

39 WORTH STREET BUILDING, 39 Worth Street, Manhattan. Built c. 1866; Isaac F. Duckworth, architect; Architectural Iron Works, Daniel D. Badger & Company, cast iron

Landmark Site: Borough of Manhattan Tax Map Block 176, Lot 11

On June 25, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 39 Worth Street 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; Victorian Society, New York; and Tribeca Trust. The president of the White Rose Artists Corporation board spoke in opposition. The Commission also received three letters in opposition to designation from members of the White Rose Artists Corporation board, including the president and vice-president. The Commission previously held a public hearing on this building on September 19, 1989 (LP-1727).

Summary

The five story former store-and-loft building at 39 Worth Street was designed c. 1866 by Isaac F. Duckworth, an architect who designed several store-and-loft buildings in what are now the Tribeca East, Tribeca South, and SoHo-Cast Iron Historic Districts. Built as an investment for James Smith a prominent manufacturer of fire engines, the cast-iron facade, manufactured by Daniel D. Badger's Architectural Iron Works, is intact above the first story. Incorporating elements of the Italianate and Second Empire styles, the 39 Worth Street Building features flat-arched fenestration with rounded corners framed with rope moldings and molded lintels springing from pilasters with foliate capitals. Each story is bracketed by paneled piers and defined horizontally by paneled spandrels and plinths (at the second story) and molded lintels. A deep cornice with foliate modillions, a central segmental pediment, four large brackets with pellet molding and lattice work, classically-inspired frieze and scalloped corbel table surmounts the building. From the 1860s until the early 1970s it was occupied by companies engaged in the dry goods business. Now a residence, 39 Worth Street, with its neighbor 41 Worth Street, is a rare surviving example of an 1860s cast-iron store-and-loft building constructed south of Canal Street at the time that the area was becoming the city's dry goods district.



DESCRIPTION AND ANALYSIS

Tribeca: Early History

The land on which 39 Worth Street is located was originally part of the large Calk Hook Farm, which covered much of what is now known as Tribeca. Granted by Willem Kieft, director of the Dutch West India Company, to Jan Jansen Damen in 1646, it was divided and went through several owners before the two western lots were purchased by Anthony Rutgers (c.1678-1746) between 1723 and 1725. Rutgers, a brewer and slaveholder, built a mansion on Church Street between Worth and Leonard Streets.¹ Rutgers expanded his holdings in the 1730s when he received a royal patent for the land to the west of his holdings in exchange for draining the swamp that covered much of the area.² The house and grounds remained in the family until 1790 during which time it was rented out to various tenants. One of them, John Jones, converted it into a pleasure garden called Ranelagh which he operated from 1765 to 1769. Jones offered concerts and fine entertainment for the enjoyment of Manhattan's population, which at the time was concentrated at the southern tip of the island.³ Following the Revolutionary War, as the population grew, new residential neighborhoods developed on the northern outskirts of the city. Worth Street, then known as Catherine Street, was laid out by 1796.⁴

39 Worth Street, along with the rest of the block between Church Street and West Broadway remained undeveloped until the early 19th century. Simeon Romaine, a carpenter, purchased the lot in 1800 and was likely responsible for the construction of the house, outhouse, other buildings, and a fence mentioned in the conveyance of 1802.⁵ From the 1800s to 1820s, 39 Worth Street was leased to various mechanics and tradesmen such as a stonecutter, mason, smith, painters, and a chairmaker.⁶ In 1837 James Smith, a prominent builder of fire engines, purchased the property, which then included the use of an eight-foot-wide alley connecting it to West Broadway, and moved his manufacturing business there from Elm Street (later renamed Lafayette Street). Although a fire broke out in the four story brick building in the rear of the property in June 1855 destroying or damaging engines for companies throughout the country, Smith maintained his business on Worth Street through the Civil War.⁷

The Dry Goods Trade⁸

In the 1820s and early 1830s, the city's dry goods merchants were located on Pearl Street near the East River docks handling both imported textiles and the products of the American mills. After the Great Fire of 1835 ravaged the area, the surviving merchants, dispersed to Pine, Broad, and Cedar Streets, sought to re-establish their businesses in one concentrated commercial district to offer buyers the convenience of a central marketplace. In the 1850s the area west of Broadway began its transformation into the city's new dry goods district.

