

41 WORTH STREET BUILDING, 41 Worth Street, Manhattan. Built c. 1865; Isaac F. Duckworth, architect; Architectural Iron Works, Daniel D. Badger & Company, cast iron

Landmark Site: Borough of Manhattan Tax Map Block 176, Lot 10

On June 25, 2013, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 41 Worth Street Building and the proposed designation of the related Landmark Site (Item No. 3). 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-1728).

Summary

The five-story former store-and-loft building at 41 Worth Street was designed c. 1865 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. Built for Philo Laos Mills, a prominent dry goods merchant and founder of Mills & Gibb, the cast-iron facade, manufactured by Daniel D. Badger's Architectural Iron Works, is intact above the first story. Designed in the Venetian-inspired Italianate style, the facade features tiers of single-story arcades with recessed, round-arched fenestration framed by rope moldings, molded lintels, and keystones springing from fluted columns, and spandrels cast to imitate rusticated masonry. Each story is defined horizontally by elaborate courses in the form of a balustrade (at the second story) and cable moldings with corbel tables and bracketed by paneled quoins. A deep cornice with a combination of modillions and brackets with classical motifs surmounts the building. From the 1860s until the early 1970s it was occupied by companies engaged in the dry goods business. Now a residence with commercial ground floor, 41 Worth Street, with its neighbor 39 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 41 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

Worth Street between Church Street and West Broadway appears to have remained undeveloped until the early 19th century. The lot at 41 Worth Street was originally occupied by a frame house built sometime after 1802. Leased in the 1810s and 1820s to mechanics and tradesmen in various occupations, it became a porterhouse in 1821. Originally opened by Jacob Rich, the business was taken over by Edward D. Cooper around 1829 and remained at that location until at least 1835.⁵ Known for part of that time as the Eclipse House it served as the location of political meetings for the men of the Fifth Ward.⁶ In the 1840s and 1850s, it was rented to a mix of tenants including African Americans.⁷ Described in 1833 as a three-story frame house with two, two-story houses at the rear, by 1858 the front house had been enlarged to five stories.⁸

The Dry Goods Trade⁹

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.

By the 1860s, the dry goods district had reached Worth Street. In 1861, H. B. Claflin & Co. the most successful wholesale dry goods firm in the country moved into a building that occupied the entire south side of Worth Street between West Broadway and Church Street.¹⁰ The following year Philo Laos Mills, a New York-born dry goods merchant took control of the property at 41 Worth Street, which had been in his family since 1841.¹¹ In 1865 Mills and his associate John Gibb established Mills & Gibb, a dry goods firm that later opened branches throughout the United States and Europe.¹² It was around that time that Mills replaced the two buildings at 41 Worth Street with a new five-story, cast-iron fronted, store-and-loft building designed by Isaac F. Duckworth.¹³ It is unknown if he had originally intended the building to be occupied by his new company, but by early 1866 Mills sold the building to Samuel and Abraham Wood, Brooklyn merchants, and the property remained in the Wood family until 1954.¹⁴

Cast-Iron-Fronted Buildings in New York City¹⁵

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 such as 41 Worth Street.

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 (1873-74, Richard Morris Hunt), 478-482 Broadway and 462 Broadway (1879, John Correja) (both located 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 in 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 41 Worth Street¹⁶

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 a projecting cornice.

Built one year prior to its neighbor 39 Worth Street whose design by Isaac Duckworth reflects the transitioning of styles from the Italianate to the Second Empire, 41 Worth Street is a

fine example of the Venetian-influenced Italianate style. Although the storefront has been altered, the intact upper stories of 41 Worth Street feature the classical details of the style: round-arched fenestration with molded lintels and keystones, separated by fluted columns, the spandrels cast to imitate rusticated masonry; elaborate coursing between floors; and a deep cornice with a combination of modillions and brackets with classical motifs. Duckworth also took advantage of the casting process to incorporate fine decorative details such as the narrow rope molding around the windows and on the panels of the frieze.

