Costa

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

Summary

This commercial building, located on the southeast corner of Reade Street and West Broadway, with frontages of approximately twenty-five feet on Reade Street and approximately seventy-five feet on West Broadway, assumed its present appearance in 1967-68 when the existing four-story store and loft building on the site was reduced to two stories and portions of the exterior walls were rebuilt. The building is faced with glazed brick and has an anodized aluminum storefront at the ground story and tripartite aluminum windows at the second story. A fixed awning spans both facades at the first story. A distinctive feature is the coffee-cup-shaped sign suspended from a metal pole at the corner of the second story.

The present building occupies one of five lots within the tract of land known as the "Church Farm" which in 1811 were granted by the Protestant Episcopal Church of New York State (Trinity Church) to St. Peter's Church, Westchester, at Westchester Square in the Bronx. In 1860 St. Peter's entered into a lease with tailor Joseph Hanson in which Hanson agreed to replace the small Federal-era houses on the lot with a masonry building "capable of being used as a store or stores." In 1863, Hanson leased the new building to liquor merchant Michael Purcell, who later opened a second store at 147 West Broadway (see). Subsequent tenants included restaurants, a barbershop, carpenters, machinists, engravers, shoe and leather

continued

continuation of 101-107 West Broadway
Summary

merchants, and cigar dealers. The ground floor of the present building was initially leased to a restaurant and is now occupied by Bell-Bates & Company, dealers in tea, coffee, and natural foods.

Significant Reference

New York County, Office of the Register, Liber Deeds and Conveyances,
Liber 883, p. 659.

WEST BROADWAY
BETWEEN READE STREET & DUANE STREET (East Side)

No. 109-113 WEST BROADWAY between Reade Street & Duane Street (East Side)
Tax Map Block/Lot: 146/11 [See: 112 Reade Street]

No. 115-123 WEST BROADWAY between Reade Street & Duane Street (East Side)
Tax Map Block/Lots: 146/1101-1102 [See: 150-152 Duane Street]

WEST BROADWAY
BETWEEN DUANE STREET & THOMAS STREET (East Side)

No. 131-133 WEST BROADWAY between Duane Street & Thomas Street (East Side)
Tax Map Block/Lot: 147/11 [See: 149 Duane Street]

No. 135 WEST BROADWAY between Duane Street & Thomas Street (East Side)
Tax Map Block/Lot: 147/12

Date: c.1810 [Tax Assessment Records 1797-1866;
Deeds, Liber 336, p. 487]

Architect: Unknown

Owner: James Morris

Builder: Richard Kidney

Lessee: Richard Kidney

Type: Converted dwelling

Style: Federal

Method of Construction: masonry load bearing walls

Number of stories: 3 and one-half (now 3)

continued

continuation of 135 West Broadway

Summary

This three-story Federal era dwelling with a commercial base, located near the Duane Street end of the block, extends approximately seventeen feet along West Broadway. It was constructed c. 1810 by mason Richard Kidney, who built several other dwellings on this block of West Broadway on land leased from attorney James Morris. No. 135 originally had clapboard side-walls and was three-and-one-half stories with a peaked roof pierced by dormers. It seems likely that it originally had a shop at the ground story, since the 1812 directory lists only this address for the occupant, merchant Peter Carion, suggesting that his business was located on the premises. Moreover, the listings for neighboring buildings on West Broadway built by Kidney clearly indicate that they served both as the homes and shops of such tradesmen as carpenters, masons, and shoemakers. Tax records suggest that the peaked roof had been removed by 1858.

Above the first story, the facade is faced in brick (painted) laid in a Flemish bond. There are three bays of square-headed window openings per story; stone sills and splayed lintels further mark the design. The cornice is a replacement. The windows have historic one-over-one sash. No historic storefront elements are visible at the first story. The area in front of the building has paired metal diamond plate vault covers at the south end. The curb in front of the building is granite.

By the 1850s the building was occupied by Jacob Knob, a boot maker, and James Gallagher, a dealer in findings (small supplies such as thread and bindings used in dressmaking). It was purchased in 1861 by George Mudeking, a cigar merchant who resided in the upper floors while the ground floor was used as a grocery store. By the 1920s the building was completely occupied by the Star Iron Works. Subsequent tenants included Bogen's Express Co. and Standard Scale Service & Repair. It is currently commercial at the first story and residential above.

Significant Reference

Elliot's Improved New-York Double Directory (New York, 1812).

No. 137-139 WEST BROADWAY between Duane Street & Thomas Street (East Side)
Tax Map Block/Lot: 147/13

Date: 1867 [NB 903-1867; Tax Assessment Records
1846-1869]

Architect: Alfred A. Dunham

Owner: Jacob Pecare

Type: Store and loft

Style: Italianate/Second Empire

Method of Construction: masonry with cast-iron elements

Number of stories: 5

continuation of 137-139 West Broadway

Summary

This five-story store and loft building, located near the Duane Street end of the block, extends approximately thirty-three feet along West Broadway. Constructed as speculative investment by attorney and importer Jacob Pecare in 1867, the building was sold to varnish manufacturer Bernhard Mayer soon after completion. Executed by architect Alfred A. Dunham, its design combines elements of the Italianate and Second Empire styles. The facade above the first story is faced in Dorchester stone and has four bays of windows per story. Stories two through four have segmentally-arched window openings with molded surrounds featuring decorative lintel tablets; those at the fifth story are round-arched. Stone sill courses and quoins further enhance the design. The facade is crowned by a galvanized-iron cornice with modillions. The windows have historic two-over-two and four-over-four sash and paired one-over-one replacement sash. The fluted cast-iron columns and piers and the entablature of the original storefront survive; there is part of an illegible foundry mark at the base of the northern pier. The stepped vault in front of the building is covered in metal diamond plate; the curb is granite. The north and south elevations, visible above the neighboring buildings on West Broadway, are faced in brick.

The present building replaced two brick dwellings with commercial bases. During the nineteenth century the building was occupied by wool brokers Gilbert H. Falconar and Simon Hesse. Later tenants have included wholesale shoe dealers such as the Wallach Rubber & Shoe Co. and P.A. Sawyer & Co. and manufacturers such as the Angert Manufacturing Co., makers of brass and bronze castings, and textile manufacturer Edward Greenberg. It is currently commercial at the first story and residential above.

No. 141 WEST BROADWAY between Duane Street & Thomas Street (East Side)
Tax Map Block/Lot: 147/14

Date: 1889-90 [NB 1927-1889; Tax Assessment
Records 1810-1890]

Architect: Mortimer C. Merritt

Owner: Philip McDowell

Builder: McMurray & Co.

Type: Store and loft

Style: Neo-Grec

Method of Construction: masonry load bearing walls

Number of stories: 3

Summary

This three-story store and loft building, located in the middle of the block, extends approximately seventeen feet along West Broadway. Constructed in 1889-90 for cigar and liquor merchant Philip McDowell, the building was designed by architect Mortimer C. Merritt and displays elements of the neo-Grec style. Merritt's practice consisted mostly of commercial structures, including the flamboyant Hugh O'Neill Building in

continued

continuation of 141 West Broadway
Summary

the Ladies Mile Historic District.

Faced in brick (painted), the facade of 141 West Broadway above the first story has three bays of window openings per story, separated by channeled piers. The second story has square-headed window openings; those at the third story have segmental arches. Dog-tooth brick spandrels between the stories and rough-cut stone springers further mark the design. The third-story bays are capped with unusual projecting carved stone animal heads; from north to south they depict a puma, a dog, and a lion. The facade is crowned by a paneled sheet-metal parapet. The storefront has been recently refaced; before the alteration a foundry mark was visible, reading "Blake & Duffy/Iron Works/517 West 25th St." The area in front of the building has metal diamond plate vault covers at the south end and a granite curb.

No. 141 West Broadway replaced a brick dwelling constructed c.1810 by mason Richard Kidney. Tenants of the present building have included Max Serota's bakery, the Triangle Shoe Co., signmaker Charles Arslan, and the Metropolitan Barber Shop. It is currently commercial at the first story and residential above.

Significant Reference

Margot Gayle, "Iron Foundry Marks," Reference guide, Research files,
Landmarks Preservation Commission, 1989.

No. 145 WEST BROADWAY between Duane Street & Thomas Street (East Side)
Tax Map Block/Lots: 147/1001-1002 in part

Date: 1888 [NB 573-1888; Tax Assessment Records
1846-1858]

Architect: William Kuhles
Owner: E. Christian Korner

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

Summary

This six-story store and loft building, located near the Thomas Street end of the block, extends approximately thirty-three feet along West Broadway. Constructed in 1888 for wholesale grocer Ernest Christian Korner, it was designed in the Romanesque Revival style by architect William Kuhles. The building now shares its tax lot with the neighboring building at 147 West Broadway, built in 1869-70, and is joined to it internally.

Above the first story, the brick facade is trimmed with contrasting stone and terra cotta. There are four bays of window openings per story; the

continued

continuation of 145 West Broadway
Summary

narrow end bays project slightly and a projecting pier topped by a finial divides the wider center bays. The window openings at the fourth and fifth stories are round-arched and the paired openings at the center bays of the fifth story are separated by engaged colonettes. (The northern bays of stories two through five have been partially bricked up.) Stone lintels and sill courses, terra-cotta plaques, and mask keystones crowning the center bays of the fourth story further enhance the Romanesque Revival design. Decorative wrought-iron tie rod bolt covers on the center pier are exceptional examples of late-nineteenth-century craftsmanship and are thought to be quite rare. A terra-cotta plaque at the second story, reading "45/47," refers to the original address of the building prior to the renumbering of West Broadway at the turn of the century. The facade is crowned by a narrow cornice and a parapet with gables at each end capped by terra-cotta finials. A plaque in the north gable is inscribed with a "K"; one at the south gable reads "A.D. 1888." The north gable has been altered to accommodate machinery housing. The south elevation, visible above the neighboring building on West Broadway, is faced in brick. Some granite vault covers are extant in front of the building.

No. 145 West Broadway replaced two brick dwellings with commercial bases. Tenants of the present building have included a scale company, the Fairbanks Co., in the 1890s, the Prosperity Shoe Co. and the Manhattan Shoe Finding Co. in the 1920s, a window display firm in the 1930s and 1940s, and an off-set printer in the 1950s. In the 1960s, the Towers Cafeteria, which had occupied the ground floor of the adjoining building at 147 West Broadway since the 1930s, expanded into the ground floor of 145 West Broadway. The Odeon Restaurant currently occupies the ground floor of both buildings. The upper floors of No. 145 are residential.

No. 147 WEST BROADWAY between Duane Street & Thomas Street (East Side)
a/k/a 72 Thomas Street
Tax Map Block/Lots: 147/1001-1002 in part

Date: 1869-70 [NB 664-1869; Tax Assessment Records
1846-1867]

Architect: John J. O'Neil

Owner: Amos R. Eno

Builder: Moore & Bryant

Lessee: Michael Purcell

Type: Store and loft

Style: Italianate with neo-Grec elements

Method of Construction: masonry with cast-iron facade

Number of stories: 5

continued

continuation of 147 West Broadway

Summary

This five-story store and loft building, located at the southeast corner of West Broadway and Thomas Street, extends approximately twenty-six feet along West Broadway and fifty feet along Thomas Street. The building was constructed in 1869-70 for liquor merchant Michael Purcell who leased the property from dry goods merchant and real estate speculator Amos R. Eno. It was designed by architect John J. O'Neil, at that time a partner with Lawrence O'Connor in the firm of O'Neil & O'Connor which was responsible for a variety of commercial and residential commissions. The Italianate design of 147 West Broadway's cast-iron facade, enhanced with neo-Grec elements, is very similar (except for materials) to that of the neighboring masonry building at 70 Thomas Street, designed by O'Neil for Purcell about a year later. The cast-iron facade may have been manufactured by Boyce & McEntyre (located at 706 E. 12th Street) the firm which made the cast-iron elements of 70 Thomas Street. No. 147 now shares its tax lot with the building at 145 West Broadway, which was constructed in 1888, and is joined to it internally.

The cast-iron facade of the building was designed to imitate rusticated stone. The building is three bays wide on West Broadway and six bays wide on Thomas Street. The square-headed window openings are topped by triangular pediments with incised detail characteristic of the neo-Grec style. Quoins and bracketed sills further enhance the design. The facade is crowned by a modillioned sheet-metal cornice. A metal and glass penthouse addition occupies the southern portion of the roof and an iron railing is set above the cornice on West Broadway. Historic two-over-two sash survive at the fourth story. A cast-iron pier and a portion of the storefront cornice are visible at the east end of the Thomas Street facade, though most of the ground story bay framing was removed in 1929. The east end of the Thomas Street facade shares an historic fire escape with the neighboring building at 70 Thomas Street. The area in front of the building has granite pavers extending to granite curbs on West Broadway and metal diamond plate vault covers on Thomas Street.

Michael Purcell, the original tenant at No. 147 West Broadway, had established his liquor business on Bleecker Street by the late 1850s. In 1863 he moved his business to 101-107 West Broadway (see). By 1869 it had expanded sufficiently for him to commission the present building and then an addition at 70 Thomas Street the following year. He continued to occupy Nos. 101-107, 147 West Broadway, and 70 Thomas Street until 1878 when business reverses forced him into bankruptcy. A contemporary newspaper account indicates that his landlord, Amos R. Eno, was his largest creditor.

No. 147 West Broadway replaced a frame dwelling with a commercial base and a building used for light manufacturing at the rear of the lot. In the 1880s, following Michael Purcell's bankruptcy, the present building was leased to Mauger & Avery, wool brokers. During the early twentieth century, it was used for offices, storage, and light manufacturing. In 1932, it was joined to 145 West Broadway. Tenants at No. 147 have included the Office Equipment Service Co. and the Towers Restaurant & Cafeteria which occupied the ground floor from the 1930s through the 1950s. In the 1960s the restaurant expanded into the ground floor of 145 West Broadway.

continued

continuation of 147 West Broadway
Summary

The Odeon Restaurant currently occupies the ground floor of both buildings. The upper floors of No. 147 are residential.

Significant References

New York State's Prominent and Progressive Men (New York: New York Tribune, 1900) vol. 1, 126-27.

"Rushing into Bankruptcy," New York Times, Aug. 31, 1878, p. 3.

WEST BROADWAY
BETWEEN THOMAS STREET & WORTH STREET (East Side)

No. 151-157 WEST BROADWAY between Thomas Street & Worth Street (East Side)
a/k/a 63-73 Thomas Street
Tax Map Block/Lot: 148/10

(FORMER) H.B. CLAFLIN & CO. ANNEX
Date: 1891 [NB 2000-1890]
Architect: Samuel A. Warner
Owner: H.B. Claflin & Co.

Type: Wholesale store
Style: Italianate [see below]
Method of Construction: masonry with cast-iron elements
Number of stories: 7

Summary

This seven-story store building, located at the northeast corner of West Broadway and Thomas Street, extends approximately 100 feet along West Broadway and 150 feet along Thomas. Constructed in 1891, the building was an addition to H.B. Claflin & Co.'s mammoth wholesale dry goods store which occupied almost the entire block bounded by West Broadway, Worth Street, Church Street, and Thomas Street at the turn of the century. (The older portion of the Claflin store was demolished in 1926.) Samuel A. Warner, the designer of the H.B. Claflin & Co. Annex, was a specialist in commercial architecture; he had designed the original portion of the Claflin store in 1861 as well as several other large dry goods stores, among them buildings for S.B. Chittenden & Co. and Aldrich & Schenck. Because the H.B. Claflin & Co. Annex joined the original portions of the Claflin store, Warner reproduced his 1861 Italianate design on West Broadway to create a unified block-long facade; this accounts for the retardataire architectural treatment of the existing 1891 building.

Above the two-story base, the West Broadway facade is faced in Dorchester stone and has nine square-headed window openings at each story. The center of the facade has a projecting three-bay pavilion framed by quoins. Stone sill courses and projecting triangular and segmentally-arched pediments further enhance the design. The windows have replacement sash. The facade

continued

continuation of 151-157 West Broadway
Summary

is crowned by a bracketed copper and sheet-metal cornice with a large triangular pediment rising above the center bays. Set back from the building line, the low stuccoed brick parapet is topped by a metal pipe railing. The double-height base of the building retains its original storefront framing, consisting of cast-iron and rusticated stone piers supporting a cast-iron lintel at the first story and fluted cast-iron columns and stone piers surmounted by a stone cornice at the second story. Granite sidewalk slabs extend to the street.

The Thomas Street facade has sixteen square-headed window openings per story, grouped into six bays sections. The west bay is a return of the West Broadway facade, and features the same overall design and articulation of detail. In 1927 the first story was altered to create the classically-inspired entrance surround consisting of flanking stone piers supporting a triangular pediment. The east bay of the Thomas Street facade is similar to the west bay, with brick infill at stories three through seven. The center section is faced in brick with stone trim and has deeply-recessed window openings. There are original metal grilles on the first-story windows; the windows on the upper stories have replacement sash.

Horace Brigham Claflin (1811-1885), the president of H.B. Claflin & Co., was born in Massachusetts and moved to New York City in 1843. He immediately entered the dry goods business, forming Bulkley & Claflin at 46 Cedar Street which in 1852 became Claflin, Mellen & Co. In 1861 the firm moved to its large new building at 40 Worth Street, which occupied the north half of the block bounded by West Broadway, Worth, Thomas, and Church Streets. In 1864 Claflin, Mellen & Co. became known as H.B. Claflin & Co. In the 1870s and 1880s business expanded to the point that the firm was the most successful dry goods wholesaling house in the world. To accommodate this growth, the firm enlarged its building several times, culminating in the construction of the annex at 151-157 West Broadway in 1891. The company lasted until 1914, when the textile industry was weakened by America's entry into World War I. H.B. Claflin & Co. was later reorganized as Claflins, Inc., a firm which lasted until 1926. In that year the original portions of the store were demolished and replaced by the sixteen-story office building (NB 479-1926, Jardine, Hill & Murdock) which occupies the entire block except for the Claflin annex. (The office building is not included in the Historic District.)

The Claflin Annex replaced four dwellings with commercial bases on West Broadway and several buildings used for light manufacturing on Thomas Street. In 1926 the building was owned by the Merchants Square Corp. which maintained ownership through the 1970s. From the 1920s to the 1950s the building was leased to the Endicott Johnson Corp., shoe manufacturers, of Newark, New Jersey. Subsequent tenants have included the American Bleached Goods Co. and Coleport Fabrics. No. 151-157 is currently occupied by the New York County division of the State Supreme Court.

continued

continuation of 151-157 West Broadway

Significant References

- William Thompson Bonner, New York: The World's Metropolis (New York: R.L. Polk & Co., 1921), 712, 724.
- Andrew Scott Dolkart, The Texture of Tribeca (New York: Enterprise Press, 1989), 30.
- "Horace Brigham Claflin," Dictionary of American Biography, vol. 2, 110.
- King's Handbook of the United States (Buffalo, N.Y.: Moses King, 1891), 638.
- King's Views of New York: 1908-1909 (Boston: Moses King, 1908), 53.
- Frank L. Walton, Tomahawks to Textiles (New York: Appleton-Century-Crofts, Inc., 1953), 112-13.

CHAMBERS STREET

The southern boundary of the Tribeca South Historic District extends along the north side of Chambers Street between Broadway and West Broadway. The land in this area originally was part of the holdings of Trinity Church popularly known as the "Church Farm." Named for John Chambers, a prominent attorney and member of the Trinity vestry, Chambers Street was mapped and released to city jurisdiction in 1761. In 1796, the street was regulated and paved between Broadway and the Hudson River wharfs.

In 1785, Trinity Church began offering house lots along Chambers Street for lease. Within a few years the street was built up with the modest dwellings and workshops of resident artisans. These buildings were replaced by much grander brick dwellings in the late 1820s and 1830s when Chambers Street became one of the most fashionable residential streets in New York. The Church of Divine Unity, the first Unitarian Church in the city, was also located on the block between Church Street and West Broadway from 1820 until the 1840s.

In the 1840s the transformation of Broadway, from a residential street to the major commercial artery for the city, led to similar developments on the blocks of Chambers Street now within the district. Two major hotels were constructed, the Girard House (now the Bond Hotel, West Broadway and Chambers Street, 1844-45), which is among the oldest surviving hotel buildings in the city, and the Irving House at Broadway and Chambers Street (1847-48), sections of which survive at 75 and 77 Chambers Street. (No. 77 was refaced in cast iron in 1857-58.)

The Chambers Street streetscape is now dominated by five-story Italianate store and loft buildings dating from the redevelopment of the area for the wholesale drygoods trade during the 1850s and 1860s. There are six such buildings, built between 1853 and 1858 (as well as No. 77, which was adapted for commercial use as the Peddie & Morrison store in 1857-58), on the block between Broadway and Church Street. (Nos. 85 and 95, which originally had brownstone fronts, were refaced in the 1920s). On the block between Church Street and West Broadway there are seven store and loft buildings dating from 1856 to 1861, including King & Kellum's Cary Building of 1856-57, an individually designated Landmark.

Twentieth-century developments in the district are represented by the Irving Savings Bank building (now the District Council 37 Health Clinic) at No. 115-117 Chambers Street, a 1920s Neo-Classical bank building which replaced an earlier bank building that had been on the site since the 1890s, and the Art Deco building at the northeast corner of Chambers and Church Street (159-165 Church Street/99 Chambers Street), erected for the D.P. Harris Hardware Manufacturing Co. in 1937-38.

CHAMBERS STREET

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 75 CHAMBERS STREET between Broadway & Church Street (North Side)

Tax Map Block/Lot: 149/1

Date: 1847-48 [Tax Assessment Records 1846-1884;
Conveyance Index 149]

Architect: Unknown

Owner: William H. Richards

Lessee: David Selden

and

Date: 1875-76 [Tax Assessment Records 1846-1884]

Architect: Undetermined

Owner: William H. Richards Estate

Type: Store and loft

Style: Italianate

Method of Construction: masonry load bearing walls

Number of stories: 5 (now 6)

Summary

This six-story store and loft building, located near the Broadway end of the block, extends approximately twenty-six feet along Chambers Street. A five-story granite-faced building was constructed for David Selden in 1847-48 as part of his Irving House hotel, which had its main entrance on Broadway. This is the sole remaining section of one of New York's most fashionable mid-nineteenth-century hotels, the other portions of which have been demolished or altered beyond recognition. Among the notable guests who stayed at the Irving House were the renowned singer Jenny Lind and Hungarian patriot Louis Kossuth. The Irving House closed sometime around 1859, and this part of the hotel, which was in separate ownership from the rest of the building, was adapted for use as a store and loft building. Department of Building records [Alt. 305-1867] indicate that in 1867, it contained a restaurant at the ground story and warerooms for dry goods merchants on the upper floors. A sixth story was added in 1876.

The Italianate facade above the first story has three bays of square-headed windows per story. The windows have historic one-over-one and two-over-two sash. The fifth story is topped by a bracketed sheet-metal cornice. The sixth story, faced in brick, has historic cast-iron shutters flanking the west bay. The first story retains its sheet-metal storefront cornice and the remnant of a historic pier at the east end; most is covered by a non-historic storefront. The rear elevation, visible above the neighboring buildings on Reade Street, is faced in brick and has four bays of square-headed windows. The fifth story windows retain historic six-over-six wood sash.

The present building replaced a brick dwelling which had been occupied by its owner, dry goods merchant William H. Richards. In the 1880s the building housed Hall & Co., dealers in silver-plated ware, and John G. Witte & Bro., importers of hardware, cutlery, and needles. In the 1890s it

continued

continuation of 75 Chambers Street
Summary

was home to liquor dealers J. Albert Bial and Joseph H. Bearns. From the 1930s to the 1960s tenants included firearms dealer J.L. Galef; restaurants such as the A. Schmidt Co. cafe, Peck's Bar and Restaurant, and the Panama Restaurant; a factory for the Feldheim Chair Co.; and the Madison Export Co. The building is currently in commercial use.

Significant References

John A. Kouwenhoven, Columbia Historical Portrait of New York (New York: Doubleday & Co., Inc., 1953), 223.
Robert Macoy, The Centennial Guide to New York City and its Environs (New York: Rpt. Nathan Cohen Books, 1975), 54.
I.N. Phelps Stokes, Iconography of Manhattan Island (New York: Robert H. Dodd, 1926) vol. 5, 1837, 1854.

No. 77 CHAMBERS STREET between Broadway & Church (North Side)
Tax Map Block/Lot: 149/2

Date: 1847-48 [Tax Assessment Records 1846-1884]
Architect: Unknown
Owner: David Selden

and

Date: 1857-58 [Tax Assessment Records 1846-1884;
Deeds, Liber 728, p. 246]
Architect: Samuel A. Warner [attrib.]
Owner: David Selden
Foundry: Architectural Iron Works
Lessee: Peddie & Morrison

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

Summary

This five-story store and loft building, located near the Broadway end of the block, extends approximately twenty-five feet along Chambers Street. This building attained its present appearance as the result of two building campaigns and a subsequent alteration. In 1847-48 a five-story building was constructed for David Selden, as part of the Irving House Hotel at the northwest corner of Broadway and Chambers Street. Directories suggest that while the main entrance to the hotel was on Broadway, the buildings at 75 to 81 Chambers Street served as side entrances to the hotel and housed associated services such as barbers and tailors (the building at 75 Chambers is the only section of the hotel which has not been demolished or altered beyond recognition). In 1857, after the hotel had moved uptown, David Selden leased 77 Chambers to Peddie & Morrison, manufacturers of

continued

continuation of 77 Chambers Street
Summary

leather trunks and luggage. Peddie & Morrison retained the rear and side walls from the hotel but rebuilt the interior with cast-iron columns for additional support and erected an elaborate cast-iron facade manufactured by Daniel D. Badger's Architectural Iron Works foundry. The similarities between this facade and an iron front illustrated as plate 38, no. 9 in Badger's catalog, which is credited to architect Samuel A. Warner, suggest that Warner was also responsible for the alterations to No. 77. In 1926 the cast-iron facade of the first two stories was removed and replaced by a sheet-metal storefront and second-story show window. The show window is substantially intact.

The cast-iron facade above the second story, designed in the Italianate style, has four bays of windows per story; the windows are framed by fluted columns (missing their capitals) and crowned by intermediate cornices. The openings at the third story are flat arched with rounded corners and the center bays are enhanced by broken segmental-arched pediments. The windows at the fourth story have shouldered tops, and those at the fifth story are round arched. The windows have historic two-over-two double-hung sash. The building is crowned by a sheet-metal cornice which is pierced by the ladder of an historic fire escape. At the ground story the western shopfront retains its 1926 form with projecting hexagonal bays (now covered with tiles) and recessed stepped entrance; the eastern storefront has a cast-iron stoop. In front of the building there are cast-iron vault covers and one of the few cast-iron sidewalks still remaining in New York City (both now partially covered with metal diamond plate).

The western elevation, visible above the neighboring building on Chambers Street, is faced in brick (stuccoed at the fifth story) and has three historic chimneys along the roofline. The rear elevation, visible above the neighboring buildings on Reade Street, is faced in stucco and has four bays of square-headed windows per story. The window openings in the easternmost bay on the third and fourth stories and the window openings in the two eastern bays on the fifth story have been altered. The original window openings retain historic two-over-two wood sash at the third and fourth stories and six-over-six wood sash at the fifth story. There are iron shutters at the third and fourth stories.

The firm of Peddie & Morrison, which first leased the building at 77 Chambers Street as a sales room and later purchased it, was managed by Thomas B. Peddie and John Morrison who entered into partnership in 1846. Peddie (1808-1889) was born in Scotland and immigrated to the U.S. in 1833. He settled in Newark, N.J., where he began manufacturing leather "trunks, portmanteaus [sic], traveling bags, satchels, etc.," according to an advertisement in the Newark City Directory. By the 1860s Peddie was engaged in politics, serving in the New Jersey House of Assembly (1864-65), as mayor of Newark (1866-69), and as a U.S. Congressman (1876). He was later involved in banking. In 1867 Peddie was a member of the board of directors of the New Jersey Classical Institute, a religious high school founded in 1864 in Hightstown, N.J. He donated \$25,000 to the school in 1872 and it was renamed the Peddie Institute. In 1923 it was renamed the Peddie Prep School. At his death Peddie donated the land and funds for the construction of the First Peddie Memorial Baptist Church of Newark. He

continued

continuation of 77 Chambers Street
Summary

willed ownership of 77 Chambers Street to the church, which retained it through the first decades of the twentieth century. In the 1880s and 1890s the building was leased to a cigar importer and hardware and cutlery wholesalers. Later tenants of No. 77 included Henry Hyman & Co., supplier of metal goods and stamping equipment, the Chambers Music Co., radio supply companies, the National Tool & Die Co., and the Lumbric Manufacturing Co. The building remains in commercial use.

Significant References

Landmarks Preservation Commission, SoHo - Cast-Iron Historic District Designation Report (New York: City of New York, 1973), 190.
Dr. David Martin, The Peddie School, Letter to LPC, Aug. 14, 1991, Landmarks Preservation Commission, Research Files.
Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 13, 25, 29.
Who Was Who in America, Historical Volume 1607-1896 (Chicago: A.N. Marquis Co., 1963), 402.

Alteration(s):

1926: Alt 12-1926 [Source: Alteration Application]
Cast-iron facade of the first two stories removed and replaced with a sheet-metal storefront and second-story show window
Architect -- Murray Klein Owner -- Chambers Music Co.

No. 79-81 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 59-63 Reade Street
Tax Map Block/Lot: 149/3

Date: 1935-36 [Alt 2128-1935]
Architect: Frederick J. Hartwig
Owner: Franklin Building Co.

Type: Commercial building
Style: Moderne
Method of Construction: masonry load bearing walls
Number of stories: 2 and 1

Summary

Located near the Broadway end of the block, this commercial building extends through the block from Chambers Street to Reade Street. A two-story portion of the building has a frontage of fifty feet on Chambers Street and the one-story Reade Street portion of the building has a seventy-five foot frontage. This structure attained its present appearance as the result of an alteration in 1935-36, executed by architect Frederick J. Hartwig for the Franklin Building Co., in which the upper stories of one six-story and three five-story store and loft buildings were removed; the

continued

continuation of 79-81 Chambers Street
Summary

remaining portions of the buildings were unified into one structure which was refaced with glazed brick and given new storefronts. On the Chambers Street facade the building has a stepped brick parapet highlighted with horizontal banding of contrasting brick. The second-story windows have one-over-one sash. There are remaining storefront elements which date from the 1935-36 alteration. The building is in commercial use.

The store and loft buildings which were altered to create the present building had been constructed in 1856-57 for carpet wholesaler and real estate speculator Alvin Higgins who developed many such properties in the district, often on former "Church Farm" lots that he had leased from Trinity Church or a related Protestant Episcopal church. (In this case 79 Chambers occupies a lot he had leased from St. Michael's Church and 81 Chambers occupies a lot he had leased from St. James Church.) These buildings and the leaseholds on the properties were inherited by Higgins niece Nathalie Reynal, who established the Franklin Building Co. in 1903 as a real estate holding company for the benefit of her two sons. The company played an active role in redeveloping sites in the Tribeca area in the early part of this century.

Significant References

New York County, Office of the Register, Liber Deeds and Conveyances, Sec. 1, Liber 78, 129.
Nathalie Reynal obituary, New York Times, May 3, 1901, p. 3.

No. 83 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 65 Reade Street
Tax Map Block/Lot: 149/5

Date: 1853-54 [Tax Assessment Records 1846-1858]
Architect: Unknown
Owner: Jacob Bininger Estate
Lessee: Gage, Sloan & Dater

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-five feet wide, extends through the block from Chambers to Reade Street. This structure was built in 1853-54 for the estate of Jacob Bininger, the founder of Bininger & Son, wine and tea merchants, who lived in a brick dwelling that was previously on the site. The primary facade of the present building, on Chambers Street, is designed in the Italianate style. Faced in stone (now stuccoed) above the second story, its four bays of window openings at each story have segmentally-arched heads and bracketed

continued

continuation of 83 Chambers Street
Summary

stone sills. The facade is capped by a sheet-metal cornice. An historic fire escape fronts the center bays. In 1899 architect William Bloodgood removed the facade at the second story and installed a cast-iron-framed show window, composed of ornamented pilasters and slender mullions supporting a bracketed cornice. The cast-iron end piers of the ground-story storefront, which may also date from the 1899 alteration (replacing original cast-iron framing), and the framing of the show window are still substantially intact. The simpler Reade Street facade is faced in brick (now painted) above the first story, and has four bays of square-headed window openings at each story (the east bays are sealed). The facade is topped by brick dentils supporting a narrow iron cornice. Most of the cast-iron storefront framing survives at the first story on Reade Street. The east elevation, visible above the neighboring buildings on Chambers and Reade Streets, is of painted brick and has several sealed window openings.