In the 1840s, commercial development was increasingly displacing residential areas along Broadway, converting it into the city's main commercial artery. A. T. Stewart opened the city's first department store (Joseph Trench & Co, 1845-46; additions: Trench & Snook, 1850-51 and 1852-53; Frederick Schmidt, 1872; Edward D. Harris, 1884; 1921, a designated New York City Landmark) at the northeast corner of Broadway and Chambers Street. Clad in marble and modeled after an Italian Renaissance *palazzo*, the store established the precedent for commercial architecture in the city and became a magnet for other businesses relocating to the area.

Following the completion of the Erie Canal in 1825 New York City began to grow into the country's premier port and trading center. The port of New York expanded from the East River to the Hudson River as piers were constructed from Vesey to King Streets in the 1830s.

These new piers could accommodate the longer ships and steamboats that had difficulty navigating the East River. Further contributing to the commercial expansion along the west side was the growing network of railroads such as the New York & Erie Railroad and the Hudson River Railroad, which opened a terminus at Chambers and Hudson Streets in 1851.

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 the dry goods trade and similar buildings faced in a variety of materials including cast iron and stone were going up on Park Place, Vesey Street, and Church Street.

Around 1866, Smith moved his business farther uptown and redeveloped the lot with a store-and-loft building to meet the needs of the expanding dry goods district that had reached Worth Street.⁹ H. B. Claflin & Co. the most successful wholesale dry goods firm in the country in 1861 had moved into a building that occupied the entire south side of Worth Street between West Broadway and Church Street.¹⁰

Cast-Iron-Fronted Buildings in New York City¹¹

Cast iron was used as an architectural material for the facades of American commercial buildings in the mid-to-late-19th century, and was particularly popular in New York City. Promoted and manufactured by James Bogardus and Daniel D. Badger, cast-iron parts were exported nationally for assembly on the site. Touted virtues of cast iron included its low cost, strength, durability, supposed fireproof nature, ease of assembly and of parts replacement, ability to provide a wide variety of inexpensive ornament, and paintable surfaces. The economy of cast-iron construction lay in the possibilities inherent in prefabrication; identical elements and motifs could be continually repeated and, in fact, could be later reproduced on a building addition, thus extending the original design. After a number of simple “construct” cast-iron buildings in the late 1840s by Bogardus, the material was employed for commercial (store-and-loft, warehouse, and office) buildings modeled after Venetian *palazzi*, from the mid-1850s through the 1860s.

After the Civil War, the French Second Empire style began to influence designs in cast iron. Some buildings, such as McCreery’s store (1868-69) and 287 Broadway (1871-72, John B. Snook, a designated New York City Landmark), were still Italianate but with mansard roofs. Cast-iron fronts in the Second Empire style, produced into the 1880s, generally featured segmental-arched fenestration framed by columns and pilasters, large areas of glass, and a certain abstraction and paring-down of elements combined with the usage of variations on classically-inspired ornament as can be seen in the Arnold Constable Store, 881-887 Broadway (1868-76, Griffith Thomas, located in the Ladies’ Mile Historic District) and 28-30 Greene Street (1872, Isaac F. Duckworth, located in the SoHo-Cast Iron Historic District). The arrangement of cast-iron fronts, with their layered stories of arcades and colonnades, in turn influenced the design of contemporary masonry commercial buildings in New York.

After 1870, a third type of cast-iron front emerged which fully exploited the possibilities of the material and featured a basic grid of large rectangular fenestration framed by columns and/or pilasters and vertical members that were highly abstracted and greatly reduced in width. Examples of this latter style include the Roosevelt Building, 478-482 Broadway (1873-74, Richard Morris Hunt) and 462 Broadway (1879, John Correja) (both in the SoHo-Cast Iron Historic District); 34-42 West 14th Street (1878, W. Wheeler Smith); and 361 Broadway (1881-82, W. Wheeler Smith, a designated New York City Landmark).

