

SWIFT, SEAMAN & CO. BUILDING, 122 Chambers Street/ 52 Warren Street, Manhattan.
Built 1857-58.

Landmark Site: Borough of Manhattan Tax Map Block 136, Lot 10.

On March 28, 2000, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Swift, Seaman & Co. Building and the proposed designation of the related Landmark Site (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. Three people spoke in favor of designation, including representatives of the Historic Districts Council and Tribeca Community Association. In addition, the Commission received letters in support of designation from 52 Warren Street Owners, Inc., and Community Board 1. This building was previously heard at public hearing on September 19, 1989 (LP-1730).

Summary

Erected in 1857-58 for Emily Jones, a daughter of the late Isaac Jones, third president of Chemical Bank, the Swift, Seaman & Co. Building at 122 Chambers Street extends through the block to 52 Warren Street. It is a distinguished example of the mid-nineteenth-century store-and-loft buildings that comprised the Tribeca area of lower Manhattan, containing such wholesale and manufacturing businesses as drygoods and various branches of hardware. From 1858 to 1879, the building housed the saddlery hardware business of Swift, Seaman & Co. and its successors. Both facades of the five-story structure are similarly articulated and inspired by the Italian Renaissance *palazzo*. The stories above the base are clad in tan-colored Dorchester stone, prized in the second half of the nineteenth century by architects and stonecarvers for its color and durability. The building is embellished with round- and segmental-arched, molded surrounds, many of which are surmounted by ornately carved Rococo Revival style ornament. These carved details are extraordinary surviving elements of 1850s ornamentation. The building is surmounted by modillioned and bracketed metal cornices. The original cast-iron storefronts were replaced by the current stone-clad ground-story remodeling in 1921-22. For nearly ninety years, this building continuously housed saddlery hardware, hardware, and saddlery/harness businesses. It remained in commercial use until 1980 when it was converted to apartments.



DESCRIPTION AND ANALYSIS

The Development of southern Tribeca and Chambers Street¹

Throughout most of the eighteenth century, the area between Broadway, the Hudson River, and Fulton and Duane Streets (as well as an irregular section extending northward, west of Hudson Street to Christopher Street) was owned by Trinity Church. This land had previously been held by the Dutch West India Co., then passed to the British Crown, and then, in 1705, to the church. The first phase of urbanization in the area of what is now known as southern Tribeca (the "Triangle Below Canal" Street) occurred in the late 1780s, as Trinity either sold lots, or more often, rented properties through long-term leases. Individuals and speculators constructed frame or brick workshops and modest dwellings. After about 1806, new leases required leaseholders to erect more substantial brick or brick-clad houses, leading to the area's transformation within a decade into one of the most desirable residential neighborhoods in the city. Soon after, very wealthy New Yorkers moved to Broadway and the side streets between Barclay and Chambers Streets, and by the 1830s the neighborhood also attracted shops and fashionable hotels, such as Astor House (1834, Isaiah Rogers, architect; demolished), at Broadway and Vesey Street.

In the 1840s, commercial development increasingly displaced residents along Broadway, making it the city's primary commercial artery. Chambers Street also experienced commercialization, including the erection of the Girard House (1844-45), a businessmen's residential hotel, at No. 125-131.² A.T. Stewart opened the city's first department store (1845-46, Joseph Trench & Co., architects; 1850-53, Trench & Snook) at Broadway and Chambers Street.³ Clad in marble and modeled after an Italian Renaissance *palazzo*, the store immediately established a precedent for commercial architecture in New York and helped to attract other businesses to this vicinity. The Hudson River Railroad, incorporated in 1846, opened its southern terminus in 1851 at the southwest corner of Chambers and Hudson Streets.⁴ With the advent of this railroad, along with the port, the Erie Canal, and New York & Erie Railroad, New York City was provided with a transportation advantage that allowed it to emerge as the country's leading center of commerce. The streets of Tribeca began to reflect this prosperity. By the mid-1850s, Chambers Street west of Broadway had been transformed into a thoroughfare of shops, boarding houses, restaurants, and hotels. Also in the 1850s, the wholesale drygoods trade (previously

located on Pearl Street to the south, until the Fire of 1835) migrated to this area, causing store-and-loft buildings⁵ to be constructed for drygoods (and other) merchants. Some of these structures were built for wealthy investors as profitable rental properties. Facade materials were typically cast iron, stone, and brick, often in combination. On Chambers Street, the cast-iron-fronted Cary Building (1856-57, King & Kellum), at No. 105-107,⁶ was among the first store-and-loft buildings on this block.