The present building replaced two brick dwellings with commercial bases. Its initial tenant was Gage, Sloan & Dater, dry goods jobbers. In the mid-1860s, it was occupied by Julius Raymond, a dealer in "gentlemen's furnishings." Nineteenth-century tenants included Walsh, Coulter & Flager, hardware commission agents (1870s), and the Bates Manufacturing Co., sole manufacturer of Bates & Edison hand-numbering machines and daters (1900). In 1908 the Finance Department of New York City occupied the first story at 83 Chambers. Later tenants of the building included the Fruit Trade Journal, the McNutt Can Sales Co., Ever Nu Shoe Repairing, Inc., and the United Camera Exchange, Inc. The building remains in commercial use at the first two stories on Chambers Street; the first story of the Reade Street facade has been sealed except for a service entrance. The upper floors have been renovated recently.

Alteration(s):

1899: Alt 18-1898 [Source: Alteration Application]

Cast-iron show window installed at second story on Chambers Street.

Architect -- William E. Bloodgood

Owner -- George G. Dewitt Trustee, et al

No. 85 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 67 Reade Street
Tax Map Block/Lot: 149/6

Date: 1856-57 [Tax Assessment Records 1846-1858]
Architect: Unknown
Owner: Alvin Higgins

and

Date: 1925-26 [Alt 2910-1924]
Architect: Wolins & Bull, Inc.
Owner: Stephen Upson

Type: Store and loft
Style: Italianate/Early twentieth-century commercial
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 through the block from Chambers Street to Reade Street. It was constructed in 1856-57 for carpet wholesaler and real estate speculator Alvin Higgins, who developed many buildings in the district. The Reade Street facade, substantially intact, features simple Italianate elements. The original Chambers Street facade, considered to be the primary facade of the building, was probably given a more elaborate architectural treatment than that on Reade Street. The present Chambers Street facade is the result of an alteration in 1925-26 by the firm of Wolins & Bull, Inc., in which the front was completely rebuilt in a style characteristic of early twentieth-century commercial buildings.

Above the second story, the Chambers Street facade, faced in multi-hued "tapestry" brick, has three bays of windows at each story, and is crowned by a stepped brick parapet. The two-story base is framed in limestone and has a large show window with transoms at the second story. (The ground-story storefront has been subsequently altered.) The Reade Street facade is faced in brick above the first story and has three bays of recessed, arched window openings at each story. The two western bays are fronted by an historic fire escape. The facade is crowned by a dentiled brick frieze supporting a narrow iron cornice. The first story retains its original cast-iron storefront framing and a modillioned cornice; infill of historic paired wood and glass doors and windows survives.

No. 85 Chambers Street replaced a brick dwelling on Chambers Street and a stable on Reade Street built in 1817 for Henry A. Coster, partner in Coster Brothers, probably the wealthiest merchant-firm in early-nineteenth-century New York. When it was completed the present building was leased to Reid & Tracy, dealers in wire and hardware. It continued to house hardware merchants throughout the nineteenth century including Samuel J.M. Sexton in the 1860s and James Ward, hardware wholesaler, and Ira P. Arnold, commission agent for domestic hardware manufactures, in the 1880s. In 1899, a hardware dealer occupied the first and second floors and a "fancy ornaments" factory the top three floors. Later tenants included the

continued

continuation of 85 Chambers Street
Summary

Progressive Cycle and Auto Supply Co., skate manufacturer Samuel Winslow, the Goodyear Rubber Co., firearms merchants J.L. Galef & Son, and Eichen & Appel, druggists. The building remains in commercial use.

Significant Reference

Walter Barrett, Old Merchants of New York City (New York: Carlton, 1864) vol. 2, 190-198.

No. 87 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 69 Reade Street
Tax Map Block/Lot: 149/7 in part

Date: 1855-56 [Tax Assessment Records 1846-1858]
Architect: Unknown
Owner: St. George's Church
Lessee: Alvin Higgins

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 in the middle of the block, extends through the block from Chambers Street to Reade Street. Each facade is approximately twenty-five feet wide. The Italianate design of No. 87 is identical to that of No. 89, which was built for the same client at the same time and with which it is joined internally. Both buildings were constructed in 1855-56 for carpet wholesaler and real estate speculator Alvin Higgins, who developed many such properties in the district, often on former "Church Farm" lots leased from Trinity Church or a related Episcopal Church. In this case Higgins had obtained a long-term lease on No. 87 from St. George's Church and had leased the property at No. 89 from Trinity Church.

The primary facade, on Chambers Street, is faced in marble (now stuccoed) above the first story. Each story has a large arched window opening in the center flanked by two smaller arched openings. Bracketed sills and molded stone window heads and springers further mark the design. Some historic multipane sash survives. The facade is crowned by a stone cornice. No historic cast-iron storefront elements are visible, but the cast-iron columns minus their capitals survive under the storefront added in 1992. The simpler Reade Street facade is faced in brick (now painted) above the first story and has three bays of arched window openings at each story. The windows have historic four-over-four sash. The facade is capped by a narrow dentiled brick cornice. Historic cast-iron storefront framing survives at the first story. The stepped vault in front of this facade is faced with metal diamond plate and iron with glass lenses and has two

continued

continuation of 87 Chambers Street
Summary

inscribed foundry marks reading "Jacob Mark/5 Worth St. NY" and "S.B. Ferd [illegible]/W. 32 St. N.Y." The latter mark refers to the S.B. Ferdon Iron Works, located at 129 West 32nd Street.

The present building replaced a brick dwelling on Chambers Street and a brick dwelling on Reade Street which had a frame building used for light manufacturing at the rear of the lot. In the late 1850s, No. 87 was leased to clothing merchants Jalrus F. Gilbert and Frank A. Glass; in 1860 the building was taken over by silk merchant Edwin G. Cheatham. Several wholesale dealers in hardware occupied the building in the 1880s, including the H.L. Judd Co. By 1890 the company had taken over the whole building and portions of the adjacent building at 89 Chambers Street. (Openings were cut between the two stores in that year.) H.L. Judd continued to occupy No. 87 and portions of No. 89 until the early 1950s. The building remains in commercial use.

No. 89 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 71 Reade Street
Tax Map Block/Lot: 149/7 in part

Date: 1855-56 [Tax Assessment Records 1846-1858;
Conveyance Index 149]

Architect: Unknown

Owner: Trinity Church

Lessee: Alvin Higgins

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 in the middle of the block, extends through the block from Chambers Street to Reade Street. Each facade is approximately twenty-five feet wide. The Italianate design of No. 89 is identical to that of No. 87 Chambers Street, which was built for the same client at the same time and with which it is joined internally. Both buildings were constructed in 1855-56 for carpet wholesaler and real estate speculator Alvin Higgins, who developed many such buildings in the district, often on former "Church Farm" lots leased from Trinity or a related Episcopal church. In this case Higgins obtained a long-term lease on No. 89 from Trinity Church and had leased the property at No. 87 from St. George's Church.

The primary facade, on Chambers Street, is faced in marble (now stuccoed) above the first story. Each story has a large arched window opening in the center flanked by two smaller arched openings. Bracketed sills and molded stone window heads and springers further mark the design. The windows have historic multipane sash. The facade is crowned by a bracketed stone

continued

continuation of 89 Chambers Street
Summary

cornice. No historic cast-iron storefront elements are visible, yet they may survive behind the moderne style cast-stone storefront; an historic wood and glass door is extant in the east bay. The simpler Reade Street facade is faced in brick (now painted) above the first story and has three bays of arched window openings at each story. The windows have historic four-over-four sash. The facade is capped by a narrow dentiled brick cornice. Some cast-iron storefront framing survives at the first story. The stepped vault in front of this facade is faced in metal diamond plate. The west elevation, visible above the neighboring building on Chambers Street and from the parking lot on Reade Street, is faced in brick (now stuccoed) and has non-historic window openings at the third story.

This building replaced a brick dwelling on Chambers Street and a brick stable on Reade Street which had been occupied in the 1830s-1840s by John Oothout, president of the Bank of New York. In the 1860s the present building was leased to flower merchant Herman Bacharach and dry goods merchant Ferdinand Mayer. By the 1870s most of the occupants were wholesale dealers in hardware and related goods, such as Wallace & Sons, dealer in brass butts and hinges, and William H. Hayes supplier of emery for sharpening tools and knives. A hardware concern, the H.L. Judd Co., which had occupied the adjacent building at 87 Chambers Street since the 1880s began renting space in No. 89 around 1890 when openings were cut between the two buildings. That firm remained a tenant at Nos. 87 and 89 until the 1950s. Other tenants of No. 89 included bookstores such as Thoms & Eron and H.G. Fiedler and lithography supplies merchant George D. Pine. The building remains in commercial use

No. 91-93 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 73-75 Reade Street
Tax Map Block/Lot: 149/9

Date: 1953-54 [Alt 574-1953]
Architect: Sidney Daub
Owner: Chambers-Reade Corp.

Type: Commercial building and parking lot
Method of Construction: masonry load bearing walls
Number of stories: 1

Summary

Located near the Church Street end of the block, this through-the-block fifty-one-foot-wide lot is occupied by a one-story commercial building fronting on Chambers Street and a parking lot fronting on Reade Street. In 1953-54 architect Sidney Daub, working for the Chambers-Reade Corporation, created the present building on Chambers Street, incorporating four storefronts, from the remnants of two through-the-block five-story store and loft buildings which had been gutted by fire. According to tax assessment records, these two buildings had been constructed in 1852-53 for Francis Cottenet, president of F. Cottenet & Co., importers of dry goods.

continued

continuation of 91-93 Chambers Street
Summary

(Cottenet owned the lot at 93 Chambers Street, but leased the property at 91 Chambers from Trinity Church.) Previously these lots had been occupied by the homes of two wealthy merchants: Isaac Moses at No. 91 and John H. Hicks, partner in Hicks & Co., one of the oldest and wealthiest of the South Street merchant firms at No. 93.

No. 95 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 77 Reade Street
Tax Map Block/Lot: 149/11

Date: 1852-53 [Tax Assessment Records 1846-1858]
Architect: Unknown
Owner: Francis B. Cutting

and

Date: 1924 [Alt 28-1924]
Architect: William F. Hemstreet
Owner: James McHutchinson

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

Summary

This five-story store and loft building extends through the block from Chambers Street to Reade Street, measuring approximately twenty-seven feet on Chambers and twenty-five feet on Reade. One of the first buildings in the district built for the wholesale dry goods trade, it was constructed in 1852-53 for attorney Francis B. Cutting and was leased to Marks, Butterick & Co, fancy goods wholesalers; the Reade Street facade dates from that time. As the primary facade of the building, the Chambers Street facade was originally faced in stone (probably brownstone) and was most likely given a more elaborate architectural treatment than that on Reade Street. The present Chambers Street facade is the result of an alteration in 1924, executed by architect William F. Hemstreet for owner James McHutchinson, president of the firm of McHutchinson & Co., in which the entire front was rebuilt in a style characteristic of early twentieth-century commercial buildings.

Above the first story, the Chambers Street facade is faced in buff-colored brick trimmed in wood, terra cotta, copper, and wrought iron. Stories two through four each have one wide bay containing four square-headed window openings separated by wood mullions. Most of the windows have historic one-over-one sash. The fifth story, fronted by a copper-faced balcony with a wrought-iron railing, has four window openings and is capped by a terra-cotta cornice and brick parapet. The first story is framed in cast

continued

continuation of 95 Chambers Street
Summary

stone; one pier and a portion of the frieze is visible at the east end, behind the current storefront and signage. The Reade Street facade, which dates from the original construction of the building, is faced in brick above the first story. Each story has four bays of window openings with stone sills and lintels. The facade is capped by a narrow dentilled brick frieze supporting a sheet-metal cornice. Cast-iron storefront framing survives at the first story; one of the piers retains its capital ornament. A pair of historic wood and glass doors is extant. The vault area in front of the building has been altered; steps leading to the entrance are extant. The demolition of the neighboring building to the east has revealed unusual narrow cast-iron shutters on the east elevation hinged to the east pier of the Reade Street storefront. The east elevation is of stuccoed brick and is pierced by random window openings at the fourth and fifth stories.

The present building replaced a brick dwelling on Chambers Street and a stable on Reade Street which had been occupied by Cutting until 1851. Tenants in the present building included the dry goods importing firm of Martin & Ogsbury (1859-65), fancy goods importer Ephraim H. Cushman (1859-61), and the Magic Ruffle Co. (1860s). In the 1880s and 1890s, it was occupied by wholesale dealers in hardware including William A. Dodge, Martin Doscher, and Butler & Goldney, hardware commission agents. McHutchinson & Co., an importing firm dealing in horticultural tools, purchased the building prior to 1919 and continued to occupy it until the 1950s. Portions of the building were leased to other businesses including the National Radio Co., the Mohawk Bag and Trunk Co., importer and manufacturer of church goods Langan & Bro., and typewriter merchants A.H. Wittekind, W.F. Knecht, John Loeser, and Miller Brothers. The building remains in commercial use.

No. 97 CHAMBERS STREET between Broadway & Church Street (North Side)
a/k/a 79-81 Reade Street
Tax Map Block/Lot: 149/12

Date: 1857-58 [Tax Assessment Records 1846-1859]
Architect: Unknown
Owner: David Hosack 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 through the block from Chambers Street to Reade Street, measuring approximately forty-five feet on Chambers Street and fifty feet on Reade Street. Designed in the Italianate style, this structure was built in 1857-58 for the estate of Dr. David Hosack, a prominent physician. The elegant Chambers Street facade, faced in sandstone above the first story, has five bays of window openings at

continued

continuation of 97 Chambers Street
Summary

each story; the center bays are tripartite with window openings separated by stone mullions. Triangular, segmentally-arched, and flat pediments enhance the molded window openings; the openings at the top story are arched. The facade is capped by a sheet-metal cornice. Due to an alteration completed in 1992, the ground story storefront has been entirely refaced (cast-iron piers at the center and ends of facade survive but have been encased in sheet metal). The vault area retains its granite pavers. The Reade Street facade, also of sandstone, is executed more simply: each story has six bays of flat-headed molded window openings; those at the fifth story are arched. The sheet-metal cornice has been cut for a fire escape (removed). The first story of the Reade Street facade was altered in 1991-92, but the original cast-iron storefront framing consisting of fluted columns (missing their capital ornaments) supporting an entablature survives. The stepped vault in front of the facade was rebuilt except in the westernmost bay where a loading entrance was created. The window sash of both facades were replaced in the recent renovation.

The present building replaced Dr. Hosack's mansion which had been extended to Reade Street in 1846-48 when it was converted to the Mansion House Hotel. Hosack (1769-1835) was a physician born in New York City and educated at Columbia College and the College of New Jersey (Princeton). He practiced briefly in Alexandria, Virginia, before furthering his studies in Scotland and England. He returned to the United States in 1794, and in 1795 became a professor of botany (an interest he had developed in England) and medicine at Columbia College. He was the attending surgeon at the Burr-Hamilton duel in 1804. In 1820 he was one of the principal founders of Bellevue Hospital. Hosack was also prominent in the social and cultural life of New York. In 1802 the Common Council granted him a fourteen-acre plot of land, situated between Fifth and Sixth Avenues from 47th to 51st Streets, for use as a public botanical garden, which came to be known as the Elgin Garden. Hosack was an incorporator of the American Academy of Fine Arts and also a founder of the New-York Historical Society, serving as its president from 1820 to 1828. He married three times; it was with his third wife, Magdalena Coster, the widow of Henry A. Coster one of the wealthiest merchants in the United States, that Hosack built the magnificent town house that previously occupied this site.

The present building at 97 Chambers Street was one of the most desirable in the dry goods district. Among the notable tenants that occupied the building during the 1860s were the dry goods firms of Burnham, Plumb & Co.; Dibble, Work & Moore; and Bradley & Carey, manufacturers of hoop-skirts, which maintained a factory of West 26th Street in addition to this building, used for salesrooms, storage, and offices of the firms's extensive mail order business. By the mid-1870s most of the firms housed at No. 97 were wholesale hardware and cutlery merchants. These included the Aetna Nut Co., Fuller Bros. Hardware and Cutlery, the J.L. Judd Co., and Biddle & Parkman, hardware commission agents. Later tenants included the Blackman Talking Machine Co., the Empire Shoe Co., the Bell Drug Co., the Chambers Radio Corp., and Peoples Hardware Store. Dee & Dee of Chambers Street, Inc. has recently opened a store in the first floor and basement. According to Department of Building records the upper stories are to be used for offices and artists studios.

continued

continuation of 97 Chambers Street
Summary

Significant References

Walter Barrett, Old Merchants of New York City (New York: Carleton, 1864)
vol. 2, 190-195.
"David Hosack," Dictionary of American Biography, vol. 5, 239-240.

No. 99 CHAMBERS STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 149/14 [See: 159-165 Church Street]

CHAMBERS STREET
BETWEEN CHURCH STREET & WEST BROADWAY (North Side)

No. 105-107 CHAMBERS STREET
between Church Street & West Broadway (North Side)
a/k/a 89-91 Reade Street & 160-170 Church Street
Tax Map Block/Lots: 145/1001-1002, 9001

CARY BUILDING

Date: 1856-57 [Tax Assessment Records 1850-1860]
Architect: King & Kellum
Owner: Cary, Howard & Sanger
Foundry: Architectural Iron Works

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

Summary

This five-story store and loft building occupies the entire 151-foot blockfront on the west side of Church Street between Chambers and Reade Streets and has a fifty-foot wide facade on each of those streets. The structure was designed by the architectural firm of King & Kellum and built in 1856-57 for fancy goods merchants Cary, Howard & Sanger. The cast-iron facades designed in a particularly elaborate variation of the Italianate style, were manufactured by Daniel D. Badger's Architectural Iron Works. (The Cary Building is illustrated in plate VII of Badger's catalog, published in 1865.)

The cast-iron Chambers Street facade, which is nearly identical to the Reade Street facade, has eight bays of arched window openings at each story. The recessed window openings are flanked by paired Corinthian columns topped by impost blocks supporting semi-circular arches with a raised floral motif. The windows have historic two-over-two sash. Rolling iron shutters -- an early innovation by Badger -- are extant in the reveals

continuation of 105-107 Chambers Street
Summary

of the arches and can be pulled down over the windows. The wall surface surrounding the arches and behind the paired columns is cast to imitate rusticated stone. Slender band courses further mark the design. The facade is crowned by a heavy bracketed cornice rising to form a triangular pediment above the bays. Set within the pediment is a large cartouche which reads: "Cary/Building." Original cast-iron storefront framing, which survives at the first story, consists of fluted cast-iron columns and piers supporting a sheet-metal cornice (the capitals have been removed and the cornice partially replaced). The supports are raised on bulkheads and flank an arched entrance with a marble stoop in the center. A sign over the entrance reads: "Copy-Craft Building." The Reade Street facade retains most of its storefront framing at the ground story, fronted by a loading platform faced in metal diamond plate. Nearly all of the Corinthian capitals have been removed from the upper stories. Original paired one-over-one arched windows survive at the end bays and two-over-two sash survives in the remaining bays. The east elevation, visible due to the demolition of the neighboring building when Church Street was widened, is faced in brick (parged) and has been pierced by eight bays of square-headed window openings per story. Storefronts have been inserted at the first story.

William H. Cary (1787-1861), the major partner in the firm of Cary, Howard & Sanger, was born in Boston and came to New York in the 1820s. He established himself as a wholesaler of fancy goods selling such items as jewelry, cutlery, guns, musical instruments, combs, brushes, etc., to buyers from small retail businesses in New York as well as to purchasing agents from stores throughout the nation. Cary, who eventually became quite wealthy, owned real estate in Brooklyn and Manhattan, and stock in banks, insurance companies, and the Brooklyn Railroad Company of which he was president. Cary, Howard & Sanger, established during the economic depression of 1837, prospered so that by 1854 it was considered one of the richest fancy goods businesses in the country. The firm was initially located at 243 Pearl Street; Cary purchased the site for the new building on Chambers Street in 1856. The new building housed the firm's headquarters, containing space for salesrooms and storage. A contemporary account described it as an "elegant structure," and a "first class, well-regulated warehouse [containing] -- 1500 different kinds of articles of foreign and domestic fancy goods...." and called the store "the largest and most complete of its kind in the world [and] the most satisfactory evidence of the triumph of American excellence in commerce." [John Gobright, quoted in LPC, "Cary Building Designation Report."]

The Cary Building replaced a brick building on Chambers Street which had been in use by the New York Bank for Savings since 1844, and two brick dwellings, one with a commercial base, on Reade Street. In the 1850s this development site was assembled and sold to William Cary by Alvin Higgins, a carpet merchant who invested heavily in real estate in the Tribeca area including several properties on this block. After the dry goods trade moved uptown in the 1870s and Reade and Chambers Streets became the center of wholesale hardware trade, the Cary Building housed the agents for such firms as the Providence Tool Company and Stauffer Macready, a New Orleans concern dealing in fancy hardware. Subsequent tenants included Chambers

continued

continuation of 105-107 Chambers Street
Summary

Hardware & Tool; shoe wholesalers Irvin I. Rubin Inc.; and suppliers such as Holloway-Bentz & Co., electrical supplies, Atlas Boat Supply, and Harry Weinstein, auto supplies. In 1950, the building was purchased by Copy Craft, Inc. It is currently a commercial condominium. The building was designated a New York City Landmark in 1982.

Significant References

Deborah S. Gardner, "The Architecture of Commercial Capitalism: John Kellum and . . . , 1840-1875," Ph.D. Dissertation, Columbia University, 1974, 32-35.
Margot Gayle and Edmund V. Gillon, Jr., Cast-Iron Architecture in New York (New York: Dover, 1974), xiii.
Landmarks Preservation Commission, Cary Building Designation Report (New York: City of New York, 1982).
Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), pl. 7.

No. 111 CHAMBERS STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 145/5

Date: 1857-58 [Tax Assessment Records 1817-1899;
Deeds, Liber 759, p. 67]
Architect: Unknown
Owner: Grace Church
Lessees: Alvin Higgins and Archibald Peterson

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 Church Street end of the block, extends approximately twenty-five feet along Chambers Street. The building was constructed in 1857-58 for carpet manufacturer and wholesaler Alvin Higgins, who developed many such properties in the district, and leased them to his business associate Archibald Peterson. Higgins and Peterson shared commercial space at 315 Canal Street.

Faced in marble, the Italianate facade has three bays of window openings at each story, consisting of a larger arched opening in the center flanked by two slightly smaller arched openings. Bracketed sills and molded stone window heads and springers further mark the design. Historic two-over-two sash windows survive in the east bays. The facade is crowned by a sheet-metal cornice which has been partially cut to accommodate a fire escape. At the first story, historic cast-iron storefront elements may survive behind the current storefront. The vault area in front of the building has metal diamond plate covers at the west end.

continued

continuation of 111 Chambers Street
Summary

No. 111 occupies a lot which had been granted by the Protestant Episcopal Church of the State of New York to Grace Church in 1832. In 1858, Jane Nicholls, who had leased a brick dwelling on the property for many years entered into a sublease with Alvin Higgins. After the present building was completed, Higgins subleased the property to Archibald Peterson, who in turn subleased it to D.B. Babcock & Co., dealers in cloaks and Chester H. Davis, a shoe merchant. By the 1880s the building was being leased to a patent medicine firm and a manufacturer's representative for a boot and shoe company. Subsequent tenants included businesses associated with the rubber industry such as the Lawrence Belting Co. Inc. and the XLNC Belt Preservation Co.; Anchor Radio & Supply, and the Chambers Hardware & Tool Co. The building is currently occupied by Mashugana Ike, dealer in stereo equipment, and is residential at the upper stories.

No. 113 CHAMBERS STREET between Church Street & West Broadway (North Side)
a/k/a 95 Reade Street
Tax Map Block/Lots: 145/1101-1102

Date: 1857-58 [Tax Assessment Records 1817-1899]
Architect: Unknown
Owner: Mary R. Ray
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, twenty-five foot wide store and loft building, located near the Church Street end of the block, extends through the block from Chambers Street to Reade Street. It was constructed in 1857-58 for Mary R. Ray, widow of Richard Ray. The trustees of the estate of Richard Ray were responsible for developing 109 Reade Street, on the same block, in 1885.

Each of the Italianate facades is divided into three bays and is faced in marble above the first story. The upper-story windows are square-headed and have aedicular surrounds with bracketed sills and lintels. Quoins frame the corners of each facade. The crowning iron cornices are enriched with modillions and corner console brackets. The windows have one-over-one replacement sash. On Chambers Street, cast-iron elements may survive behind a more recent storefront. The vault area in front of the building has metal diamond plate covers at the west end. On Reade Street, original storefront framing, consisting of fluted cast-iron columns and piers (missing their capitals), survives at the first story. A partially legible foundry mark at the base of a column reads: "D.D. Badger," indicating that Badger's Architectural Iron Works was responsible for providing the storefront. An historic cast-iron grille survives in the bulkhead of the

continued

continuation of 113 Chambers Street
Summary

west bay. The stepped vault in front of the building has been covered in concrete and corrugated metal. The west elevation, visible above the neighboring building on Chambers Street, is faced in brick. A painted sign reads: "The Place/To Save."

The present building occupies the site of the house and stable of James Boggs, a wealthy merchant who founded the auction house of Boggs & Livingston (later Boggs, Sampson, & Thompson) and served as first president of the New York Manufacturing Co. Bank. Following Boggs's death in 1835, the property passed to his estate and was subsequently inherited by his daughter Mary Ray, wife of Richard Ray, a partner in the banking firm of Prime, Ward & King. By the 1850s, the brick dwelling on Chambers Street had been converted to a boarding house and the stable on Reade Street was being used for light manufacturing. The present building was initially leased to dry goods merchants, including Bachman Brothers; clothing merchant Moses Heyman; and Joseph and Felix Steinart, dealers in fancy goods and notions. By the 1880s, when Reade Street and Chambers Street had become the center of the wholesale hardware trade, tenants included Livingston Horsenails; Graham & Haines, wholesalers of hardware and cutlery; and M.C. Hawley, wholesale cutlery importer. In the 1920s tenants included the American Grinder Manufacturing Co.; Lawrence Brothers, hinge makers; and hardware merchants John H. Graham & Co. The building is currently commercial at the first story and residential above.

Significant References

- William T. Bonner, New York, the World's Metropolis (New York: R.L. Polk, 1924), 714, 720.
"The Family of Thompson of the County of Suffolk," New York Genealogical & Biographical Record 27 (Jan., 1896), 21.
William Henry Lanier, A Century of Banking in New York (New York: Gillis Press, 1922), 96.

No. 115-117 CHAMBERS STREET

between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 145/7

(FORMER) IRVING SAVINGS BANK
Date: 1925-26 [NB 262-1925]
Architect: Merkle & Elberth
Owner: Irving Savings Bank

Type: Bank
Style: Neo-Classical
Method of Construction: steel-frame [fireproof]
Number of stories: 3

continuation of 115-117 Chambers Street

Summary

This three-story neo-Classical bank building, located near the Church Street end of the block, extends fifty feet along Chambers Street. Designed by the architectural firm of Merkle & Elberth, it was constructed in 1925-26 for the Irving Savings Bank, a neighborhood institution that had been located at 115 Chambers Street since 1896.

Described as a design "of substantial dignity" in a contemporary architectural journal, the Irving Savings Bank Building was executed in a neo-Classical style favored for bank buildings. The building is faced in buff Indiana limestone above a grey Concord granite base (the entire facade has been painted). It has a temple-fronted facade with a columned entrance porch, corner pavilions, and a full entablature topped by a secondary entablature and a gabled parapet. On the pavilions, the original paired window openings have been altered and the base has been partially cut away to create ancillary entrances. Ornament is restricted to simple moldings and to two large carved medallions depicting bald eagles. In the recessed entrance bay, the doorway is set off by a carved stone surround. Much of the wall surface is given over to a large multipane window which has steel sash. Bronze grilles screen the window at the first story. The entrance retains its original paneled bronze doors topped by a multilight transom with bronze sash. The lower entablature has a dentiled cornice and applied metal lettering indicating the building's current use as a District Council 37 Health Center. The upper entablature has a plain frieze and a simple cornice. These entablatures articulate the blank wall of a penthouse which originally contained a meeting room for the bank's directors. Light was obtained from windows on the north side of the room which overlooked the roof of the main banking room.

The Irving Savings Bank was founded in 1851 as a mutual institution with no stockholders. Originally located at 96 Warren Street, it served businesses in the surrounding commercial district. In 1896, the bank commissioned Thomas R. Jackson to design a new three-story, twenty-five-foot-wide, brick and stone-faced building at 115 Chambers Street. By 1926, the bank's total assets had reached twenty-five million dollars and new quarters were needed to accommodate a steadily increasing volume of business. The adjacent five-story mid-nineteenth century commercial building at No. 117 was acquired, both buildings were razed and the present building constructed. The bank continued to occupy the building until 1970, when it was converted to stores and offices. District Council 37 acquired the building in 1981 and made further interior alterations to convert it for use as medical offices.

Significant References

- "Irving Savings Bank, 115 Chambers St., New York," The Architect 6 (Sept., 1926), pl. 133.
- "The Irving Savings Bank, New York City," Architecture and Building 58 (May, 1926), 57-58.
- Robert A.M. Stern, Gregory Gilmartin and Thomas Mellins, New York 1930 (New York: Rizzoli, 1987), 172.

No. 119 CHAMBERS STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 145/9

Date: 1858 [Tax Assessment Records 1817-1870;
Deeds, Liber 820, p. 625]

Architect: Unknown

Owners: Elizabeth T. Thomas, Catherine A. Bend, et al.

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 at the center of the block between Church Street and West Broadway, extends approximately twenty-five feet along Chambers Street. Constructed in 1858 for the heirs of Phillip Thomas, the building's Italianate design is almost identical to that of 111 Chambers Street, built in 1857-58 for Alvin Higgins.

Faced in sandstone above the first story, the facade has three arched window bays at each story, with emphasis given to the somewhat taller and wider center arches. The arches have molded archivolts and springers and there are molded sill courses beneath the windows. The windows in the western bays have historic two-over-two wood sash. The facade is crowned by an iron cornice. At the first story, cast-iron corner piers may survive behind the current sheet metal facing of the storefront. The building's eastern side wall, which is visible above the third story, has been stuccoed.

No. 119 Chambers Street replaced a three-story dwelling which had been purchased by Phillip Thomas in the 1830s. During the 1860s the present building was leased to A.W. Gill, a dealer in fancy goods, and E.C. Pratt Brothers, importers of "pin stuck needles." Subsequent tenants included a clothing merchant, a dealer in camping and sporting goods, a scientific instrument company, and a dealer in hardware. The ground floor is currently occupied by a discount bookstore which also occupies the ground floor of the adjoining building at 121 Chambers Street.

No. 121 CHAMBERS STREET between Church Street & West Broadway (North Side)
a/k/a 103 Reade Street
Tax Map Block/Lot: 145/10

Date: 1860-61 [Tax Assessment Records 1857-1871;
Deeds, Liber 846, p. 313]

Architect: Unknown

Owner: Frederick E. Gibert

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 store and loft building, located at the middle of the block between Church Street and West Broadway, is approximately twenty-five feet wide and extends through the block from Chambers Street to Reade Street. Constructed for ship Chandler Frederick E. Gibert in 1860-61, its Italianate design is related to that of the adjoining building at 105-107 Reade Street which was erected at the same time for his brother James T. Gibert.

Faced in sandstone above the first story, the building has three bays of windows per story on both Chambers and Reade Streets. On Chambers Street each story is treated with a slightly different decorative treatment. Round-arched window openings are employed at the second story; segmentally-arched openings are used at the third through fifth stories. The openings are enriched by molded surrounds and all but those at the top story have scrolled keystones. Cornices and sill courses are used to divide the stories. Attention is focused on the center bay by projections at the second and third stories. An aedicule of Corinthian half-columns, an entablature, and a triangular pediment frames the center window at the second story. Historic two-over-two wood window sash survive at the third and fourth stories. The facade is crowned by a paneled and dentiled stone entablature which appears to have been modified.