Isaac F. Duckworth (c. 1835-1883)¹⁷

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.¹⁸

Daniel D. Badger (1806-1884) and the Architectural Iron Works¹⁹

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."²⁰

Tenants of 41 Worth Street

Throughout the 19th century, 41 Worth Street was leased to numerous companies engaged in the various aspects of the dry goods business including manufacturers, importers, commission merchants, and mill representatives. Many of these companies appear to have leased space in the building for only a few years at a time. Others like Schoff, Fairchild & Co. (later A. H. Schoff & Co.), woolen merchants and Patterson & Greenough, woolen merchants representing Waterloo Woolen Manufacturing Company were longer term tenants.²¹ H. W. Baker Linen Company had its offices in the building from 1911 to 1929. Marcus Brothers, cotton goods converters, leased the entire building and maintained their offices there from 1939 until at least 1954.²² Textile companies continued to lease space in 41 Worth Street until the early 1970s when, following a

trend begun by artists in SoHo, residential tenants began to move into vacated loft spaces south of Canal Street.

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 respectively²³ 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 1981.²⁴

Description

41 Worth Street is a five-story, four-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 the Venetian-inspired Italianate style.

Primary (South) facade

Historic: Round-arched arcades, lintels springing from fluted columns with simply decorated capitals; paneled quoins; recessed window openings with rope moldings; lintels with bead-and-reel and leaf-and-tongue moldings, miniature urn keystones, and paneled soffits; possibly historic two-over-two sash at the third and fifth stories; spandrels textured to resemble ashlar masonry; paneled plinths and balustrade at second story; cable molding stringcourses with corbel tables at third through fifth stories; cornice with paneled frieze with roundels delineated by rope molding, dentils, foliate modillions, and five large foliate brackets with lion-head decoration; fire escape.

Alterations: First story replaced; door and windows, except as noted, replaced; metal pipe in reveal; some decorative elements missing; two grilles and two remote utility meters in bulkhead; metal brackets at entrance.

East facade (partially visible)

Alterations: Parged.

West facade: Not visible

North facade (partially visible)

Historic: Brick; stone sills and lintels; molded cornice with brick dentils; shutter hardware.

Alterations: Windows replaced; wires.

Site: Siamese hydrant.

Prepared by
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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 City Directories, 1809-1829; 41 Worth Street was owned by various members of the Rich family from 1809 to 1840. New York County, Office of the Register, Deeds and Conveyances, Liber 83, p. 17 (May 12, 1809), Liber 120, p. 543 (May 14, 1817), and Liber 404, p. 467 (March 6, 1840).

⁶ *Morning Courier & New-York Enquirer*, 1833 (no date or page); "Fifth Ward," *Morning Courier & New-York Enquirer*, October 17, 1829, n. p.; "Fifth Ward Meeting," *New York Evening Post*, April 10, 1835, n. p.

⁷ Articles in contemporary newspapers indicate that the rear house at 41 Worth Street was occupied by African Americans in the 1840s and 1850s. African-American communities were established in the area by the end of the 18th century. In 1800, Zion African Methodist Episcopal Church (now Mother A.M.E. Zion Church in Harlem) was built at the southwest corner of Leonard and Church Street around the block from 41 Worth Street. By the 1860s the Fifth Ward had the second highest African-American population in the city. The church moved to Bleecker Street in 1864. "Probable Murder," *Morning Courier & New-York Enquirer*, May 18, 1841, n. p.; "Fires," *New York Daily Tribune*, June 21, 1854, 7; David Dunlap, *From Abyssinian to Zion* (New York: Columbia University Press, 2004), 148.

⁸ *Morning Courier & New-York Enquirer*, 1833, n. p.; NYC, Department of Taxation, Record of Assessments, 5th Ward, 1858. The building may have been enlarged earlier, an 1856 article on tenement house inspections called out 41 Worth Street as housing 96 people (including 32 families) in 68 rooms and a gin shop in the basement. "Inspection of Tenement Houses," *New York Times (NYT)*, June 20, 1856, 4.