By 1870, hardware and cutlery merchants, previously centered around Beekman Street, were concentrating around Warren, Chambers, and Reade Streets. The many branches of hardware included domestic commission merchants, fancy hardware, specialties, importers, manufacturers, supplies and tools, wholesale and cutlery, retail, and saddlery hardware. In 1899, E. Idell Zeisloft wrote in *The New Metropolis* that Chambers Street was "an extremely busy street of diversified interests, the cutlery and hardware trade being the best represented."⁷ (This area remained a center of the wholesale hardware business until the 1960s.) In the first half of the twentieth century, the upper stories of the store-and-loft buildings in the area continued in use for wholesale businesses while ground-story storefronts, used as retail space, were frequently altered.

Construction of the Swift, Seaman & Co. Building⁸

In the early nineteenth century, the block bounded by Chambers, Warren, and Church Streets, and West Broadway was still part of the lands owned by Trinity Church. Current lots 9 and 10, at 120 Chambers Street/ 50 Warren Street and 122 Chambers Street/ 52 Warren Street, then four of Trinity's lots, came to be associated with the Jones family. By 1818, Joshua Jones (1757-1821), a cooper and later a drygoods merchant and business partner of wealthy merchant-land owners James Lenox and John Mason, was leasing one of the Warren Street lots with a house. Tax records listed his estate as including the second Warren Street lot. Isaac Jones (1795-1854), his son, was listed as the resident of a new house at 120 Chambers Street from about 1828 to 1831. Isaac was married to Mary Carre Mason, daughter of John Mason, a founder and president of the New York & Harlem Railroad as well as a founder and second president of Chemical Bank (1831-39). Isaac Jones succeeded his father-in-law as president of Chemical Bank (1839-44). He constructed a new house at 122 Chambers Street around 1834. All four Trinity lots came into his possession; three had

houses, while No. 52 Warren Street had a stable. Daguerreotypist Mathew B. Brady was one of several tenants boarding at 120 Chambers Street, in about 1849-50.

After Isaac Jones died intestate in 1854, a partition deed was filed in 1856 by his three children. Lot 10 was conveyed to his unmarried daughter Emily Jones (1827-1882) while lot 9 was conveyed to his son William Henry (later changed to Mason Renshaw) Jones. In March 1857, a partywall agreement was signed for the construction of new buildings on the two lots.⁹ Emily Jones signed a fifteen-year lease with Gustavus A. Sacchi, a banker and real estate agent, who in turn assigned the lease to George W. Read. Read operated a business in hats, caps and strawgoods, with his brother Jehial, at 100 Chambers Street. According to the agreement, Read was to commence construction of a "first class store" by May 1, 1857. Completed in 1858, the store-and-loft buildings at 120 Chambers Street/ 50 Warren Street and 122 Chambers Street/ 52 Warren Street were architecturally related in scale and rhythm. The building at No. 120 had cast-iron fronts fabricated by Daniel D. Badger's ironworks, while No. 122 had facades clad in stone above cast-iron storefronts (the architect is unknown). Read's business, instead of occupying 122 Chambers Street, was located in No. 120 until 1861. From 1858 to 1879, the building at 122 Chambers Street/ 52 Warren Street housed the saddlery hardware business of Swift, Seaman & Co. and its successors. Tax records indicate that Emily Jones paid taxes on both buildings after 1861.

The Design of the Swift, Seaman & Co. Building

Both the Chambers Street and Warren Street facades of the five-story Swift, Seaman & Co. Building are similarly articulated and incorporate architectural vocabulary inspired by the *palazzo* model then popular for store-and-loft buildings in New York City. The original storefronts (no longer extant) were cast iron, manufactured by Daniel D. Badger. The structure is surmounted by modillioned and bracketed metal cornices. The stories above the base are clad in tan-colored Dorchester stone, prized in the second half of the nineteenth century by architects and stonecarvers for its color and durability.¹⁰ Unlike brownstone, it was a "freestone" without a pronounced stratification or grain and was thus less difficult and restrictive to work with.¹¹ *The United States Economist & Dry Goods Reporter* observed in 1856 that Dorchester stone "is in several prominent buildings in the city and is greatly admired."¹² The Swift, Seaman & Co. Building is a

fairly early, and a significant surviving, example of the use of the material in New York City.