In a few instances, major architects produced more exotic works, such as the Moorish style Van Rensselaer Store, 474-476 Broadway (1871-72, Richard Morris Hunt, demolished), and 435 Broome Street (1873, William Appleton Potter, located in the SoHo-Cast Iron Historic District), with Eastlake decoration. In the 1870s and 1880s, popular contemporary styles influenced cast-iron ornamentation. Neo-Grec style motifs, included incised lines and sharp geometric abstraction, further expressed the crisp “metallic” qualities of cast iron. A late example displaying neo-Grec style influence is 112 Prince Street (1889, Richard Berger, located within the SoHo-Cast Iron Historic District). The Queen Anne style and Aesthetic Movement introduced abstract or floral patterns, as seen on 361 Broadway. In the stylistic experimentation of the 1880s, buildings sometimes incorporated a picturesque variety of materials, including red brick, sections of cast iron, and terra cotta. With the knowledge that buildings of cast iron were not in fact fireproof, however, particularly after the Boston and Chicago Fires of 1872 and the 1879 New York fire that destroyed rows of such structures on Worth and Thomas Streets, restrictive revisions were made to the New York City building code in 1885. This contributed to ending the era of cast-iron fronts in the city, although they continued to some extent through the 1890s.

The Italianate Style and 39 Worth Street¹²

In the 1840s, New York’s increasingly prosperous merchant class became dissatisfied with the restraint of the austere Greek Revival style of earlier 19th century commercial buildings. Dry goods merchant Alexander T. Stewart commissioned the architectural firm of Trench & Snook to design his new “department” store in the style of an Italian Renaissance *palazzo* thus establishing the precedent that would dominate New York’s commercial district for the next two decades.

The commercial Italianate style fell into two subgroups: “Roman,” like the Stewart store, with its white marble facade trimmed with quoins and punctured by a regular pattern of framed window openings above a base with large glazed openings framed by Corinthian columns supporting an entablature all surmounted by a simple cornice and “Venetian,” based on the Bowne & McNamee Store (1849-50, Joseph C. Wells, demolished) which stood at 112-114 Broadway. Influenced by the Renaissance Venetian *palazzi* of Jacopo Sansovino, it had a cage-like grid of recessed spandrels and protruding pilasters which terminated in round arches containing bifurcated window frames and an elaborate parapet. The skeletal arcaded facade, made possible through the incorporation of iron elements, allowed abundant light into the interior. Many of the store-and-loft buildings in Tribeca and SoHo designed in the Venetian mode boasted cast-iron facades which afforded flexibility of design and decoration. Two exemplars of this style are the Cary Building, 105-107 Chambers Street (1856-57, King & Kellum) and the Haughwout Building, 488-492 Broadway (1856-57, John P. Gaynor) (both designated New York City Landmarks) each of which incorporates tiers of single-story, round-arched arcades set off by stringcourses and projecting cornice.

Overlapping with the Italianate style was the French Second Empire¹³ style based on 16th-century French Renaissance architecture. Introduced in the United States by architects such as Detlef Lienau and James Renwick, Jr., the commercial version of the style was distinguished by the large window openings with segmental or flat arches with rounded corners in lieu of the round arches, a larger proportion of fenestration to wall surface, and mansard roofs. Many buildings of the late 1860s incorporated elements of both the Italianate and Second Empire style in their designs.

Built one year later than its neighbor 41 Worth Street, which Isaac Duckworth had designed in the “Venetian” Italianate style, 39 Worth Street is a fine example of the growing influence of the Second Empire style that began after the Civil War. Although still Italianate with its flat roof and deep, ornamented cornice, Isaac Duckworth’s design incorporates features associated with the Second Empire style such as flat-arched fenestration with rounded corners framed by pilasters with foliate capitals. Within this framework the windows themselves are larger and more shallowly recessed in order to provide more light to the interior. A further indication of the transitional nature of the design is the paring down of the classically-inspired decorative elements delineating each floor.