⁹ This section based largely on LPC, *Tribeca East Historic District Designation Report* and LPC, *Tribeca South Historic District Designation Report (LP-1712)* (New York: City of New York, 1992), prepared by Gale Harris, Lisa Urbanelli, and Kevin McHugh.

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 41 Worth Street was part of a trust established for Elizabeth Caroline Mills and her children and overseen by her husband Philo L. Mills, a dry goods auctioneer. Philo Laos Mills bought it from his siblings following the death of his father. New York County, Office of the Register, Deeds and Conveyances, Liber 832, p. 285 (January 4, 1855, recorded January 26, 1861), Liber 858, p. 233 (May 15, 1862).

¹²"Mills & Gibb, Importers," *NYT*, January 1, 1886, 5.

¹³ 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. The date of construction is approximate, based on a reference to a mortgage taken out by Mills in 1865 and the increased evaluation of the property from \$16,000 to \$45,000 in 1865. New York County, Office of the Register, Deeds and Conveyances, Liber 953, p. 597 (February 21, 1866); NYC, Department of Taxation, Record of Assessments, 5th Ward, 1865 and 1866.

¹⁴ New York County, Office of the Register, Deeds and Conveyances, Liber 953, p. 597 (February 21, 1866).

¹⁵ 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).

¹⁶ Based on LPC, *Tribeca South Historic District Designation Report*, 29-34.

¹⁷ Some sources record the architect’s name as J. F. Duckworth, no J. F. Duckworth appears in New York directories of the period.

¹⁸ 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.

¹⁹ 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.

²⁰ 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.

²¹ These two companies rented space in 41 Worth Street from 1884 to 1894 and 1889 to 1897 respectively. New York City Directories, 1884-1897.

²² New York City Directories, 1916-1951; “Cotton Converters Move to Worth Street,” *The Sun*, October 20, 1939, 39; “Fred Brown Sells on Lexington Ave.,” *NYT*, October 12, 1954, 43.

²³ NYC, City Planning Commission, Manhattan, Calendar, Jan. 28, 1976; NYC, City Planning Commission, Zoning Map, 12a and 12b.

²⁴ 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 41 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 41 Worth Street Building was constructed c. 1865 for Philo Laos Mills a prominent dry goods merchant and founder of Mills & Gibb; that it was designed in the Venetian-inspired Italianate style 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 facade was manufactured by Daniel D. Badger's Architectural Iron Works; that the cast-iron facade is intact above the first story and features tiers of single-story arcades with spandrels cast to imitate rusticated masonry, recessed, round-arched fenestration with rope moldings, molded lintels and keystones springing from fluted columns, and a deep cornice with a combination of modillions and brackets with classical motifs; that each story is bracketed by paneled quoins and separated by elaborate courses in the form of a balustrade and cable moldings with corbel tables; 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 41 Worth Street Building, 41 Worth Street, Borough of Manhattan and designates Borough of Manhattan Tax Map Block 176, Lot 10 as its Landmark Site.