Each facade is embellished with round- and segmental-arched, molded surrounds, many of which are surmounted by ornately carved Rococo Revival style ornament. Such detailing above the surrounds on fenestration was popular in New York City throughout the 1850s for commercial buildings and rowhouses.¹³ It provided an alternative, more decorative, variation on the *palazzo* model, or Italianate style, which often had simpler molded surrounds. This architectural usage appears to parallel the popularity of the Rococo Revival style in interior decoration and furniture at the time.¹⁴ Most of these commercial buildings, however, do not survive today, while on the surviving rowhouses the ornament has most often been shaved. One extant building with similar ornament (on the top story) is the stone-clad Arnold Constable & Co. store (1856, 1862), 307-311 Canal Street, located within the SoHo-Cast Iron Historic District.¹⁵ The carved details on the Swift, Seaman & Co. Building, consisting of cartouches, shells, foliate scrolls, fronds, and rosettes, are extraordinary surviving elements of 1850s ornamentation.

Swift, Seaman & Co. and Later Saddlery/Hardware Businesses (1858 to c. 1946)¹⁶

The saddlery hardware business of [Moses H.] Swift, [Henry A.] Seaman & Co., previously called Swift & Seaman and located at 209 Pearl Street, moved into the new building at 122 Chambers Street/ 52 Warren Street in 1858. The firm's name was changed to Seaman Brother & Sniffen in 1864, with John Seaman and Samuel L. Sniffen joining Henry Seaman as partners; it became H.A. Seaman & Brother in 1868. Directories list only Henry A. Seaman in this building from 1875 to 1879.

Saddlery hardware consisted of such metal items associated with saddles, bridles, harnesses, and riding equipment as bits, stirrups, spurs, buckles, rings, hooks, screws, rosettes, ornaments, and "hames" (parts of the harness resting on the horse's neck).¹⁷ An 1880s advertisement for the Cosmopolitan Hotel, across Chambers Street from the Swift, Seaman & Co. Building, touted the location as "in the immediate vicinity of the largest Harness, Saddlery, Horse-Clothing, and other business houses."¹⁸ Among related businesses on this block of Chambers Street were: C.M. Moseman & Bro., wholesale saddles, harnesses, and general horse goods, at No. 126-128; Veil Bros./Edward H. Pollock, wholesale saddles and harnesses, at No. 124; Whitman Saddle Co., at No. 118;

and Herman Kingsbury, wholesale saddles and harnesses, at No. 112.

The next commercial tenant in the Swift, Seaman & Co. Building, from 1879 to 1884, was William G. Short & Co., also in the business of saddlery hardware, and harnesses. From 1884 to 1890, the hardware manufacturing firm of Theodore F. Cheriton was located here. Frank Clayton & Co., another hardware manufacturer (founded in Bristol, Connecticut, in 1883), was a tenant from 1891 to 1895. Between 1895 and 1904, directories listed several occupants of the building: Charles R. Bates, hardware manufacturing agent; David B. McIlwaine (briefly McIlwaine, Linn & Hughes), cutlery; and George D. Pine, agent for the saddlery hardware firm of Chapman Mfg. Co. of Meriden, Connecticut. Topping Brothers, a ship chandlery and wholesale hardware firm (founded in 1888), was located here from 1904 to 1916, moved next door at 54 Warren Street, but was again listed in a 1920 directory at 122 Chambers Street.

In 1921-22, the original cast-iron storefronts on both Chambers and Warren Streets were removed and replaced by new ones having steel columns and girders clad with stone ([Diego] De Suarez & [John M.] Hatton, architects).¹⁹ These storefronts were executed for the wholesale saddlery, harness, and leather goods business of Bartley Bros. & Hall, operated by the British-born Alexander F. Bartley, his son Alexander C. Bartley, and Philip C. Hall. This business had its origins in the saddlery founded in 1791 at Old Slip by William Van Nest, whose heirs operated the concern on Pearl Street prior to its removal to the Jones family-owned, store-and-loft building at 120 Chambers/ 50 Warren Street in 1858. The firm remained there continuously until it moved next door to 122 Chambers Street in 1922. Known after 1895 as J. Newton Van Ness & Co., it became Bartley Bros. & Hall in 1918. The saddlery concern remained in this building until around 1946, when its nearly 90-year history of businesses associated with saddlery hardware, saddles/harnesses, and hardware came to an end.