Isaac F. Duckworth (c. 1835-1883)¹⁴

Little is known about Isaac F. Duckworth. Born in Pennsylvania, he was established in New York City by 1858 as a carpenter. The following year he was listed in directories as an architect although it appears that he also practiced as a builder/contractor at least during the period of the Civil War. Duckworth designed numerous store-and-loft buildings in the Italianate and French Second Empire styles in the 1860s and 1870s which can be found in the Tribeca East, Tribeca South, and SoHo-Cast Iron Historic Districts; his designs for 58-62 and 97-101 Reade Street, as well as those for 39 and 41 Worth Street, were executed by Daniel D. Badger’s Architectural Iron Works. Duckworth continued in solo practice until 1882 when he and Alfred A. Dunham became partners in the firm of Duckworth & Dunham.¹⁵

Daniel D. Badger (1806-1884) and the Architectural Iron Works¹⁶

New Hampshire-born Daniel D. Badger began his career as a blacksmith in Woburn, Massachusetts, moving to Boston in 1830. In 1842 he introduced a cast-iron storefront which he called “the first structure of iron ever seen in America.” In 1843 Badger purchased a patent from A. L. Johnson of Baltimore for “Revolving Iron Shutters,” used to burglar-proof windows. The combination of the storefront and shutters, which came to be known as the “Badger Front,” was highly successful.

Badger opened an office in New York in 1846 where his first major commission was the fabrication of the cast-iron storefronts of A. T. Stewart’s Broadway store, linking him with the commercial and stylistic changes that helped make New York the center of cast-iron architecture. It was not until the 1850s, however, that Badger erected his first full iron fronts. Badger’s foundry was incorporated as the Architectural Iron Works in 1856, and by 1865, the year of the publication of his catalogue, the Architectural Iron Works had to its credit hundreds of storefronts and more than thirty cast-iron facades. Badger retired in 1873, and died in 1884. According to one late 19th-century writer, “No man connected with the business ever did as much as Mr. Badger to popularize the use of cast-iron fronts.”¹⁷

Tenants of 39 Worth Street

In 1871, 39 Worth Street was bought as an investment by John H. Watson a prominent lawyer and continued to be held by his estate until 1928.¹⁸ Throughout the 19th century, the building was leased to numerous companies engaged in the various aspects of the dry goods business including manufacturers of ladies wear and leather goods, jobbers, a rug importer, textile merchants, and mill representatives. Textile companies, joined briefly by a restaurant known as the Weeping Willow Tea Room from 1938 to 1941, continued to occupy 39 Worth Street until the early 1970s.¹⁹ Among the firms was Scher Textiles, Inc., founded by Morris G.

Scher and his brother Edward. Scher purchased the building in 1942 and the company and its subsidiaries occupied it until at least 1955 before selling the property in 1960.²⁰ By the mid-1970s residential tenants began to move into vacated loft spaces south of Canal Street, following a trend begun by artists in SoHo,

In 1976, the City Planning Commission proposed a Special Lower Manhattan Mixed Use District (LMM) which allowed for residential lofts and light manufacturing in a roughly triangular area south of Canal Street, that came to be known as TriBeCa (Triangle Below Canal Street). Officially 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 respectively²¹ the name is now applied to a larger area that extends east to Broadway and south to Vesey Street. By 1975, the upper stories of both 39 and 41 Worth Street were being used as living quarters, and converted into cooperative residences in 1981.²²

Description

39 Worth Street is a five-story, three-bay wide store-and-loft building with a cast-stone and cast-iron facade. The original cast-iron facade covers the second through fifth stories and features decorative elements associated with both the Italianate and Second Empire styles.

Primary (south) facade

Historic: Upper stories bracketed by paneled piers with lozenge motifs topped by paneled brackets with ball finials and scalloped corbels; paneled plinths, two with star decoration, and spandrels with roundels at the second story; molded sill courses at the third through fifth stories; flat-arched fenestration with rounded corners framed by pilasters with foliate capitals; molded lintels; recessed windows trimmed with rope molding; possibly historic elongated four-over-four and two-over-two sash at the fourth story; cornice with foliate modillions, segmental pediment with returns supported by brackets with pellet molding, frieze decorated with plaques, stars, panels with lozenge motif and scalloped corbel table; corner brackets with pellet molding, foliate corbels and lattice work (on the sides); possibly historic fire escape.

Alterations: First story replaced; windows and doors replaced, except as noted; some detail missing; intercom and postal release box in reveal; three grilles in bulkhead; siamese hydrant; spigot; sign; remote utility meter; electrical conduits.

East facade: Not visible

West facade (partially visible)

Historic: Brick; stepped roofline; chimney; asymmetrically placed windows at the fourth and fifth stories with brick sills.