The building's Reade Street facade, also of sandstone, is treated as one section of a tripartite composition, matching the western three bays of the adjoining double facade at 105-107 Reade Street. As on Chambers Street, round-arched window openings are employed at the second story and segmentally-arched openings at the third through fifth stories, all with molded surrounds. Scrolled keystones are employed at the second story and at the center bay of the third story. Pilasters frame the edges of the facade and cornices separate the stories; that at the second story has dentils. The east windows at the third and fourth stories have historic two-over-two wood sash. This facade retains its original stone entablature, decorated with a paneled frieze, dentils, modillions, and corner console brackets. Surviving at the first story is the original cast-iron storefront which is listed in D.D. Badger's 1865 catalog of the Architectural Iron Works of New York. The storefront retains fluted pilasters and half-columns with Corinthian capitals, arched surrounds with bracketed keystones, iron transom bars with decorative moldings, and a

continued

continuation of 121 Chambers Street
Summary

cornice (missing some of its modillions). The transoms in the center and west bays have historic wood sash. The center bay has a projecting aluminum and glass booth (the central show window was installed in 1992). In front of the building is a shallow stepped vault with granite curbs and diamond plate vault covers. There are four bluestone pavers directly in front of the stepped vault.

The present building occupies the site of the former home of Nicholas Gibert, as well as part of a parcel of land purchased by Gibert in 1835 that extended from 103 to 107 Reade Street. By 1851, when Gibert died, the building on Chambers Street had become a boarding house while the four brick dwellings on the Reade Street parcel were occupied by tradesmen and servants. Gibert's heirs retained the properties, and in 1860 his sons Frederick and James entered into an agreement whereby Frederick received the lots at 121 Chambers Street and 103 Reade Street and James the lots at 105 and 107 Reade Street. It appears that they jointly commissioned an architect to design new buildings for their lots. No. 121 Chambers Street was initially leased by Augustus and Charles Storrs, commission agents dealing in plated goods. By the 1880s the building had been partitioned with R. Horace Kelly & Co., liquor importer, occupying 121 Chambers and Charles H. Raymond, hardware and cutlery wholesaler, at 103 Reade. By the 1920s the upper floors were occupied by a wholesaler of luggage and handbags while the first floor was leased to the Goldgrube restaurant which remained a tenant through the 1950s.

Significant References

New York County, Office of the Register, Liber Deeds and Conveyances,
Liber 825, p. 528, Liber 846, p. 313, Liber 847, p. 36.
Origins of Cast Iron Architecture in America (New York: Da Capo Press,
1970), 32.

No. 123 CHAMBERS STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 145/11

Date: 1857-58 [Tax Assessment Records 1817-1892]
Architect: Unknown
Owner: R.L. & A. Stuart

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

continued

continuation of 123 Chambers Street

Summary

This five-and-a-half-story store and loft building, located at the western end of the block, extends approximately twenty-five feet along Chambers Street. Designed in the Italianate style, it was constructed in 1857-58 for Robert L. Stuart and Alexander Stuart, owners of a leading sugar refinery located nearby at Chambers and Greenwich Streets.

Faced in sandstone above the first story, the building has three bays of window openings at each story. The segmentally-arched window openings at the second through fifth stories have molded surrounds. Projecting sill courses divide the stories. The attic story has a horizontal window opening in the east bay; the other bays were later enlarged to create the rectangular window opening in the center bay and a doorway in the west bay which provides access to a fire escape. Set just below the roofline, these openings penetrate the frieze of facade's crowning entablature. The original stone terminal cornice with modillions remains intact. At the base of the building, the storefront has been altered; however, the original crowning iron lintel has been retained as well as an historic sheet metal cornice with modillions.

The present building replaced a masonry dwelling which had been purchased as investment property in 1845 by Agnes Stuart, mother of Robert and Alexander Stuart. Agnes and her husband, Kinloch, emigrated from Scotland to New York in 1805, where he established a successful confectionery business. Following their father's death in 1826, the two brothers formed a partnership under the name of R.L. & A. Stuart. They continued to operate the candy business until 1856, while becoming involved in the refining and marketing of sugar. In 1832, their firm became the first in this country to make use of steam power to process sugar and by 1850 the plant was producing over forty million pounds of sugar annually. Both brothers were generous benefactors to a number of institutions including the Presbyterian Hospital, Princeton Theological Seminary, and Princeton College. Robert L. Stuart was also a founder and patron of the Metropolitan Museum of Art and the American Museum of Natural History (he served as president of the latter in 1872-81). His extensive library and art collection were left to the New York Public Library. (Most of the paintings are now on permanent loan to the New-York Historical Society.)

The present building was erected as a speculative investment in response to the burgeoning growth of the dry goods trade in the Tribeca area. Among the initial tenants was Bacon, Owen & Smith, a dealer in boys clothing. In the 1870s the building was occupied by the Alden Fruit Preserving Co.; in the 1880s the tenants included Davenport & Co. and the George Place Machinery Agency, both dealers in manufacturers' supplies. Subsequent lessees included a drug and chemical company, a metal plating firm, tilers, and "japaners."

continued

continuation of 123 Chambers Street

Significant References

J. Leander Bishop, A History of American Manufacturers from 1608-1860
(Phila.: Edward Young & Co., 1864), 593.
"Robert L. Stuart," Dictionary of American Biography 9 (1964), 176-177.

No. 125-131 CHAMBERS STREET

between Church Street & West Broadway (North Side)
a/k/a 95-99 West Broadway
Tax Map Block/Lot: 145/12

(FORMER) GIRARD HOUSE, COSMOPOLITAN HOTEL, BOND HOTEL
Date: 1844-45 [Tax Assessment Records 1817-1892]
Architect: Unknown
Owner: James Boorman

and

Date: 1852-53 [Tax Assessment Records 1817-1892;
Deeds, Liber 639, p. 645]
Architect: Unknown
Owner: St. George's Church, Flushing
Lessee: James Boorman

Type: Hotel
Style: Gothic Revival/Italianate
Method of Construction: masonry load bearing walls
Number of stories: See below

Summary

The former Girard House, later known as the Cosmopolitan and then the Bond Hotel, is located at the northeast corner of Chambers Street and West Broadway, extending approximately 100 feet on Chambers and seventy-five feet along West Broadway. Thought to be one of the oldest surviving hotel buildings in Manhattan, it is comprised of three major sections: the original Gothic Revival section at 127-131 Chambers, which was erected as a four-story building in 1844-45 and raised to six-and-one-half stories in 1867-68; the five-and-one-half story Italianate wing at 125 Chambers which was constructed in 1852-53; and the seven-story rear wing, built in 1869. Between 1987 and 1989 the building underwent a series of alterations that included rebuilding the six western bays of the Chambers Street facade and increasing the height of the building along Chambers Street and at the southern three bays of the West Broadway facade.

The earliest section of the building was commissioned by James Boorman (1783-1866), a partner in the immensely successful mercantile firm Boorman & Johnston (later Boorman, Johnston, Ayres & Co.) which traded in a wide variety of goods including Scottish textiles, Virginia tobacco, Madeira and Italian wine, and ironwork from Sweden and England. Boorman was also one of the founders of the Hudson River Railroad, serving first on its land

continued

continuation of 125-131 Chambers Street
Summary

acquisition committee and then taking over as president in 1848. Thus, he was undoubtedly aware of the corporation's plans to erect a depot at Hudson Street and Chambers Street, when he purchased two sites on the north side of Chambers Street between Church Street and West Broadway in 1844. The first, at No. 105, was sold almost immediately to the Bank for Savings for its new headquarters building (later replaced by the Cary Building, located within the boundaries of this historic district); the second, a seventy-five by seventy-five foot plot located across the street from the projected depot, became the site of the present building. Originally four stories in height, the building had shops at the ground story; the upper stories were leased to Ann Andrews who kept a boarding house for prosperous merchants such as importer Frederick Chase, and commercial merchant Robert Rodman whose businesses were located in the financial district and in the waterfront area around South Street. This would have been in keeping with the prevailing character of the neighborhood which was still almost exclusively residential in the 1840s. In the summer of 1852, after the railroad had opened the Chambers Street depot, Boorman entered into an agreement to lease 127-131 Chambers to hotelkeeper John A. Davis with the understanding that the building was to be occupied as a hotel and restaurant except for two stores at 127 and 129 Chambers. By early 1853, the hotel had opened as the Girard House. Even before the hotel had opened, Boorman acquired the lease on the adjoining property at 125 Chambers which was owned by St George's Church, Flushing. He immediately demolished the brick dwelling on the site, which had been occupied by jeweler Charles L. Tiffany in the 1840s, and constructed a five-and-one-half-story addition to the hotel which he subleased to Davis in December 1853.

Though never as large or as fashionable as the Astor House or the Metropolitan Hotel, the Girard House seems to have been a well-appointed hotel with spacious halls, large airy rooms furnished with Brussels carpets and black walnut furniture, a restaurant and bar, and a lobby lined with oil paintings. The size and scale of the building, its incorporation of the most up-to-date styles -- Gothic Revival in the 1840s portion of the building, Italianate in the 1850s portion -- and the inclusion of ground-story stores at 125, 127, and 129, set it apart from the two- and three-story Federal and Greek Revival dwellings that characterized the Tribeca South district in the 1840s and early 1850s and anticipated the future commercial development of the district which proceeded rapidly after the opening of the railroad.

In 1864, control of the Hudson River Railroad passed to Cornelius Vanderbilt who replaced the small depot at Chambers Street with a large freight station at St. John's Park (the current site of the Holland Tunnel Exit Plaza) in 1867-68, setting off a northward migration of the dry goods trade as merchants began moving to new buildings close to the new depot. The hotel lost the advantage of adjacency to the railroad; still it remained on the route of a horsecar line to Upper Manhattan and was within a five-minute walk of the docks serving the Hudson River steamboat lines and the ferries to the New Jersey terminals of several major railroad lines. The wholesale hardware and shoe dealers that began moving into the area around 1870 attracted salesmen and buyers from around the country. In

continued

continuation of 125-131 Chambers Street
Summary

1869, two experienced hoteliers, N. and S.J. Huggins, leased the Girard House from Boorman's heirs and immediately began a series of improvements that included construction of a new wing in a courtyard at the rear of the building. The Huggins brothers renamed the hotel the Cosmopolitan and established a policy of offering "superior accommodations at moderate rates." [Advertisement c. 1875, Corsa Hotel Collection] They operated the hotel until the 1890s. Subsequent proprietors included Charles Wildey, a former Mississippi riverboat barkeep who brought the hotel a reputation for fine Southern cooking, and Joseph M. Weintraub, a realtor and Democratic Party stalwart who made the Cosmopolitan a meeting place for leading judges, lawyers, and politicians. In the 1940s, the NEW YORKER reported that the hotel guests were mostly seamen, Washington Market employees, and shoe salesmen "who like the big old-fashioned chambers for display purposes." [Clipping in Corsa Hotel Collection] Sometime thereafter it was renamed the Bond Hotel. By the 1980s when it underwent alterations, it had become a single room occupancy hotel.

The original portion of the building extends nine bays on Chambers Street and seven bays on West Broadway. Faced in brick (now painted) above the first story, it has square-headed windows capped by cast-iron Gothic Revival labels. The northern section of the West Broadway facade is mostly intact, retaining an historic wrought-iron fire escape; its crowning attic story is set off by a string course and a cast-iron cornice (the pilaster strips which used to define the individual window bays have been removed). On Chambers Street, the six western bays were rebuilt in the late 1980s reusing the old brick. It is not clear whether the original iron Gothic Revival label moldings were reused above the windows or whether new elements were cast, but matching label moldings were fabricated for the enlarged seventh-story windows on Chambers Street and West Broadway. The iron tie-rods with floral bolt covers were also installed during the 1980s alteration.

The three-bay-wide portion of the building at 125 Chambers Street, built in 1852-53 and designed in the Italianate style, is faced in stone (painted) from the second to the fifth stories and is capped by a brick-faced sixth story (painted) which was built in the 1980s, replacing the original attic story. Below, the bays have large segmentally-arched window openings with molded cast-iron hoods and molded stone sills. Iron labels matching those used at 127-131 Chambers have been employed for the sixth-story windows. On both sections of the building, replacement windows have been installed. All the storefronts were altered in the 1980s and stucco was applied to the wall surface at the second story. Visible from West Broadway, the brick north wall is pierced by a line of square-headed windows with stone lintels and has a projecting chimney.

Contrary to popular tradition, Abraham Lincoln stayed at the Astor House, not the Girard House, during his visits to New York in 1860 and 1861.

continued

continuation of 125-131 Chambers Street

Significant References

James Boorman obituary, New York Times, Jan. 26, 1866.
Carl W. Condit, Port of New York (Chicago: Univ. of Chicago Press, 1980)
vol. 1, 32-40.
"Downtown Hotel in 101-Year Deal," New York Times, Apr. 29, 1935.
Cosmopolitan Hotel file, George B. Corsa Hotel Collection, New-York
Historical Society.
"James Boorman," Dictionary of American Biography, vol. 1, 443-44.
Glenn Thrush, "Greetings from Heartbreak Hotel," Downtown Express, Feb.
20, 1991, 10-11.

Alteration(s):

1867: Alt _____ [Source: Tax Records]
Original portion of hotel at 127-131 Chambers Street raised to six-and-one-half stories.
Architect -- Unknown
Owners -- Josiah W. Wheeler & Mary Boorman Wheeler

1869: Alt 110-1869 [Source: Alteration Docket]
Seven-story addition in courtyard at the rear of the building. Interior and exterior alterations.
Architect -- W. Youngs & Co.
Owners -- Josiah W. Wheeler & Mary Boorman Wheeler
Builder -- W. Youngs & Co. Lessee -- John P. Huggins

1987-89: BN 1922-1987 [Source: Building Notice Application]
Western six bays of south wall taken down and rebuilt, roofline raised on Chambers Street and West Broadway, interior structure strengthened.
Architect -- Seymour Gage Owner -- Dobar Hotel Corporation
P.E. -- Susan M. Melamud

READE STREET

Included within the boundaries of the Tribeca South Historic District are the two blocks of Reade Street between Broadway and West Broadway. The land in this area was originally part of the holdings of Trinity Church popularly known as the "Church Farm." Named for Joseph Reade, a warden of the church, Reade Street was mapped and released to city jurisdiction in 1761. In 1796, the street was regulated and paved between Broadway and the Hudson River wharfs.

Prior to the close of the Revolutionary War most of Reade Street was undeveloped; however, in 1773 Trinity Church set aside a plot measuring 75 feet by 82 feet at the northwest corner of Church and Reade Streets as a "Burial Ground for the Negroes belonging to the Church." This burial ground remained in use until 1802. By that time the church had begun to offer house lots on both sides of the street for rent on a twenty-one year lease. The first buildings on the street were modest houses and workshops of artisans who lived and worked in the area. In the 1820s and 1830s, Chambers Street, between Broadway and West Broadway, was redeveloped with elegant town houses. The wealthy merchants who built these houses also frequently acquired lots on the south side of Reade Street for stables and other service buildings. The north side of Reade Street remained residential, but the houses on the street were relatively modest. During the 1840s and early 1850s, as Chambers Street was commercialized, most of the former stable buildings on Reade Street were converted to stores and manufactories, and former dwellings became tenements and boarding houses with commercial space at the ground story.

In the 1850s and early 1860s the buildings from these earlier development stages were almost completely obliterated, and Reade Street was rebuilt with handsomely decorated five-story store and loft buildings that created remarkably striking and cohesive streetscapes. On the south side of Reade Street many developers erected through-the-block buildings with primary facades on Chambers Street. This is especially true on the block between Broadway and Church. Five of the six surviving mid-nineteenth-century through-the-block store and loft buildings (Nos. 59-63 Reade Street/79-81 Chambers Street, 65 Reade Street/83 Chambers Street, 67 Reade Street/85 Chambers Street, 69-71 Reade Street/87-89 Chambers Street and 77 Reade Street/95 Chambers Street) have brick facades (above cast-iron storefronts) which are designed in simpler, more utilitarian versions of the stone facades used on Chambers Street. The exception is the lavish store and loft building developed by the estate of Dr. David Hosack (No. 79-81 Reade Street/97 Chambers Street), built in 1857-58, which has richly decorated sandstone facades on both Chambers and Reade Streets. Contributing to the cohesiveness of the Reade Street streetscape are the many buildings that were developed in pairs or groups, often with consideration to providing artful variations on a design (Nos. 58-60 and 62 Reade Street and Nos. 66-68 and 70-72 Reade Street) or, in other cases, to uniting two or more buildings into one overall design (Nos. 103 and 105-107 Reade Street). While the overwhelming majority of buildings on the street were designed in the Italianate style, there are also notable examples of neo-Grec design, including the very early example at 94 Reade Street (1860-61) and the two handsome brick and stone buildings at 109 and 111 Reade Street (1885-1886) designed by Berger & Baylies. Other prominent architects represented on these blocks include John B. Snook (No. 96-102

continued

continuation of Reade Street

Reade Street), Isaac F. Duckworth (Nos. 58-60, 62, and 97-101 Reade Street), Samuel A. Warner (Nos. 66-68, 70-72, 106-108 Reade Street), James F. Giles (Nos. 74, 76, 78, and 80-82 Reade Street), and King & Kellum (the Cary Building, 83-91 Reade Street/105-107 Chambers Street). The Cary Building, an individually designated landmark, and 93 Reade Street (1857) are two of the oldest surviving cast-iron-fronted buildings in the city.

While there are only two full cast-iron fronts on Reade Street, cast-iron storefront framing members were used for virtually every structure. Most buildings on Reade Street retain their original cast-iron columns, piers, and lintels, many with ornamental capitals and cornices. Many of the bays have iron transom bars and wood-framed transoms. The buildings at Nos. 103 and 105-107 Reade Street have particularly distinctive cast-iron responds and transom bars and wood-framed transoms. Occasionally, the bays contain large wood-framed show windows above paneled bulkheads. Rolling iron shutters are often incorporated into the cast-iron framing and many buildings retain stepped vaults with diamond plate or cast-iron and glass lens vault covers. The retention of such historic fabric at the buildings' bases is a factor which contributes to the district's sense of place.

READE STREET

BETWEEN BROADWAY & CHURCH STREET (North Side)

No. 58-60 READE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 150/2

Date: 1860 [Tax Assessment Records 1843-1861;
Deeds, Liber 800, p. 500]

Architect: Isaac F. Duckworth [attrib.]

Owner: Grace Church, Jamaica, Queens

Lessee: Frederick M. Peyser

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 approximately fifty feet along Reade Street. Originally constructed as two identical buildings in 1860, the property was developed as a speculative investment by merchant Frederick M. Peyser, who leased the land from Grace Episcopal Church of Jamaica, Long Island (now Queens). (The buildings were joined internally in 1889.) The Italianate facade, which features double-height "sperm candle" arcades, is faced in rusticated marble above the first story and has six bays of window openings per story. The slender two-story piers terminate in arches at the third and fifth stories. Historic two-over-two sash windows survive at the second, third,

continued

continuation of 58-60 Reade Street
Summary

and fourth stories in the eastern three bays; windows in the western three bays have a six-over-six configuration. The building is crowned by a bracketed and modillioned cast iron cornice with paired modillions in the center marking the original division between the buildings. The cornice has been cut at the west end to accommodate a fire escape that fronts the three western bays. Cast-iron bay framing at the first story may survive behind a non-historic storefront. The stepped vault in front of the building is faced in metal diamond plate and iron with glass lens and has two inscribed foundry marks reading "G.R. Jackson & Co. 201 Centre St. N.Y." and "Excelsior Iron Works." Bluestone pavers extend to the street. The eastern elevation, visible above the neighboring building on Reade Street, is faced in brick.

Though they were built for different owners, 58-60 Reade Street and the adjoining building at 62 Reade Street were constructed at the same time and have closely-related designs employing double-height arcades and similar decorative motifs, especially on the spandrel panels beneath the windows at the third and fifth stories, and in the crowning cornice. Since a conveyance record indicates that Isaac F. Duckworth was the designer of No. 62 Reade Street, the stylistic similarities with No. 58-60 seem to merit an attribution of that building to him. It should be noted that there are several other instances in the district in which an architect produced related designs for adjacent buildings with different owners including 66-68 and 70-72 Reade Street designed by Samuel Warner.

The present building replaced two brick dwellings with commercial bases at No. 58 and a frame dwelling with a commercial base and a brick dwelling at the rear of the lot at No. 60. By 1863, 58-60 Reade Street was occupied by Cornell & Amerman, importers and wholesalers of dry goods. In the 1880s it housed Alden Sampson & Sons, manufacturers of oilcloths, and Gustav Schmidt, dealer in belts and pocketbooks. Alden Sampson was responsible for having Nos. 58 and 60 joined internally and for connecting the building to 62 Reade Street. In the late teens 58-60 Reade Street was occupied by Claffin, Thayer & Co., wholesale dealers in boots, shoes, and rubbers. The current occupant, Alexanders Hardware Buyers Market, has occupied the building since the 1950s.

No. 62 READE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 150/4

Date: 1860 [Tax Assessment Records 1843-1861;
Deeds, Liber 800, p. 500.]

Architect: Isaac F. Duckworth

Owner: Richard H.L. Townsend

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, located near the Broadway end of the block, extends approximately twenty-six feet along Reade Street. It was constructed in 1860 for dry goods wholesaler Richard H.L. Townsend. A party wall agreement with the owners of the adjoining building at 64 Reade Street, indicates that it was erected according to the designs of Isaac F. Duckworth. A specialist in commercial design, Duckworth also designed the cast-iron-fronted store building at 97-101 Reade Street and was probably responsible for the marble-fronted building at 58-60 Reade Street (see) which is closely related in design to 62 Reade Street.

The Italianate facade of 62 Reade Street featuring double-height "sperm candle" arcades framed by paneled pilasters, is faced in marble above the first story and has three bays of window openings per story. Some of the windows have historic two-over-two sash, others have six-over-six sash. The facade is crowned by a sheet-metal cornice. The original cast-iron storefront framing of fluted piers and engaged columns survives at the first story. The storefront entablature has been altered. The stepped vault is faced in metal diamond plate and has an inscribed foundry mark reading "G.R. Jackson & Co. 201 Centre St. N.Y."

The present building replaced a brick dwelling with a commercial base. In the 1870s, it was occupied by the Douglass Manufacturing Co. In 1889 Alden, Sampson & Sons, manufacturers of oilcloths, which leased space in the adjoining building at 58-60 Reade Street, had the two buildings joined internally. By the 1920s the buildings were being leased separately. Tenants at No. 62 then included the Fetzer Press, drill manufacturers such as E.W. McKeen and the Union Twist Drill Co., and N. Lane & Co. leather novelties. Later tenants included a number of businesses associated with the shoe industry such as the Shoe Trading Corp. and M. Stoff & Co., shoe supplies. The building is currently commercial at the first story and used for storage above.

No. 64 READE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 150/5

Date: 1856-57 [Tax Assessment Records 1843-1861;
Deeds, Liber 715, p. 288; Liber 798, p. 343]
Architect: Unknown
Owner: Trinity Church of Utica
Lessee: Curtis & Giles

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, located in the middle of the block, extends approximately twenty-five feet along Reade Street. It was developed as a rental property in 1856-57 by dry goods merchants Benjamin Curtis and William G. Giles on land leased from Trinity Church of Utica, New York. The marble facade above the first story has three bays of segmentally-arched window openings per story. Set in molded surrounds, the windows have historic four-over-four sash. Continuous sill courses further mark the design. The facade is crowned by a bracketed sheet-metal cornice. An historic fire escape fronts the center bays of stories two through five. The fluted cast-iron columns and piers of the original storefront survive at the first story; a cast-iron storefront cornice is visible above a large aluminum panel that covers the frieze and column capitals. One column has a cast-iron plaque reading "64." The area in front of the building has several metal diamond plate vault covers.

The present building replaced a brick dwelling with a commercial base. In the late 1850s it housed a dealer in combs. Charles Asaph Lord, a member of a distinguished family of dry goods merchants occupied the building during the 1860s and early 1870s. Early twentieth-century tenants included A. Haug & Co., bookbinders, and the Whitman & Barnes Manufacturing Co., manufacturers of drills, files, wrenches, and reamers. In the 1920s the building housed the main offices of the Empire Shoe Co., the Independent Towel Co., and S.S. Rogers Towel Supply. Subsequent tenants have included the Aetna Press and Printing Corp., Apco Brand Ribbon & Carbon Co., Mastercraft Loose Leaf Inc., and the Welldon Printing Co. The building is currently commercial at the first story and used for storage above.

Significant Reference

Frank L. Walton, Tomahawks to Textiles (New York: Appleton-Century-Crofts, Inc., 1953), 111.

No. 66-68 READE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 150/6

Date: 1856-57 [Tax Assessment Records 1843-1861]
Architect: Samuel A. Warner [attrib.]
Owner: Robert H. McCurdy
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, located in the middle of the block, extends approximately fifty feet along Reade Street. It was constructed in 1856-57 as a speculative investment for Robert H. McCurdy, a partner in the dry goods wholesaling firm of McCurdy, Aldrich & Spencer, which represented some of the largest mills in the country. Originally divided into two identical stores, the building has a marble facade above the first story. Its six bays of window openings have segmentally-arched openings in molded enframements with flat projecting heads at the second, third, and fourth stories; the openings at the fifth story are arched. The windows have historic two-over-two and two-over-four sash. Bracketed stone sills further mark the design. The facade is crowned by a bracketed stone cornice. The original storefront framing, consisting of fluted cast-iron columns and piers supporting a cast-iron entablature with a dentiled stone cornice, survives at the first story; four columns have plaques reading "68." There is a foundry mark at the building line reading: "D.D. Badger & Co. 42 Duane St. N.Y.," indicating that Badger's Architectural Iron Works was responsible for manufacturing the iron elements. (The building is listed in the Architectural Iron Works catalog of 1865.) The area in front of the building has a stepped vault faced in metal diamond plate (covered in carpeting); granite vault covers extend to the street.

Conveyance records indicate that McCurdy sold the adjacent property at 70-72 Reade Street to merchant William Bliss in 1856. Bliss commissioned Samuel A. Warner to design a double-store building which was constructed at the same time as 66-68 Reade Street. Since 66-68 and 70-72 Reade Street are faced in the same materials and feature many of the same elements in their designs, including identical crowning and storefront cornices and similar eared window enframements with bracketed sills, it seems likely that 66-68 was also designed by Warner. A prominent architect, who specialized in commercial buildings, Warner was also responsible for several large dry goods stores, among them buildings for H.B. Claflin & Co. (the H.B. Claflin & Co. Annex of 1891 is located within the Tribeca South Historic District at 151-157 West Broadway), S.B. Chittenden & Co., and Aldrich & Schenck.

The present building replaced two frame dwellings which had brick buildings used for light manufacturing at the rear of the lots. In the 1870s the present building was leased to several hardware and cutlery dealers; in the 1880s it was occupied by a leather findings dealer and a boot and shoe manufacturer. From the 1890s through the 1940s, it was owned by and

continued

continuation of 66-68 Reade Street
Summary

contained offices of B.F. Goodrich & Co. of Akron, Ohio, makers of rubber goods. Tenants have also included other businesses associated with the rubber industry such as the Boston Belting & Rubber Co. and the J.W. Buckley Rubber Co., and wholesale shoe merchants such as Charles H. Crosley and Miroslawsky & Asher. The building is currently commercial at the first story and contains offices above.

Significant References

Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 32.
Portrait Gallery of the Chamber of Commerce of the State of New York (New York: Press of the Chamber of Commerce, 1890), 227-228.

No. 70-72 READE STREET between Broadway & Church Street (North Side)
a/k/a 112-114 Duane Street
Tax Map Block/Lot: 150/8

Date: 1856-57 [Tax Assessment Records 1843-1861;
Deeds, Liber 703, p. 337; Liber 740, p. 211;
Liber 792, p. 104]
Architect: Samuel A. Warner
Owner: William M. Bliss
Foundry: Architectural Iron Works
Lessees: Robbins, Royce & Hard and Loeschigk, Wesendonck & Co.

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

Summary

This five-story, fifty-feet wide, Italianate store and loft building, extends through the block from Reade Street to Duane Street. Originally divided into two stores, the building was constructed in 1856-57 as an investment property for William M. Bliss, a partner in the dry goods wholesaling firm of Bliss, Douglas & Wheelock, who sold a half interest in the building to his partner Charles Douglas at its completion. It is credited in the catalog of the Architectural Iron Works of New York to Samuel A. Warner, a specialist in commercial architecture who achieved prominence with his designs for several large dry goods stores, among them buildings for S.B. Chittenden & Co., Aldrich & Schenck, and H.B. Claflin & Co. (the H.B. Claflin & Co. Annex of 1891 is located within the Tribeca South Historic District at 151-157 West Broadway). Warner may have also been responsible for the adjoining double-store building at 66-68 Reade Street (see) which was built at the same time as 70-72 Reade Street.

The primary facade of the building, on Reade Street, is faced in stone (now painted) above the first story; each story has six bays of window openings

continued

continuation of 70-72 Reade Street
Summary

with segmentally-arched heads, molded surrounds, and bracketed stone sills. The facade is capped by a bracketed stone cornice. The original storefront framing, consisting of fluted cast-iron columns and piers supporting a cast-iron entablature and a bracketed stone cornice, survives at the first story. (The column capitals have been removed). Some historic storefront infill also survives, such as cast-iron window framing and two multipane leaded glass transoms. The Duane Street facade (No. 112-114) is executed in stone (now painted) and has six bays of segmentally-arched window openings per story with stone sills. The facade is topped by a bracketed stone cornice. The original storefront framing, similar to that on Reade Street, also survives; the columns and piers (missing their capitals) are raised on pedestals to compensate for the sloping grade of the site. Historic storefront infill on Duane Street includes cast-iron window framing, multipane leaded glass transoms (now painted), and iron bulkhead grilles. The curb in front of the building is granite.

No. 70-72 Reade Street replaced four dwellings with commercial bases; buildings used for light manufacturing were located at the rear of the lots. The present building was originally divided into two stores: No. 70 was leased to Robbins, Royce & Hard, a dry goods importer, and No. 72 was occupied by Loeschigk, Wesendonck & Co., an importer of German textiles. In the 1880s and 1890s, tenants included boot and shoe wholesalers, dealers in rubber goods, a perfume showroom and factory, and a paper box factory. From the early 1900s through the 1940s, the building contained the offices and factory of John Boyle & Co., a cotton duck manufacturer. Later tenants have included dry goods merchant Abraham Kraft and confections merchant G. Schillingmann. The building is currently commercial at the first story with offices above.

Significant Reference

Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 32.

No. 74 READE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 150/10 in part

Date: 1859-60 [Tax Assessment Records 1843-1861;
Deeds, Liber 922, p. 275]

Architect: James H. Giles

Owner: Trinity Church

Foundry: Architectural Iron Works

Lessee: George Bradshaw

Type: Store and loft

Style: Italianate

Method of Construction: masonry with cast-iron elements

Number of stories: 5

continuation of 74 Reade Street

Summary

This five-story store and loft building, located near the Church Street end of the block, extends approximately twenty feet along Reade Street. It is identical (except for its width) to No. 76 (with which it shares a lot and is joined internally) and No. 78 Reade Street; all three buildings were constructed in 1859-60 on former "Church Farm" lots owned by Trinity or St. George's Church which had been sublet by Brooklyn restaurant-proprietor George Bradshaw. (No. 74 occupies a lot owned by Trinity Church). Designed in the Italianate style, the buildings are attributed to "G.H. Giles" in D.D. Badger's Architectural Iron Works catalog of 1865. It seems probable that this listing refers to architect James H. Giles, whose name appears as "J.H. Giles" elsewhere in the catalog, rather than to the builder Gilbert Giles, who is not known to have designed other buildings and who apparently never used a middle name or initial.

Above the first story, the facade of No. 74 Reade is faced in marble (painted) and has three bays of windows per story. Stories two through four have segmentally-arched window openings; openings at the fifth story are round-arched. Molded stone window heads and bracketed sills further enhance the design. The windows have historic two-over-two sash. An historic fire escape fronts the center bays and extends up to the bracketed cast-iron cornice. Some of the original cast-iron storefront framing survives at the first story; several piers have been covered by a replacement storefront. At the base of the piers are foundry plaques reading: "D.D. Badger & Co. N.Y."