Later Owners and Commercial Tenants²⁰

Emily Jones, the original owner of the Swift, Seaman & Co. Building, died in 1882. Her estate retained this property until 1903 when her nieces, Alice Rogers Jones Iselin and Mary Mason Jones Hassell, and the executors of her late nephew Arthur Mason Jones' estate sold it for \$125,000 to the Estate of Eugene Augustus Hoffman. At the time of his death in 1902, the *New York Times* called Hoffman "the richest clergyman in this country," and his estate in 1904 was estimated to be worth between ten and fifteen million

dollars, including substantial real estate holdings.²¹ The Hoffman Estate retained the 122 Chambers Street property until 1921 when it was conveyed to the 52 Warren Street Corp. The *Manhattan Address Directories* available after 1929 indicate that at least by that time, and for the following five decades, the building was occupied by many different types of manufacturing, wholesale, and retail firms.²² A foreclosure by the City Bank Farmers Trust Co. in 1942 resulted in the property's transfer to the 122 Chambers Street Corp., which held it only until 1946, when it was purchased by the Merit Electric Sales Co., Inc. Merit sold it in 1969 to members of the Samberg family, who owned it until its transfer to the 52 Warren Street Owners, Inc. in 1980 for conversion to cooperative apartments.

Description

The Swift, Seaman & Co. Building extends through the block from 122 Chambers Street to 52 Warren Street. Both facades of the five-story structure, inspired by the Italian Renaissance *palazzo*, are similarly articulated. The stories above the base are clad in tan-colored Dorchester stone and embellished with round- and segmental-arched, molded surrounds, many of which are surmounted by ornately carved Rococo Revival style ornament. Original windows are two-over-two double-hung wood sash. **Ground Story: Chambers Street** This story was remodeled in 1921-22 ([Diego] De Suarez & [John M.] Hatton, architects), consisting of a stone-clad surround with a molded cornice and transom with scalloped upper corners and multi-pane translucent glass (currently covered with tarpaper; a vent has been inserted). Current non-historic elements include a rolldown security gate (currently down); fixed box awning and canopy; and a single anodized aluminum and glass door (and transom), with two stone-paved steps, leading upstairs. **Ground Story: Warren Street** This story was remodeled in 1921-22 ([Diego] De Suarez & [John M.] Hatton, architects), consisting of a stone-clad surround with a molded cornice, transom with scalloped upper corners and multi-pane translucent glass, and eastern reveal. Current non-historic elements include an inset L-shaped glass storefront with bulkhead, metal and glass door, and two rolldown security gates; an inset entrance alcove (to the east of the storefront) with painted walls, a single door leading upstairs, double metal freight elevator doors, concrete floor, and stone-paved steps; a fixed box awning; and a vertical banner. **Second through Fifth Stories** Stories two through four have three bays of windows with segmental-arched surrounds, while the fifth story has round arches. The

central second-story bay also has a molded hood surmounted by a leaf and shell flanked by foliate scrolls with rosettes; the outer second-story bays are surmounted by a cartouche flanked by fronds. The central third-story bay is surmounted by a cartouche flanked by fronds (like the outer second-story bays); the outer third-story bays are surmounted by a cartouche with foliate scrolls. The central fourth-story bay is surmounted by a cartouche with foliate scrolls (like the outer third-story bays). Stories three through five have molded sills; the second story has spandrel panels. Windows on Chambers Street are original. The

following Warren Street windows have been changed: western and central bays on stories two through four have four-over-four wood sash; and the fifth-story eastern bay has one-over-one wood sash. **Cornices** The building is surmounted on each facade by a modillioned and bracketed, pressed-metal cornice, with stone corbels.