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



41 Worth Street, Manhattan
Block 176, Lot 10
Photo: Christopher D. Brazee, 2013



41 Worth Street

Photo: Jay Shockley, The Victorian Society New York, 2010

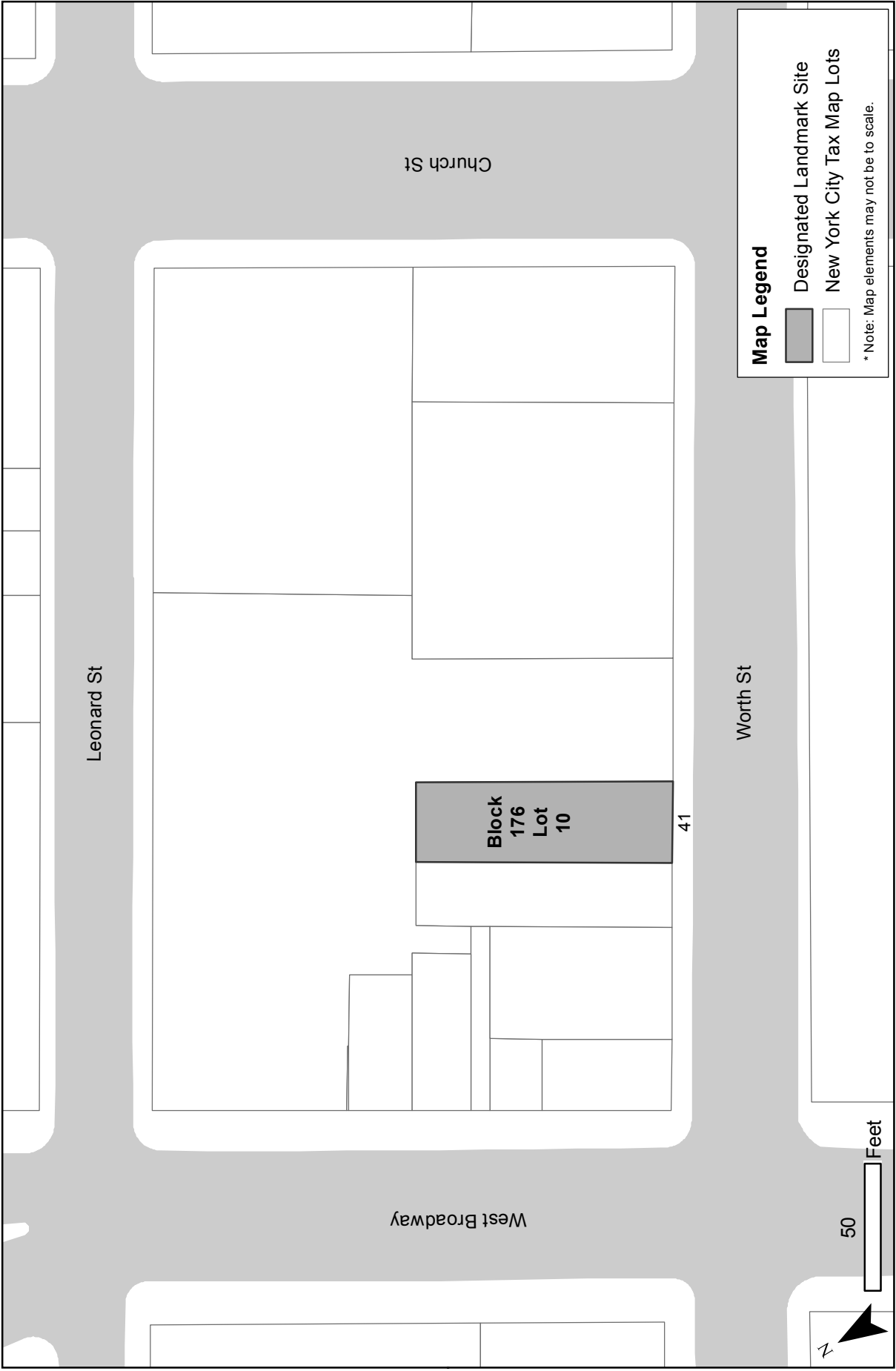


41 Worth Street
Window, Facade, and Cornice Details
Photos: Christopher D. Brazee, 2013



41 Worth Street

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



Map Legend

- Designated Landmark Site
- New York City Tax Map Lots

* Note: Map elements may not be to scale.

41 WORTH STREET BUILDING (LP-2540), 41 Worth Street
 Landmark Site: Borough of Manhattan, Tax Map Block 176, Lot 10

Designated: October 29, 2013