No. 74 Reade Street replaced a dwelling with a commercial base. The present building was leased to the firm of George W. & Jehail Read, dealers in hats, caps, and strawgoods in 1860-62. George W. Read had purchased the leasehold on the adjoining building at 76 Reade Street from Bradshaw in 1859 and it seems likely that the firm occupied both buildings. However, it appears that the two buildings were leased separately during the late nineteenth century. Tenants at No. 74 included Emil Deplanque, cutlery manufacturer (1880s); M. Katzenberg, boot and shoe dealer; and Charles W. Congdon, hardware and cutlery wholesaler (1890s). By the 1920s, No. 74 and No. 76 had been joined and shared tenants such as D.D. Winne Co., twine wholesalers, and the Corona & Flushing Express Co., Hall's Motor Express, and Haug's Express. During the 1950s the buildings were occupied by a number of wholesale shoe firms such as the Shane Shoe Co. Inc. and the Smart Footwear Corp. as well as the offices of the Registered Nurses Guild. The building is currently commercial at the first story and in residential use above.

Significant Reference

Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 32.

No. 76 READE STREET between Broadway & Church Street (North Side)
Tax Map Block/Lot: 150/10 in part

Date: 1859-60 [Tax Assessment Records 1843-1861;
Deeds, Liber 796, p. 419]
Architect: James H. Giles
Owner: Trinity Church
Foundry: Architectural Iron Works
Lessees: George Bradshaw and George W. Read

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 Church Street end of the block, extends approximately thirty feet along Reade Street. It is identical (except for its width) to No. 74 Reade Street (with which it shares a lot and is joined internally) and No. 78 Reade Street: all three buildings were constructed in 1859-60 on former "Church Farm" lots owned by Trinity Church and St. George's Church that had been leased by Brooklyn restaurant-proprietor George Bradshaw. (The cost of constructing No. 76 was entirely borne by merchant George W. Read, who sublet the property from Bradshaw in October, 1859.) Designed in the Italianate style, the buildings are attributed to "G.H. Giles" in D.D. Badger's Architectural Iron Works catalog of 1865. It seems probable that this listing refers to architect James H. Giles, whose name appears as "J.H. Giles" elsewhere in the catalog, rather than to the builder Gilbert Giles, who is not known to have designed other buildings and who does not appear to have used a middle initial.

Above the first story, the facade of No. 76 is faced in marble (now painted) and has four bays of windows per story. Stories two through four have window openings with segmentally-arched lintels; those at the fifth story are round-arched. Molded stone window heads and bracketed sills further enhance the design. The windows have historic two-over-two sash. The facade is crowned by a bracketed cast-iron cornice. Cast-iron columns and piers survive at the east end of the first story (the capitals have been removed), supporting a partially intact iron cornice. The stepped vault at the building line, faced in metal diamond plate, has a foundry mark reading "D.D. Badger & Co. 42 Duane St. N.Y." The area in front of the building has paired vault covers of metal diamond plate at the west end. No. 76 Reade Street replaced a frame dwelling with a commercial base and, at the rear of the lot, a brick dwelling with a commercial base. It seems likely that the present building was initially joined to No. 74 Reade Street since Read's firm, George W. & Jehail Read, which dealt in hats, caps, and straw goods, is listed at that address in the directories of 1860-62; however, the two buildings were leased separately in the late nineteenth century. Tenants at No. 76 in the 1870s, 1880s, and 1890s included a number of commission agents, jobbers, and manufacturers showrooms for hardware and cutlery firms; Straus & Levy, wholesale clothiers; G. & O. Silver, wholesalers of boots and shoes; and the American Hand-Sewn Co., boot and shoe manufacturers. By the 1920s, Nos. 74 and 76

continued

continuation of 76 Reade Street
Summary

had been joined and shared tenants including the D.D. Winne Co., twine wholesalers, and express delivery firms such as the Corona & Flushing Express Co., Hall's Motor Express, and Haug's Express. During the 1950s, the building was occupied by wholesale shoe firms such as the Shane Shoe Co. Inc. and the Smart Footwear Corporation as well as the offices of the Registered Nurses Guild. It is currently commercial at the first story and residential above.

Significant Reference

Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 32.

No. 78 READE STREET between Broadway & Church Street (North Side)
a/k/a 177 Church Street
Tax Map Block/Lot: 150/12 in part

Date: 1859-60 [Tax Assessment Records 1843-1861;
Deeds, Liber 788, p. 435]
Architect: James H. Giles
Owners: Trinity Church, St. George's Church
Foundry: Architectural Iron Works
Lessee: George Bradshaw

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 L-shaped, its principal facade extending approximately twenty-eight feet along Reade Street, and its secondary facade extending twenty-five feet along Church Street at No. 177. The Reade Street facade of No. 78 is identical to Nos. 74 and 76 Reade Street; all three buildings were constructed in 1859-60 on former "Church Farm" lots owned by Trinity Church or St. George's Church that had been leased by Brooklyn restaurant-proprietor George Bradshaw. (No. 78 occupies a lot on Reade Street which Bradshaw leased from Trinity Church and a lot on Church Street leased from St. George's.) Designed in the Italianate style these buildings are attributed to "G.H. Giles" in D.D. Badger's Architectural Iron Works catalog of 1865. It seems probable that this listing refers to architect James H. Giles, whose name appears as "J.H. Giles" elsewhere in the catalog, rather than to builder Gilbert Giles, who is not known to have designed other buildings and who does not appear to have used a middle name or initial.

The primary facade on Reade Street is faced in marble (painted) above the first story and has four bays of windows per story. Stories two through four have window openings with segmentally-arched lintels; those at the

continued

continuation of 78 Reade Street
Summary

fifth story are round-arched. Molded stone window heads and bracketed sills further enhance the design. The windows have historic two-over-two sash. The facade is crowned by a bracketed cast-iron cornice. The cast-iron columns and piers of the original storefront are extant at the first story but the cornice has been removed. Iron plaques on two columns read "78." Some historic storefront infill survives, such as wood bulkheads, wood and glass show windows, and transoms. Faced in metal diamond plate, the stepped vault at the building line has a foundry mark reading "D.D. Badger & Co. 42 Duane St. N.Y." The vault area in front of the building is covered in metal diamond plate and concrete. The Church Street facade, three bays wide, is executed more simply than the Reade Street facade, with less prominent window enframements. The first story, raised to accommodate the sloping grade on Church Street, retains its original cast-iron bay framing and cornice, and has historic paired iron freight doors at the south end.

No. 78 Reade occupies a lot on Reade Street which Bradshaw leased from Trinity Church and a lot on Church Street leased from St. George's Episcopal Church. The present building replaced two dwellings and a stable on Reade Street and a dwelling on Church Street. Built as a rental property, it was the headquarters of Hubbard, Fay & Co., strawgoods dealers in the 1860s. Benedict & Burnham, dealers in rolled sheet brass and German silver, and Steele & Johnson, button makers, were tenants in the 1870s and 1880s. During the 1880s and 1890, the building was occupied by boot and shoe dealers, wholesale clothiers, hardware and cutlery dealers and the M. Heminway & Sons Silk Co., manufacturers of silk thread. In 1911, No. 78 was joined internally to the corner building at 80-82 Reade Street with which it shares a lot. Twentieth-century tenants included Siegel & Fried, wholesale shoe jobbers; manufacturers such as the Barcalo Manufacturing Co., the Clayton & Lambert Manufacturing Co., and Clemson Brothers; and hardware merchants Henricks & Howell. No. 78 is presently commercial at the ground story and residential above.

Significant Reference

Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 32.

Alteration(s):

1911: Alt 157-1911 [Source: Alteration Application]

Nos. 78 and 80-82 Reade Street joined internally.

Architect -- Walter Timmins Owner -- George H. Stege

No. 80-82 READE STREET between Broadway & Church Street (North Side)
a/k/a 175 Church Street
Tax Map Block/Lot: 150/12 in part

Date: 1860-61 [Tax Assessment Records 1843-1861;
Deeds, Liber 744, p. 523]

Architect: James H. Giles [attrib.]

Owner: John Martin, Jr.

Foundry: Architectural Iron Works

Lessee: Giles Brothers

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, located at the northeast corner of Reade and Church Streets, extends approximately thirty-two feet along both streets. It was constructed as a rental property in 1860-61 for dry goods merchant John Martin, Jr., who also developed the store and loft building at 66 Thomas Street in 1866. Similar in design to the neighboring buildings at Nos. 74, 76, and 78 Reade Street, though built a year later for a different owner, No. 80-82 may have also been planned by architect James H. Giles. There are several other instances in the district in which an architect produced related designs for adjacent buildings with different owners including the buildings on this block by Samuel Warner at Nos. 66-68 and 70-72 Reade Street.

The primary facade, on Reade Street, is faced in brick (painted) and has five bays of windows per story. The window openings at the third and fourth stories are segmentally-arched; those at the second and fifth stories are round-arched. Stone springers, sill courses, and molded window heads further mark the design. The windows have historic two-over-two sash. The facade is crowned by a sheet-metal cornice. Cast-iron columns and piers survive at the first story. Historic storefront infill, such as wood bulkheads and wood-framed windows, is extant. The stepped vault is faced in metal diamond plate. The Church Street facade, with three bays of window openings per story, features the same overall design and articulation of detail as the Reade Street facade. Faced in brick, the first story has arched window openings with cast-iron moldings and springers.

The present building replaced two brick dwellings and one frame dwelling, all with commercial bases. In 1861 it housed Giles Brothers, importers and wholesalers of hosiery and woolen goods. Later tenants included the Woonsocket Rubber Co. and Frank W. Kitching Bros., wool brokers, during the 1870s; and Hubbel & Randall, hardware dealers, in the 1890s. In 1911, No. 80-82 was joined internally to the neighboring L-shaped building at No. 78 Reade Street/177 Church Street with which it now shares a lot. Among the twentieth-century tenants in these buildings were shoe dealers S. Camitta & Sons and George N. Cohen, the S & E Printing Co., the Good Neighbor Textile Co., and Bailey Chair & Supply Co. Inc. The building is presently commercial at the first story and residential above.

continued

continuation of 80-82 Reade Street

Significant Reference

Origins of Cast Iron Architecture in America (New York: Rpt. Da Capo Press, 1970), 32.

Alteration(s):

1911: Alt 157-1911 [Source: Alteration Application]
Nos. 78 and 80-82 Reade Street joined internally.
Architect -- Walter Timmins Owner -- George H. Stege

READE STREET
BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 59-63 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/3 [See: 79-81 Chambers Street]

No. 65 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/5 [See: 83 Chambers Street]

No. 67 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/6 [See: 85 Chambers Street]

No. 69 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/7 in part [See: 87 Chambers Street]

No. 71 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/7 in part [See: 89 Chambers Street]

No. 73-75 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/9 [See: 91-93 Chambers Street]

No. 77 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/11 [See: 95 Chambers Street]

No. 79-81 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/12 [See: 97 Chambers Street]

No. 83 READE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 149/14 [See: 159-165 Church Street]

READE STREET
BETWEEN CHURCH STREET & WEST BROADWAY (North Side)

No. 88-90 READE STREET between Church Street & West Broadway (North Side)
a/k/a 176-180 Church Street
Tax Map Block/Lot: 146/27

Date: 1952-53 [NB 8-1951]
Architect: M.E. Ungarleider
Owner: Reade Street Associates Inc.

Type: Commercial building
Style: mid twentieth-century commercial
Method of Construction: steel-frame [fireproof]
Number of stories: 2

Summary

This two-story commercial building, located at the northwest corner of Reade and Church Streets, extends approximately fifty feet along Reade Street and sixty feet along Church Street. The building was designed by M.E. Ungarleider and constructed in 1952-53 for Reade Street Associates Inc. Faced in glazed orange brick, the second story has large bays of windows with multipane sash. The first-story storefronts are replacements. The north elevation, visible due to the demolition of the neighboring building on Church Street, is faced in brick and pierced by three window openings. The windows have one-over-one sash. The building continues to house commercial concerns.

The present building replaced two five-story store and loft buildings constructed in 1860-61 for the firm of Harral, Risley & Kitchen, druggists. From 1773 to 1802 this lot (which extended about thirty feet further east prior to the construction of the IND subway line in 1928-30) was set aside by Trinity Church as a burial grounds for its African-American parishoners.

Significant References

- Evart Bancker, Jr., "Church Lots on the North Side of Reade Street, Negro Burying Ground," Bancker Plans, Manuscripts and Archives Section, New York Public Library, Box 3, fl. 81-82.
I.N. Phelps Stokes, Iconography of Manhattan Island (New York: Robert H. Dodd, 1917), vol. 4, 840; vol. 5, 1227.

No. 92 READE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 146/1

Date: 1878 [NB 550-1878]
Architect: John B. McIntyre
Owner: William Zschwetske

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 Church Street end of the block, extends approximately twenty-five feet along Reade Street. Designed by architect John B. McIntyre, who also designed the store and loft building at 482 Broome Street (1883-84) in what is now the Soho-Cast Iron Historic District, the building was constructed in 1878 for owner and builder William Zschwetske. The facade's design is a late example of the Italianate style displaying elements of the French-inspired Second Empire style which gained popularity in the 1870s.

Faced in marble, the facade above the first story has three bays of window openings per story. The windows in the western bay have historic two-over-two sash. Various ornamental heads cap the windows; the second story has broken scrolled pediments, the third story has triangular pediments at the end bays and a scrolled pediment at the center bay, the fourth story has projecting flat lintels at the end bays and a triangular pediment at the center bay, and the fifth-story windows have projecting flat lintels. The facade is crowned by a sheet-metal cornice with elongated brackets. The first story retains its original cast-iron storefront framing, consisting of fluted columns and piers supporting an entablature. The vault area in front of the building has metal diamond plate vault covers at the west end. The east elevation, visible above the neighboring building on Reade Street, is faced in stucco. A painted sign on the wall reads: "E/C/A/Lighting/94 Reade St./766-2282."

The present building replaced a frame dwelling and a masonry building used for light manufacturing at the rear of the lot. In the 1881, the present building was purchased by Charles Fries, president of Alexander Fries & Brothers, a chemicals firm. The Fries Brothers firm remained at 92 Reade Street through the 1940s, though the building was sold to the Torsion Balance Company in the 1920s. Other tenants have included the firm of John T. Walker, glass bender and cutter; Becker Christian Inc., manufacturers of scales; and the Yorktown Electrical Supply Co. The building currently has commercial space at the first story and is residential above.

Significant Reference

Landmarks Preservation Commission, Soho - Cast Iron Historic District Designation Report (New York: City of New York, 1973), 63.

No. 94 READE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 146/2

Date: 1860-61 [Tax Assessment Records 1853-1861]

Architect: Unknown

Owner: Joseph Stouvenel

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, located near the Church Street end of the block, extends approximately twenty-five feet along Reade Street. It was constructed as an investment property in 1860-61 for Joseph Stouvenel, president of J. Stouvenel & Co., glass cutters and engravers. The building's facade design, with its rectilinear articulation and stylized classical forms, is a rare surviving early example of the use the neo-Grec style in commercial architecture in New York. Faced in limestone, the facade above the first story has three bays of window openings per story. The second story has unusual segmentally-arched window heads with distinctively profiled notched springers. The springers are repeated at the window heads of the third and fourth stories. The fifth-story window bays have simple flat arches with rounded corners. The windows in the eastern bay have historic two-over-two sash. The bays are flanked by pilasters which support sill courses at each story; each bay terminates at the fifth story in bands of scalloped moldings. Recessed panels and rondels are used as decorative motifs on the pilasters, the spandrel panels between the windows, and on the frieze just below the bracketed sheet-metal cornice with consoles at each end. The original cast-iron storefront framing (the column capitals have been removed) and a stepped vault at the building line faced in metal diamond plate survive at the first story. The area in front of the building has metal diamond plate vault covers.

The present building replaced two brick dwellings, one at the front and one at the rear of the lot. Among the original tenants in the present building were Bradley & Hewson, dealers in belts. Subsequent tenants have included a wool broker, Kitching Bros. (1880s); wholesale shoe merchants such as H.M. Bigelow, Philip Schiff, and the Brandner & Reisig Shoe Co.; and manufacturers such as the Standard Tool Co. and Wilcox, Crittenden & Co., casting and forging. In the mid-1930s, the upper stories were leased by Charles Bruning Co., manufacturers of blueprint and special papers, which also occupied 96-102 Reade Street and 104 Reade Street. In 1943 the upper stories of Nos. 94 and 96-102 were connected; the openings were closed in 1961 when the Bruning firm moved to new quarters. No. 94 Reade Street is presently commercial at the first story and residential at the upper stories.

No. 96-102 READE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lots: 146/1001-1026

Date: 1859-60 [Tax Assessment Records 1853-1861;
Smith, p. 208]

Architect: John B. Snook

Owner: A.T. Stewart

Lessees: Carhart, Bacon & Greene
Pastor & Hardt

Foundry: Architectural Iron Works

Type: Store and loft

Style: Italianate

Method of Construction: masonry with cast-iron elements

Number of stories: 5 and one-half (now 6)

Summary

This six-story Italianate store and loft building, located in the middle of the block, extends 100 feet along Reade Street. Constructed in 1859-60 as two adjoining buildings for prominent dry goods merchant, A.T. Stewart, it was designed by the prolific architect John B. Snook, noted for his significant contribution to commercial architecture in New York City; it was one of several projects commissioned from Snook by this important businessman. Faced in marble (now painted), the facade above the first story has twelve bays of segmentally-arched molded window openings per story. Flanking quoins and center quoins, which marked the original division between the two buildings, a cornice at the second story, and stone sills further enhance the design. Remnants of cornices crowning each half of the building are extant. The cornices were mostly removed when the top story was raised in 1987. The original cast-iron storefront framing at the first story, consisting of fluted Corinthian columns supporting an entablature, is remarkably well preserved. The storefront was manufactured by Daniel D. Badger's Architectural Iron Works, which produced many cast-iron storefronts and complete facades found throughout lower Manhattan.

One of nineteenth-century America's greatest merchants, Alexander Turney Stewart was born in Ireland in 1803 and came to New York City in 1818. After briefly returning to Ireland to invest an inheritance in Irish lace and trimmings, he came back to New York and opened his first small store on Broadway in 1823. An innovative businessman, who emphasized organization and management techniques, he was among the first merchants in New York to offer goods at a fixed price and to demand cash upon delivery. His business expanded rapidly through the 1820s and 1830s and astute buying and selling following the Panic of 1837 left him a millionaire. Beginning in 1839, he made annual buying trips to Europe and after 1845 maintained resident buyers in London and Paris; his firm eventually developed into the largest American import house for European goods. Stewart revolutionized mercantile practice in New York with the construction of the city's first department store. Erected on the southeast corner of Broadway and Reade Street, the A.T. Stewart Store (a/k/a the Sun Building, a designated New York City Landmark) at 280 Broadway was built in 1845-46 and designed by the architectural firm of Trench & Snook, in which John Butler Snook was junior partner. In the 1850s after Joseph Trench moved to California,

continued

continuation of 96-102 Reade Street
Summary

Stewart commissioned Snook to design several additions to the store. Based on the architectural model of an Italian Renaissance palace, the building conveyed a new, more conspicuous image on the part of the city's wealthy merchants and set a style and form for mercantile buildings that lasted into the twentieth century.

It should be noted that the storefronts at the A.T. Stewart Store and at 96-102 Reade Street both employ the "Stewart capital," a variant of the Corinthian order that featuring a caduceus, the emblem of commerce, flanked by cornucopias, emblems of prosperity. Perhaps created by sculptor Ottaviano Gori for the marble column capitals on the first section of the A.T. Stewart store, the order was translated into cast iron at 96-102 Reade Street and was illustrated as the "Stewart Capital" in the Architectural Iron Works catalog of 1865.

The present building at 96-102 Reade Street replaced two frame dwellings and several brick buildings. In the 1860s the store at 96-98 Reade Street was leased to Pastor & Hardt, importers of woolen goods, and 100-102 Reade Street was occupied by Carhart, Bacon & Greene, dry goods wholesalers. Other tenants included George C. Cotton, a wool broker, and Henry M. Anthony, a shipping and commission agent for such food products as Rumford's Yeast Powder and Columbia River Salmon. From the 1880s through the 1960s the building contained businesses associated with printing and the manufacture of paper products, including the Fulton Blue Print Co. and C.L. Berger & Sons, engraving instruments. In 1924, the building was purchased by the New York Blue Print Paper Co., manufacturers of blue print and drawing materials. In 1936, its successor firm, Charles Bruning Co. Inc., also began leasing floors in the adjacent buildings at 94 Reade Street and 104 Reade Street. In 1943 openings were cut to join the second floors of 94 and 96-102 Reade Street (these were closed when the Bruning Co. moved out of the Reade Street buildings in 1961). The building has commercial space at the first story and is residential above.

Significant References

- "Alexander Turney Stewart," Dictionary of American Biography, vol. 9, 3-4.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 384-85.
Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), pl. 50.
Harry E. Resseguie, "A.T. Stewart's Marble Palace," New-York Historical Society Quarterly 48 (Apr., 1964), 131-160.
Mary Ann Clegg Smith, "The Commercial Architecture of John B. Snook," Ph.D. Dissertation, Pennsylvania State University, 1974, 85, 208.

Alteration(s):

1987-88: Alt 1206-1987 [Source: Alteration Application]
Building altered for residential use on the upper stories. Attic raised to create a full sixth story.

Architects -- John Furth Peachy & Jung Wor Chin
Owner -- Sam W. Chin

No. 104 READE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 146/7 in part

Date: 1860-61 [Tax Assessment Records 1853-1862]
Architect: Unknown
Owner: Trinity Church
Lessee: Charles G. Corley

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

Summary

This five-and-one-half-story store and loft building, located in the middle of the block, extends approximately twenty-five feet along Reade Street. Constructed in 1860-61 as an investment property for wholesale grocer Charles G. Corley, the building occupies a lot leased from Trinity Church. Its Italianate facade design seems to have been inspired by that of the adjacent building at 96-102 Reade Street, built in 1859-1860 for A.T. Stewart to the designs of John Butler Snook. At 104 Reade Street, the facade above the first story, faced in marble, has three bays of segmentally-arched window openings per story. Quoins, a cornice at the second story, and a crowning sheet-metal cornice with stone modillions flanking small rectangular attic-story window openings further mark the design. The original cast-iron storefront framing survives at the first story (the column capitals are missing); the bay infill includes historic twentieth-century multipane windows. The area in front of the building has paired metal diamond plate vault covers at the east end.

The present building replaced a frame dwelling with a commercial base and a brick building used for light manufacturing at the rear of the lot. Later tenants of the building included the Mandel-Sankin Shoe Co., shoe wholesalers, and the Horn Novelty Co. In the 1950s the upper stories were leased to the Charles Bruning Co., dealers in blue print and special papers, which also occupied other buildings on the block including the adjacent buildings at 96-102 Reade Street and 106-108 Reade Street. The building has commercial space at the first story and is residential above.

No. 106-108 READE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 146/7 in part

Date: 1866-67 [NB 452-1866; Tax Assessment Records
1853-1862]

Architect: Samuel A. Warner

Owner: Benjamin H. Hutton

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, located near the West Broadway end of the block, extends approximately fifty feet along Reade Street. Constructed in 1866-67 for Benjamin Hutton, the surviving partner in the firm of Benkard & Hutton, a leading importer and wholesaler of French fabrics, the building was probably erected as an addition to Benkard & Hutton's store at 144 Duane Street. Its designer, Samuel A. Warner, was a specialist in commercial architecture who achieved prominence with his designs for several large dry goods stores, among them buildings for the H.B. Claflin Company (the former H.B. Claflin & Co. Annex [1891] is located within the Tribeca South Historic District at 151-157 West Broadway), S.B. Chittenden & Co., and Aldrich & Schenck.

Above the first story, the facade is faced in marble and has six bays of segmentally-arched window openings per story. Continuous stone sill courses further enhance the design. Some of the windows have historic two-over-two sash, but most have one-over-one replacement sash. An historic fire escape fronts the two center bays. The facade is crowned by a bracketed sheet-metal cornice. The first story, raised to accommodate the sloping grade of Reade Street, retains its original cast-iron storefront framing (the column capitals have been removed). The infill includes historic twentieth-century multipane windows and a semicircular metal canopy. The area in front of the building has paired metal diamond plate vault covers at the west end.

The present building replaced a brick dwelling with a commercial base at 106 Reade Street, which had a building used for light manufacturing at the rear of the lot, and two frame dwellings with commercial bases at 108 Reade Street. It is likely that Benkard & Hutton occupied the present building until 1873 when the firm moved uptown to Broome Street near Broadway. Hutton then sold the property to Victor E. Mauger, a dealer in stationery and manufacturers' tags and labels, who had been a tenant at 110 Reade Street since 1867. Mauger retained ownership of 106-108 Reade Street until 1882, when he moved to Cincinnati. After changing hands several times during the 1880s, the building was acquired as an investment property by David L. Einstein, wool merchant and mill owner. In the 1890s, it was occupied by C.J. Van Houten & Zoon, manufacturers of "Van Houten's Cocoa." Subsequent tenants have included such shoe wholesalers as the David Stroyman Shoe Co., the Crystal Shoe Co. Inc., Paragon Shoe Co., and Stern & Kelner; L. & R. Organic Products; Manufacturers Brush Co.; and Premex Products, hardware merchants. Charles Bruning Co., dealers in blueprint and

continued

continuation of 106-108 Reade Street
Summary

special papers which occupied several buildings on this block, leased some of the upper stories from 1936 to 1961. The building has commercial space at the first story and is residential above.

Significant References

Benjamin H. Hutton obituary, New York Times, Feb. 19, 1884, p. 6.
Moses King, King's Photographic Views of New York (Boston: Moses King, 1895), 386-87.
Landmarks Preservation Commission, 136 West 18th Street Stable Designation Report (New York: City of New York, 1990), 3.

No. 110 READE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 146/10

Date: 1860-61 [Tax Assessment Records 1853-1861]
Architect: Unknown
Owner: Trinity Church
Lessee: Alexander Roux

and

Date: 1871 [Alt 556-1871]
Architect: John G. Prague
Owner: Trinity Church
Builder: William B. Pettit
Lessee: Alexander Roux

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

Summary

This six-story store and loft building, located near the West Broadway end of the block, extends approximately twenty-five feet along Reade Street. The Italianate building was constructed in 1860-61 for Alexander Roux, one of the country's leading furniture makers and decorators, who leased this property from Trinity Church. In 1871, Roux added the sixth story mansard, characteristic of the Second Empire style, to the designs of John G. Prague, an architect noted for his numerous residential and commercial commissions.

Faced in marble, the facade above the first story has two tiers of three double-height arched bays with scrolled keystones and paneled spandrels. The fifth-story cornice has been removed. Some of the windows have historic two-over-two sash and others have one-over-one replacement sash. The slate mansard roof (now covered in asphalt) at the sixth story has three sheet-metal dormers, a central pedimented opening flanked by two

continued

continuation of 110 Reade Street
Summary

arched openings. A fire escape fronts the center bays, extending from the second story to the sixth. At the first story, historic cast-iron elements may survive behind the present storefront. The west elevation, visible above the neighboring building on Reade Street, is faced in stucco and pierced by two window openings which have cast-iron shutters.

This building replaced a frame dwelling with a commercial base and a brick dwelling at the rear of the lot. When the present building was completed Roux's warerooms were located at 479 Broadway. There, according to Alexander Jackson Downing, one found "the most tasteful designs of Louis Quatorze, Renaissance, Gothic, etc., to be found in the country...." A large scale operator, employing a staff of 120 in the 1850s, Roux may have initially used 110 Reade Street in connection with his business. In 1867, however, the building was being leased to a tenant, Victor E. Mauger, who dealt in stationery and manufacturers' labels and tags. Mauger expanded his business into the adjacent buildings at 106-108 Reade Street and 112 Reade Street before moving to Cincinnati in the early 1880s. Later tenants at 110 Reade included saddlery businesses, such as the G.C. Arrowsmith Co. and J.F. Knorr, and textile concerns, such as cotton duck manufacturer Jacob Griffel and the Reade Street Textile Co. The building is currently commercial at the first story and residential above.

Significant Reference

Dianne D. Hauserman, "Alexander Roux and his 'Plain and Artistic' Furniture," Antiques, Feb., 1968, 210-215.

No. 112 READE STREET between Church Street & West Broadway (North Side)
a/k/a 109-113 West Broadway
Tax Map Block/Lot: 146/11

Date: 1860 [Tax Assessment Records 1853-1862]
Architect: Unknown
Owner: Thatcher T. Payne

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, located on the northeast corner of Reade Street and West Broadway, extends approximately twenty-five feet along Reade Street and sixty-one feet along West Broadway. It was constructed in 1860 for attorney Thatcher T. Payne. The two-story base of the building was altered sometime after 1914, according to historic photographic documentation. Faced in sandstone above the second story, the Reade Street facade has three bays of segmentally-arched windows per story. The windows have two-over-two sash. A cast-iron lintel, designed to match

continued

continuation of 112 Reade Street
Summary

the facade's stone lintels, caps the west bay of the third story. The facade is crowned by a stone cornice (now painted) with modillions and brackets. The area in front of the building has paired metal diamond plate vault covers at the east end. The West Broadway facade, with three widely-spaced bays of window openings per story, continues the same overall design and articulation of detail as the Reade Street facade. The center bay, crowned by a shallow pediment, has wide tripartite windows with unusual arched wood mullions. The windows have historic four-over-four sash. The broad areas of wall flanking the center bay have star-shaped bolts at the fourth and fifth stories and two painted signs. The northern sign reads: "Brush Up Business With Paint Paste Paper Push"; the southern sign features a hand holding a paintbrush. The appearance of the building's two-story base is probably the result of alterations executed in the 1920s or 1930s. Faced in cast concrete (now painted), the base has modest classically-inspired ornament and is capped by a narrow cornice. The entrance at the north end of the West Broadway facade has "109-113" inscribed above the door. A non-historic aluminum and glass enclosure extends out over the sidewalk from the building line.

The present building replaced two brick dwellings with ground story stores. John H. Fraser, thought to have been one of the first manufacturers of show cases in America, purchased the present building in 1872. His firm was in business on the premises until his death in 1885. During Fraser's ownership portions of the upper stories were also leased to other tenants, among them S.S. Newton & Co., dealers in coloring agents, and Victor E. Mauger, a dealer in manufacturers' labels and tags, who also leased the adjacent building at 110 Reade Street. Lessees during the 1890s included Joachim Ludwig, a dealer in picture frames, and Fred Hilker, a liquor merchant. By the turn of the century the ground floor was occupied by a cafe. Other tenants have included the White Light Company, makers of incandescent lights, and wholesale shoe merchants such as Topper & Berger, the S. & W. Shoe Co., and the Fred Meyer Shoe Co. At present the first two stories are occupied by the Delphi Restaurant.

Significant References

John H. Fraser obituary, New York Times, Feb. 22, 1885, p. 7.
New-York Historical Society, Photograph Collections, View of 112 Reade/109 West Broadway, July, 1914.

READE STREET

BETWEEN CHURCH STREET & WEST BROADWAY (South Side)

No. 89-91 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lots: 145/1001-1002, 9001
[See: 105-107 Chambers Street]

No. 93 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 145/25

Date: 1857 [Tax Assessment Records 1817-1899;
Deeds, Liber 752, p. 207]

Architect: Unknown

Owners: Joshua Jones, John Q. Jones, et al.

Foundry: Architectural Iron Works

Type: Store and loft

Style: Italianate

Method of Construction: masonry with cast-iron facade

Number of stories: 5

Summary

This five-story store and loft building, located near the eastern end of the block, extends approximately twenty-five feet along Reade Street. Constructed in 1857 for the Jones family and illustrated in D.D. Badger's Architectural Iron Works catalog (Plate XV), it is among the oldest surviving cast-iron-fronted buildings in New York.

Designed in the Italianate style, this richly decorated facade is articulated into four bays at each story by fluted Corinthian columns (missing their capitals). On the upper stories, the window openings have flat-headed arches with chamfered corners at the second through fourth stories and round arches at the fifth story. Dentiled cornices separate the stories and entablature blocks project above the columns. The design is also enhanced by raised moldings which profile the flat arches and by geometric decorations on the spandrel panels. At the second story, the columns rest on paneled plinths and balustrades are set in front of the windows. The fifth-story arches are framed by pilasters and surmounted by molded archivolts with bracketed keystones. Giant console brackets support the facade's crowning entablature which is embellished with recessed panels, dentils, and modillions. Above the cornice is a central arched pediment. Aside from the loss of the capitals and an impost block at the second story, the iron elements of the facade above the first story remain remarkably intact. The original two-over-two window sash, illustrated in the Badger catalog, have been replaced by the present historic four-over-four wood sash. The handsome wrought-iron fire escape was probably added at the turn of the century.