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NOTES

1. This section is based on: LPC, *Tribeca South Historic District Designation Report* (LP-1712)(N.Y.: City of New York, 1992), prepared by Gale Harris, Elisa Urbanelli, and Kevin McHugh.
2. Girard House, one of New York's oldest surviving hotel buildings, was expanded in 1852-53 and 1867-69 and renamed the Cosmopolitan Hotel. Altered in 1987-89, it is included within the Tribeca South Historic District.
3. The Stewart store was further expanded in 1872, 1884, and 1921. It is a designated New York City Landmark.
4. The terminus was removed from this location in 1867 when a new one was built at St. John's Park.
5. For a discussion of this building type, see: LPC, *Tribeca South Historic District Designation Report*, 24-26.
6. The Cary Building is a designated New York City Landmark and is included within the Tribeca South Historic District.
7. E. Idell Zeisloft, *The New Metropolis* (N.Y., 1899), 603.
8. Marie C. de T. Post, *The Descendants of John Jones and John Mason* (author, 1913); New York County, Office of the Register, *Liber Deeds and Conveyances*; *Wealth and Biography of the Wealthy Citizens of New York City* (N.Y.: Sun, 1845), 16; *Perris Map of New York City* (1855 and 1857); *New York City Directories* (1848-1860); "Chemical Banking Corporation," *International Directory of Company Histories* 2, ed. Lisa Mirabile (Chicago: St. James Pr., 1990), 250-251; *New York City Tax Assessments* (1818-1890); Daniel D. Badger, *Illustrations of Iron Architecture, Made by the Architectural Iron Works of the City of New York* (N.Y.: Baker & Baldwin, 1865), reprinted in *The Origins of Cast Iron Architecture in America*, ed. Adolf K. Placzek (N.Y.: Da Capo Pr., 1970), 29.
9. NY County, Liber 734, p. 11.
10. Although Dorchester stone was described by Russell Sturgis as "an olive gray carboniferous sandstone, from Shepody Mountain, New Brunswick, [Canada]," the color actually varied, ranging from cream/tan to yellowish to greenish. Russell Sturgis, *A Dictionary of Architecture and Building* 1 (N.Y.: Macmillan Co., 1902), 808. The quarries were opened by the early 1850s but were no longer worked by the end of the nineteenth century. William A. Parks, *Report on the Building and Ornamental Stones of Canada* 2 (Ottawa: Govt. Ptg. Off., 1914), 57-60.
11. Martin Weaver, Historic Preservation Program, Columbia University, letter.
12. *The United States Economist & Dry Goods Reporter*, Mar. 1, 1856, 309. *The Crayon* in 1857 noted that the Continental Bank (1856-57, Leopold Eidlitz, demolished) on Nassau Street was clad in Dorchester stone, "which we believe was first employed in a public building for the Mechanic's Bank [1855, Richard Upjohn &

Co., demolished], in Wall street... This stone is of a warm, greenish tint, presenting an agreeable surface, one quite in contrast with the dull monotony of ordinary brown sandstone." "Architecture," *The Crayon* (Mar. 1857), 88.