Alterations: Windows replaced; small non-historic windows at the third story; metal coping; water tank, pipe, garden with wood railing on the roof; brick replaced at roofline; graffiti; wires.

North facade (partially visible)

Historic: Brick; three-bays wide; stone sills and lintels; cornice with brick dentils; shutter hardware.

Alterations: Windows replaced; metal coping; railing at the party wall with 41 Worth Street; wires.

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NOTES

¹ I. N. Phelps Stokes, *Iconography of Manhattan Island, 1498-1909* (New York: Robert H. Dodd, 1915-28), 6, 82-84, 437; Anthony Rutgers stated in his will that if his wife Cornelia remarried, he would grant her two negroes and £50 per year. New York (County) Surrogates Court, *Abstract of Wills on File in the Surrogates Office, City of New York, v. IV, 1744-1753* (New York: New-York Historical Society, 1896), 91.

² Stokes, 4, 533.

³ Stokes, 4, 748.

⁴ The street was renamed Anthony Street in 1803 for Anthony Lisenard one of the sons of Leonard Lisenard, and in 1855 became Worth Street in honor of Major General Williams Jenkins Worth who fought in the Mexican-American War. Frank L. Walton, *Tomahawks to Textiles: The Fabulous Story of Worth Street* (New York: Appleton-Century-Crofts, 1953), x; Landmarks Preservation Commission (LPC), *Tribeca East Historic District Designation Report (LP-1711)* (New York: The City of New York, 1992), prepared by David M. Breiner and Margaret M. M. Pickart, 8.

⁵ New York County, Office of the Register, Deeds and Conveyances, Liber 59, p. 313 (December 2, 1800), Liber 62, p. 421 (August 28, 1802).

⁶ New York City Directories, 1806-1822.

⁷ The engine factory was moved to West 23rd Street around 1865. "Fire Engines," *Morning Courier & New-York Enquirer*, April 3, 1830, 1; New York County, Office of the Register, Deeds and Conveyances, Liber 371, p. 162 (February 1, 1837); "Fires," *New York Times (NYT)*, June 23, 1855, 1; New York City Directories, 1838-39 to 1865-66.

⁸ This section based largely on LPC, *Tribeca East Historic District Designation Report* and LPC, *Tribeca South Historic District Designation Report (LP-1712)* (New York: The City of New York, 1992), prepared by Gale Harris, Lisa Urbanelli, and Kevin McHugh.

⁹ The conveyance to John H. Watson, executed by Smith's son James H. Smith, mentions a mortgage taken out by the senior Smith in 1865, tax assessments for 1866 note the presence of a single five-story building on the site worth \$40,000. New York County, Office of the Register, Deeds and Conveyances, Liber 1156, p. 335 (January 26, 1871); NYC, Department of Taxation, Record of Assessments, 5th Ward, 1866. These buildings are called "store-and-loft" buildings after terms whose meanings have changed over time. In the mid-19th 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 the 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 19th century "loft" which had previously meant an unfinished upper story where work such as sail making was done, took on the definition of an upper story of warehouse, commercial building, or factory as well as a partial upper area, such as a hay loft. Loft floors were used for a variety of purposes including storage, light manufacturing, showrooms, and offices. The common usage of the term "loft" as a manufacturing loft is a 20th-century development. LPC, *Tribeca South Historic District Designation Report*, 24-25.

¹⁰ The Claflin Building was later enlarged to encompass the entire block. Most of the building was demolished in 1926. The section at 151-157 West Broadway (1891, Samuel A. Warner) remains and is included in the Tribeca South Historic District. LPC, *Tribeca South Historic District Designation Report*, 14.

¹¹ Based on LPC, *Bauman Brothers Furniture and Carpets Store Designation Report (LP-2123)* (New York: City of New York, 2008), prepared by Jay Shockley, 4-6; LPC, *No. 361 Broadway Building Designation Report (LP-1225)* (New York: City of New York, 1982), prepared by Anthony W. Robins; Margot Gayle and Edmund V. Gillon, Jr., *Cast-Iron Architecture in New York* (New York: Dover, 1972); Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1880* (New York: Monacelli Press, 1999).

¹² Based on LPC, *Tribeca South Historic District Designation Report*, 29-34.