At the ground story the original storefront framing elements survive, but the columns have lost their capitals and the cornice has been partially covered with sheet metal. Wood shopfront elements, including the paired doors, paneled bulkheads, show windows, and transoms, probably date from an alteration of 1899. The stepped vault with glass lenses, in front of the building, has been partially covered by metal diamond plate and vault doors have been installed in front of the two west bays. The iron and lens glass steps at the building line are original (the steps in the two east bays are protected with metal diamond plate).

The present building replaced a frame dwelling and several outbuildings. This property had been purchased in 1838 by Joshua Jones, a pharmaceuticals merchant and member of the wealthy Mason and Jones families who were among

continued

continuation of 93 Reade Street
Summary

the founders of Chemical Bank, the New York bank which had most successfully weathered the Panic of 1857. In 1857, while the present building was under construction, Joshua Jones conveyed a three-quarter interest in the property to his brother John Q. Jones and to his sisters Frances Rogers and Mary Serena Jones, suggesting that they may have invested in the new building. As Joshua survived his brother and sisters, who died childless, ownership of the building reverted to him. In 1889 his estate sold the building to attorney John B. Ireland. In the nineteenth century, tenants included S.W. Sheldon & Dunscomb, agents for Sawyer's Bluing Crystals; Archibald Fraser, a leather merchant; and Bielefeld & Spahn, a manufacture of boots and shoes. By the 1920s it was completely occupied by wholesale shoe companies.

Significant References

- William T. Bonner, New York; The World's Metropolis (New York: R.L. Polk & Co., 1924), 410, 492.
Margot Gayle, Cast-Iron Architecture in New York (New York: Dover, 1974), 13.
New York County, Office of the Register, Liber Deeds and Conveyances, Liber 743, p. 433, Liber 2206, p. 125.
Origins of Cast Iron Architecture in America (New York: Da Capo Press, 1970), 32, pl. 15.
Marie Caroline Post, The Descendants of John Jones and John Mason (New York: printed privately, 1913), 22, 35-36.

No. 95 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lots: 145/1101-1102 [See: 113 Chambers Street]

No. 97-101 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lots: 145/1301-1324

Date: 1861-62 [Tax Assessment Records 1817-1899;
Deeds, Liber 847, p. 36]

Architect: Isaac F. Duckworth

Owner: Alvin Higgins

Foundry: Architectural Iron Works

Type: Store and loft

Style: Italianate

Method of Construction: masonry with cast-iron elements

Number of stories: 5 (now 7)

continued

continuation of 97-101 Reade Street

Summary

Located at the middle of the block and extending approximately seventy-five feet along Reade Street, 97-101 Chambers Street is composed of three five-story store and loft buildings constructed in 1861-62 which were joined internally in the nineteenth century and raised to seven stories in 1988-89. Designed by Isaac F. Duckworth, a specialist in commercial architecture who was responsible for a number of buildings in the SoHo-Cast Iron Historic District, the buildings were constructed for Alvin Higgins, a carpet merchant who invested heavily in real estate within New York's dry goods district including several properties on this block.

Faced in marble above the ground story, the unified facade of 97-101 Reade Street is articulated by nine identical bays. Executed in an Italianate style which combined Romanesque and Renaissance elements, the design represents a variant of the "sperm-candle" facade type, popular in the 1850s and 1860s, which featured double-height arcades supported by slender white marble columns which contemporaries compared to wax tapers made from sperm whale oil. Here, two double-height arcades, whose arches have molded archivolts and keystones, are carried on tall paneled pilasters. Molded cornices articulate the story groupings and the windows are separated by recessed spandrel panels. The original crowning cornice has been removed from the fifth story. The two-story addition is faced with stucco and has square-headed windows.

At the first story the building retains its original cast-iron storefront framing members, including fluted Corinthian columns and pilasters and a modillioned cornice. The columns rest on paneled plinths which retain their original plaques inscribed "Architectural Iron Works, D.D. Badger." Original paneled iron bulkheads extend beneath the shop windows, one of which also has a foundry plaque. (The storefronts are listed in the Badger catalog of 1865.) At the building line is a step covered with metal diamond plate, portions of which have been removed and glass block inserted to light the vault below.

By the 1850s the three Federal dwellings and ancillary buildings previously on this site had been converted to commercial use and were occupied by a variety of businesses including a restaurant, a coppersmith, a tailor, a grocery and a boarding house. Alvin Higgins purchased these properties between 1855 and 1858, but waited until late in 1861 to begin new construction, perhaps so that he could take advantage of a party wall agreement with the owner of the new building at 121 Chambers Street/103 Reade Street (1861-62). While 97, 99, and 101 Reade Street were separated by bearing walls, they had been joined internally by 1865 when all three buildings were occupied by Keller & Lingg, importers of fancy goods, linen thread, English and German needles, musical instruments, string beads, cutlery, and china goods. Subsequently, 97-101 Reade Street was leased to a wholesale grocer, a dealer in fine leather goods, and a chemical manufacturing firm. In the 1920s tenants included auto supply companies, printers, and a dealer in fancy boxes. The two-story addition was constructed and the windows replaced when the building was renovated for mixed residential and commercial use in 1988-89.

continued

continuation of 97-101 Reade Street

Significant References

New York County, Office of the Register, Liber Deeds and Conveyances,
Liber 664, p. 47, Liber 667, p. 228, Liber 847, p. 36, Liber 1428,
p. 282.

Origins of Cast Iron Architecture in America (New York: Da Capo Press,
1970), 32.

Alteration(s):

1988-89: Alt 1213-1987 [Source: Alteration Application]
Two-story addition constructed. Building converted from commercial use to
mixed commercial and residential use. Interior alterations.

Architect -- John Furth Peachy

Owner -- Rende & Esposito Consultants Inc.

No. 103 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 145/10 [See: 121 Chambers Street]

No. 105-107 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 145/18

Date: 1860-61 [Tax Assessment Records 1834-1892;
Deeds, Liber 846, p. 313]

Architect: Unknown

Owner: James T. Gibert

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 store and loft building, located near the middle of the block, extends approximately fifty feet along Reade Street. Constructed for James T. Gibert in 1860-61, its Italianate design is related to that of the adjoining building at 121 Chambers Street/103 Reade Street which was erected at the same time for his brother Frederick Gibert.

Faced in sandstone above the first story, the facade is divided into two sections, each three bays wide, which form a tripartite composition with the facade of 103 Reade Street. Both sections of the facade are framed by pilasters and have cornices at each story -- a dentil course enriches the cornice at the second story. In the east section, which forms the center of the tripartite composition, the windows have round-arched enframements with molded surrounds. Scrolled keystones are employed at the second and

continued

continuation of 105-107 Reade Street
Summary

third stories and in the center bay of the fourth story. Attention is focused on the center bay by projections at the second and third stories. An aedicule with Corinthian pilasters and a triangular pediment frames the second-story center window. The articulation of the western section of the facade is identical to that of 103 Reade Street. Round-arched window openings are employed at the second story and segmentally-arched openings at the third through fifth stories. The openings have molded surrounds and scrolled keystones are employed at the center bay of the third story. The windows at the third and fourth stories in this section of the facade have historic two-over-two wood sash. Both sections of the facade are crowned by original stone entablatures which are decorated with paneled friezes, dentils, modillions, and console brackets.

The base of the building retains the original cast-iron storefront which is identical in design to that of 103 Reade Street. Although this storefront is not listed in the 1865 Badger catalog, there are foundry plaques at the bases of the columns marked "Architectural Iron Works, D.D. Badger, Supt." As at 103 Reade Street, this cast-iron storefront by an important foundry is well-preserved, retaining its original paneled plinths, fluted pilasters and columns with Corinthian capitals, arched surrounds with scrolled keystones, and iron transom bars with decorative moldings. The storefront cornice has been removed. The stepped vault running along the building line has been largely resurfaced with concrete and diamond plate. However, at the center of eastern section of the facade there is an original granite step and a glass lens and iron vault cover. At the adjacent bay to the west there is also a cast-iron vault cover with a foundry mark.

The present building occupies part of a parcel of land extending from 103 to 107 Reade Street that was purchased by Nicholas Gibert in 1835. Gibert, a wealthy merchant, lived in a large brick dwelling at 121 Chambers Street. By 1851, when Gibert died, the house on Chambers Street had become a boarding house while the four houses on the Reade Street lots were occupied by tradesmen and servants. Gibert's heirs retained the properties, and in 1860 his sons Frederick and James entered into an agreement whereby Frederick received the lots at 121 Chambers Street and 103 Reade Street and James the lots at 105 and 107 Reade Street. It appears that they jointly commissioned an architect to design new buildings for their lots which were erected in 1861. No. 105-107 Reade Street was leased to merchant Henry W. Bates in the early 1860s. By the early 1870s, it was occupied by the Emmet Hammer Co. The H.A. Philip Company, paper manufacturers, and Mauger & Avery, wool brokers were tenants during the 1880s and the firm of Frank & Swartz, boot and shoe manufacturer, was among the lessees in the 1890s. In the 1920s, the occupants included a carpenter, wholesale shoe dealers, a news agent, and a radio cabinetmaker. Subsequent tenants included a hardware dealer, designers, and a wholesaler of novelty items. There is currently a restaurant at the first floor and offices and apartments on the upper floors.

continued

continuation of 105-107 Reade Street

Significant Reference

New York County, Office of the Register, Liber Deeds and Conveyances,
Liber 825, p. 528, Liber 846, p. 313, Liber 847, p. 36.

No. 109 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lots: 145/1201-1206

Date: 1885 [NB 503-1884; Tax Assessment Records
1817-1892]

Architect: Berger & Baylies

Owner: Richard Ray Estate

Lessee: Patrick Ryan

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, located at the western end of the block, extends twenty-five feet along Reade Street. Designed by Berger & Baylies, an architectural firm active in the Tribeca area, the building was constructed in 1885 for Patrick Ryan, a dealer in packing boxes who leased the property from the estate of Richard Ray. The building's neo-Grec design is almost identical to that of the adjacent De Raismes Building at 113 Reade Street, which was also designed by Berger & Baylies and was erected in 1885-86 for Maria L. Combes.

The facade is divided into three bays and is faced in brick above a cast-iron storefront. The upper stories are set off by sill courses and projecting pilasters at the edges of the facade. Segmentally-arched window openings are used at the second, fourth, and fifth stories; flat-arched openings are employed at the third story. The spandrel panels between the third- and fourth-story windows are recessed. Stone trim and patterned brickwork are used to highlight areas of structural stress and compositional interest. Decorative elements include molded brickwork and stone skewbacks at the arches, brick banding and stylized channeling on the piers, stone stringcourses, stylized dentil bands and corbelled capitals, and handsome iron tie rod plates. Openings for through-the-wall air conditioners have been inserted in the east bay at each story. The building's crowning cornice has been removed and the parapet parged with stucco. At the ground story storefront the original cast-iron piers with stylized neo-Grec ornament and the iron lintel survive but the bracketed cornice above has been removed and the wall surface stuccoed. The building's vault area has been largely altered though there is a granite sill beneath the shop window bulkhead in the east bay. The sidewalk closer to the curbline retains its original granite pavers.

The present building replaced a three-story brick dwelling which was

continued

continuation of 109 Reade Street
Summary

purchased in 1833 by Richard Ray, a partner in the leading banking firm of Prime, Ward & King. Following Ray's death, the property continued to be held by his estate. In the 1870s Patrick Ryan, a merchant who dealt in used and new paper boxes, began leasing the building as well as the adjacent structure at 111 Reade Street, owned by De Raismes estate. (A successful businessman, Ryan also had a store on West Broadway near the American Express office on Hudson Street and warehouses on West 16th Street and West 18th Street.) In 1884, Ryan entered into an agreement with the New York Life Insurance & Trust Company, executors of the Ray estate, to renew his lease on the property at No. 109, on the condition that he erect on the site a "good and substantial" building of brick or stone and of at least four stories. Thus Ryan was responsible for commissioning the design from Berger & Baylies. Though no lease has been recorded, Ryan also may have entered into a similar agreement with Maria Combes, who took title to 111 Reade Street in 1885 following a partition agreement between the De Raismes heirs, which would explain the similarities in the design of the two buildings. Ryan's heirs continued to lease No. 109 until the early twentieth century. In the 1920s the building was occupied by an office supply company and the B. Friedman Shoe Company. The Friedman firm remained a tenant until the 1950s. The building was converted to residential condominiums with a commercial ground floor in 1987.

Significant References

"The Family of Thompson of the County of Suffolk," New York Genealogical & Biographical Record 27 (Jan., 1896), 96.
William Henry Lanier, A Century of Banking in New York (New York: Gillis Press, 1922), 96.
New York County, Office of the Register, Liber Deeds and Conveyances, Liber, 299, p. 192, Liber 1794, p. 73.

No. 111 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 145/16

DE RAISMES BUILDING

Date: 1885-86 [NB 1054-1885; Tax Assessment
Records 1817-1892]

Architect: Berger & Baylies

Owner: Maria L. Combes

Type: Store and loft

Style: Neo-Grec

Method of Construction: masonry with cast-iron elements

Number of stories: 5

continued

continuation of 111 Reade Street

Summary

This five-story store and loft building, located at the western end of the block, extends twenty-five feet along Reade Street. Designed by Berger & Baylies, an architectural firm active in the Tribeca area, the building was constructed in 1885-86 for Maria L. Combes, the granddaughter of John F.Q. De Raismes from whom she inherited this property in 1885. The building's neo-Grec design is almost identical to that of the adjacent building at 109 Reade Street, which was also designed by Berger & Baylies and was erected in 1885 for Patrick Ryan.

The facade is divided into three bays and is faced in brick above a cast-iron storefront. The upper stories are set off by sill courses and projecting pilasters at the edges of the facade. Segmental-arched window openings are used at the second, fourth, and fifth stories; flat-arched openings are employed at the third story. The spandrel panels between the third- and fourth-story windows are recessed. Historic two-over-two sash survives in the west bay. Stone trim and patterned brickwork are used to highlight areas of structural stress and compositional interest. Decorative elements include molded brickwork and stone skewbacks at the arches, brick banding and stylized channeling on the piers, stone stringcourses, stylized dentil bands and corbelled capitals, and handsome iron tie-rod plates. The building is crowned by a semi-circular pediment and bracketed cornice (a portion of the cornice was removed in 1915 to accommodate the present fire escape). Raised lettering on the pediment indicates that the building was originally known as the De Raismes Building. At the ground-story storefront the original cast-iron piers with stylized neo-Grec ornament and the cast-iron lintel with a bracketed sheet-metal cornice survive. Historic storefront infill includes a bulkhead, historic wood-framed show window, wood-framed transoms, and paired wood and glass doors. In front of the building is a stepped vault which has an iron curb. The east bay retains its original iron and glass lens vault cover with the foundry mark "Tice & Jacob, 71 Centre Street." The painted brick east elevation, visible above the adjacent building, has been pierced by windows at the third, fourth, and fifth stories. The brick chimney at the center of the east wall was rebuilt in 1943.

The present building replaced a three-story brick dwelling which was purchased in 1833 by John T. F. De Raismes, an importer of fancy goods such as combs, brushes, and perfume. Following De Raismes's death the property continued to be held by his estate. In 1885, the heirs entered into a partition agreement to divide the real property left in the estate. This was one of several lots conveyed to De Raismes's granddaughter Maria L. Combes. Soon after taking title to the property, Combes commissioned designs for the present building from Berger & Baylies, the firm responsible for the almost identical building recently completed for Patrick Ryan, the lessee of 109 Reade Street. Ryan had also leased 111 Reade Street in the mid-1870s, and it is possible that the lease agreement was extended so that the present building was constructed for his use, even perhaps at his expense, which would explain the similarities in design between the two adjacent buildings. Throughout its history the building has been occupied by wholesale shoe dealers, luggage merchants, and the American Pistachio Company, a tenant from 1943 through 1991. The building

continued

continuation of 111 Reade Street
Summary

is currently residential on the upper floors and commercial at the ground floor.

Significant Reference

New York County, Office of the Register, Liber Deeds and Conveyances,
Liber 298, p. 633, Liber 1879, p. 133, Liber 1999, p. 234.

No. 113 READE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 145/15 [See: 101-107 West Broadway]

DUANE STREET

Included within the boundaries of the Tribeca South Historic District are both sides of Duane Street on the block between West Broadway and Church Street, and the rear facade of the through-the-block building at 70-72 Reade Street/112-114 Duane Street (on the south side of Duane Street between Church Street and Broadway). Once part of the Anthony Rutgers farm, Duane Street, originally known as Anthony Street, was cut through between Broadway and Church Street prior to the Revolution but by around 1794 it extended westward only to West Broadway. Renamed Barley Street, it was regulated in 1797 and paved in 1798. In 1809 the street was renamed, once again, in honor of attorney James Duane, mayor of New York City from 1784 to 1789.

Both sides of Duane Street between West Broadway and Church Street and the south side of Duane Street between Broadway and Church Street were built up by 1797. (The north side of the street between Church Street and Broadway was the southern boundary of the New York Hospital grounds.) In general, the finest houses were located on the high ground near Broadway, while the marshy ground near West Broadway was almost entirely given over to artisans' dwellings, workshops, and stables. By the 1830s the mixed-use character of the street had become even more pronounced: on the block between Broadway and Church Street there was a brewery at No. 104, a stable at No. 112, a number of dwellings, and the Duane Street Presbyterian Church at the southeast corner of Duane and Church Streets (built 1836, demolished 1852). The 1840s brought further changes to Duane Street. The Congress Sugar Refinery opened at Nos. 140-146, and some former dwellings were used for light manufacturing. Private dwellings were divided into boarding houses and tenements and rear yard tenements were built on a number of lots. To accommodate the population increase in the area, a Free School (public school) was built at 131-35 Duane Street. Directories indicate that during this period there were a number of African-American residents on the street, including Shirley Williams, a boarding house proprietor at No. 139, whose tenants included several laborers, a waiter, a porter, and a seamstress.

In the 1850s and early 1860s the buildings from these earlier development stages were almost completely obliterated, and Duane Street was rebuilt with five-story store and loft buildings. The first buildings to be erected were the four adjacent buildings at 143, 145, and 147 Duane Street and 149 Duane Street/131-133 Broadway (built between 1855 and 1857) and the rear portion of 70-72 Reade Street at 112-114 Duane Street (built 1856-57). These buildings are somewhat more modest than contemporary buildings on Chambers Street; three of the buildings, Nos. 112-114, 143, and 149, are faced with brick rather than stone, and No. 149 has a simple utilitarian design. The buildings on Duane Street from the late 1850s and early 1860s are considerably more ornate. Among the notable designs from this period are the buildings at Nos. 129 and 131-135 with marble facades featuring double-height arcades, ornamental pilasters, and balustrades. Nos. 142, 144, and 146 Duane Street (1859-60), built for the dry goods merchants James Benkard and Benjamin Hutton, are among the most impressive buildings in the Tribeca South Historic District. Inspired by the Renaissance palaces of Rome and Florence, these forty-foot wide marble-fronted buildings are enriched with bracketed triangular pediments and molded lintels, eared surrounds, molded sills, corner quoins, and, at

continued

continuation of Duane Street

No. 144, an attic frieze. Benkard and Hutton also commissioned the handsome pair of buildings at 148 and 150-152 Duane Street (1864-65) with sandstone facades designed in a transitional style that combines elements of the Italianate and Second Empire styles. The repetition of such elements as quoins, string courses, molded window surrounds, and a uniform cornice line creates cohesive streetscapes.

Only a few changes have been made to the Duane Street streetscape since the mid-nineteenth century. In 1926, Irving Fenichel joined two mid-nineteenth-century store and loft buildings, designing a new facade for 137-139 Duane Street/62-66 Thomas Street in a style characteristic of early twentieth-century commercial buildings but incorporating Gothic Revival elements in response to the building's 1860s Gothic Revival facade on Thomas Street. (The building at 141 Duane Street was refaced to match Fenichel's facade when it was joined to 137-139 Duane Street/62-66 Thomas Street in 1934.) In the late 1920s, two store and loft buildings on the south side of Duane Street and a building on the northwest corner of Duane and Church Streets were demolished for the widening of Church Street and the construction of the IRT subway line. The lot at 130 Duane Street remains vacant. In 1988 an addition to the building at 196-206 Church Street was constructed at 194 Church Street/127 Duane Street. These twentieth-century designs respect the overall scale of the district. All have ground-story storefronts that help unify the streetscape.

DUANE STREET
BETWEEN BROADWAY & CHURCH STREET (South Side)

No. 112-114 DUANE STREET between Broadway & Church Street (South Side)
Tax Map Block/Lot: 150/8 [See: 70-72 Reade Street]

DUANE STREET
BETWEEN CHURCH STREET & WEST BROADWAY (North Side)

No. 127 DUANE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 147/28 [See: 194-206 Church Street]

No. 129 DUANE STREET between Church Street & West Broadway (North Side)
a/k/a 54 Thomas Street
Tax Map Block/Lot: 147/1

Date: 1860-61 [Tax Assessment Records 1846-1862]
Architect: Unknown
Owner: Felix Astoin

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

Summary

This twenty-five foot wide, five-story Italianate store and loft building, located near the Church Street end of the block, extends through the block from Duane to Thomas Street. Constructed in 1860-61 for dry goods merchant and importer Felix Astoin, No. 129, with its double-height "sperm candle" arcades, is identical in all but a few details to that of the neighboring building at 131-135 Duane Street which was built a year later for merchant Thomas Hope.

The primary facade, on Duane Street, is faced in marble (now painted) above the first story. Two tiers of slender two-story pilasters frame three-bay wide arcades; window openings at the third and fifth stories are round-arched. The facade is capped by a dentiled and bracketed stone cornice. A molded stone sill course at the fourth story and engaged balusters in the spandrels further enhance the design. The windows have replacement sash. The fluted cast-iron columns and piers of the original storefront, supporting a cast-iron entablature and stone cornice, are extant at the first story (the capital ornaments have been removed). The vault area in front of the building is faced in metal diamond plate and iron with glass lenses. Granite slabs extend to the street. The simpler Thomas Street facade is faced in brick with stone trim above the first story, each story having three bays of square-headed window openings. The facade is capped by a narrow stone cornice and a brick parapet. Cast-iron bay framing, which has been stripped of ornament, survives at the first story. Historic single-pane wood sash windows are extant in the west bay. The vault area in front of this facade has metal diamond plate. Granite slabs extend to the street.

The present building replaced a brick saddlery on Duane Street which extended most of the way through the block, and a small brick dwelling on Thomas Street which was occupied by a barber and an oyster dealer in the early 1850s. In the late nineteenth century many of the tenants at No. 129 were wholesale dealers in boots and shoes such as W.A. Ranson & Co., the E.N.Y. Boot & Shoe Leather Manufacturing Co., and James Huggins & Bro. Twentieth-century tenants have included Foreign Hobbies, Inc., and the F.A. Baker Co., bicycle merchants. The Golo Slipper and Footwear Co. owned and occupied portions of No. 129 from the 1920s through the 1950s. The building is currently vacant at the first story and residential above.

No. 131-135 DUANE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 147/2

(FORMER) HOPE BUILDING

Date: 1861-62 [Tax Assessment Records 1846-1862]

Architect: Unknown

Owner: Thomas Hope

Lessees: Bauendahl & Co. and W.T. Mali & Co.

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, located near the Church Street end of the block, extends seventy-five feet along Duane Street. The building was constructed in 1861-62 and initially named the Hope Building for its owner, Thomas Hope, president of the dry goods wholesaling firm of Thomas Hope & Co. The facade design of No. 131-135, with its double-height "sperm candle" arcades, is identical except in a few details to that of the neighboring building at 129 Duane Street, which was built a year earlier for merchant Felix Astoin.

The facade above the first story is faced in marble (now painted) and has two tiers of two-story pilasters framing nine-bay wide arcades; window openings at the third and fifth stories are arched. The center bay at the fifth story is capped with a scrolled keystone. A projecting sill course at the fourth story and spandrels with balusters further enrich the design. The windows have historic two-over-two sash and two historic fire escapes are present. The facade is crowned by a cast-iron cornice with a segmentally-arched gable in the center. The area within the gable, which may contain the name or date of the building, has been covered. The fluted cast-iron Corinthian columns and piers and the entablature of the original storefront are extant at the first story. The stepped vault in front of the building is covered in metal diamond plate and concrete. Granite slabs extend to the street.

No. 131-135 replaced Public School No. 10, a brick building surrounded by an open yard which had been erected on the site before 1847. The present building was initially leased to two leading dry goods firms, Bauendahl & Co., wool importers, and Henry W.T. Mali & Co. Tenants of the present building have included wholesale shoe merchants such as Dryzer & Rosenberg Inc., the W.D. Hannah Shoe Co., the Lion Shoe Corp., and the Pincus Lester Shoe Corp.; businesses associated with the printing industry such as the Stow-Whittaker Co. Inc., typographers; the Jewelry & Novelty Engine Tuning Co.; and the Apartment House Directory Service. The building is currently commercial at the first story and residential above.

continued

continuation of 131-135 Duane Street

Significant Reference

D.T. Valentine, Manual of the Corporation of the City of New York (New York: Casper C. Childs, 1847), 248.

No. 137-141 DUANE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 147/5 [See: 62-66 Thomas Street]

No. 143 DUANE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 147/8

Date: 1856-57 [Tax Assessment Records 1846-1861]

Architect: Unknown

Owner: George Colgate Estate

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, located near the West Broadway end of the block, extends approximately twenty-five feet along Duane Street. It was constructed in 1856-57 for the Estate of George Colgate. Above the first story No. 143 is faced in brick which has been visibly repointed. There are three bays of square-headed windows per story trimmed with stone lintels and sills that have been covered with sheet metal. The second-story windows have triangular pediments and those above have projecting molded lintels. The facade is crowned by a bracketed sheet metal cornice. Cast-iron storefront framing, consisting of fluted columns and piers supporting a dentiled cornice (the capital ornaments have been removed), survives at the first story. The stepped vault at the building line, covered in concrete, is partially extant. In front of the building is a recently installed ramp for handicapped access. The sidewalk features an unusual historic octagonal manhole cover with a foundry mark reading "Jacob Mark 5 Worth St. N.Y. Pat. Dec. 30th 1873." The curb is granite.

No. 143 replaced a frame dwelling with a commercial base and, at the rear of the lot, two buildings used for light manufacturing. The present building was initially leased to dry goods importing firm of Naef & Schaeppi. Duncan McDougall, an importer of French fabrics occupied the building around 1870. Later tenants included shoe wholesalers such as the Duane Shoe Co. and the Tico Shoe Co. The building is currently commercial at the first story and residential above.

No. 145 DUANE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 147/9

Date: 1855-56 [Tax Assessment Records 1846-1861]
Architect: Unknown
Owner: William R. Foster

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, located near the West Broadway end of the block, extends approximately twenty-five feet along Duane Street. The building was constructed in 1855-56 for flour and grocery wholesaler William R. Foster. Faced in brownstone (now painted), the facade above the first story has three bays of segmentally-arched window openings per story. The windows have been replaced -- in the east bay with wood casement sash, in the other bays with double-hung sash. Star-shaped tie rod bolts, mounted on square iron plates, are located at the edges of the facade. The facade is crowned by a narrow bracketed cornice. Surviving cast-iron storefront framing at the first story consists of square piers supporting an entablature (the pier capitals and cornice have been removed). The stepped vault at the building line is covered in concrete. The vault area in front of the building has paired metal diamond plate vault covers at the west end. The curb is granite.

The present building replaced a brick building used for light manufacturing and a tenement with a commercial base at the rear of the lot. In the 1880s, the present building was leased to O.N. Purdy & Co., wool brokers. More recent tenants have included businesses associated with the shoe wholesaling industry such as the Blog Shoe Finding Co., Levy Bros. Shoe Co., and the Mutual Shoe Co. The building is currently commercial at the first story and residential above.

No. 147 DUANE STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 147/10

Date: 1855-56 [Tax Assessment Records 1846-1861]
Architect: Unknown
Owner: James Gibson

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

continued

continuation of 147 Duane Street

Summary

This five-story Italianate store and loft building, located near the West Broadway end of the block, extends twenty-five feet along Duane Street. The building was constructed in 1855-56 for James Gibson. Faced in brownstone, the facade above the first story has four bays of segmentally-arched window openings per story. The windows have replacement sash. The center bays are fronted by an historic fire escape. The facade is crowned by a bracketed sheet-metal cornice with modillions at the ends. At the first story, historic cast-iron elements may survive behind a later storefront. (A photograph of the storefront as it appeared in the 1920s is in the collection of the New York Public Library). The area in front of the building has metal diamond plate vault covers at the west end. The curb is granite.

The present building replaced a brick dwelling with a commercial base. Tenants have included the Herman Giesse Sign Company, later known as the Giesse Glass Sign Works (1898 to the 1920s), the Lester Pincus Shoe Corp. (1930s), and the Duane Shoe Co., Inc., the Twilight Slipper Co., and the M.K. Weil Shoe Co. (1950s). The building is currently commercial at the first story and residential above.

Significant Reference

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0822: E2.

No. 149 DUANE STREET between Church Street & West Broadway (North Side)
a/k/a 131-133 West Broadway
Tax Map Block/Lot: 147/11

Date: c.1855-58 [Tax Assessment Records 1846-1861]
Architect: Unknown
Owner: Ralph C. Van Houten

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

Summary

This five-story store and loft building, located at the northeast corner of Duane Street and West Broadway, extends twenty-five feet along Duane Street and fifty feet along West Broadway. The building was constructed c. 1855-58 for Ralph C. Van Houten. Three bays wide on Duane Street and seven bays wide on West Broadway, the brick facades, of modest utilitarian design, have square-headed window openings with brownstone sills and molded lintels. Most of the openings contain historic one-over-one sash; four bays on West Broadway have been sealed. Bolts shaped like lions' heads which once anchored a metal storefront awning (removed) are located above

continued

continuation of 149 Duane Street
Summary

the second story. The West Broadway facade is punctuated with star-shaped tie rod bolts. An historic fire escape fronts the center bay of the Duane Street facade. The facade is crowned by an unusual bracketed wood cornice. At the first story, one cast-iron pier survives at the east end on Duane Street; paired iron freight doors flanked by cast-iron piers (raised to accommodate the sloping grade) survive at the north end on West Broadway; and historic storefront infill, such as wood and glass doors and wood sash show windows, is extant at the north storefront. The remaining storefront infill is non-historic. (There is a WPA era photograph of the storefront infill on Duane Street in the collection of the New York Public Library). In front of the building, some bluestone vault covers survive; along Duane Street the curb is granite. The north elevation, visible above the neighboring building on West Broadway, is faced in stucco and has with two star-shaped tie rod bolts.

No. 149 replaced a frame dwelling that housed three African-American families and a grocery store on Duane Street and a small dwelling with commercial base on West Broadway. Occupants of the present building have included a drug company, Aldrich & Co. in the 1860s, wool brokers Nicholas Mauger, Michael H. Linnane, and Henry Adams & Co. in the 1870s and 1880s, and many businesses associated with the wholesale shoe industry, such as Jacob Greenberg Boots and Shoes (1890s), J. Streich & Sons Co. (1920s), the Madison Shoe Co. (1930s) and the Brand Shoe Co., David Brust, Max Schwartz, and the Charles Elliot Shoe Corp (1950s). The building is currently commercial at the first story and contains offices and storage above.

Significant Reference

New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0822: E2.

DUANE STREET
BETWEEN CHURCH STREET & WEST BROADWAY (South Side)

No. 130 DUANE STREET between Church Street & West Broadway (South Side)
a/k/a 182-190 Church Street
Tax Map Block/Lot: 146/23

Date: 1988 [DP 67-1988]
Type: Parking lot

Summary

This vacant lot, located at the eastern end of the block, extends about 117 feet along Church Street and about twenty-six feet along Duane Street. The site was previously occupied by one of three buildings erected in 1859-60 for Samuel D. Babcock. Nos. 128 and 130 were demolished when Church Street was widened in 1928-30. A service station on the lot, built in 1934, was demolished in 1988.

No. 132 DUANE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 146/22

Date: 1859-60 [Tax Assessment Records 1853-1861]
Architect: Unknown
Owner: Samuel D. Babcock
Foundry: J.B. & W.W. Cornell & Co.