13. Among notable examples of buildings with Rococo Revival style ornament were the St. Denis Hotel (1851-52, James Renwick), 799 Broadway, which had early terra-cotta ornament (later stripped); the brownstone-clad Broadway Bank (1852-53, Thomas & Son, demolished), Broadway and Park Place; Lord & Taylor (1853, Thomas & Son, demolished), 255-261 Grand Street; and Tiffany & Co. Building (1853-54, R.G. Hatfield, demolished), 550 Broadway. Many brownstone rowhouses in the vicinity of Fifth Avenue, Gramercy Park, and Madison Square built during this period also employed this type of ornament. A photograph of the Broadway Bank appears in Frederick S. Lightfoot, ed., *Nineteenth-Century New York in Rare Photographic Views* (N.Y.: Dover Publs., 1981), pl. 31. Lord & Taylor and Tiffany & Co. are depicted in Winston Weisman, "Commercial Palaces of New York: 1845-1875," *The Art Bulletin* (Dec. 1954), 285-302. For other examples, see: the Harvard Club (demolished), 11 West 22nd Street, in Moses King, *King's Handbook of New York* (Boston: M. King, 1892), 516; Nos. 220-222 Fifth Avenue (1851-52, demolished), in Charles Lockwood, *Bricks and Brownstone* (N.Y.: Abbeville Pr., 1972), 157; and Nos. 108-110 East 17th Street (c. 1853-54, Robert C. Voorhies, builder), ornament mostly stripped, in LPC, *East 17th Street/ Irving Place Historic District Designation Report* (LP-1976)(N.Y. City of New York, 1998), prepared by Jay Shockley and Gale Harris, 31-37.
14. Fashionable furniture in the style, such as that manufactured by John Henry Belter (1804-1863) of New York City, was prominently featured at New York's Crystal Palace Exhibition in 1853. See: Ed Polk Douglas, "Rococo Revival: John Henry Belter," in *Nineteenth Century Furniture: Innovation, Revival and Reform* (N.Y.: Art & Antiques, 1982), 26-35.
15. See: LPC, *SoHo-Cast Iron Historic District Designation Report* (LP-0768)(N.Y.: City of New York, 1973), 67-68.
16. *New York City Directories* (1857-1925); *New York City Business Directories* (1858-1901); *Manhattan Address Directories* (1929-1950); [Bartley Bros. & Hall] and [Clayton Mfg. Co.], William T. Bonner, *New York the World's Metropolis 1623-4 - 1923-4* (N.Y.: R.L. Polk & Co., 1924), 626 and 646; Alex. Bartley obit., *NYT*, Dec. 6, 1938, 21.
17. *Memorial from the Saddlery Hardware Manufacturers of the United States* (c. 1904); C.M. Moseman & Bro., *Moseman's Illustrated Guide for Purchasers of Horse Furnishing Goods* (c. 1880s).
18. Moseman.
19. NYC Dept. of Bdgs., Alt. 2857-1921.
20. N.Y. County; *Manhattan Address Directories* (1929-1979).
21. "Dean Hoffman's Estate," *NYT*, July 5, 1903, 3, and "Hoffman Estate Loses," *NYT*, Feb. 18, 1904, 16. Hoffman (1829-1902), son of a wealthy drygoods commission merchant, graduated from the General Theological Seminary in 1851 and was ordained as an Episcopal priest in 1853. After serving in churches in New Jersey, Brooklyn, and Philadelphia, he was appointed, in 1879, as dean of the General Theological Seminary, a position he held until his death. Dean Hoffman was responsible for the creation of a large endowment fund for that institution and for the construction of a complex of buildings (1883-1902, Charles Coolidge Haight) on its historic Chelsea campus (the General Theological Seminary, bounded by Ninth and Tenth Avenues and West 20th and 21st Streets, is included within the Chelsea Historic District). Dean Hoffman personally donated over one million dollars to the seminary, and his family also contributed significantly. "Eugene Augustus Hoffman," *Dictionary of American Biography* 5, Dumas Malone, ed. (N.Y.: Chas. Scribner's Sons, 1933), 112-113, and *National Cyclopaedia of American Biography* 6 (N.Y.: James T. White & Co., 1929), 397-398; Theodore A. Riley, *A Memorial Biography of the Very Reverend Eugene Augustus Hoffman* 2 (Jamaica, N.Y.: Marion Pr., 1904).
22. These included sporting goods, canvas goods, imports, printing, stationary, radio supplies/electronics, electrical fixtures and products, appliances, wire, photography supplies/cameras, metal products/tools, pharmacy, tobacco, school supplies, and men's clothing.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Swift, Seaman & Co. Building has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Swift, Seaman & Co. Building, at 122 Chambers Street extending through the block to 52 Warren Street, was constructed in 1857-58 for Emily Jones, a daughter of the late Isaac Jones, third president of Chemical Bank; that it is a distinguished example of the mid-nineteenth-century store-and-loft buildings that comprised the Tribeca area of lower Manhattan, containing such wholesale and manufacturing businesses as drygoods and various branches of hardware; that from 1858 to 1879 this building housed the saddlery hardware business of Swift, Seaman & Co. and its successors and, for nearly ninety years, continuously housed saddlery hardware, hardware, and saddlery/harness businesses; that both facades of the five-story structure are similarly articulated and incorporate architectural vocabulary inspired by the Italian Renaissance *palazzo*; that the stories above the base are clad in tan-colored Dorchester stone, prized in the second half of the nineteenth century by architects and stonecarvers for its color and durability; that it is embellished with round- and segmental-arched, molded surrounds, many of which are surmounted by ornately carved Rococo Revival style ornament, extraordinary surviving elements of the 1850s; that the building is further enhanced by modillioned and bracketed metal cornices and stone-clad ground stories (dating from 1921-22); and that the building remained in commercial use until 1980 when it was converted to apartments.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Swift, Seaman & Co. Building, 122 Chambers Street/ 52 Warren Street, Borough of Manhattan, and designates Manhattan Tax Map Block 136, Lot 10, as its Landmark Site.