¹³ The Second Empire in France lasted from 1852 to 1870 at which time the country was governed by Napoleon III (Louis Napoleon Bonaparte) nephew of Napoleon Bonaparte. "Napoleon III," in *Wikipedia* (accessed, September 18, 2013).

¹⁴ Some sources record the architect's name as J. F. Duckworth, no J. F. Duckworth appears in New York directories of the period.

¹⁵ Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 27; LPC, *Tribeca South Historic District Designation Report*; New York City Directories, 1858-1884; NYC, Department of Taxation, Record of Assessments, 5th Ward, 1863-1866; Ancestry.com, *U. S. IRS Tax Assessment Lists, 1862-1918* [database on-line] Provo, UT: Ancestry.com Operations, 2008; "Obituary," *The Sun*, July 14, 1883, 1.

¹⁶ Based on LPC, *55 White Street Designation Report (LP-1651)* (New York: City of New York, 1988), prepared by Nancy Goeschel; LPC, *Cary Building Designation Report (LP-1224)* (New York: City of New York, 1982), prepared by Anthony W. Robins, 3; Daniel D. Badger, *Badger's Illustrated Catalogue of Cast-Iron Architecture* (reprint New York: Dover Publications, 1981), 3.

¹⁷ William J. Fryer, "A Review of the Development of Structural Iron," in *A History of Real Estate, Building and Architecture in New York City* (New York: Record and Guide, 1898; reprinted New York: Arno Press, 1967), 458.

¹⁸ New York County, Office of the Register, Deeds and Conveyances, Liber 1156, p. 335 (January 26, 1871) and Liber 3651, p. 437 (June 6, 1828).

¹⁹ "Business Leases," *NYT*, April 28, 1938, 37; New York Address Directories, 1939-1941.

²⁰ New York County, Office of the Register, Deeds and Conveyances, Liber 4141, p. 280 (January 9, 1942) and Liber 511, p. 563 (April 5, 1960); "E. F. Scher, Textile Firm Founder, Dies," *Herald Statesman* (Yonkers, NY), April 19, 1947, 2; New York Address Directories, 1955.

²¹ NYC, City Planning Commission, Manhattan, Calendar, Jan. 28, 1976; NYC, City Planning Commission, Zoning Map, 12a and 12b.

²² The conversion to residential was "legalized" in 1979. New York Address Directory, June 1975; NYC, Department of Buildings, ALT 155-1979.

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 39 Worth Street 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 39 Worth Street Building was constructed c. 1866 for James Smith a prominent manufacturer of fire engines; that it was designed in a transitional style incorporating elements of the Italianate and Second Empire styles by Isaac F. Duckworth, an architect who designed several store-and-loft buildings in the Tribeca East, Tribeca South, and SoHo-Cast Iron Historic Districts; that the cast-iron front of the 39 Worth Street Building was manufactured by Daniel D. Badger's Architectural Iron Works; that the cast-iron facade is intact above the first story and features flat-arched fenestration with rounded corners, rope moldings, and molded lintels springing from pilasters with foliate capitals; that the deep cornice features foliate modillions, a central segmental pediment, four large brackets with pellet molding and lattice work, classically-inspired frieze and scalloped corbel table; that each story is separated by paneled spandrels and plinths or molded sill course; that from the 1860s until the early 1970s it was occupied by companies engaged in the dry goods business; that it is a rare surviving example of an 1860s cast-iron store-and-loft building constructed south of Canal Street as the area became the city's dry goods district.

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 39 Worth Street Building, 39 Worth Street, Borough of Manhattan and designates Borough of Manhattan Tax Map Block 176, Lot 11 as its Landmark Site.

Robert B. Tierney, Chair
Frederick Bland, Diana Chapin, Michael Devonshire,
Michael Goldblum, Margery Perlmutter, Elizabeth Ryan, Commissioners