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, located near the Church Street end of the block, extends approximately twenty-five feet along Duane Street. The building was one of three constructed in 1859-60 (Nos. 128 and 130 Duane have been demolished) for Samuel D. Babcock, a partner in the banking firm of Babcock Brothers & Co. A member of the original syndicate that developed Riverdale in the Bronx, Babcock later became the president of International Bell Telephone Company and several real estate associations including the Central Real Estate Association; he was also a leader of the New York Chamber of Commerce, and a philanthropist involved in the building of low-cost housing. Both independently and in association with businessman and philanthropist Augustus D. Julliard, Babcock developed several other store and loft buildings in the Tribeca area.

Faced in stone (now painted), the facade above the first story has three bays of window openings per story which progressively decrease in height from the second story to the fifth. The windows have historic two-over-four and four-over-four sash. The window openings at the second story are round-arched, while those at stories three through five are segmentally-arched. Molded sill courses and quoins further mark the design. The center bays are fronted by an historic fire escape. The facade is crowned by a bracketed sheet-metal cornice. The original cast-iron storefront framing and historic infill such as paired wood and glass doors and single-pane wood sash show windows survive at the first story. A foundry mark at the base of the west pier reads: "J.B. & W.W. Cornell & Co./141 Centre St. N.Y." The stepped vault in front of the building is faced in metal diamond plate and concrete. The sidewalk area has unusual metal diamond plate vault covers extending to the street. The east elevation, visible above the neighboring parking lot at the southwest corner of Duane and Church Streets, is faced in brick (now parged). Surviving cast-iron piers are visible at the north and south ends of the first story, as well as a cornice and tiles which are the remnants of a demolished building. A painted sign at the fifth story reads: "Projoggs/Footwear." The brick (parged) rear elevation visible from the southwest above nearby buildings has three window openings per story. The windows have historic six-over-six sash and paired iron shutters.

The present building replaced a frame boarding house and a frame dwelling at the rear of the lot that housed a number of laborers including an African-American washerwoman. In the 1860s, the present building was leased to Charles Borsdorff, a dry goods importer. During the 1870s it was

continued

continuation of 132 Duane Street
Summary

occupied by Eugene L. Townsend, an auctioneer. Subsequent tenants included McCoy & Co., hardware and cutlery importers, in the 1880s and Levy & Ketzman, boot and shoe manufacturers, in the 1890s. Twentieth-century tenants included Elliott Merritt & Co., the Bond Shoe Co., H. Schvey, and the Crescent Shoe Co., all shoe wholesalers. The building is currently used for shoe sales at the first story with storage above.

Significant References

William Thompson Bonner, New York: The World's Metropolis 1623/4-1923/4 (New York: R.L. Polk & Co., 1924), 474, 762.
Landmarks Preservation Commission, Riverdale Historic District Designation Report (New York: City of New York, 1990), 142-143.
Landmarks Preservation Commission, Tribeca West Historic District Designation Report (New York: City of New York, 1991), 256-258.

No. 136-140 DUANE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 146/21

Date: 1859-60 [Tax Assessment Records 1857-1860]
Architect: Unknown
Owners: Theodore Beach, Stephen Baker, and Martin E. Greene
Foundry: Nichol & Billerwell

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 Church Street end of the block, extends seventy-five feet along Duane Street. It was constructed in 1859-60 as two buildings with a dividing partition wall for Theodore Beach, dry goods merchant Martin E. Greene, and Poughkeepsie merchant Stephen Baker. Faced in stone (now painted), the Italianate facade above the first story has ten bays of window openings per story. The second story has square-headed window openings; those at stories three through five are segmentally arched. A cornice above the second story and quoins further enhance the design. The facade is crowned by a molded stone stringcourse surmounted by a sheet-metal cornice; the cornice has been partially cut to accommodate a fire escape. The windows not fronting the fire escape have historic two-over-two sash. A wood sign above the western section of the third story reads: "Wearwell Shoe Co. Inc.," a reference to Thalheim's Wearwell Shoe Co., a tenant in the 1940s. Original cast-iron storefront framing survives at the first story (the column capitals have been removed at the east half of the facade). A foundry mark at the base of the west pier reads: "Nichol & [illegible]well/[illegible] St." which refers to Nichol & Billerwell's foundry located at 33 Hamersley Street. Surviving historic storefront infill (at the west half of the facade)

continued

continuation of 136-140 Duane Street
Summary

includes unusual wood and glass tripartite transoms with multipane windows, wood and glass doors, and single-pane wood sash show windows. The stepped vault at the building line is faced in metal diamond plate and has a marker reading: "L.R. Case 175 Centre" in the east bay. The stepped vault in front of the building, faced in metal diamond plate and iron with glass lens, has been covered in asphalt. The curb is granite.

This building replaced a commercial stable, a dwelling with a store dealing in needles and thread, a boarding house, and a rear tenement that served as a home and place of business for two African-American housepainters and their families. During the 1860s the present building was occupied by a number of important dry goods firms including Joseph Fisher & Co. (later Fisher & Donnelly), an importer of British dry goods; Wilmerding & Mount, an auction house for imported dry goods; and Passavant & Co., dealers in foreign and domestic silks, velvets, velveteens, and satins (after 1866). For much of its later history it was occupied by shoe wholesalers such as Baldwin & Lamkin (1890s), Morse & Rogers (1900s), Parker, Holmes & Co. (1910s), the Bleecker Shoe Co. (1920s), Langer Lippman Shoes, Jack Schwartz Shoes Inc., and Thalheim's Wearwell Shoe Co. (1940s-50s). In the 1920s, the Goodyear India Rubber Selling Co. was also a tenant. The building currently houses a nursery school and commercial concerns at the first story and is residential above.

No. 142 DUANE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 146/18

Date: 1859-60 [Tax Assessment Records 1857-1860]
Architect: Unknown
Owners: James Benkard, Benjamin Hutton

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, located in the middle of the block, extends approximately forty-one feet along Duane Street. The building was the easternmost of a group of three buildings extending from 142 to 146 Duane Street constructed in 1859-60 for James Benkard and Benjamin Hutton, partners in the firm of Benkard & Hutton. The design of 142 Duane Street is the mirror image of that of No. 146. Nos. 142 and 146 were built as rental properties, while No. 144 served as the headquarters of Benkard & Hutton from 1860-1873. Established in 1831, the firm was a leading importer and wholesaler of French, German, and English fabrics and the American representative for some of the most prominent textile manufacturers in France. Benkard & Hutton also developed two five-story store and loft buildings at 148 and 150-152 Duane Street as rental properties in 1864-65, and Benjamin Hutton had a five-story store and loft

continued

continuation of 142 Duane Street
Summary

building erected at 106-108 Reade Street in 1866-68 as an addition to the Benkard & Hutton store at 144 Duane Street.

Faced in marble (now painted), the facade above the first story has four bays of square-headed window openings per story. The windows have historic two-over-two sash (the opening at the east end of the third story is sealed). Bracketed triangular pediments and molded lintels, eared surrounds, sill courses, and quoins at the east end enrich the design. The facade is crowned by a dentiled and modillioned stone cornice. The original cast-iron storefront columns supporting a stone lintel and cornice are visible behind a later storefront. The cast-iron elements of the first story may have been manufactured by the J.B. & W.W. Cornell & Co. Iron Works which is known to have cast the iron elements of No. 146. The stepped vault in front of the building is faced in metal diamond plate which has been covered in asphalt. The sidewalk area has granite slab vault covers and curbing.

This building occupies the site of a brick dwelling which was a boarding house during the 1850s and a portion of the site of the Congress Steam Sugar Refinery owned by Howell, King & Co. (Nos. 144 and 146 occupy the remainder of the refinery site.) The present building was initially leased to Passavant & Co., importers of silks, satins, velvets, and kid gloves, and Babcock & Milnor, dry goods importers.** In 1866, another dry goods importer, Person & Harriman, moved to No. 142, replacing Passavant & Co. which moved to a neighboring building. In 1882, a dispute arose between Hutton and James Benkard's heirs. Under court order the Duane Street properties were sold at auction. No. 142 was purchased as an investment property by John Mason, heir to the Mason banking fortune, while Hutton regained control of 144 to 152 Duane Street. Since the 1880s, 142 Duane has housed many shoe wholesalers such as the Chappaqua Shoe Manufacturing Co., William Hoyt & Co., C.A. Goodnow Shoe Co. Inc., the Kay Shoe Co., Max Kleinfeld, the Nu-Way Shoe Co., and the Hine & Lynch Shoe Co. Other tenants included the Hudson Rubber Co. Inc. and printers such as the Behl Printing Co. and the Nassau Press. The first story is currently occupied by M & H Shoes Inc., with storage for the Simon Shoe Co. and offices above.

**The senior partner in Babcock & Milnor, Charles H.P. Babcock, was the brother of Samuel Babcock, an important developer in the district; both were founding members of the Central Trust Co. and early residents of Riverdale.

Significant References

"Charles Griswold Landon," National Cyclopaedia of American Biography, vol. 29, 407-08.

Benjamin H. Hutton obituary, New York Times, Feb. 19, 1884, p. 6.

Landmarks Preservation Commission, 136 West 18th Street Stable Designation Report (N.Y.: City of New York, 1990), 3.

Landmarks Preservation Commission, Riverdale Historic District Designation Report (New York: City of New York, 1990), 141.

continued

continuation of 142 Duane Street
Significant Reference(s)

Office of the Register, Liber Deeds and Conveyances, Liber 766, p. 221,
Liber 765, p. 339, Liber 1636, pp. 453, 491, Liber 1648, p. 67.

No. 144 DUANE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 146/17

Date: 1859-60 [Tax Assessment Records 1857-1865]

Architect: Unknown

Owner: Benkard & Hutton

Type: Store and loft

Style: Italianate

Method of Construction: masonry with cast-iron elements

Number of stories: 5 and one-half

Summary

This five-and-one-half-story Italianate store and loft building, located in the middle of the block, extends approximately forty-one feet along Duane Street. The building was the central structure in a group of three buildings extending from 142 to 146 Duane Street constructed, in 1859-60 for James Benkard and Benjamin Hutton, partners in the dry goods firm of Benkard & Hutton. A leading importer and wholesaler of French, German, and English fabrics and the American representative for some of the most prominent textile manufacturers in France, the firm occupied 144 Duane Street from 1860 to 1873, while the buildings at No. 142 and No. 146 were leased to other dry goods houses. James Benkard and Benjamin Hutton also developed two five-story store and loft buildings at 148 and 150-152 Duane Street in 1864-65, and Benjamin Hutton had a five-story store and loft building erected at 106-108 Reade Street in 1866-68. Nos. 148 and 150-152 were investment properties built for rental, but No. 106-108 was joined to No. 144 and was built as an addition to the Benkard & Hutton store.

No. 144 Duane Street is a half-story taller and projects slightly beyond the flanking buildings at 142 and 146 Duane Street. Faced in marble, stories two through five have four bays of square-headed windows per story. The windows have historic two-over-two sash. Each story has a different type of window caps; the second story has segmental pediments, the third story has triangular pediments, the fourth story has unusual half-scale triangular pediments, and the fifth story has flat molded lintels. Quoins and bracketed sills further enhance the design. The facade is crowned by rectangular attic-story windows, a dentiled and modillioned stone cornice with paired brackets at the ends, and a stone parapet. The original cast-iron storefront entablature (now painted) with a stone cornice survives at the first story; other cast-iron elements may survive behind the present storefront. The area in front of the building has a stepped vault faced in metal diamond plate; granite slab vault covers extend to the street.

The present building occupies part of the site of the Congress Steam Sugar

continued

continuation of 144 Duane Street
Summary

refinery owned by Howell, King & Co. which extended from what is now 142 to 146 Duane Street. Benkard & Hutton occupied both this building and 106-108 Reade until 1873, when the firm moved uptown to Broome Street just east of Broadway. In 1882, a dispute arose between Hutton and James Benkard's heirs. Under court order the Duane Street buildings were sold at auction; Hutton regained ownership of 144 to 152 Duane Street, while 142 Duane Street was purchased by John Mason. Nos. 144 and 146 remained in common ownership and shared many tenants through the 1950s. Tenants have included printers such as the Behl Printing Co. and Louis A. Levin; and wholesale shoe dealers such as T. & A.S. Kaliski in the 1880s, G.D. Silver in the 1890s, the Brown Shoe Co. and the Nunn-Bush Shoe Co., Inc. in the 1920s, Polly Preston Shoes and the Bond Shoe Co. in the 1940s, and the Goodyear Shoe Company, a division of the Goodyear Corporation dealing in rubber footwear, in the 1950s. The decorative clock at the second story of 146 Duane Street was installed for Nathaniel Fisher & Co., a shoe firm which was a tenant of Nos. 144 and 146 from the 1890s through the 1950s. No. 144 currently is occupied by the Goodwear Shoe Co., a wholesaler of children's shoes which has been a tenant since the 1940s, and by offices on the upper floors.

Significant References

"Charles Griswold Landon," National Cyclopaedia of American Biography, vol. 29, 407-08.

Benjamin H. Hutton obituary, New York Times, Feb. 19, 1884, p. 6.

Landmarks Preservation Commission, 136 West 18th Street Stable Designation Report (N.Y.: City of New York, 1990), 3.

New York County, Office of the Register, Liber Deeds and Conveyances, Liber 766, p. 221, Liber 765, p. 339, Liber 1636, pp. 453, 491, Liber 1648, p. 67.

No. 146 DUANE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 146/15

Date: 1859-60 [Tax Assessment Records 1843-1867]

Architect: Unknown

Owners: James Benkard, Benjamin Hutton

Foundry: J.B. & W.W. Cornell & Co.

Type: Store and loft

Style: Italianate

Method of Construction: masonry with cast-iron elements

Number of stories: 5

continuation of 146 Duane Street

Summary

This five-story Italianate store and loft building, located near the middle of the block, extends approximately forty-one feet along Duane Street. The building was the westernmost section of a group of three buildings extending from 142 to 146 Duane Street, constructed in 1859-60 for James Benkard and Benjamin Hutton, partners in the dry goods firm of Benkard & Hutton. The design of 146 Duane Street is the mirror image of that of No. 142. Nos. 146 and 142 Duane Street were built as rental properties, while No. 144 served as the headquarters of Benkard & Hutton from 1860 to 1873. Established in 1831, the firm was a leading importer and wholesaler of French, German, and English fabrics and the American representative for some of the most prominent textile manufacturers in France. James Benkard and Benjamin Hutton also developed two five-story store and loft buildings at 148 and 150-152 Duane Street as rental properties in 1864-65, and Benjamin Hutton had a five-story store and loft building erected at 106-108 Reade Street in 1866-68 as addition to the Benkard & Hutton store at 144 Duane Street.

Faced in marble (now painted), the facade above the first story has four bays of square-headed window openings per story. The windows have historic two-over-two sash. Bracketed triangular pediments and molded lintels, eared surrounds, sill courses, and quoins at the west end enrich the design. The facade is crowned by a dentiled and modillioned stone cornice. An historic round metal and glass clock, installed in 1940, survives at the second story. The original cast-iron storefront framing survives at the first story (the column capitals have been removed). A foundry mark at the base of the west pier reads: "J.B. & W.W. Cornell & Co./Iron Works." The area in front of the building has a stepped vault, faced in metal diamond plate and iron with glass lens, which is mostly covered with asphalt. Granite slab vault covers extend to the street.

This building occupies part of the site of the Congress Steam Sugar Refinery owned by Howell, King & Co., which extended from what is now 142 to 146 Duane Street. The present building was initially leased to Auffmordt, Hessenberg & Co., a leading importer of French silks, and Fairchild & Fanshawe, dry goods merchants. In 1882 a dispute arose between Hutton and James Benkard's heirs. Under court order the Duane Street buildings were sold at auction; Hutton regained ownership of 144 to 152 Duane Street, while 142 Duane Street was purchased by John Mason. Nos. 144 and 146 remained in common ownership and shared many tenants through the 1950s. Tenants have included printers such as the Behl Printing Co. and Louis A Levin; and wholesale shoe dealers such as T. & A.S. Kaliski in the 1880s, G.D. Silver in the 1890s, the Brown Shoe Co. and the Nunn-Bush Shoe Co. Inc. in the 1920s, Polly Preston Shoes and the Bond Shoe Co. in the 1940s, and the Goodyear Shoe Company, a division of the Goodyear Corporation dealing in rubber footwear, in the 1950s. The decorative clock at the second story was installed in 1940 for Nathaniel Fisher & Co., a shoe firm which was a tenant from the 1890s through the 1950s. The building is currently commercial at the first story and residential above.

continued

continuation of 146 Duane Street

Significant References

"Charles Griswold Landon," National Cyclopaedia of American Biography,
vol. 29, 407-408.
Benjamin H. Hutton obituary, New York Times, Feb. 19, 1884, p. 6.
Landmarks Preservation Commission, 136 West 18th Street Stable Designation
Report (N.Y.: City of New York, 1990), 3.
New York County, Office of the Register, Liber Deeds and Conveyances,
Liber 766, p. 221, Liber 765, p. 339, Liber 1636, pp. 453, 491,
Liber 1648, p. 67.

Alteration(s):

1948: E.S. 1388-1948

Legalized electric sign (clock) installed in May, 1940.

Owner -- Charles F. Hoffman Estate Lessee -- Nathaniel Fisher & Co.

No. 148 DUANE STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 146/14

Date: 1864-65 [Tax Assessment Records 1853-1865;
Deeds, Liber 897, pp. 625, 628]

Architect: Unknown

Owners: James Benkard, Benjamin Hutton

Lessee:

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 West Broadway end of the block, extends approximately thirty-four feet along Duane Street. Together with the adjoining building at No. 150-152 Duane Street (at the corner of West Broadway), it was constructed in 1864-65 for James Benkard and Benjamin Hutton, partners in the firm of Benkard & Hutton, a leading importing and wholesaling firm that dealt in French, English, and German fabrics and was the American representative for some of the most important textile manufacturers in France. James Benkard and Benjamin Hutton had built three buildings at 142 to 146 Duane Street in 1859-60; No. 144 became their firm's headquarters while Nos. 142 and 146 were leased to other dry goods firms. No. 148 and No. 150-152 were also erected as speculative buildings for rental to dry goods merchants.

No. 148 Duane Street, like No. 150-152, is designed in a transitional style that combines elements of the Italianate mode with the Second Empire style, which was just coming into fashion for commercial buildings in the mid-1860s. Above the first story, the facade is faced in sandstone and has

continued

continuation of 148 Duane Street
Summary

four bays of segmentally-arched window openings per story. Stone sill courses, springers, and quoins further enhance the design. The facade is crowned by a bracketed sheet-metal cornice. The original cast-iron storefront framing, consisting of Corinthian columns supporting an entablature, survives at the first story. Historic bay infill is extant, including wood and glass doors and wood and metal sash show windows. An historic wood door in the west bay, with recent bevelled art glass infill, is particularly noteworthy. The stepped vault in front of the building, faced in metal diamond plate and iron with glass lens, is mostly covered in asphalt. A partially legible foundry mark on the stepped vault reads: "Iron Works/139 Centre St. N.Y.," which suggests that the J.B. & W.W. Cornell Iron Works (located at that address in the 1860s) cast the vaulting. Granite slab vault covers are partially extant; replacement concrete slab vault covers extend to a granite curb.

This building replaced a brick dwelling and a manufacturing building at the rear of the lot that was used as a print shop. The present building was leased to various tenants which have included: paper dealers; dry goods merchants; numerous wholesale shoe merchants, such as the Bleecker Shoe Co., the Louis B. Schindler Shoe Co., the J.P. Smith Shoe Co., the Best Shoe Co., and the Goodman-Handel Shoe Co.; cigar manufacturers F.E. Fonesca & Co. and Starlight & Son; and the Franklin Filing Supply Co. The building is currently commercial at the first two stories and residential above.

Significant References

Benjamin H. Hutton obituary, New York Times, Feb. 19, 1884, p. 6.
Landmarks Preservation Commission, 136 West 18th Street Stable Designation Report (New York: City of New York, 1990), 3.
Office of the Register, Liber Deeds and Conveyances, Liber 897, pp. 625, 628, Liber 1636, pp. 453, 491, Liber 1648, p. 67.

No. 150-152 DUANE STREET between Church Street & West Broadway (South Side)
a/k/a 115-123 West Broadway
Tax Map Block/Lots: 146/1101-1102

Date: 1864-65 [Tax Assessment Records 1853-1865;
Deeds, Liber 897, pp. 625, 628]

Architect: Unknown

Owners: James Benkard, Benjamin Hutton

Type: Store and loft

Style: Italianate/Second Empire

Method of Construction: masonry with cast-iron elements

Number of stories: 5

continued

continuation of 150-152 Duane Street

Summary

This five-story store and loft building, located at the southeast corner of Duane Street and West Broadway, extends approximately forty-two feet along Duane and 117 feet along West Broadway. Together with the adjoining building at No. 148 Duane Street, it was constructed in 1864-65 for James Benkard and Benjamin Hutton, partners in the firm of Benkard & Hutton, a leading importing firm dealing in French fabrics which represented some of the most important textile manufacturers in France. James Benkard and Benjamin Hutton had built three buildings at 142 to 146 Duane Street in 1859-60; No. 144 became their firm's headquarters, while Nos. 142 and 146 were leased to other dry goods merchants. Nos. 148 and 150-152 were also speculative investment properties built for rental.

No. 150-152 Duane Street, like No. 148, is designed in a transitional style which combines elements of the Italianate mode with the Second Empire style, which was just coming into fashion for commercial buildings in the mid-1860s. Above the first story, the Duane Street facade is faced in sandstone and has six bays of segmentally-arched window openings per story. The windows have historic two-over-two sash. Stone sill courses, springers, and quoins further enhance the design. The facade is crowned by a bracketed sheet-metal cornice. The West Broadway facade, twelve bays wide, features the same overall design and articulation of detail as the Duane Street facade, although the materials are different. Faced in brick with stone trim above the first story, the facade is framed by projecting three-bay pavilions ornamented with quoined pilasters. The original cast-iron storefront framing, consisting of Corinthian columns and quoined piers supporting an entablature, survives at the first story of both facades. Historic infill, including wood sash display windows, transoms, and paired wood and glass doors, survives in the south bay of the West Broadway facade. The stepped vault in front of the building, faced in metal diamond plate and iron with glass lens, is mostly covered in concrete. The stepped vault was probably cast by the J.B. & W.W. Cornell Iron Works, which is known to have manufactured the iron vaulting for the neighboring building at No. 148 Duane Street. Bluestone vault covers extend to the street.

This building replaced five small brick dwellings with ground-story stores. The present building has been leased to various tenants, including a paper factory; shoe wholesalers such as Edwin C. Burt, William J. Kennedy, the M.J. Saks Shoe Corp., and Harry Buchshaum; and shoe findings merchants Phyllis Shoe Findings Inc. and Reade Shoe Findings Inc. The building is currently commercial at the first story and residential above.

Significant References

Benjamin H. Hutton obituary, New York Times, Feb. 19, 1884, p. 6.
Landmarks Preservation Commission, 136 West 18th Street Stable Designation Report (New York: City of New York, 1990), 3.
Office of the Register, Liber Deeds and Conveyances, Liber 897, pp. 625, 628, Liber, 1636, pp. 453, 491, Liber 1648, p. 67.

THOMAS STREET

Within the Tribeca South Historic District, Thomas Street extends from West Broadway to Church Street. The land in this area was originally part of the Anthony Rutgers farm. In the late eighteenth century Rutgers' property was divided among his heirs. The land to the north of a boundary line at present-day Thomas Street was inherited by his daughter, Elsie, wife of Leonard Lispenard, while the land to the south of the boundary passed to Anthony Rutgers, Jr. By 1796, Thomas Street, named for Elsie and Leonard Lispenard's son, Thomas, was cut between West Broadway and Church Street. The street was regulated in 1800-01, and by 1807 had been developed with brick and frame workshops and small dwellings which housed artisans and their families. By 1850 many of the houses on the street had been converted into boarding houses or divided into tenements, often with commercial space at the ground story. Rear yard tenements had been constructed on a number of lots, and directories indicate that the residents were mostly laborers. In 1851 a public primary school for African-American children -- which had been located at 161 Duane Street near Hudson Street, just west of the Tribeca South Historic District -- moved to a former dwelling at 19 Thomas Street (now No. 64).

The redevelopment of what is now the Tribeca South Historic District with five-story store and loft buildings for the dry goods trade in the mid-nineteenth century reached Thomas Street somewhat later than the blocks to the south. No new buildings were erected on the street prior to 1860; the primary impetus for redevelopment came in 1861 with the construction of a new headquarters for H.B. Claflin & Co., the country's leading dry goods wholesaler, on Worth Street between West Broadway and Church Street (which extended southward through the block to the north side Thomas Street on several lots). Expanded several times, the Claflin store eventually occupied the entire block. While most of the complex was replaced in 1926 by a sixteen-story office building, the last section of the store (151-157 West Broadway/63-73 Thomas Street, 1891) remains standing. Samuel A. Warner, the architect of the earlier portions of the store, designed this building in the Italianate style to match the earlier sections of the Claflin store. Extending 150 feet along Thomas Street, the building, with powerful sandstone rustication contrasting with planar brick walls, provides a strong presence on the street.

The south side of Thomas Street is dominated by the seventy-five-foot wide store and loft building at 62-66 Thomas Street/137-141 Duane Street. Built for Horace H. Day in 1863-64, this building retains its rare Gothic Revival style cast-iron front on Thomas Street, which features double-height pointed arcades supported on polygonal piers and bifurcated-arched window surrounds. The brick- and stone-fronted store and loft building at 68 Thomas Street, erected in 1866 for John Martin, Jr., who was then leasing No. 66, was designed by Samuel Warner in the Romanesque Revival style to complement the Gothic Revival building. At the southeast corner of West Broadway and Thomas Street (147 West Broadway/72 Thomas Street) is another unusual cast-iron-fronted building with rusticated facades imitating stone; built in 1869-70 to the designs of John J. O'Neil for liquor merchant Michael Purcell, it is very similar in design to the brick building with iron storefront at 70 Thomas Street, built in 1870 for the same client and designed by the same architect.

Around 1900, six-story store and loft buildings replaced earlier buildings

continued

continuation of Thomas Street

at 56 and 60 Thomas Street; although No. 56 is designed in the neo-Renaissance style, and the design of No. 60 is influenced by the European Secessionist movement, both buildings are characteristic of the turn-of-the-century tendency to treat the facades of mid-block store and loft buildings as "window walls" -- broad bays of windows divided by mullions extend between brick and stone end piers. An 1860s store and loft building at 58 Thomas Street, demolished in 1959, has been replaced by a one-story commercial building.

THOMAS STREET
BETWEEN CHURCH STREET & WEST BROADWAY (North Side)

No. 63-73 THOMAS STREET between Church Street & West Broadway (North Side)
Tax Map Block/Lot: 148/10 [See: 151-157 West Broadway]

THOMAS STREET
BETWEEN CHURCH STREET & WEST BROADWAY (South Side)

No. 50-52 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/28 [See: 194-206 Church Street]

No. 54 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/1 [See: 129 Duane Street]

No. 56 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/25

Date: 1898 [NB 947-1897]
Architect: Quinby & Broome
Owner: Blakeslee Barnes

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

continued

continuation of 56 Thomas Street

Summary

This six-story store and loft building, located near the Church Street end of the block, extends twenty-five feet along Thomas Street. Designed in the Renaissance Revival style by Quinby & Broome, a firm noted for its residential and commercial buildings, No. 56 was commissioned by developer Louis Lese in 1897, but was actually built for realtor Blakeslee Barnes who bought the property in February 1898 just before construction commenced. In 1899, Quinby & Broome designed a brick apartment building for Barnes at 83 Perry Street which is in what is now the Greenwich Village Historic District.

The facade is divided into a base, a midsection, and a top by brick friezes ornamented with terra-cotta rosettes. Faced in buff-colored brick trimmed with cast iron and terra cotta, the facade has three large window openings per story. The windows, which have historic one-over-one and two-over-two sash in the end bays and three-over-three sash in the wider center bays are set into a framework of thick iron mullions and iron spandrel panels embellished with swags. The facade is framed by banded stone pilasters and crowned by a bracketed sheet-metal cornice. Surviving storefront framing at the first story consists of brick end piers and intermediate cast-iron piers and transom bars, surmounted by a decorative cast-iron cornice. A stepped vault, faced in metal diamond plate, is at the building line. The vault area in front of the building has paired metal diamond plate vault covers at the west end. The west elevation, visible above the neighboring building on Thomas Street, is faced in brick punctuated by a number of window openings. Three openings retain their iron shutters. The silhouette of the previous four-story building at 58 Thomas Street is evident on the wall.

No. 56 replaced a four-story brick store and loft building which had been leased to dealers in millinery goods and dry goods jobbers in the late nineteenth century. Immediately after it was completed the present building was sold to Dr. M. Allen Starr, a neurologist who taught at Columbia University from 1903 to 1915. Occupants of the building have included fabric companies such as Centrotex Ltd., the Reno Fabrics Co. Inc., and Valdure Fabrics Inc. The building is currently commercial at the first story and residential at the upper stories.

Significant References

William T. Bonner, New York, The World's Metropolis (New York: R.L. Polk & Co., 1924), 288.
"Conveyances," Real Estate Record & Guide, Apr. 10, 1897, 608.
New York County, Office of the Register, Liber Deeds and Conveyances, Section 1, Liber 48, p. 19.

No. 58 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/24

Date: 1986-87 [NB 65-1986]
Architect: Lama & Vassalotti
Owner: Baraka Realty Co.

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

Summary

This one-story commercial building, located in the middle of the block, extends approximately twenty-five feet along Thomas Street. Constructed in 1986-87, it is faced in light brick with darker brick trim. The storefront has roll-down security gates and a large curved awning. Previously occupied by a four-story store and loft building designed by Stephen D. Hatch for D.L. Williams in 1866 (NB 58-1866), this site was used as a parking lot between 1959 and 1986 (DP 1244-1959).

No. 60 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/23

Date: 1904-05 [NB 488-1904]
Architect: Adolph Mertin
Owner: John E. Olsen

Type: Store and factory
Style: early twentieth-century with Secessionist elements
Method of Construction: masonry with cast-iron elements
Number of stories: 6

Summary

This six-story store and factory building, located near the West Broadway end of the block, extends approximately twenty-five feet along Thomas Street. Designed by architect Adolph Mertin in an early-twentieth-century commercial style employing abstracted classical motifs suggestive of the influence of European Secessionist architecture, it was constructed in 1904-05 for developer John E. Olsen. The facade has a two-story base with stone piers supporting a cornice. The first-story storefront is capped by a ribbed metal cornice supporting a decorative frieze; an historic doorway with a paired transom survives. The second story has one segmentally-arched bay containing a tripartite show window with historic wood-framed sash. Above the base the facade has one bay per story; each bay has four window openings separated by narrow iron mullions. The windows have historic two-over-one and two-over-two sash. The bays are flanked by brick piers (painted) and the stories are divided by metal spandrels. The cornice has been removed from the sixth story. The area in front of the building has metal diamond plate vault covers at the west end. The east elevation, visible above the neighboring building on Thomas Street, is

continued

continuation of 60 Thomas Street
Summary

faced in brick. The silhouette of the previous four-story building at 58 Thomas Street is evident on the wall.

No. 60 replaced a brick dwelling. Soon after it was completed the present building was leased to the United States Rubber Co., a manufacturer of rubber boots and shoes. Later tenants included businesses associated with twine and cordage, such as M.J. Grady & Co. and the Grady-Travers Co., Inc.; and merchants of paper products such as the Copy Papers Sales & Service Agency, the Zee & Bee Ribbon & Carbon Co., and the Sun Printing & Stationery Co. The building is currently commercial at the first story and contains offices above.

No. 62-66 THOMAS STREET between Church Street & West Broadway (South Side)
a/k/a 137-141 Duane Street
Tax Map Block/Lot: 147/5

(FORMER) DIAMOND BUILDING
Date: 1863-64 [Tax Assessment Records 1846-1896;
Deeds, Liber 897, p. 447]
Architect: Unknown
Owner: Horace H. Day

and

Date: 1926 [Alt 378-1926]
Architect: Irving M. Fenichel
Owner: Diamond Shoe Corp.

and

Date: 1934-35 [Alt 2504-1934]
Architect: Joseph J. Furman
Owner: A.S.B. Realty Corp.
Lessee: Diamond Shoe Corp.