Intersection of Chambers Street and West Broadway (c. mid-1850s)
Source: Museum of the City of New York



Swift, Seaman & Co. Building, 122 Chambers Street elevation
Photo: Carl Forster



Swift, Seaman & Co. Building, 52 Warren Street elevation
Photo: Carl Forster



Swift, Seaman & Co. Building, details
Photos: Carl Forster



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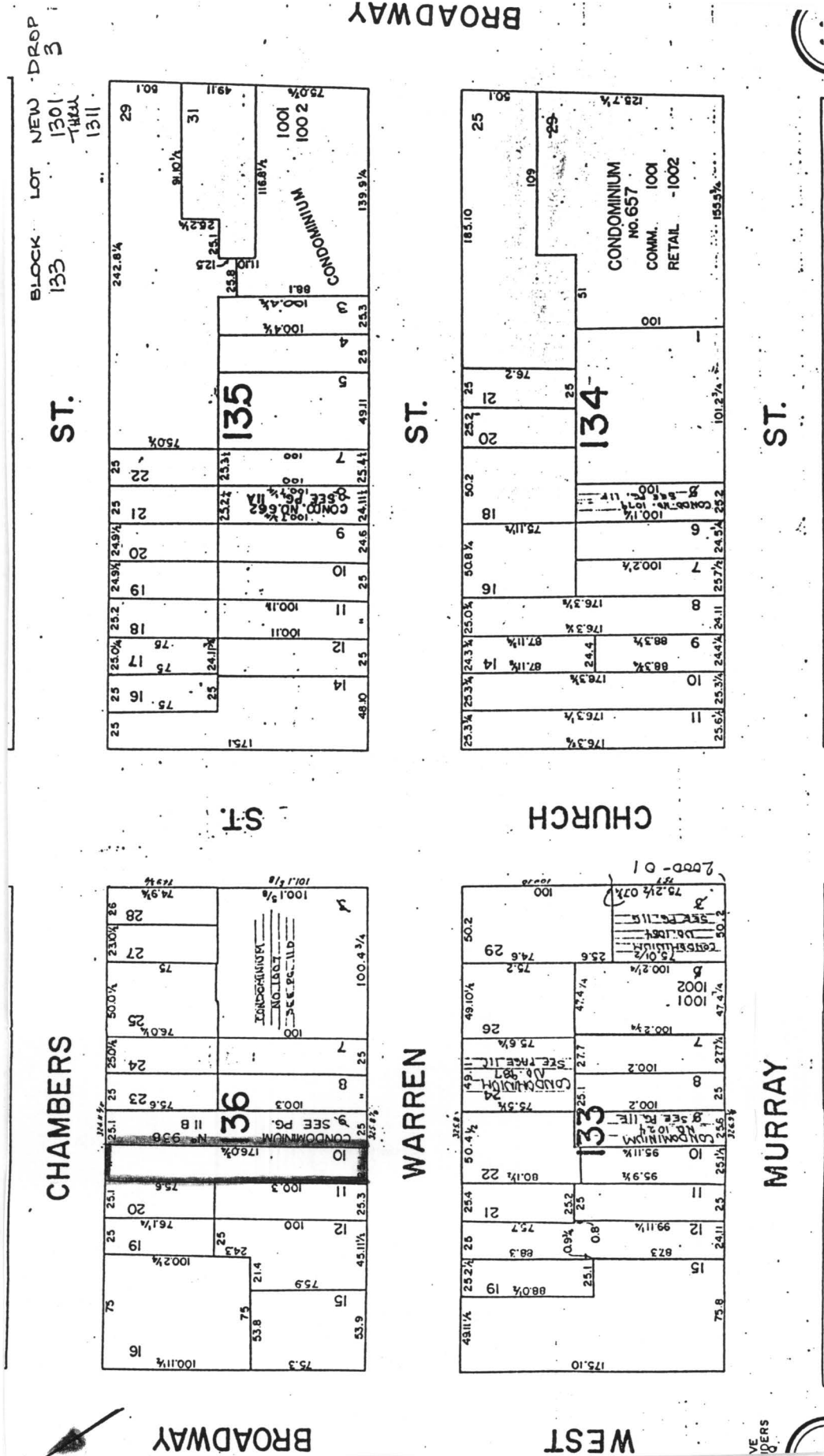