39 Worth Street, Manhattan
Block 176, Lot 11
Photo: Christopher D. Brazee, 2013



39 Worth Street
Photo: Christopher D. Brazee, 2008



39 Worth Street
Window Details

Photos: Marianne S. Percival (top) and Christopher D. Brazee (bottom), 2013

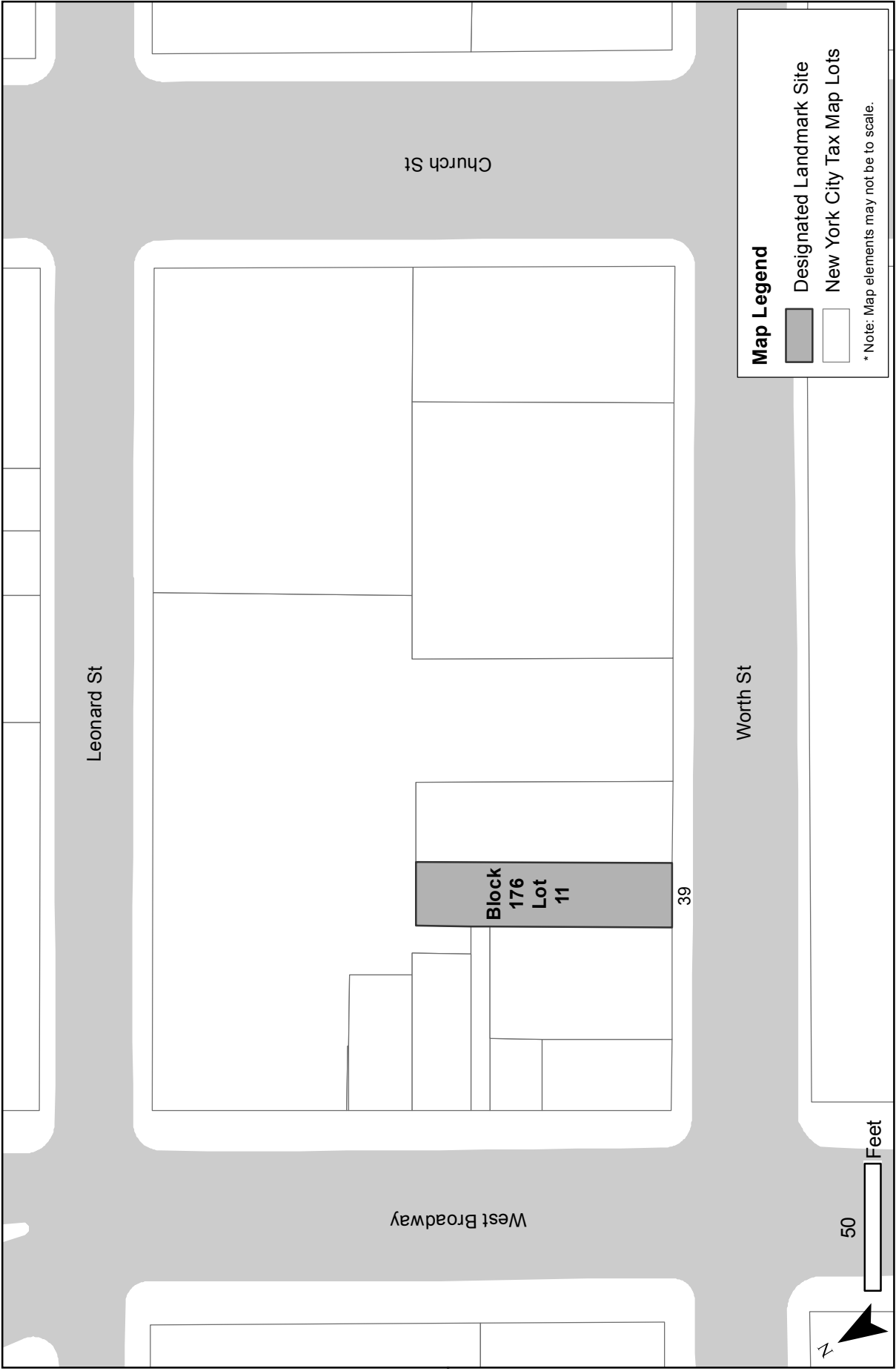


39 Worth Street
Window and Cornice Details
Photos: Christopher D. Brazee (top) and Marianne S. Percival (bottom), 2013



39 Worth Street

Photo: New York City, Dept. of Taxes (c. 1940), Municipal Archives



39 WORTH STREET BUILDING (LP-2539), 39 Worth Street
Landmark Site: Borough of Manhattan, Tax Map Block 176, Lot 11

Designated: October 29, 2013