Type: Store and loft
Style: Gothic Revival/Early 20th-century commercial
Method of Construction: masonry with cast-iron facade
(Thomas Street)
Number of stories: 5

Summary

This five-story store and loft building is approximately seventy-five feet wide and extends through the block from Thomas to Duane Streets. Originally a T-shaped building with cast-iron fronts at 62-66 Thomas Street and 139 Duane Street, it was constructed for rubber goods merchant Horace H. Day in 1863-64; the Thomas Street facade remains substantially intact and is a rare surviving example of the Gothic Revival style applied to cast iron. In 1926, No. 62-66 Thomas Street/139 Duane Street and the adjoining

continued

continuation of 62-66 Thomas Street
Summary

mid-nineteenth-century store and loft building at 137 Duane Street were acquired by the Diamond Shoe Corporation. Architect Irving M. Fenichel, a specialist in the design of industrial buildings, was commissioned to renovate and join the buildings. In a newspaper interview Fenichel described his work as essentially "the reconstruction of five buildings." [NYT, 3/20/1927] At No. 137 the floors levels had to be raised and a fifth story constructed. Fenichel designed a new facade for 137-139 Duane Street in which he incorporated Gothic details in a design characteristic of early twentieth-century commercial buildings. (A photograph in the collection of the New York Public Library shows the Duane Street facade soon after this alteration). His project won an award from the Downtown League for the best alteration of 1926. In 1934-35, the mid-nineteenth-century store and loft building at 141 Duane Street was also joined to 62-66 Thomas Street/137-139 Duane Street and its Italianate facade was replaced by a new front designed Joseph J. Furman that matched Fenichel's facade for No. 137-139.

Faced in cast iron, the Thomas Street facade has nine bays of window openings per story, separated by polygonal piers. The first, third, and fifth stories have unusual pointed-arched bay openings; the openings at the second and fourth stories have flat heads. The windows in the arched bays have historic paired one-over-one sash in bifurcated round-arched frames. The cornice has been removed from the fifth story. The double-height ground-level piers are supported on high pedestals. (The bay infill has been replaced.) The vault area in front of the building, which has been substantially covered in metal diamond plate and concrete, has a partially legible foundry mark reading: "Jacobs 510 Pearl St. N.Y." The Duane Street facade is executed in buff-colored brick with stone trim above a two-story cast-stone base, and has three wide bays of windows per story. The windows have replacement sash. The facade is crowned by an ornate brick parapet with a blind arcade. At the first story, a variety of historic storefront elements survive from the 1926-28 and 1934-35 alterations in the center and west bays, including bronze and sheet-metal window enframements, marble bulkheads, doors trimmed with wood, glass, and bronze, and multipane transoms. Rectangular stone enframements for signage survive at each bay. An inscribed panel over the entrance reads "Diamond/Building," a reference to the Diamond Shoe Company which occupied the building at the time it was remodeled.

Horace H. Day (1813-1878), the original owner of 62-66 Thomas Street, was a prominent manufacturer of rubber goods. A pioneer in the development of the "vulcanization" process to allow rubber to withstand high temperatures, Day was involved in a famous patent lawsuit brought by his competitor, Charles Goodyear, in the 1850s. After losing the case (Goodyear had secured the services of Daniel Webster as his attorney), Day invested his capital in businesses, notably the creation of a canal at Niagara Falls, and real estate development. He seems to have retained ownership of 62-66 Thomas Street for only a few months after its completion, selling the building in April 1864 to Martin Bates, a successful furrier and businessman, who was among the early residents of Riverdale.

In 1863, this building replaced two brick dwellings with rear yard

continued

continuation of 62-66 Thomas Street
Summary

tenements (Nos. 62 and 64 Thomas Street), a public school for African-American students (No. 64 Thomas Street); and a frame boardinghouse kept by Sarah Williams, an African-American, whose tenants included several laborers, a waiter, a porter, and a seamstress (139 Duane Street). On Duane Street the mid-nineteenth-century commercial buildings which were subsequently incorporated into this building replaced a frame porterhouse at 137 Duane Street and a tenement with a commercial base at 141 Duane Street. Nos. 62, 64, 66 Thomas Street and 139 Duane Street were initially leased to the dry goods firms of Garner & Co., William C. Langley, L. & B. Curtis, and John Martin, Jr. Martin, who leased 66 Thomas Street, purchased the adjacent property at 68 Thomas Street in 1866 and had Samuel Warner design a Romanesque Revival building to complement the Gothic Revival design of Nos. 62-66. Subsequent tenants at Nos. 62-66 Thomas Street/139 Duane Street included Wisner H. Townsend, a dealer in oilcloths, in the 1870s; William C. Murray, a dry goods merchant, C.L. Field, Jr., a wool broker, and T. & R. Patterson, paper box manufacturers, in the 1880s; and Smith, Lyon & Field, hardware dealers, in the 1890s. The U.S. Rubber Co. purchased the building from Martin Bates heirs in 1924, but kept it for only two years before selling to the Diamond Shoe Company. David Davidowitz, the owner of the Diamond Shoe Company, had been forced to move from 196 Church Street since the building was under condemnation for construction of the IND subway line (see 194-206 Church Street), but he also required larger quarters due to his purchase of the A.S. Beck retail shoe company in 1924. The two companies were eventually merged; under the Davidowitz family's leadership, A.S. Beck became one of the largest retail shoe chains in the nation. Since the building was remodeled in the 1920s, it has had a number of tenants in addition to the Diamond Shoe Company; these included wholesale shoe merchants such as the J. Weiss Shoe Co, Irving Levy Shoes, and the Lee Shoe Co.; Pen & Brush Studios; and the Lenscraft Optical Co. The building is currently commercial at the first story and contains offices and residential units above.

Significant References

- Martin Bates obituary, New York Times, Jan. 3, 1883, p. 5.
Jacob P. Davidowitz obituary, New York Times, Apr. 4, 1956, p. 29.
"Downtown League Building Awards," New York Times, Mar. 20, 1927, sec. 11, p. 2.
"Horace H. Day," Dictionary of American Biography, vol. 3, p. 159.
New York Public Library, Photographic Views of New York City, 1870's-1970's (Ann Arbor: University Microfilms, 1981), 0822: E1.
Office of the Register, Liber Deeds and Conveyances Liber 897, p. 447, Liber 3420, p. 17, Liber 3518, p. 405.

No. 68 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/19

Date: 1866 [NB 451-1866]
Architect: Samuel A. Warner
Owner: John Martin, Jr.

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

Summary

This five-story store and loft building, located near the West Broadway end of the block, extends approximately twenty-five feet along Thomas Street. Constructed in 1866 for dry goods wholesaler John Martin, Jr., the building was designed in the early Romanesque Revival style, presumably to harmonize with the adjacent Gothic Revival building at 66 Thomas which was under lease to Martin. No. 68 Thomas was designed by architect Samuel A. Warner, a specialist in commercial architecture who achieved prominence with his designs for several large dry goods stores, among them buildings for the H.B. Claflin Company (the former H.B. Claflin & Co. Annex of 1891 is located across Thomas Street at 151-157 West Broadway [see]), S.B. Chittenden & Co., and Aldrich & Schenck.

The brick facade above the first story has three bays of segmentally-arched window openings per story enhanced by stone springers and keystones. Stone sill courses further mark the design. The windows have replacement sash. The facade is crowned by a brick corbel table supporting a narrow metal cornice. The first story retains its cast-iron storefront framing consisting of Corinthian columns and piers supporting an entablature. Surviving historic storefront infill includes wood-sash transoms. The stepped vault in front of the building is faced in metal diamond plate.

No. 68 replaced a frame dwelling and, at the rear of the lot, a frame building used for light manufacturing. During the late nineteenth century the building was primarily occupied by businesses associated with the dry goods trade including J.M. Baum, wholesale clothiers, and George Burgess & Co., linen importers. Twentieth-century tenants have included tea and coffee merchants Fiske & Brown and the A.J. Sheldon Co.; the James F. Hughes Co., electrical contractors; and rubber goods manufacturers such as the Mobile Rubber Co. and Goodyear Rubber Products. The building is currently commercial at the first story and residential above.

No. 70 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lot: 147/18

Date: 1870 [NB 844-1870]
Architect: John J. O'Neil
Owner: Amos R. Eno
Lessee: Michael Purcell
Foundry: Boyce & McEntyre

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

Summary

This five-story store and loft building, located near the West Broadway end of the block, extends approximately twenty-five feet along Thomas Street. The building was constructed in 1870 for liquor merchant Michael Purcell who leased the property from dry goods merchant and real estate speculator Amos R. Eno. It was designed by architect John J. O'Neil, at that time a partner with Lawrence O'Connor in the firm of O'Neil & O'Connor which was responsible for a variety of commercial and residential commissions. The Italianate design of No. 70's facade, enhanced with neo-Grec elements, is very similar (except for materials) to that of the neighboring cast-iron-fronted building at 147 West Broadway, executed by O'Neil for Purcell about one year earlier.

The brick facade above the first story has three bays of square-headed window openings per story; the openings have cast-iron bracketed sills and triangular pediments with incised detail characteristic of the neo-Grec style. The windows have historic two-over-two sash. The west bay of the facade shares an historic fire escape with the neighboring building at 147 West Broadway. The facade is crowned by a sheet-metal modillioned cornice. The original cast-iron storefront framing at the first story, consisting of banded piers supporting an entablature, is remarkably well preserved. Foundry marks at the base of the center piers read "Boyce & McEntyre/706 E. 12th St. N.Y." Historic infill at the first story includes paired wood and glass doors in the center bay, paired wood freight doors in the east bay, a single-pane show window, and transoms with painted signage. A stepped vault faced in metal diamond plate is located at the building line, and the area in front of the building has metal diamond plate vault covers at the west end.

Michael Purcell, the original tenant at No. 70, had established a liquor business on Bleecker Street by the late 1850s. In 1863 he moved his business to 101-107 West Broadway (see). By 1869, it had expanded sufficiently for him to commission a second store building at 147 West Broadway; No. 70 Thomas Street was constructed as an addition to that building in 1870. Purcell continued to occupy 101-107 West Broadway, 147 West Broadway and 70 Thomas until 1878 when business reverses forced him into bankruptcy. A contemporary newspaper account indicates that his landlord, Amos R. Eno, was his largest creditor.

No. 70 Thomas replaced a frame dwelling with a commercial base at the front

continued

continuation of 70 Thomas Street
Summary

of the lot and a frame dwelling at the rear of the lot. Tenants of the present building have included James E. Reynolds & Co., commission merchants, and the Empire Twine & Yarn Co. The words "yarns," "cordage," and "twines," and "ropes" painted on the glass transoms of the first story are reminders of its past tenancy.

Significant References

New York State's Prominent and Progressive Men (New York: New York Tribune, 1900) vol. 1, 126-27.
"Rushing into Bankruptcy," New York Times, Aug. 31, 1878, p. 3.

No. 72 THOMAS STREET between Church Street & West Broadway (South Side)
Tax Map Block/Lots: 147/1001-1002 in part
[See: 147 West Broadway]

ARCHITECTS' APPENDIX

BERGER & BAYLIES

Bruno W. Berger (dates undetermined)
Franklin Baylies (dates undetermined)

109 Reade Street p. 112
111 Reade Street p. 113

Bruno W. Berger first practiced as an architect in New York City with Theodore A. Tribit in the firm of Tribit & Berger from 1879 to 1880. In 1881 he practiced independently and in the following year joined in partnership with Franklin Baylies, whose architectural career had just begun. The firm of Berger & Baylies designed commercial and residential structures in the city. In the Tribeca South Historic District the firm designed two store and loft buildings in the 1880s, which exhibit characteristics of the neo-Grec style.

Berger & Baylies remained active until 1890, at which time both architects established independent practices. Baylies's own office remained active through 1929 designing mostly commercial structures, some of which can be found in the SoHo-Cast Iron Historic District and Tribeca West Historic District. In 1904 Berger established the firm of Bruno W. Berger & Son which was active at least through 1940.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 14, 15.
Key to the Architects of Greater New York (New York, 1900), 11.
Key to the Architects of Greater New York (New York, 1901), 13.
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, 1879-1921).
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 6, 7.

SIDNEY DAUB

91-93 Chambers Street p. 65

ISAAC F. DUCKWORTH (1840-?)

62 Reade Street p. 86
97-101 Reade Street p. 108
58-60 Reade Street [attrib.] p. 84

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 three architectural projects he undertook within the boundaries of the Tribeca South Historic District were for store and loft buildings which were built around 1860; all of them were executed in the Italianate style with double-height arcades. Daniel Badger's

continued

continuation of Isaac F. Duckworth

Architectural Iron Works catalog also lists a number of Duckworth buildings built prior to 1865 which probably were in the Italianate style. In the mid-1860s Duckworth began to work in the Second Empire style. Examples of his French-inspired designs dating to mid- to late 1860s and the early 1870s, can be found in the Tribeca East Historic District and SoHo-Cast Iron Historic District. From 1882 to 1883 or 1884 Duckworth worked in partnership with Alfred A. Dunham (see) who had been practicing in the city since 1866. 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).

ALFRED A. DUNHAM (dates undetermined)

137-139 West Broadway p. 47

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. In the Tribeca South Historic District, he designed a five-story store and loft building in 1867, which combines elements of the Italianate and Second Empire styles. Dunham moved his practice to Brooklyn in 1870. He worked in partnership with the architect Isaac F. Duckworth (see) from 1882 until 1883 or 1884.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 27-28, 88.
Landmarks Preservation Commission, Tribeca East Historic District Designation Report (LP-1711), (New York, 1992).
Trow's New York City Directory (New York, 1875-83).

IRVING M. FENICHEL (1897-1954)

62-66 Thomas Street p. 138

Irving M. Fenichel practiced in New York City from 1924 until his death in 1954. A specialist in the design of industrial buildings, he is probably best known for the Art Deco Knickerbocker Laundry Building on 37th Avenue in Long Island City (1932). In the Tribeca South Historic District, Fenichel renovated a 1860s store and loft building at 62-66 Thomas for the Diamond Shoe Corporation in 1926, designing a new facade on Duane Street that incorporated Gothic motifs in an early-twentieth-century commercial design. His design won an award from the Downtown League in 1926.

Thomas Crane, "The Future of American Design," Pencil Points 18 (Oct., 1937), 657.
Irving M. Fenichel, obituary, New York Times, Sept. 24, 1954 p. 23.
Robert A.M. Stern, Gregory Gilmartin, and Thomas Mellins, New York 1930 (New York, 1987), 525.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 24.

continued

continuation of Irving M. Fenichel

Norval White and Elliot Willensky, AIA Guide to New York City
(New York, 1978), 743.

JOSEPH J. FURMAN

62-66 Thomas Street p. 138

JAMES H. GILES (dates undetermined)

74 Reade Street p. 90

76 Reade Street p. 92

78 Reade Street p. 93

80-82 Reade Street [attrib.] p. 95

James H. Giles, a resident of Brooklyn, 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. 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 South Historic District he designed a row of three Italianate store and loft buildings (1859-60) and may have been responsible for a fourth building (1860-61) which is stylistically related to the earlier works. Giles also worked in what is now the Tribeca East Historic District, where he designed an Italianate store and loft building with "sperm candle" arcades (1860-62). His best known work is the Second Empire style Lord & Taylor Building (1869-70) at Broadway and 20th Street, a designated New York City Landmark which is also 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.

Landmarks Preservation Commission, "Architects' Appendix," Ladies
Mile Historic District Designation Report (LP-1609), (New York,
1989).

FREDERICK J. HARTWIG (dates undetermined)

79-81 Chambers Street p. 59

Frederick J. Hartwig was established as an architect in New York by 1920. He designed a Moderne style commercial building in what is now the Tribeca South Historic District in 1935-36.

Landmarks Preservation Commission, Research Files.

WILLIAM F. HEMSTREET (dates undetermined)

95 Chambers Street p. 66

William F. Hemstreet was established as an architect in New York City by 1902 and continued to practice through 1935. In the Tribeca South Historic District, he renovated a mid-nineteenth-century store and loft building for the importing firm of McHutchinson & Co. in 1924, designing a new facade for the building on Chambers Street that is characteristic of early-twentieth-century commercial buildings. A year later, Hemstreet designed a small factory building for the paper manufacturing company of John F. Sarle 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).

Trow's New York City Directory (New York, 1899-1923).

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 34.

EDWARD J. HURLEY

101-107 West Broadway p. 45

JARDINE, HILL & MURDOCK

John Jardine (dates undetermined)

Clinton M. Hill (dates undetermined)

Harris H. Murdock (dates undetermined)

194-206 Church Street p. 42

The prominent twentieth century firm of Jardine, Hill & Murdock had its origins in the pre-Civil War period when Scottish-born David Jardine, who had trained in architecture under his father, immigrated to America at the age of 20. In New York David Jardine 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. Among its noteworthy projects during this period was the Neo-Grec style B. Altman Department Store (1876, addition 1880) on Sixth Avenue in what is now the Ladies Mile Historic District. The firm also was responsible for 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, working independently, also 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 and commercial work which D. & J. Jardine initiated in the 1870s. The firm designed an Italianate store and loft building in what is now the Tribeca East Historic District and several

continued

continuation of Jardine, Hill & Murdock

other large store and loft buildings in 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, and had practiced with several architectural firms in Boston. In 1911, the firm 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 the Tribeca South Historic District, this firm designed a five-story commercial building with Neo-Classical details for the J.E. Bates Shoe Company in 1912. It was also responsible for an Art Deco loft, factory, and office building in the Tribeca East Historic District (1929) and for the Art Deco Sofia Brothers Warehouse (1929-30), originally the Kent Automatic Parking Garage (a designated New York City Landmark) at 33-43 W. 61st Street. Jardine, Hill & Murdock practiced through 1936, at which time Hill retired and the firm became Jardine, Murdock & Wright. In 1937, the firm designed an Art Deco store and factory building for the D.P. Harris Hardware Manufacturing Co. at 159-165 Church Street, which is in what is now the Tribeca South Historic District.

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, MURDOCK & WRIGHT

John Jardine (dates undetermined)
Harris H. Murdock (dates undetermined)
W.H. Wright (dates undetermined)

159-165 Church Street p. 40

See Jardine, Hill & Murdock above.

KING & KELLUM

Gamaliel King (1800?-1876)
John Kellum (1809-1871)

105-107 Chambers Street p. 69

continued

continuation of King & Kellum

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 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 which is also within the boundaries of the Tribeca South District, is the most distinguished. Probably the earliest surviving cast-iron building in the city, the Cary Building is one of the finest examples of a "commercial palace" design based on Venetian sources in New York.

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.

WILLIAM KUHLES (d. 1892)

145 West Broadway p. 49

William Kuhles, a member of the Architectural League, first practiced as an architect in New York City in 1871-1872. His design for the Music Printing House of G. Shirma in New York City was published in the "American Architect and Building News" in 1891, the year he retired from practice. In the Tribeca South Historic District, Kuhles designed a Romanesque Revival style store and loft building in 1888.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 48.
"Music Printing House of G. Shirma, N.Y.," American Architect and Building News 34 (Dec. 19, 1891), 186.
Trow's New York City Directory (New York, 1870-73).

LAMA & VASSALOTTI

58 Thomas Street p. 137

JOHN B. MCINTYRE (dates undetermined)

92 Reade Street p. 98

John B. McIntyre maintained an architectural office in Manhattan from 1872 until 1895, during which time he designed a store and loft building (1878), in a transitional style incorporating elements of the Italianate and Second Empire modes, in what is now the Tribeca South Historic District. McIntyre was also responsible for a Neo-Grec store and loft building (1880) in the Tribeca East Historic District and a warehouse (1883-84) in the SoHo - Cast Iron Historic District. McIntyre moved his office to Astoria in 1898 and to Long Island City in 1899. That year he designed the Boys' Building 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.
Landmarks Preservation Commission, SoHo-Cast Iron Historic District Designation Report (LP-0768), (New York, 1973), 63; Tribeca East Historic District Designation Report (LP-1711), (New York, 1992).
Trow's New York City Directory (New York, 1870-73).

MERKLE & ELBERTH

Elmer P. Merkle (dates undetermined)
William Elberth (dates undetermined)

115-117 Chambers Street p. 73

continuation of Merkle & Elberth

Elmer P. Merkle began his architectural practice in New York City in 1919. In 1924 he was a partner in the firm of Merkle & Elberth which practiced at least through 1940. Shortly after the firm was established, it designed a neo-Classical bank building which is in what is now the Tribeca South Historic District (1925-1926).

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 53.

MORTIMER C. MERRITT (1840?-1931)

141 West Broadway p. 48

Mortimer C. Merritt was born in New York and graduated from the College of the City of New York, now City College, in 1859. He was established as an architect by 1868 and always worked independently. Merritt's practice consisted mostly of commercial structures, including the Hugh O'Neill Building in the Ladies Mile Historic District. In the Tribeca South Historic District, Merritt designed a small neo-Grec store and loft building in 1889. Among his other notable works is the Washington Apartment Building, a rare surviving early apartment building (1883-1884) displaying elements of the Queen Anne and neo-Grec styles.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 54.

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); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).

Mortimer C. Merritt obituary, New York Times, Dec. 5, 1931 p. 17:6.

James Ward, Architects in Practice New York City, 1900-1940
(New York, 1989), 53.

ADOLPH MERTIN (dates undetermined)

60 Thomas Street p. 137

After working for three years as head designer for architect Charles Stegmayer, Adolph Mertin established his own office in 1902 in New York City, where he practiced until at least 1940. A specialist in the design of hospital buildings, he was responsible for the neo-Renaissance Volunteer Hospital Building (1917-18) at 111-117 Beekman Street in the South Street Seaport Historic District and for an addition to the Nurses' Residence (1932) and the Children's Hospital Building (1935-37) in the New York Farm Colony - Seaview Hospital Historic District in Staten Island. In the Tribeca South Historic District, Mertin designed a store and loft building in an early-twentieth-century commercial style that employed abstracted classical motifs suggestive of the influence of European Secessionist architecture.

continued

continuation of Adolph Mertin

- Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 55.
Landmarks Preservation Commission, New York City Farm Colony - Seaview Hospital Historic District Designation Report (LP-1408), (New York, 1985); South Street Seaport Historic District Designation Report (LP-0948), (New York, 1977), 8.
James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 53.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 30.

JOHN J. O'NEIL (dates undetermined)

147 West Broadway p. 50
70 Thomas Street p. 142

John J. O'Neil was established as an architect in New York City by 1863. In 1868 he worked in partnership with Lawrence J. O'Connor (d. 1900), then practiced independently through 1873 designing a variety of residential and commercial buildings including a house at 78 Perry Street in the Greenwich Village Historic District (1869). O'Neil received a patent for the ventilation of buildings in 1873. In the Tribeca South Historic District he designed two store and loft buildings; both display elements of the Italianate and neo-Grec styles.

- Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 58-59.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 298.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 58.

JOHN G. PRAGUE (dates undetermined)

110 Reade Street p. 104

John G. Prague, architect and builder, maintained offices in Manhattan from the late 1860s through the 1890s. In 1871 he was associated with architect James MacGregor, and in 1895 he formed a partnership with Jesse Acker Hays. His practice was mainly residential, and he worked in styles varying from Italianate to neo-Grec and Queen Anne. Concentrating his work on the Upper East and West Sides of New York, he constructed many residences in collaboration with real estate developers. He was especially prolific in the Upper West Side/Central Park West Historic District, where numerous rows of flats and houses were constructed according to his designs in the Romanesque Revival and Queen Anne styles. In what is now the Tribeca South Historic District, Prague added a sixth story mansard to an Italianate store and loft building for furniture-maker Alexander Roux in 1871.

- Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 62-63.
Landmarks Preservation Commission, "Architects' Appendix," Tribeca West Historic District Designation Report (LP-1713), (New York,

continued

continuation of John G. Prague

1991); "Architects' Appendix," Upper West Side - Central Park West Historic District Designation Report (LP-1647), (New York, 1990).
John G. Prague obituary, New York Times, Nov. 30, 1915 p. 13:8.

QUINBY & BROOME

Frank Haviland Quinby (1868-1932)
Joseph Broome (dates undetermined)

56 Thomas Street p. 135

Frank Haviland Quinby was born in Westchester County, New York. He studied at the Cappaqua Mountain Institute and with private tutors in architecture. He established his architectural practice in Brooklyn in 1893, opened an office in Manhattan the following year, and entered into a partnership with Joseph Broome in 1895. Early works by the firm include the Brighton Beach grandstand, Stanford Savings Bank, and the Church of the Redeemer, New Brighton, Staten Island (1895). In the Tribeca South Historic District the firm designed a Renaissance Revival store and loft building for developer Blakeslee Barnes in 1898; the following year it designed a brick apartment house for the same owner at 83 Perry Street (now in the Greenwich Village Historic District). Quinby & Broome practiced through 1900. In 1907 Broome practiced independently. Quinby maintained an office until his death in 1932. A well-known designer of public buildings, he is credited with several firehouses in Brooklyn and Queens, the Dining Hall and Kitchen Building (1912-14) and Laundry and Industrial Building (1914) at the New York City Farm Colony on Staten Island (a part of a historic district), and the 1916 addition to the Kings County Courthouse. His practice also included designs for town houses and numerous suburban residences in such locations as Bar Harbor, Tuxedo Park, and Long Branch, New Jersey. He was also noted for his activities in a variety of professional, civic, and charitable organizations. He was one of the earliest members of the Brooklyn Chapter of the American Institute of Architects and subsequently served as that chapter's president. He also served on the City Planning Committee of the Brooklyn Chamber of Commerce, was president of the New York State Association of Architects, and served on the boards of the Long Island Historical Society, the Association for Improving the Condition of the Poor, and Goodwill Industries.

Dennis Steadman Francis, Architects in Practice New York City, 1840-1900 (New York, 1979), 18, 63.

Landmarks Preservation Commission, Research Files.

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969), 137; New York Farm Colony - Seaview Hospital Designation Report (LP-), (New York, 1985), 28-29, 40.

Frank Haviland Quinby, obituary, New York Times, Aug. 11, 1932 p. 15.

James Ward, Architects in Practice New York City, 1900-1940 (New York, 1989), 10, 63.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased) (Los Angeles, 1970), 494.

JOHN B. SNOOK (1815-1901)

96-102 Reade Street p. 100

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 at Broadway and Reade Streets of 1846 (the former A.T. Stewart Store, later the Sun Building is a designated New York City landmark) and the Metropolitan Hotel at Broadway and Prince Street of 1850-52 (demolished). Trench left New York for California in the 1850s, relinquishing the senior partnership to Snook; however, the firm of Trench & Snook was listed in city directories through 1857.

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. He was responsible for several additions to the A.T. Stewart Store and in the Tribeca South Historic District designed a pair of Italianate store and loft buildings as a speculative investment for Stewart in 1859.

Snook also worked extensively for the Vanderbilt and Lorillard families. Among his best known works for Cornelius Vanderbilt were the Hudson River Railroad Depot at Hudson and Laight Streets (1867) and the first Grand Central Station (1869-71). 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.

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.

JOSEPH SULTAN

194-206 Church Street p. 42

M.E. UNGARLEIDER

88-90 Reade Street p. 97

SAMUEL A. WARNER (1822-1897)

151-157 West Broadway p. 52

70-72 Reade Street p. 89

106-108 Reade Street p. 103

68 Thomas Street p. 141

77 Chambers Street [attrib.] p. 57

66-68 Reade Street [attrib.] p. 88

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. Chittenden & Co., and Aldrich & Schenck. 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. Samuel Warner designed six store and loft buildings in what is now the Tribeca South Historic District. These include two adjacent buildings at 70-72 Reade Street built in 1856-57, one of which is listed as his in the Architectural Iron Works catalog and the other of which is attributed to him on the basis of style. The remodeling of No. 77 Chambers for Peddie & Morrison in 1857 has also been attributed to Warner because of similarities between that building and an illustration in the Architectural Iron Works catalog. In 1866-67 Warner designed two store and loft buildings which were meant to harmonize with already existing buildings: No. 106-108 Reade, built as an addition to the Italianate style Benkard & Hutton store, and No. 68 Thomas Street built for dry goods merchant John Martin, Jr. and designed in the Romanesque Revival style to complement the adjacent Gothic Revival building at 66 Thomas which Martin was then leasing. Warner's last work in the district was also an addition to an existing building, in this case his H.B. Claflin Store (begun 1861). The addition at 151-157 West Broadway, though executed in 1891, was designed in the Italianate style to match the earlier portions of the store. When it was completed, the Claflin store, which occupied the entire block bounded by Worth, Thomas, and Church Streets and West Broadway, was thought to be the largest building in the country ever erected for the wholesale dry goods trade.

In 1859 Benjamin Warner, Samuel's brother, began to practice with Samuel, eventually becoming a partner in the firm around 1871. 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.

continued

continuation of Samuel A. Warner

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 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.

WOLINS & BULL, INC.

85 Chambers Street p. 62

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 South 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 area of the Tribeca South Historic District has a distinct and special character within the larger Tribeca area which is defined by the district's homogeneous and cohesive architectural character which reflects its role as the center for wholesale dry goods distribution and related businesses in New York City during the decade from the early 1850s into the 1860s; that this architectural character is established by mercantile buildings of the store and loft type, eighty percent of which were constructed between 1851, when a depot of the Hudson River Railroad opened at the southwest corner of Chambers and Hudson Street, and the early Civil War years; that most of the store and loft buildings have facades composed of trabeated cast-iron-framed storefronts and upper walls faced in stone, brick, or, more exceptionally, cast iron; that among the few buildings in the district with full cast-iron fronts are three of the five earliest surviving cast-iron buildings in New York: the Cary Building (1856-57) at 105-107 Chambers Street, the 93 Reade Street Building (1857), and the Peddie & Morrison Store (1857-58) at 77 Chambers Street; that all three of these buildings have fronts produced by the important D.D. Badger Architectural Iron Works foundry; that most of the store and loft buildings in the district 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 (1849-50, demolished); that a few others show the influence of the Second Empire style usually in transitional designs which also retain Italianate elements; that there is a rare surviving example of the Gothic Revival style as applied to a cast-iron-fronted store and loft building; that several of New York's leading mid-nineteenth-century architects, some of whom specialized in commercial buildings, were responsible for buildings in the district, including King & Kellum, Samuel Warner, Isaac F. Duckworth, James H. Giles, and John B. Snook; that the initial urbanization of the area, following the Revolutionary War, is reflected today in the street pattern, in the size of the building lots, and in the names of the streets, cut through the property of Trinity Church and the Rutgers family; that the transformation of Chambers Street between Broadway and West Broadway from a fashionable residential street to a commercial thoroughfare line with hotels and retail stores in the 1840s is reflected in two surviving hotel buildings; that by the early 1860s the area had become the thriving hub of a national system for distributing wholesale dry goods, containing the warehouses of leading textile importing firms, and smaller buildings of dry good jobbers and related businesses; that as the dry goods firms moved further northward in the years after the Civil War, new kinds of wholesale businesses began to move into the area's store and loft buildings, notably hardware and cutlery merchants and wholesale shoe dealers; that the endurance of such wholesale enterprises has ensured a continuity in the mercantile use of the district, and has been a major factor in retaining much of the district's nineteenth-century commercial architectural character; that the standard twenty-foot width of the store and loft buildings, reflecting the early nineteenth-century lot pattern of the area, and the district's short development span, uniform building heights, and cohesive architectural elements combine to create unusually strong streetscapes; that many of these buildings retain such historic 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 different twentieth-century development patterns to the south, east, and north of the district have helped to reinforce the distinct sense of place; that the Tribeca South Historic District remains remarkably intact, providing an invaluable view

of mid-nineteenth-century architecture in the service of commerce; and that the consistent scale, form, and character of this district, which reflect its development as the premier wholesale dry goods area from the early 1850s into the Civil War years, 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 South Historic District containing the property bounded by a line beginning at a point in the center of the intersection of West Broadway and Chambers Street, extending easterly along a line extending down the middle of the streetbed of Chambers Street, northerly along a line extending southerly from the eastern property line of 75 Chambers Street, northerly along the eastern property line of 75 Chambers Street, westerly along the northern property line of 75 Chambers Street, northerly along part of the eastern property line of 59-63 Reade Street (aka 79-81 Chambers Street), northerly across Reade Street to the eastern property line of 58-60 Reade Street, northerly along the eastern property line of 58-60 Reade Street, westerly along the northern property lines of 58-62 Reade Street, northerly along part of the eastern property line of 64 Reade Street, westerly along the northern property lines of 64-68 Reade Street, northerly along part of the eastern property line of 70-72 Reade Street (aka 112-114 Duane Street), westerly along the southern curblin of Duane Street, southerly along part of the western property line of 70-72 Reade Street (aka 112-114 Duane Street), westerly along the northern property lines of 74-82 Reade Street, westerly along a line extending westerly from the northern property lines of 74-82 Reade Street to a point in the middle of the streetbed of Church Street, northerly along a line extending down the middle of the streetbed of Church Street to a point in the center of the intersection of Church Street and Thomas Street, westerly along a line extending down the middle of the streetbed of Thomas Street, northerly along a line extending southerly from the eastern property line of 151-157 West Broadway (aka 63-73 Thomas Street), northerly along the eastern property line of 151-157 West Broadway (aka 63-73 Thomas Street), westerly along the northern property line of 151-157 West Broadway (aka 63-73 Thomas Street), westerly along a line extending westerly from the northern property line of 151-157 West Broadway (aka 63-73 Thomas Street) 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, to the point of beginning.