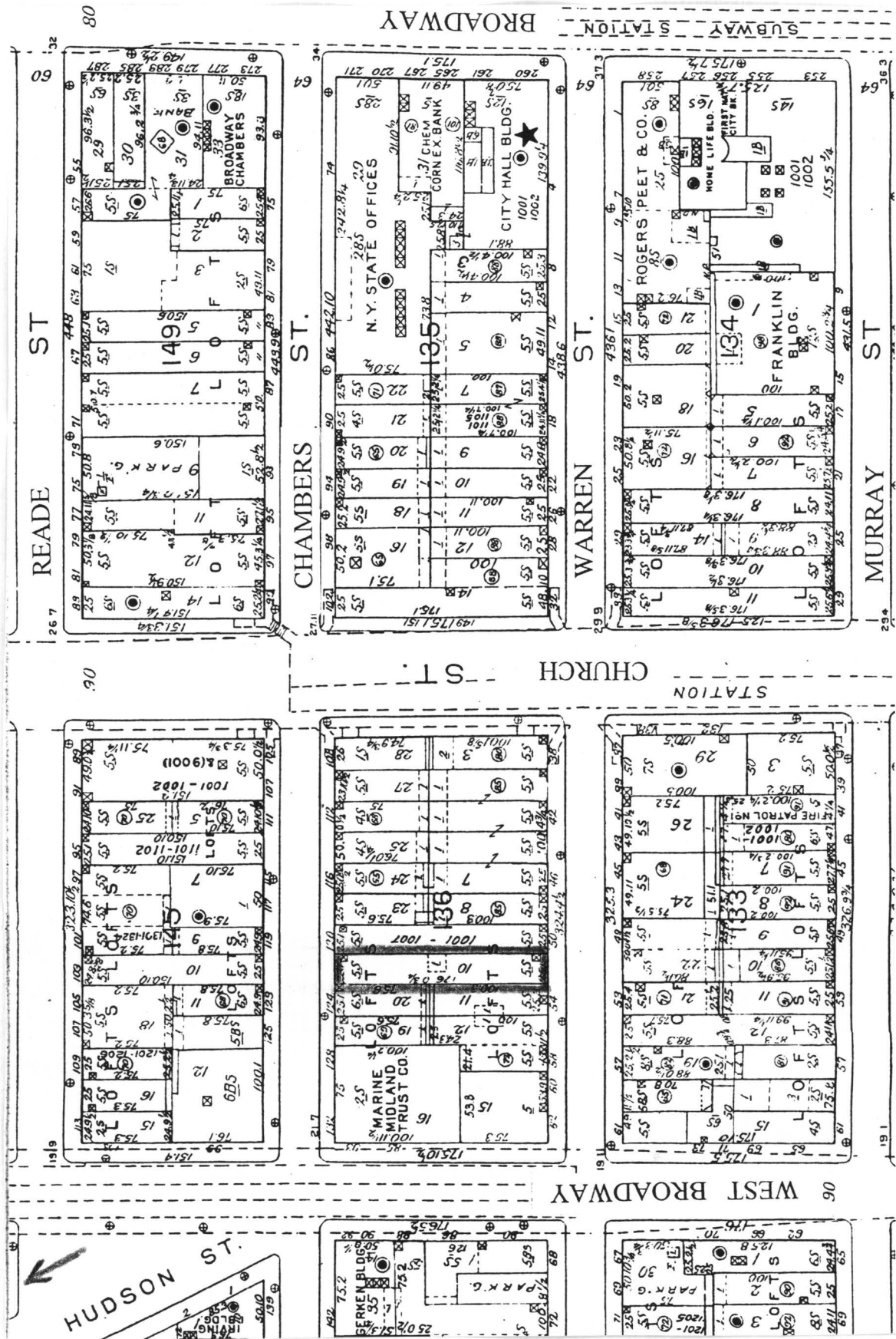
Swift, Seaman & Co. Building, details
Photos: Carl Forster



Swift, Seaman & Co. Building, 122 Chambers Street elevation
Photo: New York City Dept. of Taxes (c. 1938), Municipal Archives

Swift, Seaman & Co. Building, 122 Chambers Street/ 52 Warren Street
 Landmark Site: Manhattan Tax Map 136, Lot 10
 Source: Dept. of Finance, City Surveyor, Tax Map





Swift, Seaman & Co. Building, 122 Chambers Street/ 52 Warren Street
 Source: Sanborn, *Manhattan Land Book* (1998-99), pl. 5