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Photograph Appendix



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194-206 Church Street





109-113 West Broadway a/k/a 112 Reade Street

115-123 West Broadway a/k/a 150-152 Duane Street





147, 145, 141, 137-139, 135 and 131-133 West Broadway

135 West Broadway

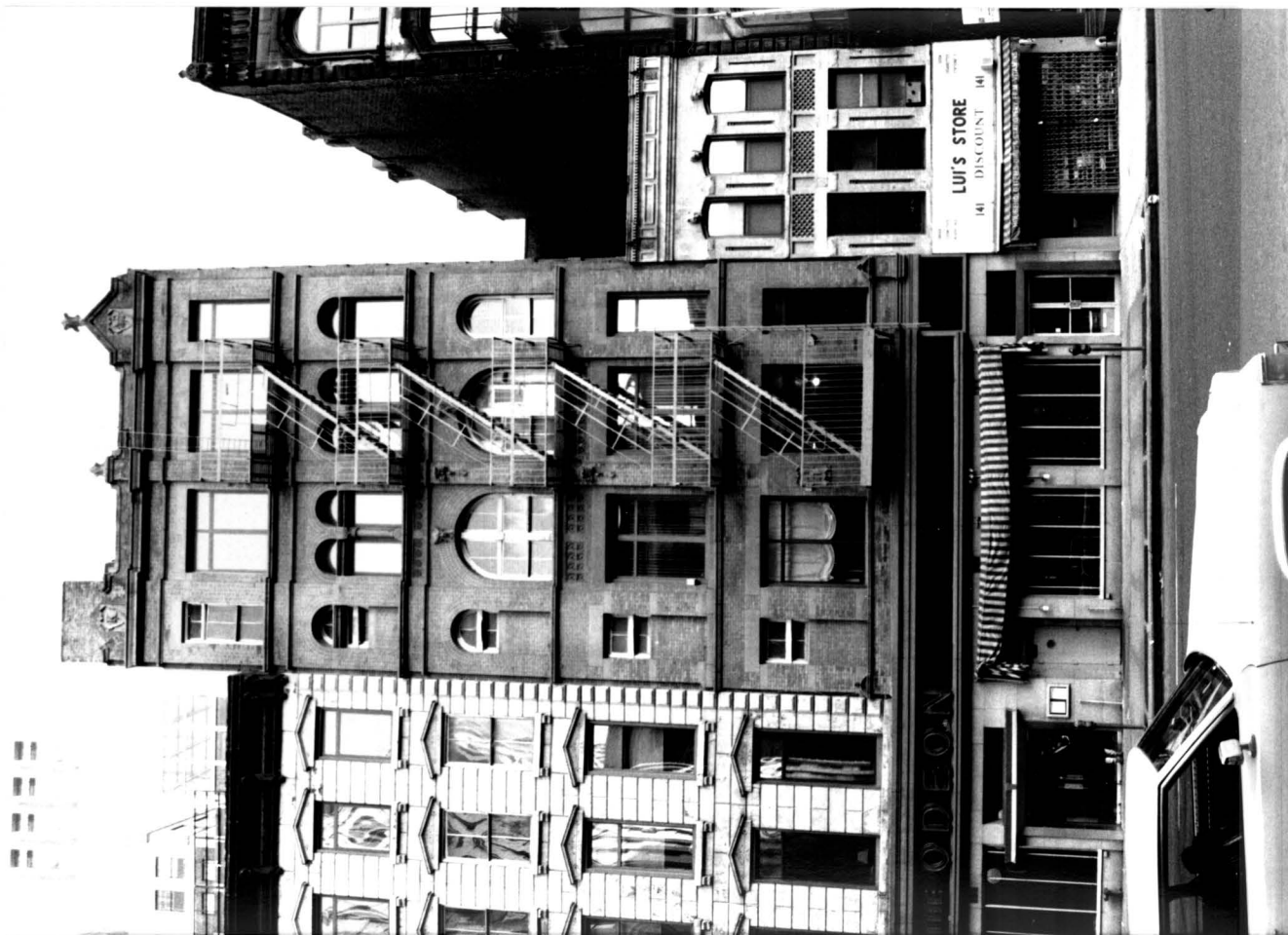




137-139 West Broadway

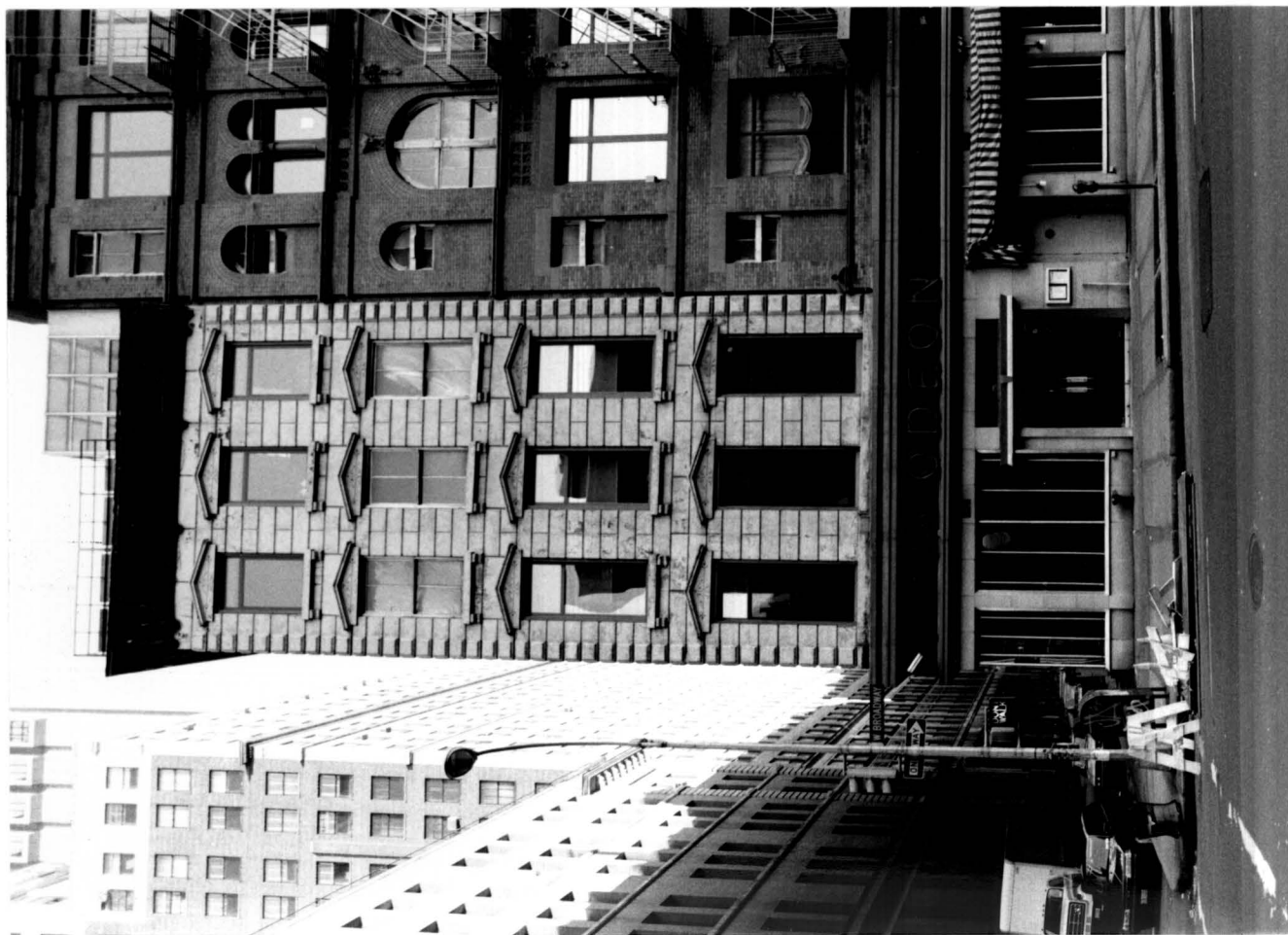
141 West Broadway





145 West Broadway

147 West Broadway





151-157 West Broadway a/k/a 63-73 Thomas Street

75 Chambers Street





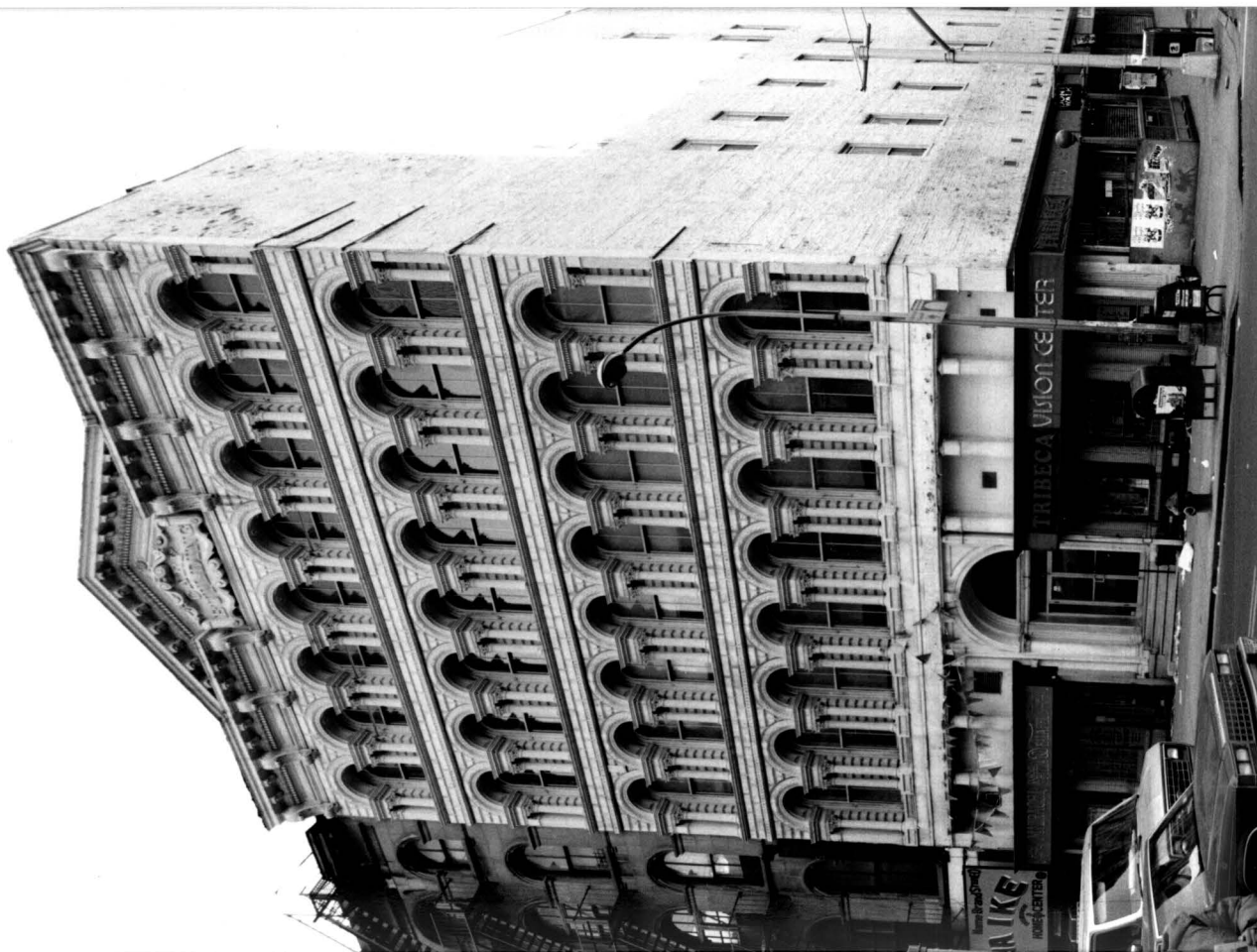
77 Chambers Street

87 Chambers Street



131, 123, 121, 119, 115-117, 113, 111 and 105-107 Chambers Street





105-107 Chambers Street

111 Chambers Street





113 Chambers Street

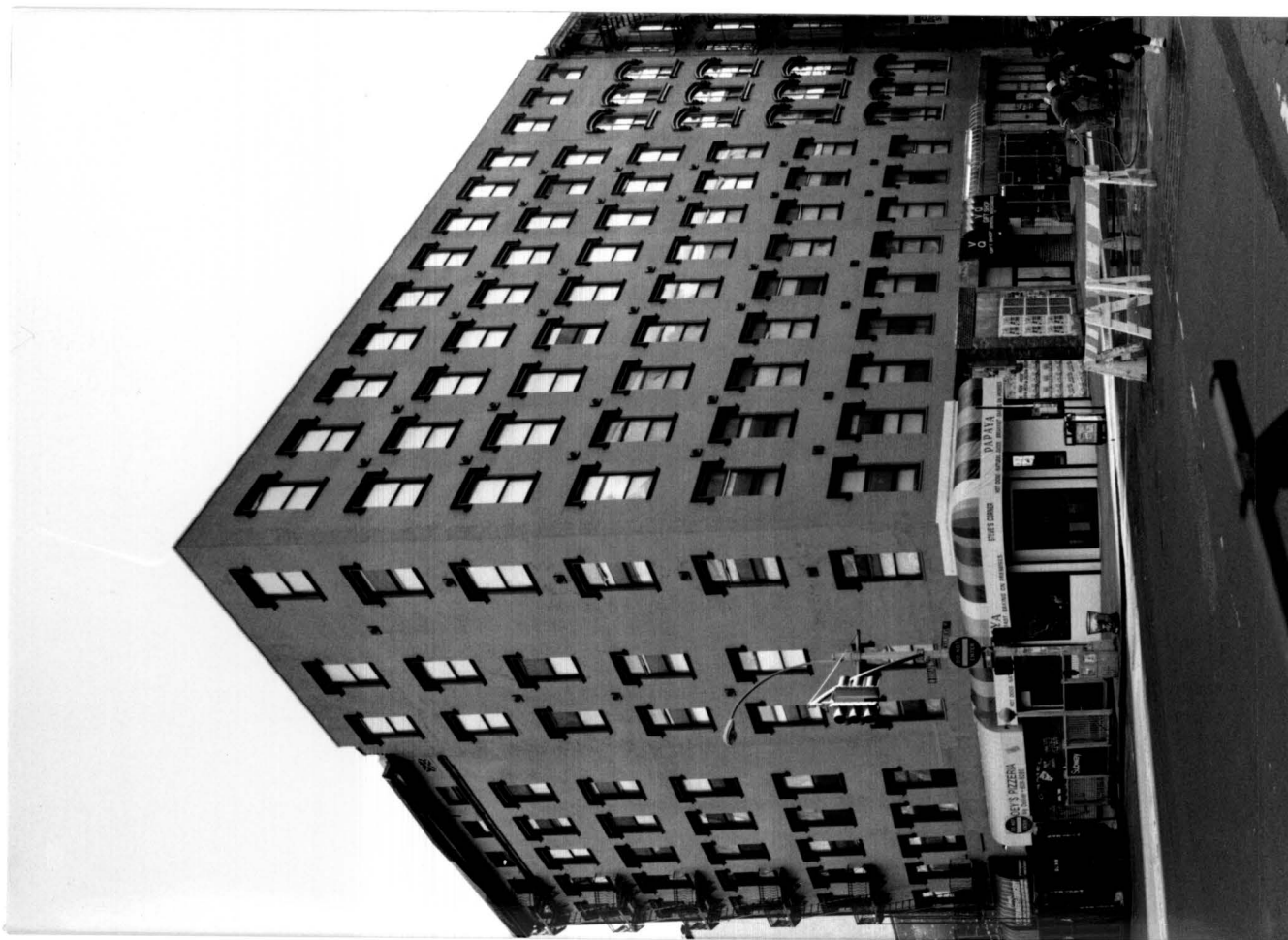
115-117 Chambers Street





123, 121 and 119 Chambers Street

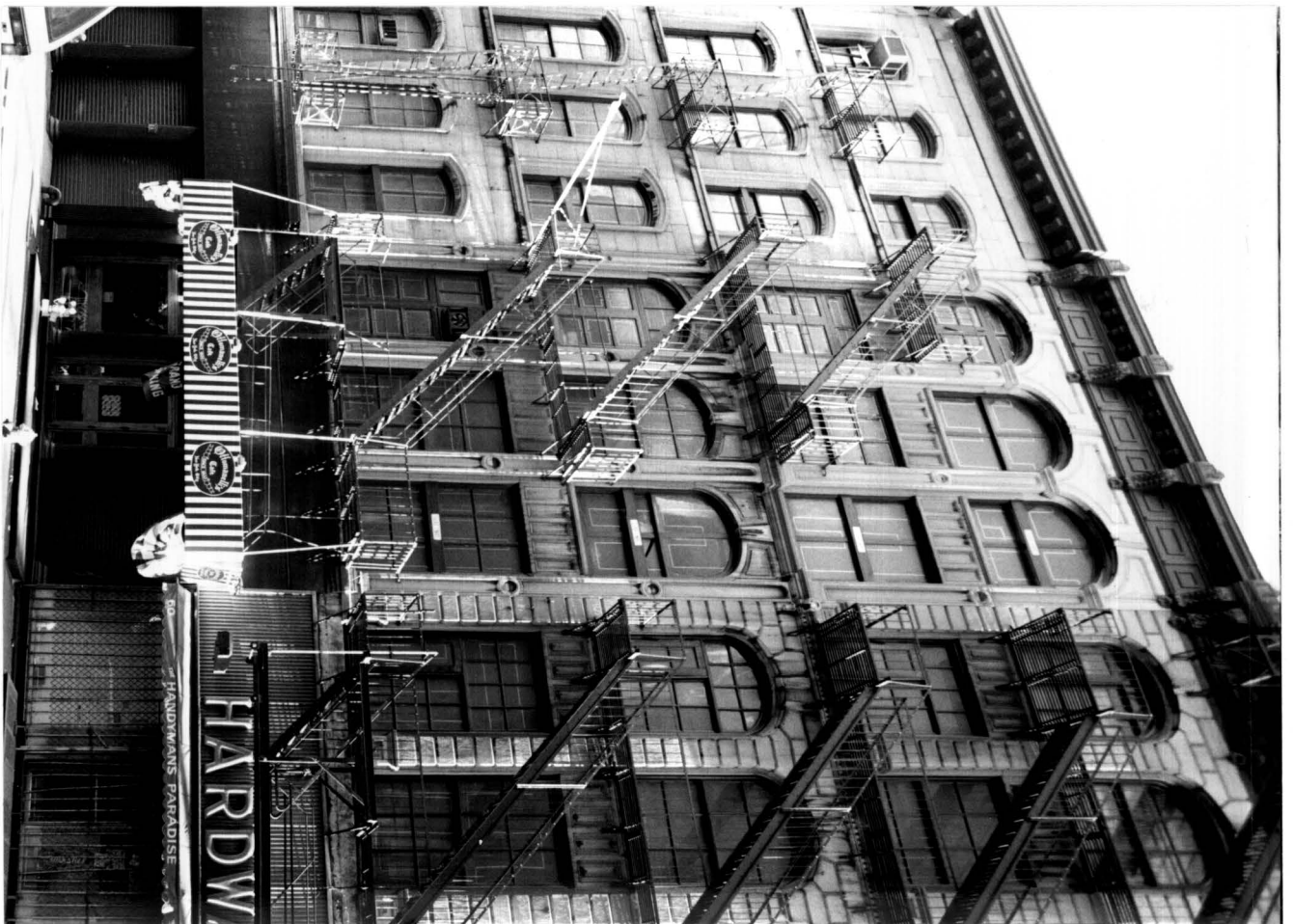
125-131 Chambers Street a/k/a 95-99 West Broadway





58-60 Reade Street

62 Reade Street





64 Reade Street

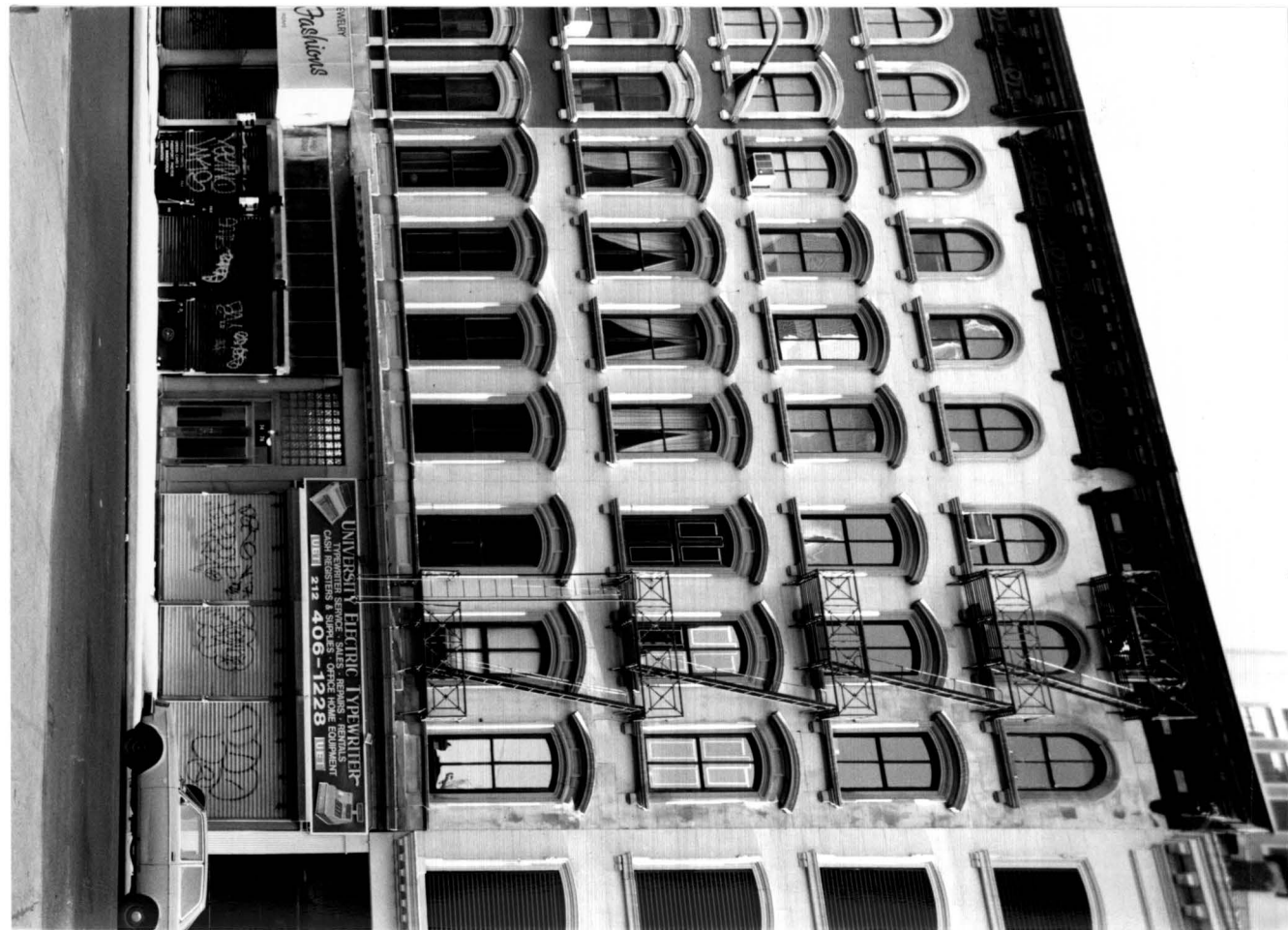
66-68 Reade Street





70-72 Reade Street

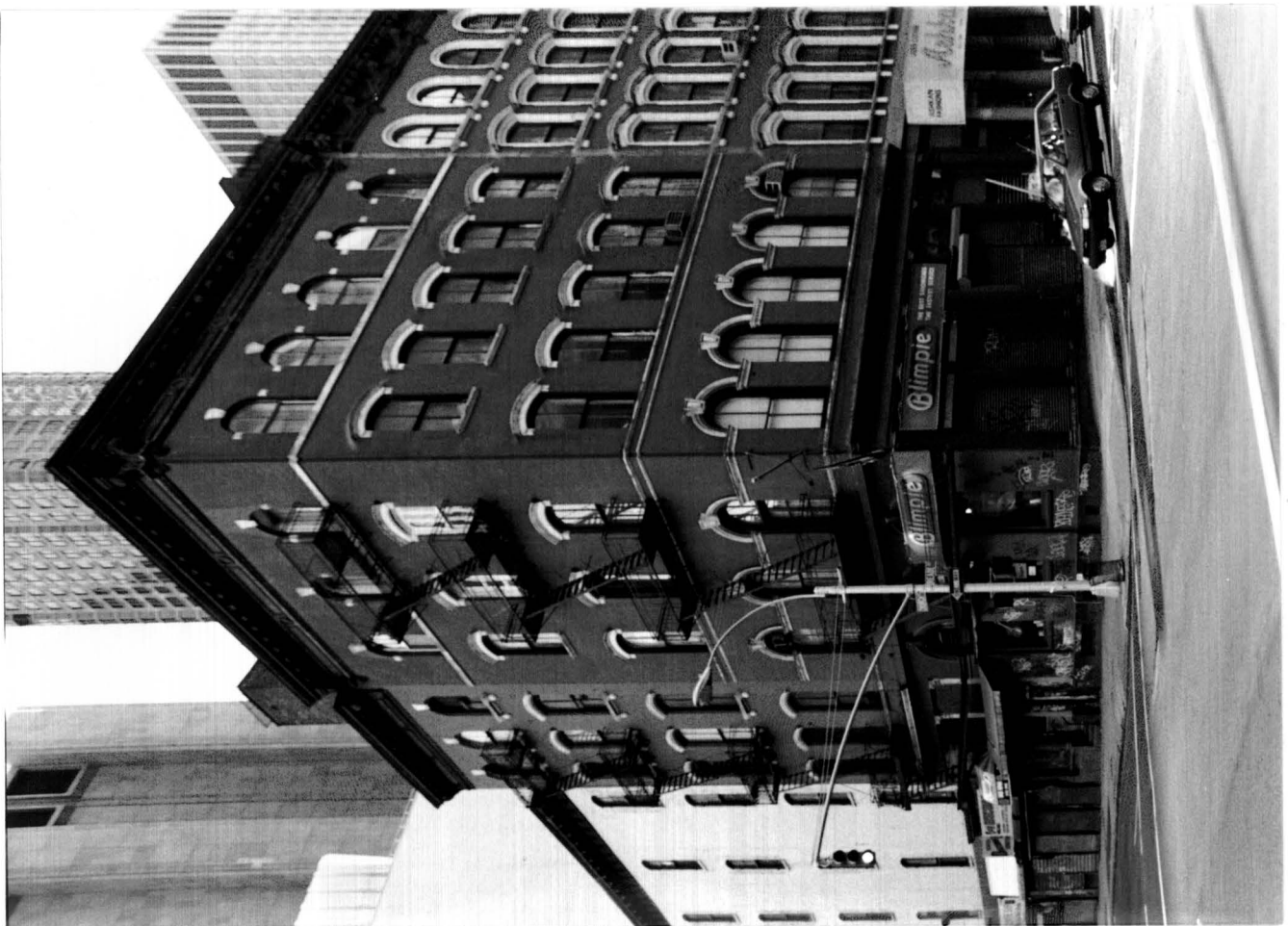
76 and 74 Reade Street





78 Reade Street

80-82 Reade Street a/k/a 175 Church Street





67 Reade Street

69 and 71 Reade Street





92 Reade Street

94 Reade Street





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112 (a/k/a 109-11 West Broadway), 110 and 106-108 Reade Street

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95 Reade Street





103 Reade Street

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112-114 Duane Street





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129 Duane Street





131-135 Duane Street

132, 136-140, 142, 144, 146, 148 and 150-152 Duane Street





132 Duane Street

142 Duane Street

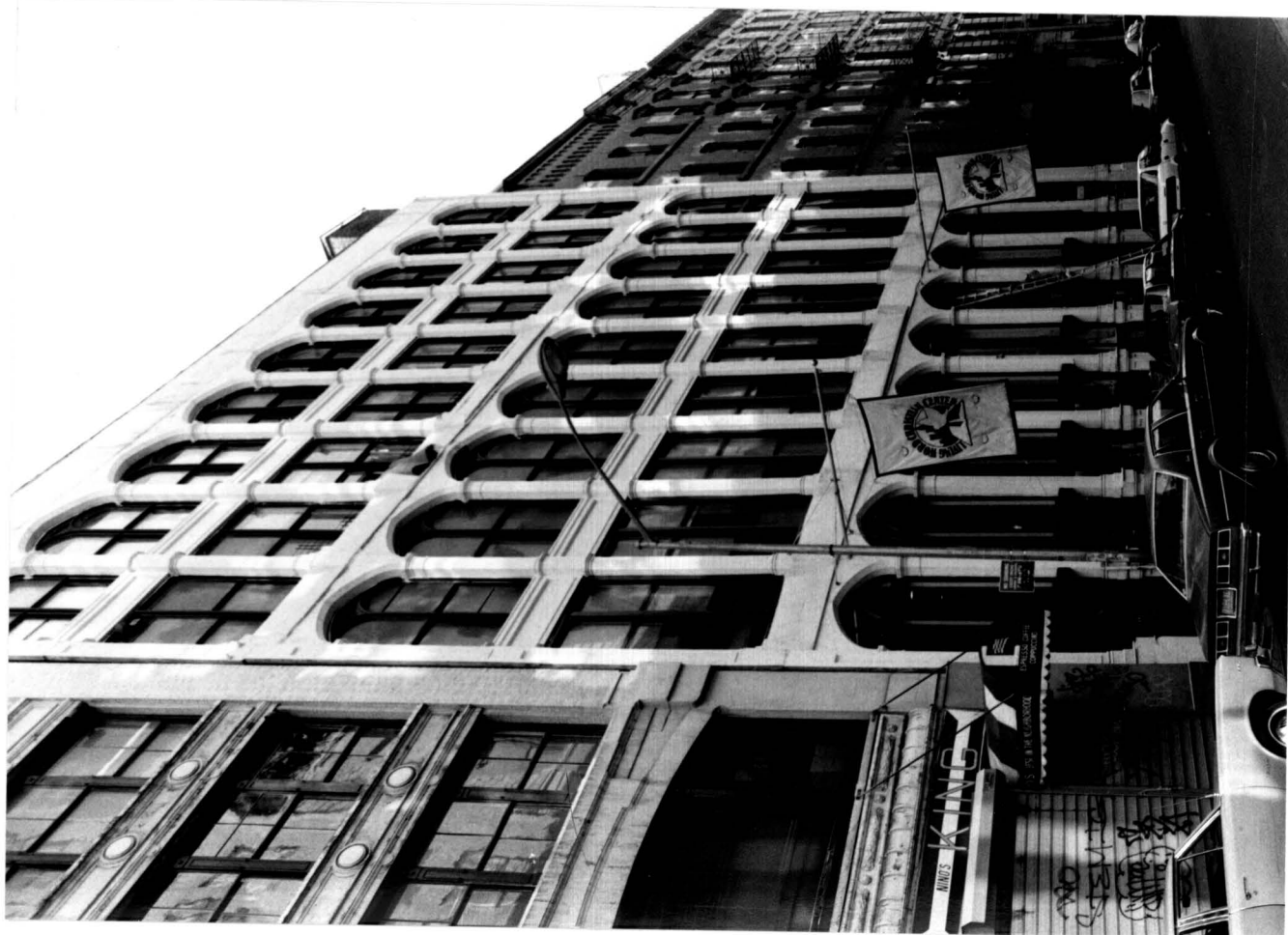




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146 Duane Street





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